CRW 6130-901 [ref. #12700] FICTION WRITING will meet Mondays from 6:00-8:50 with Professor Rita Ciresi.

DESCRIPTION:
This course will function primarily as a workshop. Students will write and revise at least thirty pages of fiction (short stories or novel chapters), which will be submitted on a regular basis for group critique. Our readings this semester will focus on how contemporary authors such as Margaret Atwood, Lorrie Moore, and John Updike develop memorable characters, write effective dialogue, and manipulate point of view.

The creative writing program is operating on reduced staffing this semester, so this course will be open by permit only to those students who are already registered in the M.A. program with a concentration in creative writing and to graduate certificate students in creative writing. Our graduate program assistant, Lee Davidson, will issue permits to those students so they may register. All other degree-seeking students who wish to take the course should e-mail the instructor at rciresi@cas.usf.edu to get on a waiting list. Please e-mail your name, degree program, and student number.

REQUIREMENTS:
30 pages of revised fiction. One class presentation

TEXTS:
A short fiction anthology put together by Pro Copy

CRW 6352-901 [ref. #13409] CRAFT OF POETRY

***CANCELLED***
12/10/2007

ENC 6421-901 [ref. #17019] STUDIES IN RHETORIC & TECHNOLOGY will meet Mondays from 6:00-8:50 with Professor Meredith Zoetewey.

DESCRIPTION:
Computers and Writing, as it exists in Rhetoric and Composition, is all about possibility and adventure. We'll keep this in mind as we consider how technologies push the boundaries of what it means to compose, to come together, to listen, to play, to work, and to learn (for starters). Our readings are as diverse as the interests of class members, addressing technologies in the classroom and the workplace, emergent media, identity politics, visual rhetoric, and other current issues in the field. Class members’ backgrounds and comfort-levels with technologies
will differ, and this course strives to promote respect for this diversity as we theorize and
practice writing with computers.

**REQUIREMENTS:**
- Weekly reading responses (replaces exams)
- Leading discussions
- E-productions—in class productions and your professional webpage (handy for job seekers)
- Research project

**TEXTS:**
Our coursepack includes (but isn’t limited to) work from Ian Bogost, Manuel Castells, James
Gee, Donna Haraway, Steven Levy, Howard Rheingold, and Pat Sullivan. We’ll read across
disciplines—English studies (of course), human-computer interaction, game studies, sociology,
communication, graphic design, and so on.

**ENG 6009-001 [ref. #13410] BIBLIOGRAPHY** will meet Wednesdays from 3:00-5:50
with Professor Regina Hewitt.

**DESCRIPTION:**
This course introduces students to the methods and purposes of research in the field of
literature as they have evolved from the founding of the modern disciplines to the current
postdisciplinary age. Students will learn techniques for discovering, obtaining, analyzing, and
evaluating information from texts, libraries, databases and other sources; they will also learn to
contextualize disciplinary, interdisciplinary, humanistic and qualitative research with respect
to the institutions, such as the Modern Language Association (MLA), that define spaces for this
work.

**REQUIREMENTS:**
Weekly essays and worksheets; assigned research project and presentation; registration for the
course (i.e., auditing not permitted); additional reading (beyond the required texts) will be
assigned from library and/or internet sources

**TEXTS:**
**Required Texts:**
  - N.B. The *Manual* for scholars is distinct from the annually issued *Handbook* for students; the
    *Manual* is required for this course. The second edition has been ordered because the third is
    not scheduled to be published until March 2008.
- Nicholls, David G.  *Introduction to Scholarship in Modern Languages and Literatures.* 3rd ed.

(continued on next page)
Recommended Texts:
  - N.B. Publication of the fifth edition is scheduled for March. Those wishing a print orientation before then may still find the fourth edition (2002) of some use, but many specifics are outdated.

**ENG 6018-001 [ref. #17020] CRITICISM & THEORY I** will meet Tuesdays from 3:00-5:50 with Professor Laura Runge.

**DESCRIPTION:**
This required course covers the first half of the survey of literary criticism and theory from the Ancients through the early nineteenth century. While the texts bring us backward in history, the orientation of the class will be toward understanding the contemporary purposes of literary study and literature itself. Toward that end, we will begin with an investigation of the recent debates collectively nominated “The Crisis in the Humanities” and seek to understand why our society has deemed literature, poetics, and the humanities alternately irrelevant and politically dangerous. With a focus on classical, medieval, renaissance and Enlightenment theories, the class will rethink these issues through the early debates on mimesis, representation, rhetoric, exegesis, literacy, humanism, didacticism, and aesthetics. Students will read about and report on theories of political and social values of literature, arguments between ancients and moderns, the development of print culture and the notion of authorship and literary property.

**REQUIREMENTS:**
Weekly informal writings to discussion board
One written report on related topic/question
One response to a report
Midterm and Final exam

**TEXTS:**
Required Text:
- *Norton Anthology of Theory and Criticism*

Other works – texts to be determined
- Sophocles, *Oedipus Rex*
- Shakespeare, *Othello*
- The Bible
- An introduction to theory/criticism
ENG 6019-001 [ref. #12171] CRITICISM & THEORY II will meet Thursdays from 3:00-5:50 with Professor Susan Mooney.

DESCRIPTION:
This graduate-level course offers a study of critical and literary theories of the modern and contemporary ages. We will survey selected theorists through reading and discussion of excerpts from notable primary texts (provided in the anthology). Students will develop a broad and foundational appreciation of theory and criticism, and will have some opportunities for comparative and in-depth exploration. The course modules include linguistics, structuralism, narratology, Marxism and other political and social theories, theories of sexuality and gender, critical theories of race and ethnicity, and finally postmodernism and cultural studies. The course will provide guidance in developing graduate-level skills in research, criticism, and writing. Students may use the course to determine topics and issues to pursue in a thesis or dissertation, as well as in other literature courses, conference papers, and articles. Two novels (White Noise and Beloved) will serve as objects for application of theories. Students are encouraged to read the novels in the winter break prior to the beginning of class.

REQUIREMENTS:
Two papers (approximately 4-5 pages and 6-7 pages, respectively), one oral presentation (10-15 minutes), one in-class final exam, and regular active participation in class discussions.

TEXTS:

ENL 6226-001 [ref. #17021] SHAKESPEARE’S TRAGEDIES will meet Tuesdays from 3:00-5:50 with Professor Sara Deats.

DESCRIPTION:
This course will focus on the tragedies that Shakespeare wrote in the last two decades of his career. Although these tragedies will be embedded in their philosophical, scientific, political, social, and cultural milieu and viewed from various critical perspectives, the focus of the course will be on a close reading of the plays and a study of these dramas as both literature and theater. Plays to be studied will include: Titus Andronicus, Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra.

(continued on next page)
REQUIREMENTS:
• Two critical papers (approximately 7 to 10 pages each)
• A final exam
• Approximately seven abstracts of critical readings

TEXTS:
  or
• *The Tragedies*, ed. David Bevington

ENL 6236-901 [ref. #14204] STUDIES IN EIGHTEENTH-CENTURY & RESTORATION: POETRY & SATIRE will meet Tuesdays from 6:00-8:50 with Professor Pat Rogers.

DESCRIPTION:
The period between 1680 and 1830 has often been regarded as the great age of satire in English. We shall be looking at selected works of the outstanding writers in this genre, including Swift, Pope, Gay, Leapor, Fielding, Sheridan and Byron. The course provides an introduction to many of the major texts in prose, drama and verse, and an opportunity to explore varied aspects of the period through its literature. The class will take place as a seminar in which students are invited to develop their own ideas and opinions.

REQUIREMENTS:
• Mid-term and final papers
• oral report
• participation in class discussion

TEXTS:
• Jonathan Swift, *Gulliver’s Travels*
• --------------*A Modest Proposal*
• --------------Verses on the Death of Dr Swift
• Alexander Pope, *The Rape of the Lock*
• --------------The Dunciad
• John Gay, *Trivia* *
• -------------- The Beggar’s Opera
• Mary Leapor, “Crumble Hall” and other poems *
• Henry Fielding, *Tom Thumb*
• Richard Brinsley Sheridan, *The School for Scandal*
• Lord Byron, *Don Juan* (excerpts)

(continued on next page)
Recommended editions:
* The Basic Writings of Jonathan Swift, ed. C. Rawson (Modern Library)
* The Beggar’s Opera and Other 18th Plays, ed. D. Lindsay (Everyman). Contains TT and SFS.

* Other texts available on line/used, or copies circulated in class.

Background and secondary reading will be recommended as needed: see me if you need help. There are some websites devoted to the subject matter of the course, of which a few can be recommended. Others are unreliable.

**ENL 6256-901 [ref. #17022] STUDIES IN VICTORIAN LITERATURE:**

**VICTORIAN ADAPTATIONS** will meet Wednesdays from 6:00-8:50 with Professor Marty Gould.

**DESCRIPTION:**
This course is not so much *about* the nineteenth century as it is *inspired* by it. While it is true that there are three (maybe) classical, canonical, recognizable and unmistakably Victorian novels at the core of the syllabus, the real focus of the course will be the historical and multi-generic progeny of those central texts. We might think of this course as a re-visioning of the nineteenth century through the lenses of select revisions of nineteenth-century texts.

We’ll begin the semester with *Jane Eyre*, tracing this orphan novel’s later genealogy. Having established the general lay of the land, we’ll set up camp in Dickens country, where we’ll spend the bulk of the semester exploring *Great Expectations* and its dramatic, narrative, and cinematic offspring. Although Dickens is always a hard act to follow, we’ll move on to one last novel/adaptations cluster, the identity of which is yet to be determined.

**REQUIREMENTS:**
Seminar members will make substantial and sustained contributions to the weekly meetings, leading discussion of a primary text, presenting secondary research to the group, and reporting on their individual research projects.

Each member of the seminar will also be encouraged to develop an individual project, using our core course readings to illuminate the issues associated with some other set of adaptations. At the end of the semester, students will share the results of their individual research projects with the rest of the seminar, greatly expanding the textual scope of the course.

The goal of the final semester project is for each member of the seminar to produce scholarship capable of being adapted for a variety of purposes: a scholarly article, a conference presentation, a course unit, and a thesis or dissertation chapter. The four graded components, listed below, will work together to fulfill these various purposes:

(continued on next page)
1. An annotated bibliography of existing scholarship on your chosen text and its adaptation(s)
2. A brief prospectus or project proposal
3. A 15-30 page paper on some aspect of the adaptation
4. A brief (15-20 minute) presentation on the project

TEXTS:
The course reading list is still in formation. Likely suspects for inclusion include

Charlotte Brontë, *Jane Eyre*
- A selection of nineteenth-century dramatizations
Jean Rhys, *Wide Sargasso Sea*
- Selected 20th-century film adaptations
Charles Dickens, *Great Expectations*
- Philip Sydney, *Astrophel and Stella*
- A selection of nineteenth-century dramatizations
Peter Carey, *Jack Maggs* (novel)
- South Park's "Pip" episode
Alfonso Cuaron, *Great Expectations* (film)
David Lean, *Great Expectations*
Kathy Acker, *Great Expectations* (novel)
Lloyd Jones, *Mister Pip* (novel)

We'll supplement these texts and films with a wide array of secondary readings drawn from adaptation theory, literary criticism, and film/theatre studies. Some of this secondary material will illuminate Victorian adaptations and revisions of Renaissance and eighteenth-century texts. Other essays will shed light on the twentieth-century afterlife of the Victorian novel. In addition, there will be a good sampling of theoretical work on the processes and products of literary, theatrical, and cinematic adaptations. All of the bases, in other words, will be well-covered.

**ENL 6276-001 [ref. #14913] MODERN BRITISH LITERATURE: SURVEY** will meet Wednesdays from 3:00-5:50 with Professor Hunt Hawkins.

**DESCRIPTION:**
This course will study the monuments as well as some lesser-known works of British Modernism from 1895 to 1940, including Hardy's poems, Conrad's *Heart of Darkness*, Mansfield's *In a German Pension*, Ford's *The Good Soldier*, Joyce's *Portrait of the Artist*, West's *The Return of the Soldier*, Eliot's "The Waste Land," Lawrence's "St. Mawr," Forster's *Passage to India*, Woolf's *To the Lighthouse*, and Beckett's *Murphy*. We will seek to define and date Modernism; study its diverse manifestations and legacies; and consider its historical, political, and cultural surroundings (particularly painting) both in Britain and internationally. Special attention will be paid to gender issues as the lesser-known works by Mansfield and West (and even the canonical Woolf) put a different spin on Modernism's concerns. Attention will also be paid to problems of imperialism.

*(continued on next page)*
REQUIREMENTS:
Midterm test, Final exam, Research paper of 12-15 pages, Class participation.

TEXTS:
- Required Texts: Kermode and Hollander eds., Modern British Literature
- Katherine Mansfield, In a German Pension
- Ford Madox Ford, The Good Soldier
- James Joyce, Portrait of the Artist
- Rebecca West, The Return of the Soldier
- E. M. Forster, Passage to India
- Virginia Woolf, To the Lighthouse
- Samuel Beckett, Murphy

ENL 6276-901 [ref. #17024] MODERN BRITISH LITERATURE: VIRGINIA WOOLF

***CANCELLED***
12/12/2007

LAE 6375-001 [ref. #17026] COMTEMPORARY COMPOSITION STUDIES will meet Mondays from 3:00-5:50 with Professor Debra Jacobs.

DESCRIPTION: TBA
REQUIREMENTS: TBA
TEXTS: TBA

LIT 6096-901 [ref. #18051] CONTEMPORARY LITERATURE: THE CITY IN POSTWAR AMERICAN WRITING will meet Tuesdays from 6:00-8:50 with Professor Michael Clune.

DESCRIPTION:
In this course we will explore the image of the city in postwar American writing. We begin with a brief survey of the pre-war vision of the city as a wasteland that must be reshaped as a planned, simplified, rationalized urban space. After 1945, an image of the city as a self-organizing system where apparent disorder is the sign of an underlying, spontaneously arising order begins to challenge the modernist vision. This new image of the city reveals new forms of freedom, and new forms of slavery. We'll look at works that explore the dynamics of this shift in a variety of interrelated areas: free and black markets; drugs and addiction; technology; conspicuous consumption and invisibility; sex and money; race and the ‘urban crisis’; government as conspiracy. We will approach these questions through encounters with both theoretical writing about the city, and the new literary forms identified with the city (urban fiction, rap, the New York School of poetry).

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REQUIREMENTS:
One short paper (3-5 pages); one final paper (10-15 pages); participation in class discussion.

TEXTS:
Reading will include novels by Nathanael West, William S. Burroughs, Donald Goines, and Kathy Acker; poems by Gwendolyn Brooks, Frank O'Hara, and Amiri Baraka; urban theory by Le Corbusier, Jane Jacobs, and Rem Koolhaas.

LIT 6105-001 [ref. #14205] STUDIES IN CONTINENTAL LITERATURE will meet Mondays from 3:00-5:50 with Professor Silvia Fiore.

DESCRIPTION:
This course surveys, through comparative and interdisciplinary approaches, the lives, stories, and contributions of several geniuses of the Italian Renaissance, including Dante (1265-1321), Petrarch (1304-74), Boccaccio (1313-75), Brunelleschi (1377-1446), Leonardo da Vinci (1452-1519), Machiavelli (1469-1527), Castiglione (1478-1529), and Artemisia Gentileschi (1593-1653). Readings will include primary works, biographies, and critical writing. Central to this inquiry is the identification of various qualities of genius. The major course outcome is to provide a way of knowing genius and invention during a period of cultural history that produced works of genius. The inquiry will consider how genius was defined culturally and viewed socially in the early modern period and what our contemporary understanding of genius is. The focus of the course will be to acquire a broad, comfortable, and usable knowledge of the well known works of these writers and artists as a basis for a more enriched understanding of the early modern period, known as the Renaissance, as the foundation for our contemporary world.

This course will be beneficial (indeed essential) to students in literature, languages, the arts, and humanities who wish to establish a strong comparative and interdisciplinary background in the area of early modern studies, including those preparing for graduate school or graduate exams, prospective teachers and specialists. For students in the field of English the course will especially emphasize how these writers and artists enrich our understanding of British and American literature. The course will count toward the fulfillment of the Graduate Certificate in Comparative and Interdisciplinary Literary Studies. It would be fundamental for anyone interested in broadening their knowledge and understanding of some of the greatest works of art as well as the geniuses who produced them in an age of beauty and beautiful minds. Every effort will be made to relate the studied figures and works to a broad literary tradition and to other disciplines (Humanities, Art History, Politics, History, Philosophy, Religion, etc.). Students will be encouraged to use a variety of comparative and interdisciplinary approaches, perspectives, and multi-media methods in class presentations.

REQUIREMENTS:
• Attendance at all class sessions
• Robust class participation based on a careful study of the assigned texts
• At least one class presentation on an assigned or self-selected writer/artist/work(s)

(continued on next page)
• One paper 8-10 pages
• A Final Exam
• A Final Course Reflection/Self-Assessment Essay (500-750 words)

TEXTS:
• R.W.B. Lewis. Dante. 0-607-89909-7
• Giovanni Boccaccio. Decameron. 0-393-09132-5
• Petrarch. Selections from the Canzoniere and other Works. 0-19-281707-8
• Ross King. Brunelleschi’s Dome. 0-14-200015-9
• Niccolo Machiavelli. The Prince. 0226500446
• Alexandra Lapierre. Artemisia. 0-8021-3857-8
• Baldassare Castiglione. The Book of the Courtier. 0-393-97606-8
• R.A. Scotti. Basilica: The Building of St. Peter’s. 978-0-452-28860-7

LIT 6934-001 [ref. #17027] SELECTED TOPICS: ROGUE FILMMAKERS will meet Thursdays from 3:00-5:50 with Professor Phillip Sipiora.

DESCRIPTION:
This course will examine films by revolutionary filmmakers who have deviated significantly and strategically from the traditions that have preceded them. We will consider the ways in which these filmmakers have challenged cinematic, intellectual, aesthetic, and cultural codes over the past nine decades, beginning in 1915. More specifically, we will examine different perspectives of popular culture and art according to shifts in cultural and intellectual assumptions over time. We will give special attention to discussing various ways of "reading" films, in particular those films that might be considered experimental, oppositional, alternative, or interrogative A strategic principle of interrogation is irony—as cinematic motif, explicit and implicit metaphor, and epistemological mode. An undaunted concern for irony and its underlying supposition of evaluation will be a critical driving force in our collective analysis of rogue cinema. This course is directed toward graduate students who have a special interest in film, an intense passion for movie art. Filmmakers that are particularly innovative often tend to be aggressive in their depiction of violence, sex, and language in their cultural and technical examination of social mores. Whenever possible, we will view Director's Cut releases. Do not take this course if you are offended by the aggressive representation or depiction of any of these issues. This course requires intellectual curiosity and an open-minded sensibility for cinema.

REQUIREMENTS:
• One 20-minute presentation (20%)
• Term essay, 12-15 pages (40%)
• Final examination (40%)

TEXTS:
IMPORTANT DATES TO REMEMBER

*Dates in *italics* are tentative

First Day of Classes.................................................................January 7

Martin Luther King, Jr. Holiday...............................................January 21

Last Day to Apply for Spring 2008 Graduation.........................February 1
*required for students graduating in Spring 2008

Format Check Deadline for Thesis/Dissertation.......................February 1
*required for students graduating in Spring 2008

Last Day to Submit Application for PhD Exam........................February 8

PhD Qualifying Exam Week.....................................................March 3, 5, 7

Last Day to Apply for MA Exam.................................................March 7

*Suggested* Mid-term Date to Submit Thesis/Dissertation
to Committee for Review......................................................March 7

Spring Break Holiday................................................................March 10-15

Last Day to Request a Dissertation Defense.............................March 14

MA Comprehensive Exam Dates..............................................March 27, 28

Last Day to Defend a Dissertation for Spring Graduates..............April 4

Final Submission Deadline for Thesis/Dissertation....................April 11
*required for students graduating in Spring 2008

Last Day of Classes.................................................................April 25

Final Exam Week.......................................................................April 26-May2

Commencement (Tampa)..............................................................May 3

PLEASE NOTE:
There will be no dissertation defenses during the first two weeks or the last two weeks of the semester.
ADDITIONAL GRADUATE OFFERINGS

Directed Research in which student must have a contract with a faculty member:

- ENG 6916 (M.A.)
- ENG 7916 (Ph.D.)

A student actively working on their thesis/dissertation project is required to enroll for a minimum of two semester hours until the project meets all requirements for completion of degree:

- Thesis (ENG 6971)
- Dissertation (ENG 7980)

Contact the Graduate Program Specialist ([ldavidso@cas.usf.edu](mailto:ldavidso@cas.usf.edu)) to obtain the appropriate course reference number in order to register for any of the above listed courses. An electronic permit is required before you may register.

ENROLLMENT REQUIREMENTS

Please note the following enrollment policies, which will be strictly enforced by the Graduate School. Any student not adhering to these requirements will be dropped from the program:

- All degree-seeking graduate students (except doctoral students admitted to candidacy) must be enrolled in a minimum of six credits every three consecutive terms (including summer) every academic year.
- Doctoral students admitted to candidacy must be continuously enrolled each semester in dissertation hours for a total of at least six hours per year.
- Students must be enrolled for a minimum of two thesis or dissertation hours during the semester of graduation. (MA students electing to take the comprehensive exam must be enrolled for a minimum of two directed research hours.)
- Graduate Teaching Assistants may still keep their assistantship and receive a tuition waiver if enrolled in two hours during the semester they plan to graduate (the nine hour requirement does not apply during this semester).
- Students who continue to need faculty supervision or to use university facilities (including the library, the Graduate School staff, etc.) while working on a thesis or dissertation, must register for a minimum of two thesis or dissertation hours every supervised term until they finish their degree.
### Tentative Fall 2008 Graduate Courses

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**Tentative Spring 2009 Graduate Courses**

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