### ENGL 601, Section 001
**Academic Writing for International Students**

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<tr>
<th>Instructor:</th>
<th>Lee, Y.</th>
<th>Maximum Enrollment:</th>
<th>15</th>
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<td>Session:</td>
<td>Fall 2010</td>
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<td>Time:</td>
<td>WF 3:00-4:15</td>
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This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Through grammar and sentence level writing practices, students explore ways to write in formal, academic style. Assignments include several short papers, a five-page literature review, and online discussions.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but NOT toward graduation. This course is restricted to graduate students.

### ENGL 601, Section 002
**Academic Writing for International Students**

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<td>Session:</td>
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### ENGL 601, Section 003
**Academic Writing for International Students**

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<th>Instructor:</th>
<th>Cobb, N.</th>
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This class in film pedagogy is designed to operate in conjunction with ENGL 142. Instructors from that class, and others interested in teaching film, will spend the semester undertaking a formal, technical, and discursive study of the cinema.

Hence, while linked to the undergraduate survey, the class will embark on more complex and sustained engagements with the possibilities of film studies. What are the pedagogical problems unique to the cinema and how can we make the cinema an integral element in our critical and compositional mission? In order to answer that question, the class will focus on (1) surveying the domain of film studies and its prospects for scholarship and teaching; (2) analyzing the abstract questions and concrete problems that condition film pedagogy; (3) creating the practical means with which to teach film, including the assemblage of teaching materials. In light of this last aim, students in the class will work collectively to develop a visual database for both their sections of ENGL 142 and future film classes. Each student is also required to submit a compendium of lectures (including clips) for his or her own version of the class, along with an accompanying syllabus; to produce a critical syllabus for a future class of his or her own design; and to fulfill a series of short writing assignments.

We will learn to read Old English, the Germanic language spoken by the Anglo-Saxons in Britain from about the middle of the fifth century until the time of the Norman Conquest. Our primary texts will include Beowulf, The Battle of Brunanburh, Caedmon's Hymn, The Seafarer, and selections from biblical writings and the works of King Alfred the Great and Aelfric. We will note in passing the artistic influence these texts exerted on writers such as Milton, Gerard Manley Hopkins, Ezra Pound, J.R.R. Tolkien, and Seamus Heaney. And, in order to put the literary works from this era in context, we will briefly explore the material cultural of the Anglo-Saxon era, ranging from the treasures discovered at the Sutton Hoo ship-burial site to the richly illuminated Lindisfarne Gospels. Our textbooks will include Bright's Old English Grammar and Reader and Seamus Heaney's translation of Beowulf. We will collaborate on a class project that will result in a web publication.
The purpose of this seminar is twofold: 1) each student will work for the whole of the semester on a project related to his or her field in the rare book and manuscript archives in Wilson library; 2) together the class will discuss some of the most impressive and illuminating archival research published by scholars in a variety of fields. All in all we will see how archival work—far from being dry, dusty drudgery carried out by mindless pedants—requires exceptional ingenuity and skill and makes possible dazzling rejections of familiar authors as well as the exciting discovery of new authors, works, and ideas.

Focus varies by semester, but generally investigates intersections of literacy, pedagogy and rhetorical theory. Courses range from explorations of technology and literacy, to investigations of forms of writing and pedagogy.
Privacy as a concept of retreat or separation did not exist in seventeenth-century England. Early moderns did not look to the individual to discover inner truths, imagine isolation from others as means to an end, or call out as singular an understanding of themselves or their personhood, at least not in the same intensely self-reflexive manner that we employ today. Trapped within modern vocabularies of identity and difference, contemporary privacy assumes at core an ineluctable autonomy, a separation from others that was not possible or even desirable in the 1600s. This does not mean, however, that the realm of the private went unnoticed in early modern England; it does not mean that men and women of the period made no attempt to distinguish between public life and another more intimate space of their own devising. A growing focus on the Word and on the relationship of individual believers to that Word ensured that in the arena of practice and profession, the space of the private mattered and it mattered profoundly.

Assuming at base the essential alterity of early modern idea of the private, we will, over the course of this semester, try to come to terms with those differences and to gauge their various permutations as understandings shift from early in the century to late, from one form of writing to another. Participants will read a wide range of texts and genres that focus on intimacy -- from diaries, memoirs, “characters,” lives, and letters, to essays, devotions, meditations, apologies and closet drama. We will engage recent critical debates in genre theory, historiography, and gender studies, and we will look as well to key moments in England’s history where issues of privacy and interiority come to the fore (i.e., casuistry debates of 1605; Charles I’s reorganization of the royal household at Whitehall in 1628).
In this seminar we will study the literary expression (oral and written) of the 18th-century transatlantic world, framing our inquiry around the historical contact of three cultures that shaped circum-atlantic exchange—Europe, Africa, and the Americas. Drawing on a wealth of archival and theoretical material that has formed this field of inquiry over the last two to three decades, and always keeping in mind that much of 18th-century colonized North America had not yet emerged as the English nation state we now associate with American Literature, we will read a variety of texts that extend literary and cultural studies beyond the firm but always porous borders of nation, empire, colony. Our texts will range from poetry and novels to travel and slave narratives, indigenous chants, slave songs—some materials anonymous, some reflecting the work of recognized and emerging authors, some legal and cultural documents. To familiarize ourselves with historical and critical resources for Atlantic studies, I will develop a bibliography from which you can choose works for weekly reports, even as most of our seminar time will be devoted to discussion of our primary course readings. In general, we’ll be guided by prominent theoretical approaches to studying the Atlantic world—including such formative ones as Mary Louise Pratt’s ideas about “contact zones” and Joseph Roach’s theories of memory and surrogation in his Cities of the Dead—and by varied theories devoted to the impact of gender, race and modern economies in shaping and subverting colonial power regimes. Graduate students from English, American, and Comparative literary studies are welcome, including students from other fields who want to study some of the literary and historical contexts for the contemporary global, postcolonial, transnational world. Discussions, weekly reports, and a paper to be shared with the seminar during our final two meetings.

Observation: realist fiction generally (and science fiction in particular) occupies a central place in theoretical arguments about culture and the human. Fantasy fiction, however, occupies no place—or, rather, no honorable place. This course will take up the history of theory in the modern academy at the 'theory turn' of the mid-1960s. The central question: where is the fantastic? Occluded or ignored, for the most part; but why? From JRR Tolkien to Ursula K. Le Guin, from William Morris to Steven Erikson; from Diane Duane to Ellen Kushner: fantasy fiction writers generate millions of words a year over the past hundred years or so. We’re going to read several millions of those words in an attempt to (re)locate the fantastic within theory’s projects.
This course examines the turn outward in U.S. southern studies toward internationally comparative analysis. Such a turn assumes that there is not one South with a capital S but many souths, and deploys the umbrella term “global south” to trace webs of connection that depend variously on proximate geographies, histories, and thematic elements that exceed national and regional borders.

Literary studies offers myriad ways to explore the concept of such southern “contact zones.” There are U.S. southern literatures that gesture to other cultures; writings that are irrevocably linked by the colonialist slave trade between Europe, African, and the New World in several “plantation americas”; literatures of southern diaspora and removal both inside and outside the United States; texts that emerge from contact zones like the city of New Orleans; literatures about the immigration and assimilation of peoples from around the globe into the contemporary southeastern US; literatures that explore the integration of the global into the local; writings that mark the colonial and postcolonial experience in a variety from souths ranging from Asia to Appalachia. The “new southern studies” is, in short, a capacious and increasingly influential field in literary criticism.

Our texts will mirror that capaciousness and the web-like quality of these connections. We will begin the semester with essays from the pivotal volume *Look Away! The U.S. South in New World Studies* and the inaugural issue of the journal *The Global South*.

Points of intersection will include:
--stories of the U.S. Civil War, as fought by Cuban woman in Confederate drag named Loreta Janeta Velazquez, and the domestic narrative of the war by Cornelia Peake McDonald, a Virginia woman raising eight children in its midst.
--two narratives of colonialist histories and the disintegration of the family, William Faulkner’s *Absalom, Absalom!* and Shani Mootoo’s *Cereus Blooms at Night*.
--expressions of the Vietnam experience by three U.S. southern writers, Robert Olen Butler, Yusef Komunyakaa, and Bobbie Ann Mason alongside Lan Chao’s novel *Monkey Bridge*.
--poetry by Judith Ortiz Cofer.
--*All Saints*, Brenda Marie Osbey’s poetic history of New Orleans.
--poetry and prose by Muskogee Creek writers Joy Harjo and Craig Womack.

Assignments include: occasional leadership of class discussions, a seminar paper, and a short conference paper drawn from the seminar paper to be delivered at semester’s end.