AML 6027-901 [ref. #15285] MODERN AMERICAN LITERATURE will meet Wednesdays from 6:20-9:05 with Professor Michael Clune.

DESCRIPTION:
This course examines the effort in 20th century literature to imagine alternatives, transformations, and escapes from human life. We will explore the invention of literary forms as a means of preserving life, proceeding from the traditional concern with the immortality of the literary object, to the more radical prospect of an artwork able to protect experience from the ravages of time. Through fiction, nonfiction, and poetry we will test the possibility of articulating a value outside of and superior to life in a secular literary culture. The focus on American writing is complemented by the inclusion of crucial examples of British post-romantic literature. Writers studied include W.B. Yeats, Hannah Arendt, Willa Cather, Samuel Beckett, Vladimir Nabokov, Phillip K. Dick, and Sylvia Plath.

REQUIREMENTS:
Written work will consist of short weekly response papers, one paper of 4-6 pages, and a final paper of 10-15 pages.

TEXTS:
- Willa Cather *The Professor's House*
- George Orwell *1984*
- Samuel Beckett *Molloy*
- Vladimir Nabokov *Lolita*
- Aldous Huxley, *The Doors of Perception*
- Alan Watts *The Way of Zen*
- Phillip K. Dick *UBIK*
- Margret Atwood *The Handmaid's Tale*
- Readings posted on Blackboard

CRW 6130-901 [ref. #11794] FICTION WRITING will meet Tuesdays from 6:20-9:05 with Professor John Fleming.

DESCRIPTION:
The course will be conducted as a variation of the traditional workshop. Instead of submitting one draft of two stories to the entire class, you’ll submit three drafts of four stories and workshop them in small groups. You may also submit novel chapters, as much as a chapter a week. Stories and chapters will be distributed by email. Class time will be spent in small groups for workshop and in a large group to discuss readings from an anthology.

REQUIREMENTS:
Regular attendance and participation in discussions. Lots of writing. A final portfolio of 25 pages of stories or 40 pages of novel chapters.
TEXTS: TBA

CRW 6236-901 [ref. #15286] NONFICTION WRITING will meet Thursdays from 6:20-9:05 with Professor Ira Sukrungruang.

DESCRIPTION:
Primarily this is a graduate level creative nonfiction writing workshop designed for students in the M.F.A. program and the graduate certificate program in creative writing. In this graduate seminar in creative nonfiction, we will read and discuss published essays and chapters by professional authors. We will explore the sub-genres of creative nonfiction, such as the travel narrative, the nature essay, the lyric essay, the personal essay, and memoir. A majority of class time will be dedicated to workshopping student essays or chapters from longer book-length manuscripts.

REQUIREMENTS:
- Active attendance and participation
- Leading discussion on one of the assigned readings
- Prepare a book proposal to agents or editors
- Workshop up to 4 creative nonfiction pieces

TEXTS (tentative):
- The Forest for the Trees, Betsy Lerner
- Course Packet from Grey’s

CRW 6331-901 [ref. #17815] POETRY WRITING will meet Mondays from 6:20-9:05 with Professor Hunt Hawkins.

DESCRIPTION:
CRW 6331 “Poetry Writing” will begin with reading several books of poems (tentatively Ginsburg's Howl, Plath's Ariel, Forche’s The Country Between Us, Olds’ The Dead and the Living, and Levine’s What Work Is) with an eye to what makes a coherent book of poems and to how these poets handle certain tones and subject matters, especially at the intersection of the personal and the social. The rest of the course will consist of writing and workshopping poems, some with assigned tones and/or subject matter (see above) and some free, followed by revision into a portfolio of the ten strongest poems upon which the grade will be based. We will also discuss how to get these poems published.

REQUIREMENTS: (see above)

TEXTS: (see above)
ENC 6319-001 [ref. #15282] SCHOLARLY WRITING FOR PUBLICATION will meet Wednesdays from 3:05-5:50 with Professor Joe Moxley.

DESCRIPTION: TBA
REQUIREMENTS: TBA
TEXTS: TBA

ENC 6421-001 [ref. #13637] RHETORIC & TECHNOLOGY will meet Mondays from 3:05-5:50 with Professor Meredith Zoetewey.

*This course is designated as theory rich.

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 (Johnson-Eilola & Selber) and the workplace (Johnson), emergent media (Castells), identity politics (Haraway), visual rhetoric (Sullivan), and other current issues in the field. Class members’ backgrounds, approach to English Studies, 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. You’ll leave with a richer understanding of how to integrate technology into your own research agenda and into your classroom. You’ll also leave this course with a professional Website that can represent you online when you’re on the job market.

REQUIREMENTS:
We can connect with rhetoric and technology as writers exploring new means and avenues, as teachers developing new pedagogies, and as researchers/academics contextualizing our observations within disciplinary discussions. My goals for you in this class are:

- You engage in any combination of these positions—writer/teacher/researcher/ academic—or better yet, all of them.
- You research a technology or related group of technologies across disciplines.
- You work with un/familiar technologies to broaden and/or improve your technological literacy.
- You extend your collaborative abilities.
- You connect theory and pedagogy.

In more concrete terms, you’ll achieve these goals by completing several deliverables:

- Weekly reading responses (replaces exams)
- Leading discussions
- E-productions—in class productions and your professional Website
- Scholarly research project

TEXTS: TBA
ENC 6700-001 [ref. #17816] COMPOSITION THEORY will meet Tuesdays from 3:05-5:50 with Professor Debra Jacobs.

*This course is designated as theory-rich.

**DESCRIPTION:**
Composition Theory will focus on (1) theoretical views of language and discourse within the context of the field of rhetoric and composition, (2) along with key theoretical concepts and issues within composition studies, (3) including pedagogical practices. The course will be organized according to these three broad themes.

**Weeks/Themes Schedule**

**Weeks 1-4:** Views of language and discourse, including orality and literacy
- Readings may include selected texts by Kenneth Burke, I.A. Richards, Richard Weaver, Richard Rorty, Stanley Fish, Mikhail Bakhtin, Jack Goody, Walter Ong, Janet Emig, Deborah Brandt

**Weeks 5-8:** Perspectives on the elements of discourse, including the rhetorical situation
- Readings may include selected texts by James Kinneavy, James Moffett, James Britton, Lloyd Bitzer, Richard Vatz, Scott Consigny, Keith Grant-Davie, Chaim Perelman, Stephen Toulmin, Roger Cherry, Theresa Enos, Edward Corbett, Lisa Ede & Andrea Lunsford, Janice Lauer, John Gage, Sharon Crowley

**Weeks 9-12:** Issues of language politics and identity
- Readings may include selected texts by Patrick Hartwell, Geneva Smitherman, Lee Campbell & Debra Jacobs, Elizabeth Flynn, Tomas Fox, Stephen Mailloux, David Bartholomae, Patricia Bizzell, Donald Lazere, Mike Rose, Linda Brodkey, Min-Zhan Lu, Victor Villanueva, Keith Gilyard, Jacqueline Jones Royster

**Weeks 13-15:** Approaches to writing pedagogy and issues of critical literacy
- Readings may include selected texts by James Berlin, Linda Flower, Karen Burke-LeFevre, Henry Giroux, Ira Shor, John Trimbur, Debra Jacobs, Ellen Cushman, Bruce Herzberg, Pierre Bourdieu, bell hooks, Geoffrey Sirc, Victor Vitanza

**Objectives**

Students will
- reflect on the epistemological implications of views of language.
- become acquainted with scholarly treatments of the relationship between orality and literacy,
- especially with regard to ways in which such treatments influence composition studies.

(continued on next page)
• examine ways in which relationships among and emphases on major elements of written discourse (writer, reader/audience, subject, style) constitute genres and discursive aims.
• learn to analyze rhetorical situations of completed texts and to construct rhetorical situations to assist in producing texts.
• reflect on the ideological implications of views of the rhetorical situation.
• examine key scholarly treatments of individual elements of discourse that is specifically designated as “rhetorical” discourse.
• consider ways in which the regulation of discourse production is a political activity that enables/constrains the construction/expression of “unmarked” and “marked” identities (such as race, class, and gender).
• reflect on key differences among composition pedagogies that spark debates about the definition of critical literacy, the emphasis it should receive, and how to foster it.

REQUIREMENTS:
Students will
• complete a quiz on the weekly reading assignments during the first 20 minutes of most class periods.
• complete various compositional exercises, including the drafting of full texts (short essays), based on concepts presented in certain readings.
• present a 20‐minute instructional lecture on a selected reading.
• share in class an “idea in progress” for the final paper (see below). A total of 10 minutes will be allotted to each student, approximately 5 minutes for the presentation and 5 for questions/response.
• produce a final scholarly paper, approximately 10 pages in length, that will serve as the basis for a conference presentation. The paper will be submitted along with a completed conference proposal and an analysis of the rhetorical situation.
• complete a comprehensive, in‐class final exam structured on the PhD exam for rhetoric and composition.

Grading

<table>
<thead>
<tr>
<th>Weight*</th>
<th>Assignment(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td>Weekly quizzes</td>
</tr>
<tr>
<td>20%</td>
<td>Exercises</td>
</tr>
<tr>
<td>10%</td>
<td>Instructional lecture</td>
</tr>
<tr>
<td>0%</td>
<td>Presentation of “Idea in Progress” for conference paper</td>
</tr>
<tr>
<td>25%</td>
<td>Final paper (conference paper)</td>
</tr>
<tr>
<td>25%</td>
<td>Final exam</td>
</tr>
</tbody>
</table>

*Note: All assignments, regardless of weight, must be completed to pass the course. The presentation of “idea in progress” is to assist you in completing the final paper (conference paper). Although the presentation will not be graded, it must be completed.

TEXTS: TBA, but to be based on the lists above.
ENG 6009-001 [ref. #12140] BIBLIOGRAPHY will meet almost exclusively online, with first class meeting in LIB 201, 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:
This class will meet almost exclusively online. The exceptions are the first and last days when attendance on campus will be required. (The first class meeting on Jan. 11, from 3:05 to 5:50 p.m., will be held in LIB 201.) For the other weeks during the term, students will be expected to submit assignments by designated due dates through the Blackboard system. Assignments will consist of weekly worksheets; essays on assigned readings and responses to essays; a research project and a response to a research project. Registration for the course is also required (i.e. auditing/observing is not permitted.)

TEXTS:

Required Texts:
  N.B. The *Manual* for scholars is distinct from the *Handbook* for students.

Recommended Texts:

ENG 6019-001 [ref. #15281] CRITICISM & THEORY II will meet Thursdays from 3:05-5:50 with Professor Tova Cooper.

DESCRIPTION:
This course will examine the major trends of twentieth-century literary and critical theory. In the first half of the course, we will study formalist and structuralist approaches to language and culture alongside poststructuralist responses to these theories. In the second half of the course, we will study questions of politics and culture through analysis of Marx and Freud and their interpreters, postcolonial theory, feminist literary analysis, and multicultural approaches to
literature and the canon. We will pay particular attention to the ongoing developments of all these theoretical approaches as a result of disagreements between and conversations among critics.

**REQUIREMENTS:**
The requirements for this course are to attend all classes, do all the reading, and come to class prepared to engage everyone, especially your fellow students, in discussion. Each week, you will turn in a single-spaced, typed page in which you address specific passages in the week’s reading. For the final assignment, you will write a Critical Casebook on a literary work that has generated significant debate.

**TEXTS:**
Most of the texts in this course will be available electronically. Here is a sampling of some of the authors we will read: the New Criticism (T.S. Eliot, Cleanth Brooks and I.A. Richards); Structuralism (Ferdinand de Saussure, Claude Lévi-Strauss, and Roland Barthes); Poststructuralism (Jacques Derrida and Michel Foucault); Marxism (Karl Marx, Louis Althusser, and Raymond Williams); Psychoanalysis and Feminism (Sigmund Freud, Judith Butler, and Hélène Cixous); Postcolonialism (Gayatri Spivak, Homi Bhabha, Frantz Fanon and Edward Said); Ethnic Studies (Barbara Christian, bell hooks, Henry Louis Gates, Jr., and Gloria Anzaldúa); and Postmodernism (Frederic Jameson, Kwame Anthony Appiah, and Donna Haraway).

---

**ENG 6067-001 [ref. #17817] HISTORY OF THE ENGLISH LANGUAGE** will meet Thursdays from 3:05-5:50 with Professor Nicole Discenza.

**DESCRIPTION:**
1500 years ago, English was a set of Germanic dialects spoken by a small number of people on the edge of what the West considered the known world. Today, it is spoken by hundreds of millions of people around the globe in many different varieties. How did English get from there to here? We’ll begin with a language that looks little like our English and requires special training to read, and end with varieties of twenty-first-century English, including African-American Vernacular and World English. We’ll study the forms of the language with some attention to historical and cultural settings. No previous acquaintance with linguistics or Old or Middle English necessary.

**Objectives:** This course is designed to help students:
- learn the basic concepts, methods, and terms necessary for the study of language
- become acquainted with materials useful for studying language, including dictionaries, grammars, and bibliographies
- gain an overview of the development of the English language from earliest times to the present, and from its origins in England to varieties of world English
- reach some understanding of how social, cultural, and economic forces interact with language

(continued on next page)
REQUIREMENTS:
- Reading, workbook exercises, and preparation for discussion each class day
- Weekly quizzes
- Written homework assignments
- Two examinations
- Annotated bibliography to prepare for final research project
- Final research project

TEXTS (tentative!):
Algeo, John, and Carmen Avecedo Butcher. Problems in the Origins and Development of the English Language. (awaiting current publication information)

ENL 6226-001 [ref. #17818] SHAKESPEARE’S COMEDIES will meet Tuesdays from 3:05-5:50 with Professor Sara Deats.

DESCRIPTION:
This course will examine examples of all of the different kinds of comedies written by Shakespeare during his career, ranging from his early festive comedies to his problem comedies to his late romances. Although these comedies 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 include: The Merchant of Venice, Much Ado About Nothing, As You Like It, Twelfth Night, Measure for Measure, The Winter’s Tale, and The Tempest.

Whenever possible, films of the plays will be streamed and available on Blackboard.

REQUIREMENTS:
- Two critical papers approximately ten pages in length
- A final exam
- Weekly abstracts and other possible writing assignments

TEXTS:
- A standard text of Shakespeare’s plays with notes and introductions. The recommended text is The Necessary Shakespeare, ed. David Bevington, although any standard edition of Shakespeare’s plays will be accepted.
- The Collection: A Collection of critical essays that can be obtained from Pro-Copy.

ENL 6236-001 [ref. #12566] RESTORATION LITERATURE will meet Mondays from 3:05-5:50 with Professor Laura Runge.

DESCRIPTION:
This course surveys British literature from 1660-1700 with a focus on poetic forms (heroic poems, satire, lyric, panegyric, elegy, odes), drama (tragedy, tragi-comedy, comedy) and prose genres (essay, diary, fiction). The literature is tightly interwoven with the turbulent political
and social history of the period, and so the class will also be learning about English society in the aftermath of the civil war and interregnum, the restoration and reign of the Stuart kings and the glorious or “bloodless” revolution. Through our analysis of the literature and scholarly criticism, we will explore the representation, history and theory of place, sexuality, gender, religion, and politics. The literature draws heavily from three major figures: John Dryden; John Wilmot, the earl of Rochester, and Aphra Behn. Many other writers are included. This is an appropriate course for students preparing for the master’s or PhD examinations in Restoration and Eighteenth-century literature as well as graduate students pursuing an interest in early modern culture, poetry, drama, place, gender or British literature. N.B. We will not be reading Milton in this course, but students should be familiar with Paradise Lost prior to class.

REQUIREMENTS:
• Weekly Informal Writing
• Critical Summary and Presentation of Scholarly Article
• Research Annotation
• 10-12 page essay
• Final Exam

TEXTS:
Required Texts: (subject to slight change; check with instructor before purchasing)

Recommended:

ENL 6276-001 [ref. #12918] MODERN SEXUALITIES AND MODERN BRITISH FICTION will meet Wednesdays from 3:05-5:50 with Professor Elizabeth Hirsh.

DESCRIPTION:
The innovations of earlier 20th century fiction included efforts to open up the subject matter of fiction as well as reinvent its forms. This enlarged subject matter notably included experiments in the representation of human sexualities. As a result fictionalists often tangled with censors
both internal and external. We'll study works by some of the most famous figures associated with this dynamic (Lawrence, Joyce and Radclyffe Hall, for example) as well as some who less dramatically but no less really participated in it (Rebecca West, Lytton Strachey, Vita Sackville-West). Our investigations will be centrally concerned with the relationship between formal experimentation, censorship, and the (de)construction of sexual identities, understood as irreducibly implicated in constructions of “race”, family, nation, and, especially, class. Reading will be fairly heavy. Some advance knowledge of gender theory will be helpful but isn’t required. This course should be of interest to students of modernism, British Lit, the novel, and gender or sexuality studies. **NB: Students must complete Sons and Lovers by the second week of classes.**

**REQUIREMENTS (tentative):**
- Weekly reading quizzes 20%
- Brief Paper (5 pp) and oral presentation (45-60 mins) 30%
- Term paper (12-15 pp) 50%

**TEXTS:**
- D. H. Lawrence, *Sons and Lovers* (1913)
- E. M. Forster, *Maurice* (1914; 1971)
- Rebecca West, *The Return of the Soldier* (1918)
- Lytton Strachey, *Eminent Victorians* (1918)
- James Joyce, *Ulysses* (excerpts) (1922)
- Virginia Woolf, *Mrs. Dalloway* (1925)
- Radclyffe Hall, *The Well of Loneliness* (1928)
- Vita Sackville-West, *The Edwardians* (1930)
- Jean Rhys, *Voyage in the Dark* (1934)
- Christopher Isherwood, *The Last of Mr Norris* (1935)

Plus non-fictional readings related to sexology, eugenics, censorship, queer studies, gender and modernism.

**LIT 6096-001 [ref. #13945] CONTEMPORARY LITERATURE: PHENOMENOLOGY AND NARRATIVE** will meet Thursdays from 3:05-5:50 with Professor Phillip Sipiora.

*This course is designated as theory-rich.

**DESCRIPTION:**
We will explore issues of subjectivity and their phenomenological implications, developed in part from the theoretical work of Franz Von Brentano, Edmund Husserl, Edith Stein, Hanna Arendt, Martin Heidegger, Hans-Georg Gadamer, Jean-Paul Sartre, Simone de Beauvoir, Emmanuel Levinas, Jacques Derrida, and Paul Ricoeur. Two novels and two films (*The Tenant* and *Eyes Wide Shut*) will serve as narrative exempla.
REQUIREMENTS:
- Term Essay (50%)
- Final Examination (50%)

TEXTS:
- Kate Chopin: *The Awakening* (1899)
- Louis-Ferdinand Céline: *Journey to the End of Night* (1932)

LIT 6934-901 [ref. #13639] CARIBBEAN LITERATURE will meet Mondays from 6:20-9:05 with Professor Shirley Toland-Dix.

DESCRIPTION:
In this course, we will focus specifically on writers who participated in the conscious creation of a specifically anti-colonial and postcolonial Caribbean literary tradition. Most of the texts are by Anglophone Caribbean authors. We will focus especially on the writers’ construction of the Caribbean as place—both metaphor and reality; the recreation and response to the region’s brutal history; the incorporation of oral folk culture into the novels; the appropriation and rewriting of colonial texts; exile and the Caribbean diaspora. We will also read theoretical essays by creative writers and scholars that debate the function of literature within the Caribbean postcolonial context.

REQUIREMENTS (tentative):
- Micro Teaching with Written Component
- mid-term critical response paper (5-6 pages)
- 14-16 page seminar (research) paper

TEXTS (some titles are tentative):
- Aime Cesaire, *Discourse on Colonialism*
- George Lamming, *In the Castle of my Skin* and *The Pleasures of Exile*
- Simone Schwarz-Bart, *The Bridge of Beyond*
- Sylvia Wynter, *The Hills of Hebron*
- Kamau Brathwaite, *Rights of Passage*
- Earl Lovelace, *The Dragon Can’t Dance*
- Michelle Cliff, *No Telephone to Heaven*
- Edwidge Danticat, *The Farming of Bones*

Critical Readings:
Will include selected chapters from
- Alison Donnell, *Twentieth-Century Caribbean Literature: Critical Moments in Anglophone Literary History*
- Silvio Torres-Saillant, *An Intellectual History of the Caribbean*
LIT 6934-902 [ref. #15287] PRACTICE IN TEACHING PROFESSIONAL WRITING will meet Thursdays from 6:20-9:05 with Professor Alma Bryant.

**CANCELED**

LIT 6934-903 [ref. #17819] PRACTICE IN TEACHING CREATIVE WRITING will meet Wednesdays from 6:20-9:05 with Professor Jay Hopler.

DESCRIPTION:
This course is designed to introduce students to practical and theoretical concerns in teaching creative writing. We will learn to construct a syllabus, set teaching objectives, organize a course; we will review theories on teaching methods (focusing on the creative writing workshop), evaluation and assessment, as well as ways to handle problems and pitfalls. The discussions will be based upon related reading assignments, practical activities, student reports and weekly writings. The class will involve some practice teaching. Students will be responsible for several presentations throughout the term and the students will be expected to turn in an on-line portfolio through Blackboard.

REQUIREMENTS: (see above)

TEXTS: TBA

LIT 6934-904 [ref. #17820] US LATINO/A LITERATURE will meet Tuesdays from 6:20-9:05 with Professor Ylce Irizarry.

DESCRIPTION:
Students in this course will explore the tropes central to 20th century U.S. Latina/o Literature: History, Immigration, Exile, Memory, Arrival, Community, and Agency. The literatures include U.S. literatures written by or about Latinas/os from the Hispanic Caribbean, and Central and South America. Course readings and discussions are in English. Readings will be a combination of primary (novels, short stories, poems, essays) and secondary (journal articles and book chapters) texts. Secondary readings, film, and documentary will set up historical and political contexts for the literatures. Seminar assignments are designed to develop students’ skills in written and oral analysis typical to the literary profession. *No previous knowledge of the literatures or theoretical approaches required.*

REQUIREMENTS:
- Journal Report (1-2 pgs)
- Conference Paper & Presentation (8 -10 pgs)
- Annotated Bibliography (3-4 pgs)
- Revise Conference Paper into Article (18-22 pgs)

(continued on next page)
TEXTS:

Tentative Novels; Other Readings TBA

Cuban
- Menendez, Ana. *Loving Che.*

Puerto Rican
- Quiñonez, Ernesto. *Bodega Dreams.*
- Yunque, E. V. *The Lamentable Journey of Omaha*
- *Bigelow into the Impenetrable Loisaida Jungle*

Dominican
- Cruz, Angie. *Soledad.*
- Rosario, Nelly. *Song of the Water Saints.*

Mexican & Central American
- Rivera, Tomas. *And the Earth Did Not Devour Him.*
- Castillo, Ana. *So Far From God.*
- Martínez, Demetria. *Mother Tongue*

---

**SPW 5934-902 [ref. #17874] SPANISH FOR READING** will meet Wednesdays from 6:20-9:05 with Professor Nancy Di Bella

**DESCRIPTION:**
This course is being offered to satisfy a foreign language requirement for doctoral students.

**REQUIREMENTS:** TBA

**TEXTS:** TBA
IMPORTANT DATES TO REMEMBER

*Dates in italics are tentative

First Day of Classes ......................................................... January 11

Martin Luther King, Jr. Holiday ......................................... January 18

Last Day to Apply for Spring 2010 Graduation ................ February 5
*required for students graduating in Spring 2010

Format Check Deadline for Thesis/Dissertation ................ February 5
*required for students graduating in Spring 2010

PhD Exam Application Deadline ....................................... February 8

MA Exam Application Deadline ....................................... February 8

Final Date to Submit Thesis/Diss. to Director for Circulation ......... March 5

PhD Qualifying Exam Week ............................................. March 15, 17, 19

MA Comprehensive Exam Dates ....................................... March 18, 19

Spring Break Holiday .................................................. March 8-13

Last Day to Request a Dissertation Defense ..................... March 26

Registration for Summer/Fall 2010 .................................... March 22

Last Day to Defend a Dissertation for Spring Graduates .......... April 2

Final Submission Deadline for Thesis/Dissertation .............. April 16
*required for students graduating in Spring 2010

Last Day of Classes ...................................................... April 30

Final Exam Week ......................................................... May 1-May 7

Commencement (Tampa) .................................................. May 8

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

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

- ENG 6916 (MA)
- ENG 7916 (PhD)

Doctoral Seminar credit that accompanies a regular 6000-level English course:

- ENG 7939 (PhD only)

A student actively working on his or her 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)

A contract must be completed for registration in any of the above courses. The contracts are available on the department website at http://english.usf.edu/graduate/currentstudents/.

Upon submission of a completed contract, the Graduate Program Specialist will issue the necessary permit that will enable you to register for the hours. Permits that have been issued for you are viewable on your Registration Status screen of OASIS.

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 two hours per semester.
- 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, or coursework.)
- 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 full-time enrollment 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 2010 Graduate Courses

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>AML</td>
<td>6017 American Literature to 1860</td>
<td>Baum</td>
</tr>
<tr>
<td>AML</td>
<td>6608 African American Literature</td>
<td>Toland-Dix</td>
</tr>
<tr>
<td>CRW</td>
<td>6130 Fiction Writing</td>
<td>Ciresi</td>
</tr>
<tr>
<td>CRW</td>
<td>6132 Craft of Fiction</td>
<td>Fleming</td>
</tr>
<tr>
<td>CRW</td>
<td>6331 Poetry Writing</td>
<td>Hopler</td>
</tr>
<tr>
<td>ENC</td>
<td>6XXX New Media</td>
<td>Santos</td>
</tr>
<tr>
<td>ENC</td>
<td>6740 Theory and Dev. of Writing Programs</td>
<td>Metzger</td>
</tr>
<tr>
<td>ENG</td>
<td>6XXX Intro to Graduate Studies</td>
<td>Gould</td>
</tr>
<tr>
<td>ENL</td>
<td>6016 Studies in Middle English: Chaucer</td>
<td>Discenza</td>
</tr>
<tr>
<td>ENL</td>
<td>6226 Shakespeare and Marlowe</td>
<td>Deats</td>
</tr>
<tr>
<td>ENL</td>
<td>6246 Romanticism and Ecology</td>
<td>Hewitt</td>
</tr>
<tr>
<td>ENL</td>
<td>6256 Eighteenth-Century Literature: Survey</td>
<td>Rogers</td>
</tr>
<tr>
<td>ENL</td>
<td>6276 Modern British Lit: Ulysses &amp; Narrative Theory</td>
<td>Mooney</td>
</tr>
<tr>
<td>LAE</td>
<td>6392 Practice in Teaching Composition</td>
<td>Moxley</td>
</tr>
<tr>
<td>LIT</td>
<td>6096 Contemp Lit: Coetzee &amp; Human/Animal Studies</td>
<td>Hirsh</td>
</tr>
<tr>
<td>LIT</td>
<td>6934 Rogue Filmmakers</td>
<td>Sipiora</td>
</tr>
<tr>
<td>LIT</td>
<td>6934 Postcolonial Lit: South Asian Diaspora</td>
<td>Grewal</td>
</tr>
<tr>
<td>LIT</td>
<td>6934 Literature of Place: Florida</td>
<td>Runge</td>
</tr>
<tr>
<td>LIT</td>
<td>6934 Literary Editing and Publishing</td>
<td>Fleming</td>
</tr>
</tbody>
</table>
### Tentative Spring 2011 Graduate Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>AML 6018</td>
<td>American Literature 1860 to 1920</td>
<td>Cooper</td>
</tr>
<tr>
<td>AML 6027</td>
<td>Modern American Lit: Hemingway &amp; Fitzgerald</td>
<td>Sipiora</td>
</tr>
<tr>
<td>CRW 6130</td>
<td>Fiction Writing</td>
<td>Fleming</td>
</tr>
<tr>
<td>CRW 6236</td>
<td>Nonfiction Writing</td>
<td>Sukrungruang</td>
</tr>
<tr>
<td>CRW 6352</td>
<td>Craft of Poetry</td>
<td>Hopler</td>
</tr>
<tr>
<td>ENC 6319</td>
<td>Scholarly Writing for Publication</td>
<td>Hirsh</td>
</tr>
<tr>
<td>ENG XXXX</td>
<td>Composition Theory II</td>
<td>Jacobs</td>
</tr>
<tr>
<td>ENC 6720</td>
<td>Research Methods</td>
<td>Moxley</td>
</tr>
<tr>
<td>ENG 6019</td>
<td>Criticism and Theory II</td>
<td>Clune</td>
</tr>
<tr>
<td>ENL 6216</td>
<td>Studies in Old English</td>
<td>Discenza</td>
</tr>
<tr>
<td>ENL 6228</td>
<td>Seventeenth-Century Literature</td>
<td>Meakin</td>
</tr>
<tr>
<td>ENL 6236</td>
<td>Eighteenth-Century Novel</td>
<td>Runge</td>
</tr>
<tr>
<td>ENL 6246</td>
<td>Romantic Era Drama</td>
<td>Hewitt</td>
</tr>
<tr>
<td>ENL 6256</td>
<td>Victorian Literature/Empire</td>
<td>Gould</td>
</tr>
<tr>
<td>ENL 6276</td>
<td>Modern British Literature</td>
<td>Hawkins</td>
</tr>
<tr>
<td>LIT 6934</td>
<td>Selected Topics: TBA</td>
<td>Rogers</td>
</tr>
<tr>
<td>LIT 6934</td>
<td>Practice in Teaching Professional Writing</td>
<td>Zoetewey</td>
</tr>
<tr>
<td>LIT 6934</td>
<td>US Latino/a Literature</td>
<td>Irizarry</td>
</tr>
<tr>
<td>LIT 6934</td>
<td>Practice in Teaching Creative Writing</td>
<td>Ciresi</td>
</tr>
</tbody>
</table>