AML 6027-901 [ref. #15028] MODERN AMERICAN LITERATURE: HEMINGWAY & FITZGERALD will meet Tuesdays from 6:20-9:05 with Professor Phillip Sipiora.

DESCRIPTION:
We will explore the major works of fiction (long and short) of Ernest Hemingway and F. Scott Fitzgerald, examining rhetorical and grammatical movements and their interrelationships in respective works with special emphasis on figural language.

REQUIREMENTS:
• One Presentation
• One Term essay (13-15 pages)
• Final Examination

TEXTS:
Fitzgerald, F. Scott.
• The Stories of F. Scott Fitzgerald.
• The Great Gatsby
• Tender Is the Night

Hemingway, Ernest.
• The Complete Short Stories of Ernest Hemingway
• The Sun Also Rises
• A Farewell to Arms
• The Old Man and the Sea
• A Moveable Feast

CRW 6130-901 [ref. #11750] FICTION WRITING will meet Wednesdays from 6:20-9:05 with Professor Rita Ciresi.

DESCRIPTION:
This course will function primarily as a writing workshop. Students will write and revise at least thirty pages of fiction (microfiction, short stories, novella excerpts, or novel chapters), which will be submitted on a regular basis for group critique. Students should be prepared to offer constructive criticism to all workshop participants by identifying both the strengths and the weaknesses of the work presented and offering workable solutions for revision. Assigned readings include:

1. An anthology of single-scene stories, and excerpts from works by writers such as Tony D’Souza, Lorrie Moore, Alice Munro, Jim Shepard, Chang-Rae Lee, Ian McEwan, Jeffrey Eugenides, and Margaret Atwood. We’ll examine how these authors establish character, structure plot, create a strong voice, provide compelling description, and manipulate point
of view. We also will analyze how some of these authors make the leap from short story to novel.

2. The Forest for the Trees: An Editor’s Advice to Writers by Betsy Lerner and articles (available online) from Publishers Weekly, Authors Guild Bulletin, and The New York Times that address some of the challenges facing authors as they seek publication in an ever-changing marketplace. If there's time (and interest) we also can examine the latest Authors Guild Model Trade Book Contract (including electronic rights clauses).

This course is an advanced workshop designed for all students in the M.F.A. program and the graduate certificate program in creative writing. Students enrolled in other tracks of the English graduate program, non-degree-seeking students, and graduate students in departments other than English who wish to enroll in this course must petition the instructor for a permit. Please contact Rita Ciresi at rciresi@usf.edu with a brief memo detailing your reasons for wishing to take the course. Also please list your past course work in fiction writing and include a ten-page sample of your fiction

REQUIREMENTS:
At least 30 pages of revised fiction.

TEXTS:
- Single Scene Short Stories, Margaret Bishop

CRW 6236-901 [ref. #15029] NONFICTION WRITING will meet Thursdays from 6:20-9:05 with Professor Ira Sukrungruang.

DESCRIPTION: TBA
REQUIREMENTS: TBA
TEXTS: TBA

ENC 6720-001 [ref. #15027] STUDIES IN COMPOSITION RESEARCH will meet Tuesdays from 3:05-5:50 with Professor Joe Moxley.

DESCRIPTION:
The primary goal of this course is to introduce students to methodologies used by researchers and scholars in rhetoric and composition. We will begin by surveying methodological communities, contrasting scholarly, positivistic, and post-positivistic approaches. Analysis of traditional scientific/quantitative methods will be brief, focusing on creative and theoretical approaches. Our primary focus will be on qualitative methods: we will read a variety of article-length ethnographies, including an ethnography of a first-year composition program and two cultural ethnographies (one comparing American to German higher education universities and one surveying literacy practices of women in Appalachia. Toward the end of the semester we will survey digital research methods. Also, we will consider topics of interest to academic
researchers, such as research trends in Composition Studies, university IRB policies, ethical standards, and strategies for developing and managing research projects.

REQUIREMENTS:
- Reading Responses 30%
- Critique of Award Winning Research Studies 30%
- Research Notebook and Proposal 30%
- Final Exam 10%

TEXTS:
(Additional readings will be available for download from a secure server)

**ENG 6005-901 [ref. #20142] SCHOLARLY WRITING AND RESEARCH** will meet Thursdays from 6:20-9:05 with Professor Elizabeth Hirsh.

DESCRIPTION:
This course will help conscientious participants improve the quality, and therefore the publishability, of their scholarly writing. We will scrutinize examples of different kinds of scholarly discourse (articles, reviews, notes, e.g.); acquaint ourselves with a range of publishing venues for scholarly writing; and collaborate in reviewing and revising one another’s work. The course will be conducted as a hybrid, combining traditional class meetings, workshops, individual tutorials and (perhaps) online encounters.

REQUIREMENTS:
- Active, informed participation
- Two class presentations (one on an article, one on a journal)
- Two book reviews
- Another assignment based on students’ individual interests

TEXTS:
- Joe Williams, *Ten Lessons in Clarity and Grace* (recommended)
- Others TBA
ENG 6019-001 [ref. #15025] CRITICISM & THEORY II will meet Tuesdays from 3:03-5:50 with Professor Diane Price Herndl. (Satisfies theory-rich requirement.)

DESCRIPTION:
This course is a general introduction to the critical and literary theories of the twentieth and twenty-first centuries that have shaped contemporary English Studies in literature, rhetoric, and, increasingly, creative writing. If terms like Formalism and New Criticism, Structuralism and Semiotics, Post-Structuralism, Psychoanalysis, Feminism, Gender Criticism, Ethnic Studies, Marxism, Historicism, Cultural Studies, and Disability Studies intrigue you, but are not within your current comfort zone, this course is for you. The goal is to become familiar with the terrain of contemporary theory and to acquire a language and set of analytic strategies that will help you read more professionally and productively.

REQUIREMENTS:
This will be a discussion- and reading-heavy course. Assignments will include oral presentations with discussion facilitation, synthetic/analytic reading logs, a review of theory’s use in an issue of a current journal, and a theory-into-practice application of theory to a literary or cultural text.

TEXTS:

We will supplement some of these readings with postings on Blackboard and/or electronic reserve.

ENL 6216-001 [ref. #20147] STUDIES IN MIDDLE ENGLISH will meet Thursdays from 3:05-5:50 with Professor Nicole Discenza.

DESCRIPTION:
We will devote a full term to one of the most significant pieces of medieval English literature: *The Canterbury Tales* by Geoffrey Chaucer. The course will begin with an introduction to reading Chaucer’s English, a direct forebear of our own dialects. As we become comfortable with Chaucer’s language, we will meet most of the major genres of Middle English literature through our exploration of this one rich text: romance, saint’s life, fabliau, beast fable, exemplum, allegory, and more. The Tales will also expose us to later medieval England in all its variety, with characters of both sexes and every status. The vivacity and range of the Tales made them an influence for centuries to come, from John Lydgate to Edmund Spenser, John Dryden, and beyond. We will use twenty-first century tools, particularly the *Middle English Compendium* and the *Chaucer Bibliography Online*. We will join contemporary critical conversations, looking particularly at philological, New Historicist, feminist, and post-colonial approaches. **No previous experience with Middle English is required; all are welcome.** Even if you’ve read parts of *The Canterbury Tales* before, you will find something new on this semester-long pilgrimage through the entire text. This course satisfies the distribution requirement for a
Medieval or Renaissance course, covers one of the required texts from the Medieval and Early Modern MA Exam list, and may help you prepare a pre-1800 paper for your master’s portfolio. The final conference paper may be suitable for delivery at a regional or national conference in English or Medieval Studies.

REQUIREMENTS:
- Weekly reading and discussion, both online and in class
- Regular quizzes and worksheets to master the language and research tools
- Midterm exam
- Final paper, to be both submitted in written form and presented as a conference paper

TEXTS:
- *The Riverside Chaucer*, ed. Larry D. Benson (Boston: Houghton Mifflin, 1987) ISBN 0395290317 (particularly recommended if you are considering focusing on medieval or early modern as an area)
- AND Coursepack from Pro-Copy

Recommended:

ENL 6228-901 [ref. #15235] STUDIES IN SEVENTEENTH-CENTURY BRITISH LITERATURE will meet Tuesdays from 6:20-9:05 with Professor Heather Meakin.

DESCRIPTION:
“Two Johns Walk Into a Bar…”: Donne and Milton at *The Mermaid*?

They probably would have hated each other. Milton would be drinking Orangina. Donne would be drinking everyone under the table except Ben Jonson, and reciting dirty epigrams. As far as we know, John Donne (1572-1631) and John Milton (1608-1674) never met, although the young Milton probably heard Dean Donne (no longer reciting dirty epigrams) preaching at St. Paul’s Cathedral. Rather amazingly, they were both born around the corner from the Cathedral in the same street, Bread Street (and the Mermaid Tavern was on the corner of Bread Street). Both Johns were lifelong Londoners.

This course begins with an imaginary meeting between two of the most intriguing minds of the seventeenth century, moderated by T. S. Eliot (drinking Wild Turkey), but the course will use as an organizing principle the juxtaposition of the poetry and prose of these two giants to help us understand some of the major trends in seventeenth-century literature and culture.

Ever since Eliot made us choose between them, Donne and Milton have tended to avoid each other’s company in literary criticism (with a few exceptions). Why not set them in conversation with one another, around such notions as the following: one as a public, one as a private poet,
and yet both as poets of exile; Ambitious Apostates, or, one’s rejection of Poetry for the Church and the other’s rejection of the Church for Poetry; one as apologist for monarchy, one as a regicide; one as a “great visitor of Ladies” and one as “the Lady of Christ’s” (Donne and Milton on love, women, chastity, male friendship, and homoeroticism)? As we do so, a good bit of the seventeenth century (and late sixteenth century) should come into focus for us.

N.B. Some prior knowledge of these authors’ works and times will be assumed. If you haven’t read any Donne or Milton, or didn’t know, for example, that England suffered through civil war in the mid-17th century, please contact me asap for some preparative reading recommendations, and buy and begin reading the course texts early.

REQUIREMENTS:
• research paper
• final exam
• seminar leadership
• general participation

TEXTS (partial list):
• Course pack with highlights of 20th-century criticism of Donne and Milton

ENL 6246-001 [ref. #20143] STUDIES IN ROMANTIC ERA LITERATURE will meet Mondays from 3:05-5:50 with Professor Regina Hewitt. (Satisfies theory-rich requirement and cultural/critical studies requirement.)

DESCRIPTION:
Although attention to “nature” has long been a defining characteristic of works from and scholarship on Romantic Era, the significance of this concept has been transformed by theories of deep ecology, biocentrism, sustainability, ecofeminism and other ecocritical lines of thinking. This course will take a “theory rich” approach to the study of “nature” in Romantic-era literature, examining the impact of ecocriticism on interpretations of writings from this period as well as the formative influence of Romantic-era texts on the development of ecocriticism. Topics covered will include representations of the places of humans in the environment; arguments for “natural” rights and environmental ethics; protests against colonial and technological exploitation of the environment; genre manipulation, including uses of the pastoral and the notion of literary ecosystems; the convergence of “red” and “green” Romanticism.

REQUIREMENTS:
Weekly essays; annotated bibliography and report

(continued on next page)
TEXTS:

Required Texts

- Brief readings from other authors will be assigned from library and/or internet sources.

Recommended Texts

Students may use the USF library’s “e-book” versions of the texts below instead of purchasing them; however, extensive use of these texts will be made, so students may want to buy their own copies.


ENL 6256-901 [ref. #13503] STUDIES IN VICTORIAN LITERATURE will meet Wednesdays from 6:20-9:05 with Professor Marty Gould. *(Satisfies cultural/critical studies requirement.)*

DESCRIPTION:

In the nineteenth century, Britain expanded and consolidated its hold on overseas territories, becoming the world’s preeminent superpower. The nation’s very identity came to be defined in terms of its imperial activities. As the people of Britain grappled with the implications of their nation’s global expansion project, the empire served as a pressing topic for political commentators, visual artists, and popular writers. This course will introduce students to nineteenth-century literary representations of empire, as we try to answer a number of questions about the connections between imperialism and Victorian popular culture: How were the people and places of empire represented to the British public? What were the chief attractions and anxieties associated with imperial commitments? How does literature help construct political and ideological realities?

The syllabus is still under construction. Interested students may refer to the syllabus for an earlier version of this course, available on my website: [http://shell.cas.usf.edu/~mgould/seminarf06.html](http://shell.cas.usf.edu/~mgould/seminarf06.html).

REQUIREMENTS: TBA

TEXTS:

Texts that are likely to make their way onto the syllabus include plays such as J. B. Barrie’s *The Admirable Crichton*, Charles Reade’s *It Is Never too Late to Mend*, and G. B. Shaw’s *Captain*
Brassbound’s Conversion. Novels may include Wilkie Collins’s *The Moonstone*, Bram Stoker’s *Dracula*, and Rudyard Kipling’s *Kim*. We’ll probably also sample some poetry and travelogues by writers such Richard Burton and Mary Kingsley. The syllabus will also include a substantial number of critical, theoretical, and historical readings tied to the primary texts and the core topical interest of the class. Prospective students are cautioned that the reading load for this course will be quite heavy. In addition, there will be several shorter written assignments and a cumulative semester project which should represent advanced, significant, and original research.

**ENL 6276-001 [ref. #12834] MODERN BRITISH LITERATURE AND AFTER** will meet Wednesdays from 3:05-5:50 with Professor Hunt Hawkins. (*Satisfies cultural/critical studies requirement.*)

**DESCRIPTION:**
This course will study monuments as well as some lesser-known works of British Modernism from 1899 to 1928, including Hardy’s poems, Conrad’s *Heart of Darkness*, Mansfield’s *In a German Pension*, Ford’s *The Good Soldier*, West’s *The Return of the Soldier*, Forster’s *Passage to India*, Woolf’s *Mrs. Dalloway*, and Lawrence’s *Lady Chatterly’s Lover*. We will seek to define and date Modernism; study its diverse manifestations; 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. The course will also study three later works that reject, alter, or extend Modernism: Beckett’s *Murphy*, Greene’s *The Quiet American*, and Roy’s *The God of Small Things*. Emphasis will also be given to problems of imperialism and its aftermath.

**REQUIREMENTS:**
- Midterm test
- Final exam
- Research paper of 12-15 pages
- Class participation

**TEXTS:**
**Required Texts:**
- Joseph Conrad, *Heart of Darkness*
- Katherine Mansfield, *In a German Pension*
- Ford Madox Ford, *The Good Soldier*
- Rebecca West, *The Return of the Soldier*
- E. M. Forster, *Passage to India*
- Virginia Woolf, *Mrs. Dalloway*
- D. H. Lawrence, *Lady Chatterly’s Lover*
- Samuel Beckett, *Murphy*
- Graham Greene, *The Quiet American*
- Arundhati Roy, *The God of Small Things*
LAE 6375-901 [ref. #20144] CONTEMPORARY COMPOSITION STUDIES will meet Mondays from 6:20-9:05 with Professor Debra Jacobs.

DESCRIPTION:
Overview
Aristotle placed writing in the category of human activity that he designated as poiesis, a counterpart to theoria and praxis. According to Aristotle’s tripartite taxonomy, the mode of action or thinking that poiesis entails is making—creating/producing. The kind of knowledge drawn upon for poiesis, then, is techne, knowledge-how. Spring 2011 LAE 6375 will focus on this kind of knowledge. Having such knowledge equips you to be “practitioners.” Practitioners, however, are not necessarily “masters”—those who have knowledge-that (episteme), which Aristotle designated as theoria. In the context of writing, knowledge-how enables you to write; knowledge-that prepares you to teach and otherwise contribute to the field of composition studies. LAE 6375 will additionally focus on knowledge-that. Finally, LAE 6375 will also consider praxis, which Aristotle deemed as the realm of “doing well” or “living well” according to the type of knowledge designated as phronesis, practical wisdom. Although in a technical sense praxis is beyond the scope of the course, in another sense it is at the very heart of the course, for your doing well and living well as “master practitioners” of writing is the ultimate purpose of the course.

Description
Course participants in LAE 6375 will become familiar with composition pedagogy from both a scholarly standpoint and from a practical standpoint. For each course topic, students will read and discuss relevant scholarship, which I will make available on Blackboard. Equally important, students will also participate in actively implementing writing instruction that draws from the scholarly readings. Course topics will include the “genesis” of discourse, the fostering of critical inquiry, the teaching of means for organizing and developing texts that exhibit an awareness of audience, and the teaching of style and conventions. Students in LAE 6375 will also gain perspectives on designing instructional units and specific assignments, and on responding to and assessing student writing.

REQUIREMENTS (tentative):
• Weekly Quizzes (on readings)
• Weekly Workshop (with “end-product”)
• Instructional Presentation
• Instructional Unit Design Project

TEXTS:
TBA
LIT 6934-001 [ref. #13504] SELECTED TOPICS: RHETORIC OF SCIENCE will meet Wednesdays from 3:05-5:50 with Professor Carl Herndl. (Satisfies theory-rich requirement.)

DESCRIPTION:
Arguably, “science” is the dominant discourse of our time. Whether we are focused on technology, medicine, the environment, or public policy, science affects all our lives in profound ways, and it does this through writing. This course focuses on understanding how the writing done in science works in a variety of different contexts.

As a field, rhetoric of science has moved from celebratory analysis of the rhetoric of great scientists such as Darwin, through the postmodern critique of science, objectivity and knowledge claims, to a contemporary engagement with science as the management of uncertainty in a world of technoscientific hybrids. This course is an introduction to that disciplinary history and to the possibilities for scholarship and productive engagement with contemporary science. The course is organized by four topics: 1) Defining rhetoric of science. What are its traditions? What kind of scholarship goes on in the field? And why? 2) Scientific controversy and disciplinary change. How do scientific disputes get resolved? How does science change? How do scientific “facts” get established and defended? How does science communicate and cooperate across disciplinary and theoretical difference? 3) Science as a social, material semiotic. How can we understand science as a cultural practice? How are science and materiality interconnected in ways that supersede postmodern critique of language? 4) Science and Citizenship. How can rhetorical study help us understand the ways science might or might not participate in social change? How can science affect policy? How can science cooperate with citizens to evaluate technology and manage controversy or crisis? How can rhetoricians participate in the complex work of engaged science? Given both the importance of the topic and the local interest, we will use the concept of sustainability to focus our work on items 3 and 4 above as we investigate the traditions, problems and research possibilities associated with sustainability.

REQUIREMENTS: TBA

TEXTS:
We will read work in the history and philosophy of science (e.g. Bernstein, Rorty, Levinas, Galison, Fuller); in the social study of science (e.g. Latour, Woolgar, Myers, Starr, Gieryn, Collins and Evans, Mol); influential work in the rhetorical and cultural study of science (e.g. Bazerman, Foucault, Gross, Harris, Miller, Fox-Keller, Haraway, Longino); and contemporary work on sustainability (Kidd, Norton, Peterson, Goggin). Class will be organized as a seminar with students required to make class presentations on outside readings and lead the class discussion at least once during the semester. A substantial written project will also be required. I encourage students to develop thesis and dissertation topics as their main project in the course.
LIT 6934-002 [ref. #15030] PRACTICE IN TEACHING PROFESSIONAL & TECHNICAL WRITING will meet Mondays from 3:05-5:50 with Professor Meredith Zoetewey★.

DESCRIPTION:
For this teaching practicum, we'll engage with professional and technical writing as a pedagogical practice and theoretical locus as we explore how to prepare students to write at work.

My goals for you in this course:
- **You expand your teaching abilities.** We'll cover approaches for teaching 3 courses in turn (roughly five weeks apiece): Technical Writing (ENC 2210); Professional Writing for Engineers (ENC 3246); and Professional Writing (ENC 3250).
- **You diversify your teaching experience in preparation for the job market.** By successfully completing this practicum, you'll become prepared to teach these courses on your own beginning summer 2011. A quick look at the MLA job list for this year reveals a higher proportion of generalist jobs. A broader approach to English studies now will help you qualify for a larger range of jobs down the road.
- **You connect your pedagogy with the theory that undergirds it.** By engaging in professional writing (an umbrella term that covers all three courses) as a teaching practice and a scholarly focus, you might find ways to enrich your own research agenda.
- **You work with un/familiar technologies.** PW folks are always under some pressure to keep up with the communications technologies adopted by their industry counterparts. We'll spend some time broadening and/or improving our technological literacy.

REQUIREMENTS:
We'll achieve these goals by:
- Developing syllabi and calendars for ENC 2210; ENC 3246; or ENC 3250.
- Contributing to a pool of assignments for these courses to share and to integrate into a teaching portfolio for use on the job market.
- Completing weekly reading assignments and participating in our discussions of PW praxis in an online forum.
- Drafting a PW teaching philosophy for use on the job market.

I'm open to students pairing up to complete these assignments.

TEXTS:
TBA
LIT 6934-901 [ref. #17316] SELECTED TOPICS: ROMANTIC COMEDY will meet Mondays from 6:20-9:05 with Professor Pat Rogers. *(Satisfies cultural/critical studies requirement.)*

**DESCRIPTION:**
Romantic comedy is not confined to movies or Harlequin novels, and it did not start in either place. There is a long tradition in literature which evolved in drama, poetry and fiction, running from ancient Greece and Rome to recent authors such as John Updike and Fay Weldon. In this course we shall look at a wide range of texts covering four centuries of writing in English, beginning with Shakespeare and ending with some C20th variations on the theme. Most of the stories end happily, but the key element uniting the texts derives from the humor which the author finds in sexual relationships. It is this, rather than a set of narrow generic prescriptions, which we shall be exploring in a rapid survey of seven distinguished examples, some canonical and others now neglected. The tone varies between benign and more cynical, but at some level the idea of “romance” is always present. We shall also glance at other texts along the way.

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

**Grading**
Grades will be based primarily on the mid-term (33%) and final (66%) papers: in borderline cases some weight may be given to oral reports or class participation.

**TEXTS:**
- William Shakespeare, *Much Ado about Nothing*
- William Congreve, *The Way of the World*
- Jane Austen, *Emma*
- George Meredith, *The Egoist*
- Bernard Shaw, *Pygmalion*
- Barbara Pym, *Jane and Prudence*
- Alison Lurie, *The War between the Tates*

All of these are available in either new or used editions. Recommended editions will be listed shortly.

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

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SPW 5934-901 [ref. #17370] SPANISH FOR READING will meet Mondays from 6:20-9:05 with Professor Nancy Di Bella.

**DESCRIPTION:** TBA

**REQUIREMENTS:** TBA

**TEXTS:** TBA
IMPORTANT DATES TO REMEMBER

**Dates in italics are tentative**

First Day of Classes.......................................................... January 10
Time Frame to Complete ETD Workshop**.......................... Jan 10-Apr 14
Martin Luther King Jr. Day Holiday.................................... January 17
Spring 2011 Graduation Application Deadline*.................... February 4
ETD Submission Registration Deadline*............................. February 4
MA Exam Application Deadline......................................... February 11
PhD Exam Application Deadline........................................ February 11
Midterm Date to Submit Thesis Draft to Director for Circulation March 11
Midterm Date to Submit Dissertation Draft to Director for Circulation March 11
Dissertation Defense Request Deadline***.......................... March 11
Spring Break Holiday........................................................ March 14-19
PhD Qualifying Exam Dates............................................. March 14, 16, 18
MA Comprehensive Exam Dates........................................ March 16, 18
Dissertation Defense Deadline*........................................ April 1
Final Thesis Submission Deadline*.................................... April 1
MA Thesis Portfolio Defense Deadline*................................ April 8
Final Dissertation Submission Deadline*............................ April 15
Last Day of Classes.......................................................... April 29
Final Exam Week............................................................. Apr 30-May 6
Commencement (Tampa).................................................... May 6, 7

* Required for students graduating in Spring 2011
** Required for students graduating in Fall 2011
*** Dissertation defense requests must be submitted at least three weeks prior to the defense.
ADDITIONAL GRADUATE OFFERINGS

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

- ENG 6916 (Master’s)
- 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 Web site 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 the Registration Status screen of OASIS.

ENROLLMENT REQUIREMENTS

Please note the following enrollment policies, which are strictly enforced by the Graduate School. Any student not adhering to these requirements may 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 2011 Graduate Courses

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* Indicates that this course satisfies the cultural/critical studies requirement  
(TR) Indicates theory-rich course