

8/7/2009

ENGLISH DEPARTMENT COURSES FALL 2009

COURSE	COURSE TITLE	DAYS	TIME	INSTRUCTOR
20300-001-19508	Research Prof Writ	TR	9:00-10:15	Kaiser Lee, K

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.

20500-001-19509	Intro Creative Writing	MWF	8:30-9:20	Connor, K
20500-002-19511	Intro Creative Writing	MWF	9:30-10:20	Wang, M
20500-003-19512	Intro Creative Writing	MWF	10:30-11:20	Hutchcraft, A
20500-004-19513	Intro Creative Writing	MWF	11:30-12:20	Hardy, C
20500-005-19514	Intro Creative Writing	MWF	12:30-1:20	Xiao, J
20500-006-19515	Intro Creative Writing	MWF	1:30-2:20	Camarota, A
20500-007-19516	Intro Creative Writing	TR	9:00-10:15	Chard, M
20500-008-19517	Intro Creative Writing	TR	10:30-11:45	Gibbons, Heather
20500-009-19518	Intro Creative Writing	TR	4:30-5:45	Wild, J

Practice in writing short prose narratives and poetry for students who have finished composition and wish to develop their skills further. Workshop criticism.

22700-001-19520	Elements Linguistics	MWF	8:30-9:20	Kim, N
22700-002-19521	Elements Linguistics	MWF	10:30-11:20	Kim, N
22700-003-19522	Elements Linguistics with LING 20100-001-37965	TR	3:00-4:15	Hitz, J

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-H01-19523	Elements Linguistics-Honors with LING 20100-H01-36436	TR	3:00-4:15	Raskin, Victor
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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.

23000-001-19525	Great Narrative Works	MWF	2:30-3:20	Redman, E
23000-002-19526	Great Narrative Works	TR	4:30-5:45	Baker, J
	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.			
23200-001-37299	Arabic Lit in Translation	TR	9-10:15	Dahmen, L
	FLL LECT, with ARAB 23000-001-38100, CMPL 23000-002-38061			
	For a detailed description of this course please contact the instructor directly at ldahmen@purdue.edu.			
23200-R01-19530	Coming of Age In America	TR	9:00-10:15	Duran, Angelica
	LC-for Liberal Arts students			
	Human beings start life as infants, then gradually grow into adults, adults who comprise their era and place, from American colonists to Generation Xers. This painstaking, and often perilous process forms the subject of an important set of narratives—coming of age stories—that offer excellent opportunities for exploring the ways that universal human experiences and concerns interact with social and cultural differences, as well as individual factors such as gender, race, ethnicity, class, region, and religion. In this course we will read coming of age stories that parallel the diverse growth of the United States' development as a nation.			
	Readings will from a variety of genres and writers including Benjamin Franklin, Phillis Wheatley, Frederick Douglass, Emily Dickinson, Betty Smith, William Carlos Williams, and Bich Nguyen. We will also view films and engage with quintessentially “American” music — from Benny Goodman to José Feliciano to Aretha Franklin -- that explore how it addresses and represents the process of self development from a variety for perspectives. The class will gain experiential knowledge of the most important themes in the arts more generally through field trips, on campus and to the Indianapolis Eiteljorg Museum of American Indians and Western Art. Students will also contribute to class discussion YouTube clips, articles, and music that they have created or viewed.			
23500-001-19531	Intro to Drama	MWF	9:30-10:20	Deering, Dorothy
	In this course students will learn how to read dramatic literature. As we read the world's great plays, we will focus on how to read perceptively, to look for elements of conflict, plot, character, language, and staging. The course will be taught by the discussion method. Students are expected to be present and prepared to participate in class discussion based on their reading assignment and study questions. Half the grade in the course is based on two or three short papers (2-3 pages) and at least two tests (a mid-term and a final). The papers may be reviews of current Purdue theatre productions or critical papers based on theatre reviews of plays we are reading. Text for Fall 2009: <u>Drama: A Pocket Anthology</u> , 4th ed. (Penguin Academics). Pearson Longman.			
23700-001-19533	Intro To Poetry	MWF	9:30-10:20	Peck, W
23700-002-19534	Intro To Poetry	TR	9:00-10:15	Batty, L
	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.

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| 23800-001-19538 | Intro to Fiction | MWF | 11:30-12:20 | Lein, Clayton |
| | 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. | | | |
| 23800-002-19539 | Intro To Fiction | MWF | 3:30-4:20 | Maki, G |
| 23800-003-19540 | Intro To Fiction | TR | 9:00-10:15 | Lyaskovets, T |
| | 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. | | | |
| 23800-004-19541 | Intro to Fiction | TR | 4:30-5:45 | Yetman, Michael |
| | As I teach it, English 238 is an introductory course in the techniques and themes of modern fiction. We do stories and novels by representative British, American, and European authors of (mostly) the twentieth century (Faulkner, Virginia Woolf, Hemingway, Joyce, and Malraux are among those I've taught recently). On the average, students are required to read a novel a month, interspersed with assignments from a short story anthology. There are two one-hour exams and one thousand-word paper. Class attendance is both mandatory and necessary to do well on exams. Class participation may significantly influence the final grade. | | | |
| 24000-001-19547 | Survey of British Lit from
Beginnings Through Neoclassical | MWF | 3:30-4:20 | Johnston, Michael |
| | This course surveys British literature from the Middle Ages to the late eighteenth century. You will become acquainted with some of the most important works of these periods; you will trace developments of genre, style, and language; and you will examine connections between the literature and the political, intellectual, and social history of England. Texts include Beowulf, Chaucer's Canterbury Tales, Spenser's Faerie Queene, Marlowe's Dr Faustus, Milton's Paradise Lost, Swift's Gulliver's Travels, and Gay's Beggar's Opera. Prepare to be challenged and rewarded: the texts we will read are difficult, important, and—above all—good. | | | |

24100-001-19548	British Lit from Romantic to Modern	MW	4:30-5:45	Powell, Manushag
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This class offers a whirlwind tour of British literary culture over approximately the last 250 years. We will begin in the Romantic period (an age of Revolution), pass on to the Victorian Era (an age of Empire, as well as corsets), and finish up by watching the British head the way of the Romans and begin to crumble (imperialially speaking) in the twentieth century. We will read not only the staples of any literature class (poetry, novels, and drama), but will also take in some philosophy, literary criticism, short stories, oriental tales, and whatever it is you want to call Thomas De Quincey's tour-de-force of weird profundity, *Confessions of an English Opium Eater*. Many of our texts, though bastions of the British canon, are nonetheless inspired by visions of the strange, the foreign, even the ineffable. We will ponder the ways texts address the "now" by telling stories of "then," and how they construct a vision of the West through using visions of the East. (As Blake wrote, "Without contraries is no progression.") We will, in general, think hard about the *why* of our texts—what are our authors trying to accomplish regarding genre, aesthetic goals, ethical goals, the historical moment?

25000-001-19549	Great American Books	MWF	12:30-1:20	Tardif, E
25000-002-19550	Great American Books	MWF	1:30-2:20	Backman, J
25000-003-19551	Great American Books	MWF	2:30-3:20	Russell, T
25000-004-19552	Great American Books	TR	3:00-4:15	Cook, G

Selected works, such as *The Scarlet Letter*, *Moby-Dick*, *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-H01-19554	Great American Books (Honors)	TR	1:30-2:45	Lamb, Robert
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In this course we will be reading a variety of American novels from the mid-nineteenth century to the present. The main goals of the course are to introduce students to a diverse group of important American novels and to teach them a repertoire of methodological approaches for closely examining literary texts that will enable them to become more rigorous, sophisticated, and satisfied readers of narrative. Focusing on specific significant and rich textual passages in class discussions, we will look at how these books exemplify particular historical genres (e.g., the romance, realism, naturalism, modernism, and postmodernism), and how they represent such cultural issues as gender, race, ethnicity, class, region, the nation, the community, the construction of identity, religion, and nature. We will concern ourselves with the literary and aesthetic qualities as well as the cultural significances of these texts.

Students will be expected to do the reading on a timely basis and to participate in class discussions. There will also be three 7-page papers and a final exam. On different occasions when I've taught this course in the past, I've assigned seven of the following texts: Nathaniel Hawthorne's *The Scarlet Letter*; Herman Melville's *Moby-Dick*; Harriet Beecher Stowe's *Uncle Tom's Cabin*; Louisa May Alcott's *Behind a Mask*; Mark Twain's *Adventures of Huckleberry Finn*; Sarah Orne Jewett's *The Country of the Pointed Firs*; Edith Wharton's *The House of Mirth*; Willa Cather's *The Song of the Lark*; Ernest Hemingway's *In Our Time*; William Faulkner's *Absalom, Absalom!*; Zora Neale Hurston's *Their Eyes Were Watching God*; Eudora Welty's *Delta Wedding*; Ralph Ellison's *Invisible Man*.

Man; Bernard Malamud's *The Assistant*; Louise Erdrich's *Love Medicine*; Don DeLillo's *White Noise*; Maxine Hong Kingston's *Tripmaster Monkey*; Philip Roth's *Operation Shylock*; and Paul Auster's *Leviathan*. This semester we will definitely be doing the Hawthorne, Twain, Wharton, Hurston, and Faulkner, but I'm still deciding on the other two novels. However, there will again be seven books; they will be spread out over the past 150 years or so; each of the above five historical genres will be represented; one of the books will be dreaded in advance because it is very long and/or one will seem, before we discuss it, incomprehensible (there are good reasons for this; I'm not just being cruel); and the texts will give students a sense of the diversity of American literary narratives.

25700-001-19555	Literature of Black America	TR	10:30-11:45	Shackelford, Renae
25700-002-19556	Literature of Black America	TR	12:00-1:15	Saunders, James

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.

25800-001-19557	Nobel Prize Winners in Literature	MWF	11:30-12:20	Deering, Dorothy
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The objective of the course is to help students gain a broad perspective on the world through close reading of texts by Nobel Prize Winners in Literature. The course will involve some in-depth study of global issues, especially ethics, economics, education, media and the environment as presented in the texts of the Nobel Prize Winners in Literature. The requirements of the course will include students working in teams on five research projects, one for each text read, exploring the global issues. There are no tests and no final exam, but students are expected to present the results of their final research folder project to the class at the assigned time of the final exam.

The texts for Fall 2009 are: Kenzaburo Oe's Rouse Up O Young Men of the New Age, Orhan Pamuk's Snow, Gao Xingjian's Soul Mountain, Nadine Gordimer's None to Accompany Me, and Seamus Heaney's The Spirit Level.

26200-001-19558	Greek Roman Classics FLL PROF, with CLCS 33000	MWF	11:30-12:20	Rankine, P
26200-002-37320	Greek Roman Classics FLL TA, with CLCS 33000	MWF	11:30-12:20	Howland, B

Study of important works of Greek and Roman literature, their intrinsic literary values, and their influence on later European and American writing and thinking.

26600-001-19561	World Lit To 1700 AD CMPL TA, with CMPL 26600-001-16936	MWF	11:30-12:20	Spangenberg, B
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World Literature in translation. A comparative and chronological survey of the masterpieces of Eastern and Western literature.

26700-001-19563	World Lit: 1700-Present CMPL TA , with CMPL 26700-001-16938	TR	12:00-1:15	Jauch, M
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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.

27600-001-19564	Shakespeare On Film	W	10:30-12:20	Ross, Charles
27600-002-19565	Shakespeare On Film (Lab)	M	10:30-12:20	Ross, Charles

This course introduces the drama, language, and life of Shakespeare through the medium of film. Plays will be chosen from a list that includes Romeo and Juliet, Hamlet, Macbeth, The Taming of the Shrew, A Midsummer Night's Dream, Richard III, Titus Andronicus, Much Ado About Nothing, Othello and Henry V. Film stars include Leonardo DiCaprio, Claire Danes, Ethan Hawke, Elizabeth Taylor, and Al Pacino. Regular exams, a short comparison paper, a fuller research paper, and a DVD/YouTube project. Topics include the differences between stage and screen, the representation of women, and the moral choices made by Shakespeare's characters.

28600-001-19566	The Movies	TR	8:30-9:20	Elliot, P
28600-002-19567	The Movies	TR	9:30-10:20	Plough, E
28600-003-19568	The Movies	TR	4:30-5:20	Hidalgo, A
28600-004-19569	The Movies	WF	8:30-9:20	Maki, G
28600-005-19570	The Movies	WF	9:30-10:20	Glasgow, A
28600-006-19571	The Movies	WF	12:30-1:20	Rutz, P
28600-007-19572	LAB-The Movies	T	6:30-9:20P	Duerfahrd, Lance
28600-008-19573	LAB-The Movies	W	6:30-9:20P	Duerfahrd, Lance

One of the most popular courses on campus, English 286 provides students from all disciplines with a basic introduction to film art and history. Mostly it aims to provide students with the ability to understand what any given film means, and how it conveys that meaning cinematically, thus helping them to enjoy their movie-going more. Topics include: basic concepts and terminology, comparative filmmaking styles, sound, realism, authorship, genre, the art film. Depending on the concerns of individual instructors, varying emphasis is placed on film history as a topic running parallel to the ones noted above. There are weekly reading assignments as well as the screening of at least one film. Films by such internationally famous directors as D. W. Griffith, Alfred Hitchcock, and Orson Welles are used to illustrate the course material. Papers and exams to be specified by the individual instructors.

30100-001-19574	Ways of Reading	MWF	1:30-2:20	Plotnitsky, Arkady
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Close reading of and significant writing about selected literary texts informed by a variety of critical and/or theoretical perspectives.

30100-002-19575	Ways of Reading	TR	1:30-2:45	Rowe, Margaret
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Close reading of and significant writing about selected literary texts informed by a variety of critical and/or theoretical perspectives.

30600-001-19578	Intro to Professional Writing	TR	1:30-2:45	Bay, Jennifer
	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.			
30900-001-19579	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.			
32700-001-19580	English Language I	MWF	1:30-2:20	Hughes, Shaun
	The course covers the history and rationale of the scientific study of English and a survey of the development of English sounds, inflections, syntactical patterns, and vocabulary. (This course and ENGL 328 will satisfy the English language requirement for teacher certification.) Required texts for this course are C. M. Millward, <i>A Biography of the English Language</i> , 2nd ed., (Fort Worth: Harcourt Brace, 1996) (ISBN: 0-15-501645-8) and C. M. Millward, <i>Workbook to Accompany A Biography of the English Language</i> , 2nd ed., (Fort Worth: Harcourt Brace, 1996) (ISBN: 0-15-501647-4).			
32800-001-37354	English Language II: Structure and Meaning	MWF	11:30-12:20	Francis, Elaine
	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.			
32900-001-19582	English Language III	TR	12:00-1:15	Channon, R
	FLL PROF, FLL 31100-001-38105, LING 31100-001-22449			
	The structure of American English and its dialects with emphasis on phonology and morphology. Implications of recent theory to the teaching of English.			
33900-001-37490	20th Century British Lit	TR	10:30-11:45	Rowe, Margaret
	Focuses on the first fifty years of twentieth century British literature. Joseph Conrad, E. M. Forster, Virginia Woolf, W. B. Yeats, and George Orwell are among the writers whose work will be read in relation to major historical and social changes (empire, war, class, and gender). Extensive reading, in-depth class discussion and frequent writing are at the core of the course.			

- 35000-001-19584 American Lit to 1865 TR 10:30-11:45 Lukasik, Christopher
- Interdisciplinary study of the English literatures of America from the colonial period to the Civil War. We will consider how different writers struggled over the question of what it meant to be an American and to write an American literature. In the course of the semester, our readings of individual texts and our comparison of these texts with each other will allow us to examine how literary forms intersected with other cultural and social forms (esp. visual culture); how they maintained a variety of communities (imagined and actual; religious, local, ethnic, racial, or national); and how they negotiated a coherent sense of selfhood within those communities (with particular attention paid to how representations of the body helped to negotiate those social relations). We will read a variety of authors who constitute and contest the canon of American literature before 1865, including: Franklin, Equiano, Irving, Douglass, Emerson, Thoreau, Poe, Hawthorne, Melville, Whitman, and Dickinson.
- 35100-001-19585 American Lit 1865-Post WWII MWF 10:30-11:20 Morris, Daniel
- Emphasizes such major literary figures as Dickinson, Twain, James, Crane, Frost, T. S. Eliot, Fitzgerald, Hemingway, and Faulkner. The course also treats significant minor writers in relation to literary movements and ideas and includes the works of minority writers.
- 35100-002-19586 American Lit 1865-Post WWII TR 12-1:15 Pacheco, Derek
- This course is an introduction to late-nineteenth and early-twentieth-century American literature, offering a broad sampling of authors, texts, and ideologies from these time periods. The course will examine the ways literary texts respond to, work against, or even construct some of the dominant cultural assumptions of their time, wrangling with cultural complexities arising from the confluence of race, class, and gender in the United States between the Civil War and the World Wars. Some issues covered include responses to modernity, the social, scientific, and technological changes occurring in modern America, women's contributions to national life, gender roles, race and Jim Crow in the Reconstruction era, the diverse national population, immigration, urbanization and the rise of big city life.
- 35900-001-37375 Black Women Writers TR 12-1:15 Shackelford, Renae
with AAS 35900-001-36385
- 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.
- 36000-001-19589 Gender & Literature MWF 12:30-1:20 Canode, J
- This course introduces you to new ways to think about the question of gender as it is represented in literature and as it, in turn, shapes novels, poetry, plays, and films. Our writers include heterosexual, gay, lesbian, and bisexual women and men from a range of historical periods and from communities across the globe (Africa, Asia, Europe, and the Caribbean, as well as United States). We will ask how these writers have represented gender and what links they have shown between gender-regimes and questions of power, privilege, knowledge and culture more generally. Are gender regimes fixed and static for

all times, or do they shift and mutate in response to historical needs of their societies? What sense do the writers give us of those who escape or unsettle the regime of gender in their societies and in their times, and those who remain subjected to that regime? Over the course of the semester, we will read 6-7 novels, works of poetry, and plays, and watch one or two films. Expect to read 100-200 pages per week and to engage in *very* in-depth and intense discussions in class. Requirements include active participation, two short papers (5-6 pages each), additional 1-2 page in-class and take-home papers, a midterm and a final.

36000-002-19590	Gender & Literature	MWF	10:30-11:20	Freeman-Marshall, J
36000-003-37371	Gender & Literature	MWF	1:30-2:20	David, Marlo

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.

36600-H01-19591	Postcolonial Literatures (Honors)	MWF	2:30-3:20	Sagar, Aparajita
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Designed to introduce students to rich third world cultures, this course will examine texts from Africa, South Asia and the Caribbean: "postcolonial" parts of the world once subjected to western (and in our case, British) domination. To understand the third world's cultural response to this experience, we will study slave and travel narratives, fiction, drama, poetry and some film by postcolonial women and men. Questions to consider: What understanding of race, class, sexuality and gender emerges in third world texts, and how does this understanding shift in response to their changing history? What resistance do third world writers offer to cultural domination by the west? What literary modes—for instance, modern, postmodern, parodic, magic-realist—do they evolve to create cultural resistance?

366 requirements: attendance and very active participation, two short essays (6 pages and 8 pages, respectively), midterm, final.

37100-001-19592	20th Century American Literature	MWF	12:30-1:20	Morris, Daniel
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Focuses on twentieth-century American literature, with attention given to major cultural and historical movements, canonical and emerging authors, various genres.

37700-001-19594	Major Modern Poetry	TR	12-1:15	Flory, Wendy
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The development of new trends in and the interrelationships among the poetry of Ireland, Britain, and the United States. Poets central to modernism, such as Yeats, Pound, Eliot, Williams, and Stevens will be emphasized, and students also will read more recent poets.

37900-001-19595	The Short Story	TR	1:30-2:45	Yetman, Michael
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A historical and critical study of nineteenth- and twentieth-century short stories-Irish, British, American, and Continental.

38200-001-19597	American Novel	TR	4:30-5:45	Pacheco, Derek
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This course is entitled, “Novel Frontiers: Geography and American Identity.” Our aim is to examine American novels from the late-eighteenth, nineteenth, and twentieth centuries, in an effort to understand their various historical, cultural and discursive aims. In the process, we will encounter diverse and often conflicting notions of “American-ness,” a concept whose very definition depends not only on the historical moment articulating it, but also on geography—on imagined spaces, as well as physical places and their inhabitants. For example, we will examine how U.S. writers appropriated different types of language in the hopes of breaking away from European conventions. We will look at representations of the Northeast, the mid-Atlantic, the Deep South, the Mid-West, and the South West as embodiments of so-called “American” experience. And we will consider the idea of the “frontier” as an ideologically fraught, marginal space upon which writers projected, probed, or tested notions of American identity, race, class, and gender difference.

Obviously, no book list can be exhaustive; the course’s aim is to offer a taste of the complexities, problems, and paradoxes involved in making a novel “American.” Texts include: Crèvecoeur’s *Letters from an American Farmer*, Cooper’s *Last of the Mohicans*, Sedgwick’s *Hope Leslie*, DeForest’s *Miss Ravenel’s Conversion*, Cable’s *The Grandissimes*, Jewett’s *The Country of the Pointed Firs*, Cather’s *The Professor’s House* (or *A Lost Lady*), and Morrison’s *A Mercy*. This list is subject to change.

One final caveat: Life is short. Novels--especially nineteenth-century novels--are not. They often run three, four, or even five hundred pages (and sometimes more!). As this is an upper-division English course, providing the chance for relatively in-depth study of literature rather than simply an introduction to it, we will read several such texts. In other words, this class will be reading intensive. At times, you will be asked to read 150-200 pages a week. If you don’t relish this idea, then perhaps this class is not for you.

38600-001-19599	History of Film to 1938	WF	11:30-12:20	Duerfahrd, Lance
38600-002-19600	History of Film to 1938 (Lab)	T	6:30-9:20	Duerfahrd, Lance

This is a challenging class with required screenings, extra viewing assignments of films on reserve, and plenty of reading. The course explores the development of film form from the silent era to the *Wizard of Oz*. Emphasis is placed on the aesthetics of silent cinema, with contrast provided by a small selection of recent films. The aim of the class is to have students develop their capacity to observe, describe, and think critically about the movies.

We will raise questions of scene, shot, frame, camera movement, and editing style in order to understand the effects (historical and personal) that each film inspires.

39000-001-19601	Pract Tutoring Writing for ENGL 42000 Peer Tutors only	M	11:30-12:20	Conard-Salvo, T
39000-002-19602	Pract Tutoring Writing for ENGL 42000 Peer Tutors only		Arr 2 Hrs	Conard-Salvo, T
39000-003-19603	Pract Tutoring Writing for WL Peer Tutors only		Arr 2 Hrs	Conard-Salvo, T
39000-004-19604	Pract Tutoring Writing for WL Peer Tutors only	W	11:30-12:20	Conard-Salvo, T

This course provides undergraduates with theories of individualized instruction and tutoring of writing skills. Practicum experience is offered in the Writing Lab, tutoring undergraduates enrolled in beginning composition classes or business writing and

resumes. The course is a prerequisite for applying to work as a peer tutor in the Writing Lab.

39100-001-19605	Composition for English Teachers	TR	1:30-2:45	Knoeller, Christian
	<p>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.</p> <p>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.</p>			
39600-001-19606	Craft of Fiction	TR	12-1:15	Solwitz, Sharon
	<p>We will discuss literature from the writer's point of view, focusing on such aspects of fiction writing as characterization, structure, voice, image and symbol and point of view. Written work will include analysis and creative imitation.</p>			
40700-001-19608	Intro Poetry Writing	TR	1:30-2:45	Boruch, Marianne
	<p>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.</p>			
40700-002-19609	Intro Poetry Writing	TR	1:30-2:45	Gibbons, Heather
40700-003-37384	Intro Poetry Writing	TR	12:00-1:15	Bisignani, D
	<p>Study of basic methods of composing poetry, with primary emphasis on the student's own work, submitted frequently during the semester. Workshop criticism.</p>			

40800-001-19610	Creatv Writng Capstone with ENGL 40800-H01-37388	TR	12:00-1:15	Henley, Patricia
40800-H01-37388	Creatv Writng Capstone-Honors with ENGL 40800-001-19610	TR	12:00-1:15	Henley, Patricia

This course will focus on the writing and revision of the capstone 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.

40900-001-19611	Introduction to Fiction Writing	TR	12-1:15	Shreve, Porter
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Writing of several short fictional narratives. Study of short story techniques in published stories and student manuscripts. Workshop criticism.

40900-002-19612	Introduction To Fiction Writing	TR	1:30-2:45	Henley, Patricia
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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.

41100-001-19613	William Faulkner	MWF	11:30-12:20	Duvall, John
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Although William Faulkner died in 1962, it wasn't until 1997 (the 100th anniversary of his birth) that his community of Oxford, Mississippi, acknowledged the legacy of this Nobel Prize-winning author with a statue. This belated acceptance may be accounted for in part by the stories Faulkner told of the South, stories that often cut too close to the bone for his contemporaries. The lynchings, murders, religious intolerance, and class antagonisms that Faulkner wrote about portrayed a violent side of Southern culture that many preferred to remain hidden. As African American novelist Toni Morrison (another Nobel Laureate) put it, Faulkner looks at his culture with an "unflinching gaze."

Starting with his more accessible short fiction, we will move to Faulkner's major experiments in modernist narrative (including *The Sound and the Fury*, *Sanctuary*, *Light in August*, *Go Down, Moses*, and *Absalom, Absalom!*) in order to see the ways in which his work maps the politics of race, gender, and class in the American South during the first half of the twentieth century.

There will be two short papers, an annotated bibliography, a longer research paper, and a final examination. **Please note: there is a substantial amount of challenging (albeit rewarding) reading in this course.**

41100-002-19614	Zora Neale Hurston	TR	10:30-11:45	Saunders, James
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This course will examine the life, folklore, and literature of Hurston. Some of the works we will study include *Their Eyes Were Watching God*, *Jonah's Gourd Vine*, and a substantial number of her short stories. We will, among other things, assess her place within the "feminist tradition."

41200-001-37392	American Women Poets	TR	9:00-10:15	Flory, Wendy
	<p>This course examines the works of American women poets writing after World War II, specifically Adrienne Rich, Sylvia Plath, Elizabeth Bishop, Audre Lorde, Louise Gluck, and Louise Erdrich. The main focus will be close reading of the poetry, but we will also consider biographical issues such as the influence of race and ethnicity (Lorde and Erdrich), the role of place (Elizabeth Bishop), the invention of a radical feminist poetic voice (Rich and Lorde), the dramatization of psychological pain and poetic power (Plath), and the crafting of an intricate poetic sequence (Gluck). There will be three short papers and a final examination.</p>			
41300-001-19615	José Martí's America	MWF	1:30-2:20	López, Alfred
	<p>This course will reintroduce students to “American literature” as a category that includes not only the U.S., but also an entire continent and hemisphere that includes the Caribbean, Mexico, and Central and South America. Rather than offer a survey or general overview, however, the course will introduce students to Gilded Age America through the eyes of one of its greatest writers: Cuban-born José Martí. Beyond being one of Latin America’s greatest poets, Martí wrote extensively on life in the U.S. during his 15 years living in New York City; his journalism considered among the best of the Gilded Age. He also wrote about and was influenced by U.S. writers of the time, especially Whitman, Emerson, and Thoreau. Martí was also active an accomplished translator of English-language writers such as Emerson, Poe, and Longfellow, with his translation of Helen Hunt Jackson’s novel <i>Ramona</i> his best-known translation. By taking a comparative approach to Martí’s writings, setting them alongside texts by contemporaneous U.S.- and Latin American writers, students will gain a broader and more inclusive understanding of American literature.</p> <p>Tentative reading list: Darío, Ruben. <i>Selected Writings</i>. Penguin, 2005. Emerson, Ralph Waldo. <i>The Essential Writings of Ralph Waldo Emerson</i>. Modern Library, 2000. Jackson, Helen Hunt. <i>Ramona</i>. Little Brown, 1998. Martí, José. <i>Selected Writings</i>. Penguin, 2002. Rodó, José Enrique. <i>Ariel</i> (1900). U of Texas P, 1988. Ruíz de Burton, María Amparo. <i>The Squatter and the Don</i> (1885). Arte Público, 1997. Thoreau, Henry David. <i>Walden and Civil Disobedience: 150th Anniversary</i>. Signet, 2004. Whitman, Walt. <i>Leaves of Grass</i> (1855-1892). Oxford UP, 2009.</p>			
41900-001-19619	Multimedia Writing	MWF	3:30-4:20	Reitmeyer, M
41900-002-19620	Multimedia Writing	MWF	4:30-5:20	Soderlund, L
	<p>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.</p>			
42000-001-19622	Business Writing	MWF	7:30-8:20	Sproat, L
42000-002-19623	Business Writing	MWF	8:30-9:20	Sproat, L
42000-003-19624	Business Writing	MWF	7:30-8:20	Moore, K
42000-004-19625	Business Writing	MWF	8:30-9:20	Moore, K

42000-005-19626	Business Writing	MWF	7:30-8:20	Quinn, Nancy
42000-006-19627	Business Writing	MWF	8:30-9:20	Quinn, Nancy
42000-007-19628	Business Writing	MWF	9:30 10:20	Quinn, Nancy
42000-008-19629	Business Writing	MWF	10:30-11:20	Sproat, E
42000-009-19630	Business Writing	MWF	11:30-12:20	Tanemura, K
42000-010-19631	Business Writing	MWF	12:30-1:20	Quinn, Nancy
42000-011-19632	Business Writing	MWF	2:30-3:20	Rud, Rita
42000-012-19633	Business Writing	MWF	3:30-4:20	Rud, Rita
42000-013-19634	Business Writing	MWF	12:30-1:20	Longster, Rebecca
42000-014-19635	Business Writing	MWF	2:30-3:20	Longster, Rebecca
42000-015-19636	Business Writing	MWF	3:30-4:20	Bacha, J
42000-016-19637	Business Writing	MWF	4:30-5:20	Gill, Neil
42000-017-19638	Business Writing	MWF	12:30-1:20	Rud, Rita
42000-018-19639	Business Writing	MWF	1:30-2:20	Rud, Rita
42000-019-19640	Business Writing	TR	7:30-8:45	Pope, A
42000-020-19641	Business Writing	TR	9:00-10:15	Pope, A
42000-021-19642	Business Writing	TR	7:30-8:45	Baker, J
42000-022-19643	Business Writing	TR	9:00-10:15	Baker, J
42000-023-19644	Business Writing	TR	7:30-8:45	Cordaro, D
42000-024-19645	Business Writing	TR	9:00-10:15	Angeli, E
42000-025-19646	Business Writing	TR	1:30-2:45	Dunkle, Peg
42000-026-19647	Business Writing	TR	3:00-4:15	Dunkle, Peg
42000-027-19648	Business Writing	TR	3:00-4:15	Pflugfelder, E
42000-028-19649	Business Writing	TR	4:30-5:45	Pflugfelder, E
42000-E01-19650	Business Writing	TR	1:30-2:45	Tanski, K
	for Entrepreneurship Certificate Students			
42000-E02-19651	Business Writing	TR	3:00-4:15	Leahy, H
	for Entrepreneurship Certificate Students			
42000-E03-19652	Business Writing	TR	4:30-5:45	Prenosil, J
	for Entrepreneurship Certificate Students			
42000-I01-19653	Business Writing	TR	10:30-11:45	Ghering, T
	For International Students			
42000-X01-19655	Business Writing-CE pd	T	6:30-9:20P	Bawa, P
42000-X02-19656	Business Writing-CE pd	W	6:30-9:20P	Ghering, T
42000-Y01-19657	Business Writing-CE pd		Arr 3 Hrs	Doran, Jo
42000-Y02-19658	Business Writing-CE pd		Arr 3 Hrs	Tanski, K
42000-Y03-19659	Business Writing-CE pd		Arr 3 Hrs	Tanski, K

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.

42100-001-19661	Technical Writing	MWF	7:30-8:20	Shuler, C
42100-002-19662	Technical Writing	MWF	8:30-9:20	Shuler, C
42100-003-19663	Technical Writing	MWF	9:30-10:20	Zamierowski, M
42100-004-19664	Technical Writing	MWF	10:30-11:20	Clark, Tracy
42100-005-19665	Technical Writing	MWF	11:30-12:20	Clark, Tracy
42100-006-19666	Technical Writing	MWF	12:30-1:20	Hannah, M

42100-007-19667	Technical Writing	MWF	1:30-2:20	Clark, Tracy
42100-008-19669	Technical Writing	TR	10:30-11:45	Prenosil, J
42100-009-19670	Technical Writing	TR	3:00-4:15	LaDow, S
42100-010-19671	Technical Writing	TR	4:30-5:45	LaDow, S
42100-Y01-19673	Technical Writing-CE pd		Arr 3 Hrs	Clark, Tracy
42100-Y02-19674	Technical Writing-CE pd		Arr 3 Hrs	Ghering, T
42100-Y03-19675	Technical Writing-CE pd		Arr 3 Hrs	Tobienne, F

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.

44200-001-19677	Shakespeare	MWF	10:30-11:20	Lein, Clayton
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English 442 offers an introduction to the plays of William Shakespeare, the world's foremost dramatist. The primary emphasis will be on a close reading of six or seven representative comedies, histories, and tragedies. No specific prior knowledge is expected, and students from all disciplines are welcome. The classroom method is largely discussion, and discussion will cover a wide range of topics, among them Shakespeare's audience, problems of staging or representation, issues concerning identity and subjectivity, and relations between Shakespearean drama and early modern culture. Assignments: biweekly comment papers (1-2 pages); two papers on topics chosen by the student (ranging from 4 to 8-10 pages); and a final. Class discussion also forms a significant part of the final grade.

49000-IND-EXPR	Worksite Intern Prac		Arr Hrs	
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Course facilitates the transition between an English undergraduate degree and the workplace or professional life. The course has two components: a professor-guided component and a practicum component in a chosen area.

49200-001-19680	Literature In Secondary Schools	TR	10:30-11:45	Knoeller, Christian
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A study of various theoretical approaches to teaching literature in the secondary school. Attention is paid to response-based theories of reading, pedagogical strategies, techniques for leading literature discussions, and young adult literature.

50100-001-19681	Intro to English Studies	MWF	2:30-3:20	Palmer, W Joseph
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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.

50200-006-19682	Practicum Teaching College Film		Arr 1 Hr	Duerfahrd, Lance
50200-007-19693	Prac Teach Cr Writing	T	3:00-4:15	Leader, Mary
	with ENGL 50500-006-19701 on Tuesday only			
50200-008-19694	Practicum In Teaching College Oral ESL		Arr 1 Hr	Ginther, April
50200-009-19683	Practicum in Teaching Written ESL		Arr 1 Hr	Silva, Anthony
50200-010-34665	Practicum Writing Lab Tutorial	W	6-6:50	Bergmann, Linda

This 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, is open only to graduate teaching assistants in the Department of English.

50500-001-19696	Teach First-Yr Comp I	TR	9-10:15	Johnson-Sheehan, R
50500-002-19697	Teach First-Yr Comp I	TR	9-10:15	Blackmon, Samantha
50500-003-19698	Teach First-Yr Comp I	TR	9-10:15	Rickert, Thomas
50500-004-19699	Teach First-Yr Comp I	TR	9-10:15	Haynes, Linda
50500-005-19700	Teach First-Yr Comp I	TR	9-10:15	Blackmon, Samantha
50500-006-19701	Approaches/Creative Wr	T	3-4:15	Leader, Mary
	with ENGL 50200-007-19693 on Tuesday only			
50500-007-19702	Approaches/Creative Wr	R	3-4:15	Leader, Mary
50500-008-19703	Prof Writing Practicum	TR	12-1:15	Sullivan, Pat
50500-009-37260	Teaching Linguistics	TR	1:30-2:45	Niepokuj, Mary
	with LING 59800-006-			

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

50600-001-19704	Intro Engl & Gnrl Linguistics	MWF	2:30-3:20	Francis, Elaine
	with LING 50000-001-22456			

General study of language and linguistic theory, with emphasis on English. Problems and methods in phonology, morphology, syntax, and semantics. Current techniques of linguistics analysis.

50900-001-37261	Fiction Writing	TR	3-4:15	Shreve, Porter
	Study of the techniques of writing short stories. Workshop.			

51200-001-38339	English Syntax and Syntactic Theory	TR	12-1:15	Wilber, R
	SLHS PROF, with LING 52100-001-22458			

Introduction to English syntactic structure, syntactic argumentation, and syntactic theory. Emphasis on one current theory as the primary theoretical framework, with other theories considered. Course assignments include regular homework in the form of problem solving, and take-home midterms and finals. Emphasis is on critical thinking and understanding **why** as well as **how**.

51300-001-38329	English Phonology SLSH PROF, with LING 51100-001-22457	T	6-8:50	Brentari, D
Introduction to current phonological theory, with applications to description of American and British English. Articulatory description of English phonological structure and contrastive analysis of phonetic variation across dialects. Evolution of the stress system of English and its utilization by poets writing metrical verse.				
51500-001-19708	Adv Professional Writing	TR	10:30-11:45	Blakesley, David
Designed for undergraduates and graduates interested in professional writing and electronic publication, students in this course will collaborate on the production of a new electronic journal/forum, The Writing Instructor (http://www.writinginstructor.com), which debuts at Purdue in March 2001. Students will learn to produce documents and coordinate assorted publishing projects, apply principles of document design and electronic publication using assorted application software, and work as teams in a computer-networked environment. Students will also complete research on topics relevant to print-based and electronic publication, such as copyright law, intellectual property, and the editorial process. There will also be some opportunities for participating in important academic conferences, such as the Conference on College Composition and Communication and Computers and Writing 2001.				
51600-001-19709	ESL Theoretical Foundations	TR	3:00-4:15	Silva, Anthony
This course presents the theoretical foundations of current trends in the teaching of English as a Second Language. While the practical concerns of the ESL professional are addressed, emphasis is on the role and relevance of theory in informing practice. Examples of language teaching in a variety of cultural and educational contexts will be studied as a basis for (1) understanding how theory has been related to diverse language teaching objectives and models and (2) exploring options for course design, materials development, and program planning. Course assignments include class observations, journals, and a term project.				
52700-001-37262	Medieval Drama with MARS 42000-01-38089	R	4:30-7:20	White, Paul
This course surveys the medieval English theatre in all of its varied aspects: mystery cycles, moralities, saints plays, court interludes, folk drama (notably Robin Hood revels), and anti-theatrical writing. We now have strong multi-media resources for the drama, so some emphasis will be placed on performance. But my interests also incline towards the historical: how does drama intersect with the ecclesiastical, civic, and court institutions that sponsor it? What can we learn about audience composition and reception? To what extent does theatrical entertainment reaffirm or question officially sanctioned belief and practice? There will be a couple of tests, some research writing, and an oral report.				
53100-001-37263	Rise of the Novel	M	6:30-9:20	Powell, Manushag
For many years, the general thinking about the development of the English-language novel (cemented in large part by the towering influence of Ian Watt's 1957 <i>The Rise of the Novel</i>) went something like this: In the beginning, there were four Great Writers (Defoe, Richardson, Fielding, Smollett—some folks also added Sterne; Watt actually				

doesn't bother with Smollett). They were Great, and created the Novel, largely *sui generis*, but it probably had something to do with the middle class (also rising at the time).^{*} Then, during the Romantic period, thousands more novels were composed, but they were Not Great. Ms. Austen was okay, though. Eventually some Victorian chaps invented Realism, and we were back on track.

^{*}Also there were some women milling about, but their work was mostly rubbish.

This course has very little interest in the above narrative. Not that the four (or five) Greats aren't just super terrific, mind you—in fact, they are—but the novel most certainly did not come out of nowhere, or out of bourgeois masculinity left to itself, and there was a ton more going on throughout its development across the Augustan and Romantic milieus than the above story suggests. If you know nothing but the most famous texts of the four (or five) Greats, then in truth you know little about either the novel or its cultural interworkings with the eighteenth century (the best of all centuries). Rest assured that this class will not leave you in such a regrettable position.

The reading requirements of English 531 will be substantial—many of them also quite fun—and will involve both extensive exploration of the novel itself, and of the vast industry of novel criticism developed since the 1950s. Dedicated preparation and regular, enthusiastic participation in class discussion is expected at all times of all students. Graded assignments will also include oral presentations and a well-developed research paper of approximately fifteen pages.

The reading list of primary sources is not set, but will include judicious selections from Haywood, Richardson, Fielding, *The Thousand and One Nights*, and Clara Reeve. It will also incorporate delicious examples of sentimental writing, trans-Atlantic imaginings, extra-Richardsonian experiments in epistolarity, amatory fiction, Gothic fiction, masquerade fiction, the romance, and possibly criminal and scandal narratives as well. The instructor will make a full reading list available to all enrolled students at the start of August. Please do not make inquiries for one before then, as it might fatally spoil the delicate pedagogical process.

53400-001-37266

Seventeenth Century Lit

TR

10:30-11:45

Duran, Angelica

Primarily non-dramatic texts of seventeenth-century English literature, capaciously defined. The subtitle of this course, "Ours and Others" reflects the manner in which we will focus on how early modern British poetry and prose respond to classical and Continental influences, and in turn how they have influenced landmark literary works and criticism. To focus an otherwise overwhelming number of potential readings and discussion topics, many of the texts are those on the MA exam list (with which PhD should also be very familiar), the Renaissance section primarily but also later periods.

With a backward glance, we will read Book 3 of *The Faerie Queene* in terms of the public and sometimes gendered virtues extolled by Thomas Aquinas, and Dryden's spectacular British play *The Indian Emperor* juxtaposed with the first Spanish play written about the discovery of America, Lope de Vega's *Christopher Columbus*. To explore the present work that literary authors are called to do, we will read the transformation of fantastically influential Fox's *Book of Martyrs* and Milton's prose piece *Manifesto against [...] against the depredations of the Spaniards* in terms of its attendant issues of Catholic and Protestant religious controversies, politics, and translations. And especially to take advantage of the specialty areas of students but also to witness the great variety of afterlives of seventeenth-century texts, we will read original texts by Donne, Marlowe, Marvel, and Newton alongside their 18th-20th century permutations at the hands of Borges, Emily Dickinson, William Carlos Williams, and Billy Collins.

- 54700-001-37270 British Romanticism TR 3:00-4:15 Friedman, Geraldine
- Through intensive textual readings and supplementary materials, this course will approach Romanticism as a discourse, constructed around such categories as subjectivity, interiority, imagination, aesthetics, nature, history, nation, empire, and gender. The project of the course is multiple. Its first goal is to provide an introduction to the canonical and some non-canonical authors of the period. Readings will include works by such figures as Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Anna Seward, Wollstonecraft, Mary Robinson, Charlotte Smith, Anna Laetitia Barbauld, Dorothy Wordsworth, De Quincey, and Mary Shelley. On the level of theory, we will explore the ways in which Romanticism both embodies and critiques a particularly powerful, distilled, and seductive version of Western metaphysics, including its textual, political, and gendered effects. On the level of history, we will seek to read Romantic texts with the political, social, and cultural developments of the period, such as the French Revolution, the Reform Movement, the accelerating rise of capitalism and colonial imperialism, and the emergence of modern domesticity and its forms of desire. Secondary readings will supply an entree into the history of the period, serve as an introduction to scholarship in the field, and help to locate Romanticism in recent theoretical developments.
- 55000-001-37272 William Langland MW 4:30-5:45 Johnston, Michael
- This course will focus on the most maddening, abstruse, fractured, idiosyncratic, and fascinating poem of the English Middle Ages: William Langland's *The Vision of Piers Plowman*. In the first half of the semester, we will work slowly through the poem, and we will read relevant secondary works. In the second half of the semester, we will consider the textual questions surrounding Langland's poem, as well as the wider cultural influences of this text. In this second half, we will examine some of the key manuscripts of this text; its editorial history, which is marked by a surprising amount of scholarly vitriol; Langlandian "spin-offs," including *Pierce the Ploughman's Crede* and *Mum and the Sothsegger*; the relationship between Langland and Wycliffite theology; the relationship between Langland and the Peasants' Revolt of 1381; and the reception of Langland's text in early modern England. Course work will consist of two presentations, a book review, an annotated bibliography, and final research paper.
- 56300-001-19713 Historical Linguistics MW 4:30-5:45 Sundquist, J
FLL PROF, with FLL 56300-001-20745, LING 54100-001-22459
- A survey of mechanisms and motivations of linguistic change. Topics include phonological, morphological, semantic and syntactic change, comparative and internal reconstruction, linguistic variation, language contact, and linguistic typology.
- 56500-001-19714 Sociolinguistics TR 10:30-11:45 Brown, B
FLL PROF, with FLL 56500-001-20746, LING 59800-001-22465
- An introduction to language in its social context, focusing on uses and users of language. Topics include social class, ethnic group, gender, language attitudes, and bilingualism.

57000-001-37274	Intro to Semiotics FLL PROF, with FLL 57000-001-38112, ANTH 51900-001-36901, COM 50700-001-37221, FR 64700-001-38116, LING 59300-001-36439, SLHS 61900-001-37948	W	4:30-7:20	Broden, T
	The study of languages, literatures, and other systems of human communication includes a wide range of phenomena that can be brought together by means of a general theory of signs. The course deals with three fundamental areas: (1) verbal communication; (2) nonverbal communication (iconic systems, gesture, body language, etc.); and (3) communication through art forms.			
58300-001-19716	Contemporary Native Literature with AMST 65000-003-10883	R	3-5:50	Peterson, Nancy
	Contemporary Native literature offers a dynamic space where many forms of tribal and traditional knowledges meet, including art, history, politics, science, and spirituality. This course focuses on Native authors working today who explore new ways of telling stories and who use their writing to theorize what Native literature can aspire to in the twenty-first century. Potential authors for the syllabus include LeAnne Howe (Choctaw), Linda Hogan (Chickasaw), Thomas King (Cherokee), Eric Gansworth (Onondaga), Sherman Alexie (Spokane-Coeur d'Alene), and Louise Erdrich (Turtle Mountain Ojibwe). The novel as a genre has been particularly appealing to contemporary Native writers, but we will also read poetry and some autobiography. Selected criticism and theory from various perspectives—including nationalist/tribalist, feminist, mixedblood, and ethnographic approaches—will be assigned to enrich our understanding of Native literature.			
	This course will be of interest to graduate students in English working in contemporary American literature and in ethnic or postcolonial studies, and to graduate students from American Studies interested in Native or ethnic studies. Major assignments will include oral presentations, an annotated bibliography or book review, a 15-page final paper. Prior knowledge of Native literature is not required to be successful in this course, but everyone should be prepared to read and research widely and deeply, and to enter the field in an informed, responsible way.			
58900-005-19721	Prospectus Writing		Arr 1 Hr	Palmer, W Joseph
	Writing—creative, popularly technical, biographical, historical, philosophical—on subjects of the student's choice. Individual conferences only; no class meetings.			
59000-IND	Directed Reading		Arr Hrs	
	Directs the reading of students with special interests. Guides students in profitable reading in subjects of their own choice. Individual conferences; no class meetings.			
59100-001-19743	Intro to Composition Theory	TR	10:30-11:45	Blackmon, Samantha
	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.			

- 59200-001-37291 Postcolonial/Postglobal Latin Am MWF 12:30-1:20 López, Alfred
crosslisted w/AMST 65000
For a detailed description of this course please contact the instructor directly at alopez@purdue.edu.
- 59300-001-37293 Contemp British Fiction TR 1:30-2:45 Marzec, Robert
Critical study of the British novel since World War II. Survey of scholarship and criticism.
- 59600-001-19747 Documentary Poetry M 2:30-5:20 Leader, Mary
Dig under the word “document” and you get roots involving “lessons,” “examples,” “proofs”—from Latin *docere*, to teach—and deeper, from Greek *dokein*, to think or to seem. The principal current definition involved in this course is—document: anything preserved in a lasting form (such as printing, writing, photography, audiotape) which contains information or is relied upon to record or prove something. We will look at literary works that incorporate documents generated in other contexts, including but not limited to courtrooms.
Among poets, I plan to include works by Charles Reznikoff, Muriel Rukeyser, Robert Hayden, Ellen Bryant Voigt, A. Van Jordan, C. D. Wright, Frank Bidart, and our own Donald Platt. Of course, there is also fiction written in this spirit, such as works by John Dos Passos and Theresa Hak Kyung Cha. Depending on class interest, we will either stick with poetry (which is the professor’s field), or branch out into fiction as well.
From our exemplars, and possibly others suggested by class members, we will gather a set of issues—issues as to writerly techniques and issues as to ethics—involved in using documents “in,” or “as,” or “with” poetry or fiction. To develop the dialog about these issues, each class member will make a presentation on one of the writers we have taken up. For a longer, final project, class members will have three options: (1) expand the presentation into a full-length seminar paper; (2) produce an interview with a living writer from our syllabus on the uses of document in poetry or fiction; or (3) create an original work of poetry or fiction using documentary material.
- 59600-002-19748 Reading Emmanuel Levinas in W 6:30-9:20 Goodhart, Sandor
Literary, Philosophic, and Jewish Study
In this course, we will read through the major work of Emmanuel Levinas in philosophic, literary, and Jewish Studies. Readings will include his major philosophic writings (*Totality and Infinity* and *Otherwise than Being*), two of his earlier philosophic writings (*Existence and Existents* and *Time and the Other*), two collections on Jewish Studies (*Difficult Freedom: Essays on Judaism* and *Nine Talmudic Readings*), three collections of essays on varied topics (*The Levinas Reader*, *Collected Philosophical Papers*, and *Basic Philosophical Writings*), and a series of interviews in which Levinas describes the full range of his work (*Ethics and Infinity*).
- 60600-001-19749 Seminar in Poetry Writing W 2:30-5:20 Boruch, Marianne
In 606, we start with the idea that a community of writers is a valuable thing, that rigorous, thoughtful and good-hearted discussion about poems is crucial for writers, that

revision is just that--revision--a tool which deepens our capacity as poets to see the world imaginatively. This is a workshop; our texts will be the poetry of class members. We will move in our discussion where these poems take us. Work of established writers will be discussed regularly, for both companionship and challenge. Written work requirements: two poems a week leading to a final portfolio of 15-20 poems, and a meditative essay which explores the timing, invention, design, and imagery in that work.

60900-001-19751 Seminar In Fiction Writing W 6:30-9:20 Solwitz, Sharon
An advanced course in the writing of fiction. Workshop critiques.

61100-001-37300 Old English Language MWF 3:30-4:20 Hughes, Shaun
While this course prepares students for English 612: Old English Literature, it is a self contained unit. The goal of the course is to enable students to gain confidence in Old English through an extensive reading of prose texts. Old English phonology will be based on contemporary understanding of phonology. The course will also engage the interaction between post-modern theory and philology in Old English literary and cultural studies.

61800-001-19754 Quantitative Research TR 12-1:15 Ginther, April
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.

62200-001-19775 Composition Studies: Classical W 11:30-2:20 Johnson-Sheehan, R
Period to the Renaissance
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.

62700-001-37461 Humor Research TR 4:30-5:45 Raskin, Victor
meets w/LING 68900-004-22469
The seminar deals with an application of linguistics and other language-related disciplines to humor research. The instructor will lecture on the following topics: rules of correct application of linguistics to other fields; humor research as a target field; theories of humor; contextual semantics; script-based semantic theory; script-based semantic theory of humor; applications of the script-based semantic theory of humor to specific types of jokes.
The participants will be expected to give a research or critical survey paper on a humor research subject of their choice and then to write it up as the seminar paper, taking into account the feedback from the group. The research may be done both within the framework of the proposed theory of humor and outside of it.

The main text for the course is: Victor Raskin, *Semantic Mechanisms of Humor*, Dordrecht-Boston: D. Reidel, 1985. This and other sources will be available on-line in the Macintosh-equipped classroom, where the seminar will be taught.

- 62900-001-19778 Communicative Language Teaching TR 1:30-2:45 Berns, Margie
- In-depth study of communicative approaches to language teaching (CLT). Areas of focus are the social, cultural, political, and linguistic factors that relate to the persistence of CLT in the teaching of languages used for international communication. Readings include an historical overview, criticisms and critiques, the range of disciplinary sources informing CLT, and various interpretations and forms of implementation in instructional settings around the world. Assignments include extensive reading, class presentations, and a scholarly paper.
- 63100-001-37465 World Englishes TR 4:30-5:45 Berns, Margie
- In-depth study of world Englishes as a sociolinguistic phenomenon, as a field of study, and as a research paradigm. Readings will cover the history of the field, the multiple disciplinary approaches adopted for the study of world Englishes, and the World Englishes, or Kachruvian, paradigm that has shaped the field. Topics include the contextualization of varieties, professional discourse strategies, intelligibility and communication, constructs of English, literary creativity, linguistics, and pedagogy. Assignments include extensive reading, class presentations, and a scholarly paper.
- 65700-001-37469 Fighting Words: Violence in Am Lit MW 3:30-4:45 Bross, Kristina
with AMST 65000-002-10882
- In this course students will examine and critique seemingly enduring themes of violence and identity in early American literature. We will focus on the twinned events of the Antinomian Controversy and the Pequot War of 1636-1637 as a case study, reading texts generated by participants in the 17th-century events, examining the circulation and embellishment of those accounts in the years following the events, and tracing the representation of Puritans, Pequots and Heretics into the 19th century and beyond. We will examine representations of monsters—moral, spiritual, and physical. We will consider incendiary political rhetoric as well as literally incendiary military tactics. We will analyze the rhetorical and spiritual justifications offered for genocide in the 1630s and 1640s, and then consider how generations of writers in the 19th-century dealt with their own moment of Indian Removal while they constructed interracial romances out of the vexed historical record. Along the way, we will read propaganda tracts, novels, short fiction, histories, and ephemera. Of particular concern will be the surprising ways that gender intersects representations of violence throughout the long literary history of this moment, whether in descriptions of war or in clashes over spiritual beliefs.
- Students will also have the opportunity to work with me and with Kevin McBride, Director of Research for the Mashantucket Pequot Museum, to prepare a critical edition of one of the Pequot War narratives, part of a long-term project in uncovering and disseminating a Native-centered view of the Pequot War.

This major author seminar is designed to take graduate students through the process of immersing themselves in a field of critical study and mastering it well enough so that they can produce both a scholarly presentation and an article suitable for submission to a refereed journal. It is specifically focused on professionalizing graduate students who intend to pursue a career in literary scholarship, and is not intended for those who merely enjoy reading Mark Twain. For our primary texts, we will be reading selected longer narratives: *Roughing It* (1872), *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), *Adventures of Huckleberry Finn* (1884), *A Connecticut Yankee in King Arthur's Court* (1889), *Pudd'nhead Wilson* and *Those Extraordinary Twins* (1894), and *No. 44: The Mysterious Stranger* (posthumously published 1969). We will be using the University of California/Mark Twain Library editions of these texts, except for *Life on the Mississippi* (Penguin) and *Pudd'nhead Wilson/Those Extraordinary Twins* (Norton Critical). There will also be several shorter, associated texts (e.g., "Huck and Tom among the Indians," "Schoolhouse Hill"). In addition to the main text for our weekly meetings, the syllabus will list 30 to 60 pieces of criticism on that text—articles and book chapters. The articles can be found in the HSSE stacks; the roughly 140 books will be on reserve in the undergraduate library. After our class meetings, each student will sign up to read roughly four to five of these articles/chapters for the next meeting (the number of critical articles each student will have to read depends on the length of the main text). Students will be expected to bring the knowledge of the articles they have read to class and to participate in our discussions.

Each student will also sign up to give a half-hour talk during the term focused on a major issue regarding one of the main texts (e.g., ecological perspectives on *Life on the Mississippi*, the controversy over the ending of *Huck Finn*, the critique of nineteenth-century institutions and ideologies in *Connecticut Yankee*, the deconstruction of race in *Pudd'nhead Wilson*). I will provide a list of topics at the beginning of the semester and meet with students individually after they have signed up for one of them. For the talk, each presenter will draw upon the relevant articles/book chapters for that week, and will offer a historiographical overview of the criticism on the topic. In addition to giving a talk, at the end of the term, each student will turn in a 20-25 page seminar paper in either MLA or Chicago format and give a conference style presentation based on that paper. Conference presentations will be fifteen minutes with an additional ten minutes allotted for questions and answers. With regard to both the seminar paper and the presentation, I am open to all critical approaches (e.g., genetic, generic, biographical, formalist, historicist, structuralist, poststructuralist, New Historicist, feminist, ecocritical, postcolonial, linguistic, Marxist, rhetorical, psychoanalytic, reader response, etc.).

Please note: You need not have a background in Twain and Twain Studies for this course, but be aware that the seminar will entail a good deal of work. Students should enroll in it only if they are prepared to make a serious commitment of time and energy. I know that Mark Twain is a funny guy and a beloved global icon, but his texts are also the culturally richest and most aesthetically varied ever produced in America; they intersect with virtually every important historical and cultural topic of his time (e.g., race, class, ethnicity, regionalism, gender, industrialization, imperialism, realism, naturalism, religion, conceptions of human subjectivity, authorship and the literary marketplace, definitions of America, etc.); and Twain criticism is a long standing, highly developed, diverse and complex field that draws upon every critical methodology in literary studies. It is not for the faint of heart.

Also please note: Unlike my 500-level courses where I allow students to enroll even after the course is full, this is a seminar and I'm afraid I cannot allow it to go over the maximum seminar enrollment. I'm aware of the department's current dearth of graduate

courses in American literature, a situation that I consider extremely unfortunate. But under no circumstances can I allow an overenrollment since it would undermine the quality of the course for those already enrolled in it. So if you want to take this course, I strongly suggest that you sign up for it immediately lest you find it closed out.

66500-001-19783 Cog Approaches Women's Writing TR 9-10:15 William, J
 FLL PROF, with FLL 63900-001-20750, GER 65900-001-21260
 For a detailed description of this course please contact the instructor directly at jmwilliam@purdue.edu

66800-001-19784 Documentary Film & Photography W 3:30-5:20 Duerfahrd, Lance
 Lecture

66800-002-19785 Documentary Film & Photography M 6:30-9:20 Duerfahrd, Lance
 Lab

What is a visual document and how do we respond to it? To what extent does it record, construct, or inflict reality? How does the nature of visual evidence change with shifting technology (from analog to digital to televisual image; from still to moving image)? The class will explore the media of film and photography through works that document certain themes and events such as poverty, borders, war, the institution, the street, revolution, and labor. Some of the ideas we will address will include the place of performance, editing, authorship, the archive, simulation and dissimulation (the mockumentary). Part of the final assignment will be to make a visual document: a film, a photographic series, or something else. Works by Chantal Akerman, Frederick Wiseman, Stan Brakhage, Albert Maysles, Garry Winogrand, Eugene Richards, Walker Evans, Helen Levitt, Anonymous, and others.

67200-001-19786 African American Women Writers TR 12-1:15 Patton, Venetria
 with AMST 65000-004-10884

This course will introduce students to foundational texts within black feminist discourse as well as provide an opportunity to read and discuss novels by African American women writers. A sample of the novels to be read will include: Toni Cade Bambara's *The Saltaters*, Paule Marshall's *Praisesong for the Widow*, Toni Morrison's *Beloved*, and Tina McElroy Ansa's *Ugly Way's*.

68000-001-19787 Institutional Rhetoric F 11:30-2:20 Rickert, Thomas

This course will examine select discourses of "the university" from a variety of historical, theoretical, and critical perspectives. We will focus historically on key moments important to English studies, rhetoric, and writing, including the emergence of the liberal arts in ancient Greece (Isocrates, Plato, Aristotle), the development of the university during the Middle Ages, the birth of the humanities as a continuation of the liberal arts tradition contra scholasticism (Petrarch), the creation of the research university during the German Enlightenment (Kant, Humboldt), and the American adoption of the German research model. Other issues we will address include critiques of the university's humanistic rationalism (Heidegger, Derrida), the development and structure of contemporary English departments, and the social role of English studies and writing. The course will conclude with a sustained examination of the postmodern "corporate

university," looking at the more influential (or controversial) diagnoses and critiques (Bloom, Readings, Aronowitz, Taylor).

68000-002-19788	New Media Beyond (Re) Mediation	M	11:30-1:20	Bay, Jennifer
68000-002-19788	New Media Beyond (Re) Mediation	M	1:30-2:20	Bay, Jennifer

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

68000-004-37486	Burke and Contemporary Rhetoric	TR	1:30-2:45	Blakesley, David
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This course will take Kenneth Burke as an exemplary figure in the genesis of rhetoric, composition, communication, cultural studies, and literary theory in the twentieth century. The focus will be on Burke's continuing relevance for our understanding of key rhetorical principles (identification, context, terministic screens), of emergent subjects in the field (visual rhetoric, complexity theory, cultural studies), and of the relationships between rhetoric, composition, new media, and literary theory. Course readings will include primary Burkeian texts (some of which are newly published) and secondary work by contemporary rhetoricians and theorists. Coursework will include regular responses to the readings and a major print or multimedia project. Coursework: Weekly position papers/reviews; a short essay, conference paper, or book review; and a major print or multimedia project:

Readings:

Blakesley, David. *The Elements of Dramatism*. New York: Longman, 2002.
 Burke, Kenneth. *Counter-Statement*. 1931. Berkeley: U of California P, 1968.
 ---. *Permanence and Change: An Anatomy of Purpose*. 1935. 3rd edition. Berkeley: U of California P, 1984.
 ---. *Attitudes Toward History*. 1937. Berkeley: U of California P, 1984.
 ---. *A Grammar of Motives*. 1945. Berkeley: U of California P, 1969.
 ---. *A Rhetoric of Motives*. 1950. Berkeley: U of California P, 1969.
 ---. *Language as Symbolic Action: Essays on Life, Literature, and Method*. Berkeley: U of California P, 1966.

Digital Coursepack

69800-RES	Rsrch MA/MFA Thesis	Arr Hrs
69900-RES	Research PhD Thesis	Arr Hrs