

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

**COURSE DESCRIPTION BOOKLET**

**SPRING 2008**

**Graduate Level Courses**

**Updated Nov. 19, 2007**

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.html>

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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## HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 26, 2007. The Booklet may include descriptions of some courses not found in the official Schedule of Classes. If the course is described in this booklet, but not in the *printed* Schedule of Classes, it should be assumed that the course will be offered as described in this booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this booklet what the Department intends to offer.

## 800 – 900 LEVEL OF COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [\*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor[s]), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

## INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may obtain the call number for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

## ENGLISH MINORS & UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, Nick Spencer, 201C Andrews Hall.

**NOTE: Non-degree graduate students** are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "**Non-degree students must obtain the permission of the instructor** of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.

## **STUDENT APPEALS COMMITTEE**

Graduate students should consult the Bulletin of Graduate Studies for appeal procedures in academic matters.

## **CURRICULUM COMMITTEE**

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

## **THESIS AND DISSERTATION HOURS**

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the Graduate Bulletin. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

## COURSE DESCRIPTIONS

Engl 4/802 - Poetry -- "American Poetry" ..... 5 Engl 4/811 - Plains Literature ..... 5 Engl 4/814B - 20th C Women Writers -- "20th Century Lesbian Literature" ..... 6 Engl 4/827E - TESL Theory & practice ..... 6 Engl 4/840 - Classical Drama ..... 7 Engl 4/862A - Ethnicity Medieval Lit ..... 7 Engl 4/864 - British Lit 1660-1800..... 7 Engl 4/875 - Rhetoric -- "Rhetoric & Race" ..... 8	Engl 4/898 - Sp Topics: English..... 8 Engl 905 - Seminar Prose Fiction -- "Science Fiction" 9 Engl 918 - Interdis Smnr:19th C -- "Manners & Class"10 Engl 933 - Amer Authors since 1900 -- "Cather & the Literary Marketplace" ..... 10 Engl 953 - Creative Writing ..... 11 Engl 971 - Smnr Literary Theory -- "Chicana/o Literature & Theory" ..... 12 Engl 973 - Literacy Studies ..... 12
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### ENGL 4/802 - POETRY -- "AMERICAN POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Price, K	7500

**Aim:** An advanced survey of American poetry focusing on significant figures and movements primarily in the 19th and 20th centuries. The course will examine the struggle to throw off British traditions and define who an American poet was, what American poetry would sound like, and which themes were appropriate for an American poetry to voice. Implicit in this struggle is the diversity of American voices and the different ideas of the United States as a nation held by different groups within the country. Several distinct patterns emerge, particularly as they grow out of the work of Walt Whitman and Emily Dickinson. We will try to define these patterns and how they reflect American cultural development.

**Teaching Method:** Class discussion, lectures, presentations.

**Requirements:** A presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

**Tentative Reading List:** Anne Bradstreet, Walt Whitman, Emily Dickinson, T. S. Eliot, Marianne Moore, Langston Hughes, Allen Ginsberg, Galway Kinnell.

### ENGL 4/811 - PLAINS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0930-1020a	MWF	020	Kaye, F	7511

**Aim:** Students should acquire a substantial overview of contemporary Great Plains literatures in the United States and Canada with particular focus on the contemporary novel and on Native writers.

**Teaching Method:** Primarily discussion with some background lecture and student presentations.

**Requirements:** Attendance and informed, intelligent participation are required. The class as a whole will read 42 books, grouped into related selections of three books per week. Each individual student will read one book per week; 800-level students will read and lead discussion on all three books in one week. Students will complete a reader's notebook every other week and will write a final paper or create a final project at the end of the class.

**Tentative Reading List:** We will include works by Margaret Laurence, Sinclair Ross, Willa Cather, Mari Sandoz, Wright Morris, Guy Vanderhaeghe, Maria Campbell, Mary Blew, Zane Grey, Larry McMurtry, Mondo we Langa, James Welch, Franci Washburn, Wallace Stegner, Adrian Lewis, Thomas King, and others.

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**ENGL 4/814B - 20TH C WOMEN WRITERS -- "20TH CENTURY LESBIAN LITERATURE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0845p	W	101	DiBernard, B	3144

**Aim:** We will read and discuss a wide range of lesbian literature written in the United States in the 20th and 21st centuries, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. (One geographical exception is the British novel *The Well of Loneliness*, acknowledged as the first "out" lesbian novel in English.) Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course will be arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th and into the 21st century in the United States, moving into transgender and queer identity as well. We will use some ideas from queer theory to look at issues of identity and pedagogy, but our attention will primarily be on the personal experience, the human experience, expressed in the writing. I believe, with Adrienne Rich, that "Theory — the seeing of patterns, showing the forest as well as the trees — theory can be a dew that rises from the earth and collects in the rain cloud and returns to earth over and over. But if it doesn't smell of the earth, it isn't good for the earth." ("Notes toward a Politics of Location," *Blood, Bread, and Poetry*, Norton 1986, pp. 213-14).

I expect this to be an exciting, challenging class, characterized by open discussions and a feeling of community. I hope you will want to join such a group.

**Teaching Method:** We will do small group work, free writing, round robin discussions, reading aloud, and other experiential activities. This is a class where you must be active.

**Requirements:** A weekly reading journal; reports on out-of-class events; a project which includes an oral report; a final paper; and weekly reading of articles on the class listserv.

**Tentative Reading List:** Lillian Faderman, *Odd Girls and Twilight Lovers*; Radclyffe Hall, *The Well of Loneliness*; Ann Bannon, *Beebo Brinker* or another "pulp" novel; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence;" Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Chrystos, *Not Vanishing*; Eli Clare, *Exile and Pride*; Amelia Montes, stories and theory. Also articles on lesbian and queer theory on E-Reserve.

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**ENGL 4/827E - TESL THEORY & PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0630-0745p	MW	101	Harpending, M	3145

**Aim:** To review the major methodological approaches which have influenced ESL/EFL classroom instruction, and to examine the current trends in teaching in relation to the major skill areas.

**Teaching Method:** Primarily via group discussion of readings.

**Requirements:** Oral and written presentations of assignments, midterm and final exams.

**Tentative Reading List:** To be announced.

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**ENGL 4/840 - CLASSICAL DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Duncan, A	7699

**Cross-listed with CLAS 4/883**

**Aim:** A history of ideas approach to Greek and Roman drama. Some familiarity with the Homeric poems as a source of background information is desirable.

**Requirements:** A mid-term exam and a final exam, both essay type; quizzes; presentations. In addition, the graduate students will write a research paper on a topic of interest to them.

**Tentative Reading List:** Aeschylus, *Prometheus Bound/The Suppliants/Seven Against Thebes/The Persians*, Penguin; Sophocles, *The Theban Plays*, Penguin; Euripides, *Bacchae & Other Plays*, Penguin; Aristophanes, *The Complete Plays of Aristophanes*, Bantam Books; Menander, Norma M. *Plays and Fragments*, Penguin; Plautus, *The Pot of Gold and Other Plays*, Penguin; Radice, Betty, *Terence: The Comedies*, John Hopkins Univ. Press; Seneca, *Four Tragedies and Octavia*, Penguin

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**ENGL 4/862A - ETHNICITY IN MEDIEVAL LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0230-0345p	MW	001	Nissé, R	7503

**Aim:** Have you ever wondered how Muslims, Christians, and Jews viewed each other during the period of the Crusades? How Christians and Buddhists interacted in Medieval Mongolia? How medieval English writers thought about their Irish neighbors?

This class will examine the origins of modern ideas of ethnic identity in the Middle Ages (c. 1000-1400). Our focus will be on the Crusades and literary representations of encounters between Europeans and non-Europeans. We will read works from a number of different genres, including historical chronicles, religious polemics, autobiographical narratives, and travel accounts. The greater part of the course will deal with literary texts: romances, lyrics, etc.

**Teaching Method:** Short lectures, discussions, small-group work.

**Requirements:** Two papers: one 5-page, one 8-10 pages; weekly short online responses; one short class presentation.

**Tentative Reading List:** Chronicles of the Crusades from Christian, Muslim and Jewish perspectives; *The Song of Roland* and *The Conquest of Orange* (Romances); memoirs of Usamah Ibn Munquidh; accounts of the Jewish-Christian "Barcelona Disputation"; *The Journey of William of Rubruck to Asia*; Gerald of Wales, *History and Topography of Ireland: Travels of Sir John Mandeville* (and more!)

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**ENGL 4/864 - BRITISH LIT 1660-1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Stock, R	3150

**Aim:** To read and discuss major pieces of British literature in the neo-classical period, 1660-1800, sampling a mix of poetry and prose (fiction and non-fiction).

**Teaching Method:** Informal lecture/discussion.

**Requirements:** Short papers, many of them written in class, one longer critical or research paper, midterm examination, final examination. Graduate students may be asked to present short, oral reports. Graduate students may be exempted from one or both exams.

**Tentative Reading List:** Defoe, *Journal of the Plague Year*; extensive readings in Samuel Johnson (fiction, critical essays, poems); Boswell, *Life of Johnson* (abridged!); Austen, *Pride and Prejudice*; poetry by Dryden, Behn, Pope, Finch, Gray, Goldsmith, Crabbe, and others.

**ENGL 4/875 - RHETORIC -- "RHETORIC & RACE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	MW	001	Condon, F	3151

**Aim:** This course will explore the history of the idea of race, the unstable and shifting complex of social meanings associated with the idea of race, and the ongoing sublation of racial ideologies. We will pursue the claim of race scholars that "race" is a "dimension of human representation" connected to and overlapping with the evolution of hegemony. And we will pay particular attention to the role of discourses associated with race and racism in "preserving the continuity of the commonsense" (maintaining the status quo) and, simultaneously, in enabling the "acquisition of agency through critical [anti-racist] literac[ies]."

**Teaching Method:** This will be a seminar course in which class discussion of course readings will play a pivotal role.

**Requirements:** Students will be required to write weekly response papers. Students will also be required to design and complete a research project in multiple stages including, but not limited to a project proposal, successive drafts, in-class presentation, a final research paper or equivalent product (film, hypertext, zine, for example), and a meta-narrative (author's note and meta-reflection).

**Tentative Reading List:** Texts under consideration for this course include the following: *Race: The History of an Idea in America*, Thomas Gossett; *Racial Formation in the United States: From the 1960's to the 1990's*, Michael Omi and Howard Winant; *Yellow: Race in America Beyond Black and White*, Frank Wu; *Race, Rhetoric, and the Postcolonial*: Gary Olson and Lynn Worsham, eds.; *The Making and Unmaking of Whiteness*, Rasmussen et al, eds.; *Borderlands/La Frontera: The New Mestiza*, Gloria Anzuldúa; *Nigger: The Strange Career of a Troublesome Word*, Randall Kennedy; *Autobiography of a Blue-Eyed Devil: My Life and Times in a Racist Imperialist Society*, Inga Muscio; *The Condemnation of Little B*, Elaine Brown.

**ENGL 4/898 - SP TOPICS: ENGLISH**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Ramsay, S	7514
0930-1045a	TR	002	Lynch, T	7516
0230-0350p	MTWRF	951	O'Brien, T	****

**Ramsay, S - 001  
"Electronic Texts II - Development & Design"**

**NOTE: Use of computers required. Special fee = \$10**

**Aim:** This is an intensive course in programming and software design for the humanities. We will study the Ruby programming language in detail and use it to explore the algorithms, data structures, and design patterns relevant to the advanced use of computer for computational linguistics, digital library creation, and text analysis. We will also survey some of the more important work in digital humanities.

**Teaching Method:** Lecture/discussion.

**Requirements:** Students are expected to demonstrate their understanding of the material through weekly problem sets and in-class exercises.

**Tentative Reading List:** *Programming Ruby* by David Thomas.

**Lynch, T - 002**

**"Place Conscious: US West & Australian Outback"**

**Aim:** The aim of this course to familiarize students with the concept of place-conscious approaches to literary studies. Students will learn to apply several critical approaches including ecocritical, postcolonial, and gender theory to an interpretation of literature from these two mythic places, the American West and the Australian Outback.

The course will also expose students to some of the literary traditions of these two very distant yet very similar places, the American West and the Australian Outback. They are both arid and semi-arid regions that have been colonized by English-speaking settlers who displaced the indigenous residents and subsequently sought to impose cultural ideas and modes of living that evolved in, and are arguably better suited for, much wetter climes. In both places, the settler societies originally sought to alter the new environments to suit their cultural preferences but are now gradually learning to adapt to the contingencies of that environment and, in some cases, seeking to restore the damage caused by prior settlement.

We will read works of fiction and non-fiction from throughout the history of these two regions, including works by women and by indigenous authors. We will seek both to understand and to question the power of the cultural representations of these two iconic frontiering and nation-defining regions.

**Teaching Method:** Class time will mainly involve lectures and discussion, with occasional film and other audio-visual material as available and relevant.

**Requirements:** All students will maintain regular reading-response journals. Students taking the class for 498 credit will also write a short comp/contrast paper and take a final exam. Students taking the class for 898 credit will also write a major research paper and make an in-class presentation.

**Tentative Reading List:** Banjo Patterson, Henry Lawson, Olaf Ruhen, Mrs. Anneas Gunn, Robyn Davidson, Barry Hill, Kim Mahood, Alexis Wright, Elmer Kelton, Agnes Morely Cleaveland, Ed Abbey, Mary Clearman Blew, and Louis Owens.

**O'Brien, T - 951**

**"Fiction Writing: Tim O'Brien"**

Class meets March 24 - April 4, 2008.

**PREQ: Permission.** Interested students should send a writing sample (15 to 20 pages, fiction) by Nov. 2, 2007, to Gerald Shapiro, Creative Writing Coordinator, Andrews Hall 202, 625 N. 14th St., Lincoln, NE 68588-0333.

**Aim:** An advanced fiction-writing workshop led by Timothy O'Brien, author of *The Things They Carried*.

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**ENGL 905 - SEMINAR PROSE FICTION -- "SCIENCE FICTION"**

<b><u>Time</u></b>	<b><u>Days</u></b>	<b><u>Sec</u></b>	<b><u>Faculty</u></b>	<b><u>Call#</u></b>
0630-0910p	R	101	Spencer, N	8866

**Aim:** In this course we will analyze and construct a genealogy of American science fiction from recent decades. We will seek to establish new perspectives on the critical discourse on postmodernism and postmodernity via an emphasis on science fiction texts. Specifically, we will refer to the contexts of postindustrial society and postmodern culture as we assess the ways in which science fiction textualizes the politics and ethics of subjectivity. Our interests will encompass the possibility of revolutionary politics and collective subjectivity in

science fiction, as well as the more familiar area of cultural politics. Such concerns inform the organization of the course into two sections, one focused on the period from the mid-1960s to the late 1970s and the other on the late 1980s to the mid-1990s. Considerations of genre will recur, especially as they pertain to the relation between "science" and "fiction," questions of utopia and its cognates, and the role of formalist characteristics, such as aesthetics and conventions, in the various generic revisionisms of politics, gender, ethnicity, and other issues in the science fiction of this period.

**Teaching Method:** Discussions and mini-lectures.

**Requirements:** Readings, class participation, research presentation, 15-20 page research paper.

**Tentative Reading List:** *The Three Stigmata of Palmer Eldritch* by Philip K. Dick; *The Female Man* by Joanna Russ; *The Dispossessed* by Ursula K. LeGuin; *Triton* by Samuel R. Delany; *334* by Thomas M. Disch; *The Difference Engine* by William Gibson and Bruce Sterling; *Synners*, by Pat Cadigan; *Red Mars* by Kim Stanley Robinson; *Parable of the Sower* by Octavia Butler; and *Gun, with Occasional Music* by Jonathan Lethem.

**ENGL 918 - INTERDIS SMNR:19TH C -- "MANNERS & CLASS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0400p	T	001	White, L	8481

**Aim:** A cross-disciplinary investigation of manners and class of the 19th century as represented in literature, art, thought, material culture, and social institutions, surveying American, British, and European (mostly French) experience.

**Teaching Method:** Some lectures by both the professor and guest lecturers but class will be mostly discussion.

**Requirements:** One-page critical responses; one seminar presentation; one seminar paper (with prospectus and annotated bibliography due a month prior).

**Tentative Reading List:** Elias, *The History of Manners*; Bourdieu, "Social Space and Symbolic Power," American genre painting (selected); French impressionist painting (selected); Kasson, *Rudeness and Civility*; Halttunen, *Confidence Men and Painted Women*; Flaubert, *The Dictionary of Received Ideas*; Shaw, *Pygmalion*; Forster, *A Room with a View*; Austen, *Pride and Prejudice*; Wyatt-Brown, *Southern Honor*; Wister, *The Virginian* (among others TBA).

**ENGL 933 - AMER AUTHORS SINCE 1900 -- "CATHER & THE LITERARY MARKETPLACE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	W	101	Homestead, M	7524

**Aim:** This seminar has two aims — to read and consider a significant portion of Willa Cather's body of fiction and to place the production, circulation, and consumption of that fiction in the context of the early 20th-century literary marketplace. In order to better understand both Cather's fiction and her relationship to the market, we will read a few novels and short stories by her contemporaries who wrote on similar subject matter and/or whose works circulated in similar market zones. We will consider, for instance, the publication of fiction (both short stories and novels) in magazines, the Book-of-the-Month Club as a middlebrow cultural institution, the rise of literary prizes (such as the Pulitzer Prize) and bestseller lists, the emergence of literary agents as intermediaries between authors and publishers, and book reviewers as tastemakers. In response to Cather's own prompting, scholars have repeatedly described Cather as an autonomous artist who kept the messy commercialism of the market at arms length, but in our seminar, I hope we will recover a more engaged and canny Cather. The outstanding Cather collections here at UNL, including many Cather typescripts and letters only recently made available to scholars, will provide students with the opportunity to do genuinely new and original research.

**Teaching Method:** Mostly discussion, including student-led discussion, as well as occasional mini-lectures by me.

**Requirements:** An annotated bibliography, a book review, and a research-based seminar paper appropriate to the theme of the course (15 or more pages).

**Tentative Reading List:** Selected short fiction published across the range of Cather's career, and a significant proportion of her novels, such as *Alexander's Bridge*, *My Ántonia*, *A Lost Lady*, *The Professor's House*, *One of Ours*, *Lucy Gayheart*, and *Sapphira and the Slave Girl*. Non-Cather works may include examples by writers well established in the academic canon (e.g. Ernest Hemingway, Sinclair Lewis), as well as popular middlebrow writers who are beginning to receive serious scholarly attention (e.g. Zona Gale, Bess Streeter Aldrich, Edna Ferber). Secondary readings will include cultural theory and literary and historical scholarship.

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## ENGL 953 - CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	R	002	Bauer, L	3163
0230-0510p	W	101	Shapiro, G	9007

### **Bauer, L - 002 "Poetic Form"**

**Aim:** An *advanced* level seminar designed for students with *significant* experience writing and reading poetry. The course will be a combination workshop and seminar. Students who have not had at least one *graduate level* workshop may find it difficult to keep up with this class.

**Teaching Method:** Workshops of students' poems. Reading and discussion of a variety of essays on poetry and poetics. Small and large group discussions. Informal presentations by students.

**Requirements:** Students will submit poems on a regular basis. They will also read and write brief reviews of a number of chapbooks, present poems and discussion on formal processes ("form" being defined here as more than "traditional" or "fixed" forms). Each student will be asked to try a few "experiments" with form. The final writing project will be a chapbook-manuscript that may, or may not, include these experiments.

**Tentative Reading List:** Selected essays discussing aspects of form and issues in contemporary poetry. Chapbooks that will be lent to the group (students are encouraged to share their own, as well). Copies of student poems and poems presented by workshop participants.

### **Shapiro, G - 101 "Fiction: Reading & Writing the Novella"**

**Aim:** I hope we'll gain an appreciation of the novella (the long story), a literary form that is often ignored in this country but has always enjoyed great respect in European literary culture. We'll read perhaps half a dozen novellas from Richard Ford's fine anthology, *The Granta Book of the American Long Story*, and we will each write a novella during the course of the semester.

**Teaching Method:** We'll operate as a discussion group, or a workshop. Everyone will be expected to contribute to class discussions, and everyone will be expected to be a participating writer in our group.

**Requirements:** Absolutely faithful attendance, steady contribution to class discussions, reading responses to all assigned reading (novellas from Ford's anthology and works in progress from other members of the class), roughly 30 pages of a novella plus an indication of where the rest of the manuscript might be going.

**Tentative Reading List:** *The Granta Book of the American Long Story*, ed. by Richard Ford.

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**ENGL 971 - SMNR LITERARY THEORY -- "CHICANA/O LITERATURE & THEORY"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	001	Montes, A	7518

**Aim:** This course is an intensive examination of contemporary Chicana and Latina literature and theory. We will be reading a number of works of literature in tandem with theoretical texts to supplement the literature and to understand the current theories in Chicana and Latina studies. We will investigate representative selections from the following genres: fiction, essay, poetry, the "testimonio," film, and performance art. Each author selected will be studied in relation to her particular thematic/formal contribution to the development of the artistic, ideological, and institutional affiliations that have made Latina and Chicana literature possible.

**Teaching Method:** This is a seminar course necessitating much discussion and group work as well as lecture.

**Requirements:** Weekly journals, midterm, 15-20 page final paper.

**Tentative Reading List:** *Fiction/memoir/poetry:* Gloria Anzaldúa (1987) *Borderlands/La Frontera*; Ana Castillo (1986) *The Mixquiahuala Letters*; Julia Alvarez (1999) *Something to Declare*; Achy Obejas (2001) *Days of Awe*; The Latina Feminist Group (2001) *Latina Feminist Testimonios*; Sandra Cisneros (2002) *Caramelo*; Eden E. Torres (2003) *Chicana Without Apology*. *Theoretical Texts:* Carla Trujillo, ed. *Living Chicana Theory* (1998); Emma Perez, *The Decolonial Imaginary: Writing Chicanas into History* (1999); Catriona Esquibel, *With Her Machete in Her Hand: Reading Chicana Lesbians* (2006).

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**ENGL 973 - LITERACY STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	101	Gallagher, C	7519

**Aim:** We will explore the concept and practice of "institutional literacy" in university and community contexts. This will involve an examination of how institutions function as literacy sponsors (Brandt), including how they shape (enable and constrain) individual and collective identities. Conversely, we'll examine how individuals and groups "read" and "write" institutions. We'll look at the academy as a whole and writing programs in particular. Within community contexts, we will consider a variety of institutions, including K-12 schools, social services, public libraries, literacy centers, and the like. Ultimately, this course aims to help students better understand and more effectively practice institutional literacy within and beyond the university.

**Teaching Method:** Discussion, sometimes student-led; activities and projects.

**Requirements:** Substantial weekly reading and informal writing; active class participation, including discussion facilitation; two minor projects and a major, culminating project.

**Tentative Reading List:** *Identity Papers: Literacy and Power in Higher Education* (ed. Williams); *The Politics of Remediation* (Soliday); *The Everyday Writing Center* (Geller et al.), *The Struggle and the Tools* (Cushman), *Literacy in American Lives* (Brandt); a variety of essays and articles (e.g., hooks, Wiegman, Talpade Mohanty, Sandoval, and Powell, on race, class, sexuality, and gender in the academy; Porter et al., Hurlbert and Blitz, and Foucault on the nature of institutions; Bousquet, Gunner, and Goodburn and Leverenz on writing program administration).