

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
FALL 2009

Updated April 6, 2009

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 April 6, 2009. The Booklet may include descriptions of some courses that are 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.

LEVEL OF COURSES

Students should not take more than six hours at the 100 level. These courses are intended for beginning students; upperclass students should take courses on the 200, 300, and 400 level. Course numbers with a middle digit of 5 mark writing courses, which are required in some colleges. Consult your college bulletin.

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff, but not with lecturers or graduate assistants. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 123 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the Chief Advisor for department records. The student may then obtain the call number for the appropriate Independent Study course—199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisors every semester. For further information see the Chief Advisor, in Andrews 123A.

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Inquire in the English department main office, Andrews 202, for the name and office of the Appeals Committee chair.

Students may inform the Chair of the Department, Andrews 204A, of cases where the content of courses materially differs from the description printed in the Course Description Booklet. Questions or complaints concerning teachers or courses should also be addressed to the Chair of the Department.

The University of Nebraska-Lincoln is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

The English Department offers a great many courses, more than are listed by title in the University Bulletin. These include courses in British and American literature, women's literature, other literatures in English, some literatures in translation, minority literatures, composition, creative writing, linguistics, film, popular literature, and English as a Second Language.

Knowing something about the organization of the curriculum may help majors or non-majors who are trying to find courses. The numbering system provides some guidance, first by levels:

Courses numbered from 100 to 151 are first-year composition courses.

English 180 and 200-level courses are considered entry-level courses, for majors and non-majors alike.

300-level courses are historical surveys of literature, advanced author courses, or advanced writing or rhetoric or linguistics courses.

4/800-level courses are combined senior/graduate classes and are more professional in their approach.

The numbering system provides additional guidance to types of courses. For example, middle-digit 5 courses, like 150, 252, 354, are all writing courses, including creative writing. Here is a quick guide to the numbering system:

A middle digit of "0" indicates courses in types of literature, such as short story (303), poetry (202), drama (4/801), or fiction (205).

A middle digit of "1" indicates special thematic courses or courses examining literature in relation to particular issues (several women's literature courses, Plains Literature, Illness and Health in Literature, for example).

A middle digit of "2" indicates language and linguistics courses.

A middle digit of "3" indicates courses focusing on authors (e.g., Shakespeare, The Brontës, Major American Authors).

A middle digit of "4" indicates ethnic minority courses, courses in translation, and courses that represent literature written in English in countries other than the United States and Britain (e.g., Judeo-Christian Literature, Canadian Literature, African-American Literature, for example).

A middle digit of "5" indicates creative writing or composition courses.

A middle digit of "6" indicates a historical survey of literature.

A middle digit of "7" indicates courses in criticism, theory, rhetoric (e.g., Literary/Critical Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (e.g., Literature & Other Arts).

A middle digit of "9" indicates special and professional courses.

Note: Film courses are spread throughout the numbering system, by analogy with literature courses. Thus Writing for Film and TV is numbered 259; Film Directors, 239; and so on.

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find others by looking for similar numbers at different levels. As may be clear from these examples, there is a lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 123 Andrews Hall.)

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
FALL 2009

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

NOTE: This list contains only those courses offered this semester that will automatically be credited for the area requirements indicated below. For the possibility of counting any other course, check with the Chief Advisor. The list does not exclude any course not listed from counting for the English major.

		Historical Literature Core						
		Required for Engl major	Linguistics, writing, rhetoric	Literary/ rhetorical theory	Culture, ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 212	Lesbian & Gay Literature				X			
Engl 215	Intro Women's Lit				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicana/Chicano Lit				X			
Engl 254	Writing & Communities		X					
Engl 315A	Survey Women's Lit				X			
Engl 315B	Women in Pop Culture				X			
Engl 330E	Chaucer, Shakespeare,					X*	X*	
Engl 354	Writing: Literacy		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 362	Intro Medieval Lit					X	X	
Engl 364	Intro Restoration & 18th C Lit					X	X	
Engl 373	Film Theory & Criticism			X				
Engl 478	Electronic Texts			X				
Engl 487	Engl Capstone Experience	X						

* Only one asterisked course in this group [230A,330E] may count toward the historical literature core requirements.

COURSE DESCRIPTIONS

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FIRST-YEAR ENGLISH

NOTE: 100-level English courses will be open only to freshman and sophomore students. Students in Arts and Sciences who have not completed the Communication requirement and have 65 credit hours or more should choose English 254 or 354 (or both) to complete this requirement. (In unusual cases, exceptions to this rule may be granted by the Chief Advisor, English Department.) Advanced students in other colleges who want or need a composition course should also choose 254 or 354.

English 101, including ethnic and honors variations, English 150, and English 151 are first-year English composition courses, designed to help students improve their writing by study and practice. Since reading and writing are closely related, several of the courses involve reading, and students can expect to do a substantial amount of writing — some formal, some informal, some done in class and some at home. Ordinarily students take 100-level courses in the first year.

Students registered in the College of Arts & Sciences are required to take any two of the following courses. Students in other colleges should check their college's bulletin or with an advisor, since different colleges have different requirements.

NOTE: English 101, 150 and 151, including honors variations, are self-contained courses. They are not designed to be taken in any particular sequence.

English 101 — Writing: Rhetoric & Reading

This is a first-year English composition course that focuses on composing practices and critical reading strategies through the analysis of literature. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. The kinds of writing may vary from section to section, but all sections assume that reading and writing well are closely connected. This course is recommended for students who wish to improve their writing and reading skills through the study of literature.

English 101H — Honors Writing: Rhetoric & Reading

NOTE: This course is intended for students who have had significant prior experience and success in English classes. Admission is by invitation or application only. See the Department of English Chief Advisor, Andrews 123A, for more information. This course shares the same focus and goals as English 101 and requires an equivalent amount of reading and writing.

English 150 — Writing: Rhetoric as Inquiry

This is a first-year English composition course that engages students in using writing and rhetorical concepts such as purpose, audience, and context to explore open questions — to pose and investigate problems that are meaningful in their lives and communities. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing, reading and inquiry skills (such as learning to identify relevant and productive questions, learning to synthesize multiple perspectives on a topic, etc.)

English 150H — Honors Writing: Rhetoric as Inquiry

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150 and requires an equivalent amount of reading and writing.

English 151 — Writing: Rhetoric as Argument

This is a first-year English composition course that engages students in the study of written argument: developing an informed and committed stance on a topic, and using writing to share this stance with particular audiences for particular purposes. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing and reading skills through the study and practice of argument.

English 151H — Honors Rhetoric as Argument

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

English 180 — Introduction to Literature

NOTE: This course does not fulfill any part of the freshman composition requirement in the College of Arts and Sciences.

This course is intended to introduce first and second-year students to examination of reading, especially the reading of literature. In order to examine the process of reading, students can expect to explore literary works (poems, stories, essays, and drama), some works not usually considered literary, and the students' own reading practices. The course will deal with such questions as how do we read, why do we read, and what is literature and what are its functions.

English 186 — English as a Second Language/Language Skills (3 credits)

English 187 — English as a Second Language/Introduction to Writing (3 credits)

English 188 — English as a Second Language/Advanced Communication Skills (3 credits)

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, Nebraska Hall Rm. 513E, for more information.

English 188 applies to the composition requirement in Arts and Sciences, and in some other colleges.

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Staff	****
1230-0145p	TR	055	Staff	****

NOTE: Required of English majors. Obtain call number at English Advising Office, AND 123, 472-3870.

Further information unavailable at this time

ENGL 201B - 20TH CENTURY DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	MW	001	Ramsay, S	3612

Aim: This course surveys major trends in drama after 1950. Our concerns will include the modulations in theatrical convention during this period (including innovations in performance and set design), the philosophical underpinnings of contemporary writing for the theater, and the continuing conversation with drama's rich past.

Teaching Method: Lecture/discussion.

Requirements: Two papers, a midterm, and a final exam.

Tentative Reading List: Readings may include plays and essays by Albee, Wasserstein, Genet, Fugard, Soyinka, Churchill, Stoppard, Pinter, Orton, Hansberry, Kushner, Wilson, and Weiss.

ENGL 202A - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Kuzma, G	3613

Aim: To explore some of the great American poems and poets of the past 50 years. How do we best approach them?

Teaching Method: Lecture, board work, close readings of poems, full-class discussions.

Requirements: Two 6-page papers over the anthology poets. Regular interval short essays to report progress or problems. Close email connections between teacher and students.

Tentative Reading List: The 202A anthology ("Intro to Poetry Packet") new or used from University Bookstore.

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>	<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	3614	0130-0245p	MW	060	Staff	3618
0930-1045a	TR	025	Slater, J	3615	0200-0315p	TR	065	Schaffert, T	3619
1100-1215p	TR	035	Staff	3616	0600-0850p	T	101	Agee, J	Canceled
1130-1220p	MWF	040	Staff	3617					

Staff – 005, 35, 40, 60 & 65

Further information unavailable at this time

Slater, J - 025

Aim: To explore a variety of representative 20th- and 21st-century novels and short stories in their historical and cultural contexts, focusing primarily on the theme of "The American Dream."

Teaching Method: A variety of activities: small-group and whole-class discussion, in-class quizzes and other writing, occasional films and film clips, brief lectures to provide background material.

Requirements: Take-home midterm and final essay exams; regular quizzes; leading the discussion of one class with a partner or small group; faithful participation and attendance.

Tentative Reading List: *Ragtime* by E. L. Doctorow, *The Great Gatsby* by F. Scott Fitzgerald, *Typical American* by Gish Jen, *House on Mango Street* by Sandra Cisneros, *Black Water* by Joyce Carol Oates; *Best American Short Stories 2008*; a selection of stories to be posted on Blackboard.

Schaffert, T - 065

Further information unavailable at this time

ENGL 210P - LIT OF WAR & PEACE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Kaye, F	9438

Aim: The purpose of this class is to introduce students to a wide variety of writings about war and peace, including many time periods and cultures and including civic social justice issues, such as labor unrest, that might not traditionally be considered as "war and peace" issues.

Teaching Method: This is primarily a discussion class, with some lectures, student presentations, and small group exercises. The reading load is reasonably intense for a 200-level class, so please be prepared to devote several hours per week to reading.

Requirements: Intelligent, well-prepared attendance at all class events. Numerous short response writings and in-class exercises. Final integrative project or paper.

Tentative Reading List: We will read all or parts of the following long works: *Bhagavad Gita*; *Trojan Women*; *Art of War*; *Qur'an*; *White Tree of Peace*; Heinar Kipphardt, *In the Matter of J. Robert Oppenheimer*; Maggie Devries, *Missing Sarah*; plus numerous poems, songs, essays, and other short pieces dealing with war and peace. Since most Americans know war only through the movies we will also watch parts of several war films.

ENGL 210T - STORIES & HUMAN EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	TR	001	Staff	9067

Further information unavailable at this time

ENGL 211A - PLAINS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Lynch, T	9375

Aim: This class will introduce students to some of the themes that characterize literature written by residents of the grasslands bioregions of the United States, a place that is also known as The Great Plains. The relationship between people and the land will be foregrounded. Within the Great Plains, ecologists identify three distinct ecological bioregions: the tall grass, the mixed-grass, and the short-grass prairie. The lifeways and experiences of

people in these distinct bioregions can be quite different. This class will select readings from a diversity of cultures in the Great Plains that reflect how culture and place interact in this variable landscape.

Teaching Method: The class will consist of lecture, class discussion, and various audio-visual and internet resources where relevant. The class will make use of the fact that most students will, based on life experiences as plains-dwellers, have some expertise with which to assess the literary works. Several field trips are also planned.

Requirements: Students will write a series of reading responses to the assigned texts, write one essay based on a field trip, and take a final exam.

Tentative Reading List: Works will be selected from among such writers as Richard Manning, Wallace Stegner, Mildred Walker, Rudolfo Anaya, Dan O'Brien, Mari Sandoz, Willa Cather, Kathleen Norris, Black Elk, Don Gayton, Douglas Unger, Lisa Knopp, Marge Saiser, Ted Kooser, John Price, Linda Hasselstrom, Sharon Butala, Wright Morris, John Janovy, and Twyla Hansen.

ENGL 212 - LESBIAN & GAY LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0845p	T	001	Montes, A	9397

Aim: This course in lesbian and gay literature examines American authors, poets, artists, and filmmakers who have created characters and story from imagined or specific historical moments in order to convey a larger, universal truth regarding the human experience. We will look at each work of art in terms of craft and also in terms of its historical and cultural import. How do these authors and artists consider identity, sexual orientation (growing up gay, lesbian, bisexual, transgender, etc.) in their works? We will pay attention to the diversity of U.S. lesbian, gay, bisexual, and transgender literature in regard to race, class, and disability. Current articles regarding LGBT issues (gay marriage, domestic partnership, etc.) will be discussed in light of the works we are reading. You will also have an opportunity to meet a few of the authors we read in the course! We will explore how many of these authors, artists, and filmmakers have influenced mainstream culture, and we will also examine how mainstream culture has appropriated LGBT aesthetics and sensibilities. I look forward to being with you in this literary and artistic journey.

Teaching Method: Your active participation is expected! Be ready to engage in discussions, group work, in-class writing, reading aloud, presentations, and other activities.

Requirements: Journal writings; quizzes; attending and reporting on out-of-class events such as author's readings; service-learning, action or research project.

Tentative Reading List: Mel White, *Stranger at the Gate*; Tim Schaffert, *Devils in the Sugar Shop*; Allison Bechdel, *Fun Home*; Julie Ann Peters, *Luna*; Elana Dykewomon, *Beyond the Pale*; Pat Parker, *Movement in Black*; Chrystos, *Fugitive Colors*; Cherrie Moraga, (selections); *Sinister Wisdom*, The Latina Lesbian issue; Tony Kushner, *Angels in America*; Moisés Kaufman, *The Laramie Project*; Dorothy Allison, *Two or Three Things I Know for Sure*; Tom Spanbauer, *The Man Who Fell in Love with the Moon*; Jewelle Gomez, *The Gilda Stories*.

Film: *De Colores*, *Middlesexes*, *Milk*.

ENGL 213E - INTRO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0440p	T	001	Dixon, W	3624

NOTE: Special fee - \$30.

Aim: An overview of film history from 1896 to the present.

Teaching Method: Lectures, discussion, in-class writing, three formal papers, weekly film screenings, with running commentary by the professor. Films screened include *The Great Primitives*; *Visions of Light*; *The Cabinet of Dr. Caligari*; *Man with a Movie Camera*; *Metropolis*; *The Passion of Joan of Arc*; *Blood of a Poet*;

Horse Feathers; Three on a Match; Frankenstein; It Happened One Night; Citizen Kane; The Big Sleep; Singin' in the Rain; Breathless; Pickpocket; Black Girl; Persona; Day for Night; and Run, Lola, Run.

Requirements: Three papers of 5 pages each, typed, with works cited in proper MLA format; weekly one-page in-class writing assignments; regular attendance at all lectures; taking notes on all class lectures and screenings; constructive participation in class.

Tentative Reading List: Required: Dixon, Wheeler Winston and Gwendolyn Audrey Foster, *A Short History of Film* (Rutgers Univ. Press, 2008); Optional: *A Short Guide to Writing About Film*, 7th ed. (Pearson Longman, 2009).

ENGL 215 - INTRO WOMEN'S LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Bauer, L	8332
1100-1215p	TR	002	DiBernard, B	9070
1230-0120p	MWF	003	Staff	Canceled
0200-0315p	TR	004	Deb, B	9632
0600-0845p	M	101	Staff	8330

Bauer, L - 001

Aim: This course will introduce students to a variety of 20th and 21st Century women writers. **NOTE: This particular section will focus exclusively on women poets.** We will examine a variety of voices and visions, styles and subject matter(s).

Teaching Method: Primarily reading and discussion, some brief lectures, some small group work. **Active** participation will be expected of all students.

Requirements: Several short response papers, which will be used to generate class discussion; one longer paper; and one group presentation on a theme of your choice.

Tentative Reading List: We will read individual volumes of poetry. Books to be decided, but will likely include writers such as Adrienne Rich, Hilda Raz, Denise Duhamel, Sandra Cisneros, Natasha Trethewey, and/or other poets who explore the complexities of women's lives in their work.

DiBernard, B - 002

Aim: In this course we will be reading a wide range of works written by women authors in the 20th and 21st centuries, with a focus on economic and environmental issues. As we read material written by women of different races, cultures, and nationalities, women who have disabilities or are temporarily able-bodied, women who are lesbians, bisexual, transgender, and heterosexual, women who are poor and women who are economically privileged, we will challenge ourselves to look at things from the perspectives of these women, to try to feel and understand what they have experienced. In the course we will also ask some fundamental questions about women's literature, such as its absence from much of the curriculum, its challenge to traditional genres, and the importance of context in reading and responding to a work of literature. Expect the reading to be varied and challenging.

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

Requirements: Regular attendance and participation, a reading journal or Blackboard posting every week, a research project, an oral report, reports on women's events.

Tentative Reading List: Likely but not necessarily to include *The Color Purple* by Alice Walker; *The Cancer Journals* by Audre Lorde; *What Happened to You?: Writings by Disabled Women*, ed. Lois Keith; *Exile and Pride*, by Eli Clare.

Deb – 004

Further information unavailable at this time

Staff – 003 & 101

Further information unavailable at this time

ENGL 220 - INTRO LINGUIS PRINCIPLES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Staff	3630

Further information unavailable at this time

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3631
0200-0315p	TR	065	Schleck, J	3632

Staff - 020

Further information unavailable at this time

Schleck, J - 065

Aim: To introduce students to Shakespeare's plays and other major works, focusing on those that thematize sex, gender and romantic escapades. We will spend considerable time discussing the themes, characters, language and construction of the plays; we will also explore the queering of traditional Renaissance sex and gender roles through performing selected scenes, analyzing film versions of each one, and engaging in logical debate. All of the written assignments in the course are geared towards encouraging close attention to the language of the plays, logical argumentation, and good critical writing form.

Teaching Method: The course will be a mix of informal discussion/lecture, formal student debate, group performance, and film analysis.

Requirements: One paper, one extensive rewrite, one performance, one prepared debate, one film discussion/presentation.

Tentative Reading List: *The Rape of Lucrece, Twelfth Night, As You Like It, Cymbeline.*

ENGL 231 - ENGL AUTH AFTER 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	White, L	8633

Aim: This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early 20th century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern world. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genre, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

Teaching Method: Mixture of lecture, discussion, and group work.

Requirements: Two midterms and a final, three short papers, quizzes.

Tentative Reading List: **Novels:** Austen, *Persuasion*; Dickens, *Great Expectations*; Woolf, *To the Lighthouse*. **Poetry:** Keats, Wordsworth, Shelley, Coleridge, Tennyson, Arnold, C. Rossetti, T. S. Eliot, Hardy, Hopkins, Eliot, Yeats; **Play:** Wilde, *The Importance of Being Earnest*; **Prose:** Newman, Pater. There will also be short readings to provide historical and cultural background.

ENGL 240A - WORLD CLASSICAL GREECE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Winter, T	3633

Cross-listed with CLAS 281.

Aim: Some of the greatest works of Greek literature are read in English translations as an introduction to the world of classical Greece.

ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Rutledge, G	3634

Aim: In this course, we will use the framework of the "traditional" and "modern" epic performance to explore the theme of "Race, Slavery, and Epic Sensibility in the African-American Literary Imagination." After starting with a traditional African epic and several scholarly articles to introduce us to the dynamics of the traditional African epic performance, we will explore how 19th and 20th-century texts by African-American men and women write about, respond to, or somehow engage race and slavery in their creative endeavors. Students will not only read these authors, learn of the historical and literary periods in which they were writing, and discuss the dominant issues and themes confronting them, but also become more critical and creative readers and writers. Finally, in accordance with our efforts to appreciate the epic performance within an American context, we will on occasion discuss past and present cultural performances and artifacts — e.g., hip hop, sports and other commercials, R&B, spirituals, movie trailers pertaining to the epic and super heroes, news articles, sports articles/controversies.

Teaching Method: This course will use a discussion-driven format supported by lectures that provide the relevant historical, literary, and biographical contexts. Some peer-group activities as well.

Requirements: Graded: One close reading essay; final exam; group-led discussion; and active class participation.

Tentative Reading List: Frederick Douglass' *The Heroic Slave*, Hannah Crafts' *The Bondwoman's Narrative*, Charles Chesnut's "The Goophered Grapevine," Pauline Hopkins' *Of One Blood*, Richard Wright's *Native Son*, Amiri Baraka's *Dutchman*, and Toni Morrison's *Beloved*.

ENGL 244D - AFRICAN-CARIBBEAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Oakley, S	9376

Aim: This course focuses on "place/space" as a theme in Afro-Caribbean writing. We will attempt to respond to the questions raised by our readings and films: what does it mean to feel "out of place" or "never at home"? What and where is "home" and who gets to decide? We will discuss the various Afro-Caribbean landscapes, which include countrysides and cityscapes both on the islands and in the Canadian, British, and American metropole. Afro-Caribbean writing demonstrates that how places shape our identities and how we re-shape places are fundamental, urgent issues for peoples of transatlantic slave heritage.

Teaching Method: Close reading and discussion, including films screened in class. The instructor will provide historical background.

Requirements: Several 1-1/2 page response papers, some of which you will post on the course listserv; midterm; two papers.

Tentative Reading List: Jamaica Kincaid, *A Small Place*; Paule Marshall, *The Chosen Place, the Timeless People*; Dionne Brand, *In Another Place, Not Here*; Edwidge Danticat, *The Farming of Bones*; poems from Walcott, Goodison, Mordecai, Breeze.

ENGL 245B - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Kaye, F	3637

Aim: The purpose of this class is to introduce students to a number of different kinds of writing by American Indian and Canadian First Nations writers. While we will be concentrating on contemporary literature in English, we will also look at traditional and sacred narratives and at contemporary film. We will also try to develop a consciousness of contemporary issues affecting Native communities in North America.

Teaching Method: This is primarily a discussion class, with some lectures, student presentations, and small group exercises. The reading load is reasonably intense for a 200-level class, so please be prepared to devote several hours per week to reading.

Requirements: Intelligent, well-prepared attendance at all class events. Each student will prepare a reader's notebook for each of our major texts and one short reflective paper. There will be numerous in-class assignments.

Tentative Reading List: We will read all or parts of nine books: Deloria, *Waterlily*; Boyden, *Three Day Road*; Ortiz, *Woven Stone*; Silko, *Ceremony*; Van Camp, *Lesser Blessed*; Washburn, *Elsie's Business*; Drew Hayden Taylor, play series; Welch, *Indian Lawyer*; Peltier, *Prison Writings*; various traditional and sacred narratives. We will watch the video *Richard Cardinal* and possibly parts of a film or two. If possible, we may attend some out-of-class events.

ENGL 245D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Vigil, A	3638
0200-0315p	TR	002	Castro, J	3639

Vigil, A - 001

Aim: This course will provide an introduction to 20th-century Chicana/o Literature and culture. We will explore a variety of genres — including poetry, short stories, novels, and drama — and cover works that touch on issues from the mid-19th-century to the present. Through film, documentary, music, and visual art students will gain a better understanding of contemporary Chicana/o culture, history, and politics.

Teaching Method: Large and small group discussion.

Requirements: Three essays, eight response papers, one group project, regular attendance and participation.

Tentative Reading List: Gloria Anzaldúa, *Borderlands/La Frontera*; Luis Valdez, *Zoot Suit*; Lucha Corpi, *Cactus Blood*; Oscar Zeta Acosta, *Revolt of the Cockroach People*; Sandra Cisneros, *Woman Hollering Creek*; Manuel Munoz, *Zigzagger*.

Castro, J - 002

Aim: This course is an introduction to contemporary literature by and about Mexican Americans. We will begin with a brief history of Chicana/o culture and then read and analyze contemporary fiction, poetry, drama, and film in their cultural and historical contexts.

Teaching Method: Discussion, group work, lecture.

Requirements: One critical paper, midterm and final exam, weekly emails (250 words each) to the class about the reading.

Tentative Reading List: We will read "I Am Joaquin" by Corky Gonzalez, *Los Vendidos* by Luis Valdez, *Bless Me, Ultima* by Rudolfo Anaya, and *The House on Mango Street* by Sandra Cisneros. In *Latino Boom: An Anthology of U.S. Latino Literature*, eds. John S. Christie and José B. Gonzalez, we will read poems, stories, and plays by Jimmy Santiago Baca, Daniel Chacón, Sandra Cisneros, Lorraine López, Pat Mora, Gary Soto, Norma Cantú, Sergio Troncoso, Helena María Viramontes, and others. We will compare the play *Real Women Have Curves* by Josefina Lopez with its screen version, and watch and discuss the films *My Family* and *La Misma Luna*.

ENGL 245N - NATIVE AMER WMN WRITER -- "NATIVE AMERICAN WOMEN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Gannon, T	3640

Aim: This course is a survey of Native American literary women, a study and appreciation of their works from the turn of the 20th century to the present day. Not only will the class consider a diversity of genres (including folklore, poetry, creative nonfiction, short stories, and the novel), but a variety of political stances will be examined — as Native women have written back against the "Master's house" — including Native traditionalism, feminism, and ecofeminism. Even more than male Native writers, these women have struggled with the question, how can one "imagine a new language when the language of the enemy" seems to have inevitably rendered the indigenous female Other culturally inarticulate? At last, I hope these works will demonstrate that such a "new language" is being powerfully *articulated* in contemporary Native American women's literature(s).

Teaching Method: Discussion, with some lecture and group work.

Requirements: Attendance and oral participation; weekly reading journal; two formal research papers; and a final essay exam.

Tentative Reading List: Harjo, Joy, and Gloria Bird, eds: *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (Norton, 1998); Zitkala-Sa: *American Indian Stories* 2nd ed. (Bison Press, 2003); Hogan, Linda: *Dwellings: A Spiritual History of the Living World* (Touchstone, 1996); Harjo, Joy: *How We Became Human: New and Selected Poems* (Norton, 2004); Silko, Leslie Marmon: *Gardens in the Dunes* (Simon & Schuster, 1999).

ENGL 250 - INTRO TO CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Staff	3641
1230-0120p	MWF	002	Staff	3642

Further information unavailable at this time

ENGL 252 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3643
1030-1120a	MWF	030	Staff	3644
1230-0120p	MWF	050	Staff	3645
0600-0840p	T	101	Staff	3646

Further information unavailable at this time

ENGL 253 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Hawley, A	3647
1230-0145p	TR	055	Kuzma, G	3648
0130-0220p	MWF	060	Staff	3649
0600-0840p	M	101	Staff	3650

Hawley, A – 025**Further information unavailable at this time****Staff –060 & 101****Further information unavailable at this time****Kuzma, G - 055**

Aim: To help students write better poems, learning from models and discussions, but also from each other. We seek a mutually supportive class environment where every student is valued and does great work.

Teaching Method: Readings from famous poems and model poems. Full class discussions of student poems. No negative comments allowed. We will build always from our strengths toward greater strengths and more-fully-realized poems.

Requirements: Six exercises: the sestina, the portrait poem, the villanelle, the work poem, an animal poem, a funeral poem. All exercises exemplified and described in detail in the syllabus. A 1500-word book report on a living contemporary poet. It must be a poet who writes for the page, not for the stage. A final class essay over student work from the semester. What is best is to try to give attention to every poet in the class.

Tentative Reading List: We work mostly from student exercise poems. But students need also to purchase *LAURUS 06/07* (the secret issue) and to study the four book reports which are included there. The Nye report is our chief focus and model for the book reports.

ENGL 253A - WRITING POETRY -- "WOMEN & POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3651

Further information unavailable at this time

ENGL 254 - WRITING & COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>	<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	056	Staff	****	1100-1215p	TR	035	Staff	3657
NOTE: For students in WHTS Learning Communities.					1130-1220p	MWF	040	Staff	3658
0800-0915a	TR	005	Staff	3652	1230-0120p	MWF	050	Staff	3659
0830-0920a	MWF	010	Staff	3653	1230-0145p	TR	055	Staff	3660
0930-1020a	MWF	020	Staff	3654	0130-0220p	MWF	060	Staff	3661
0930-1045a	TR	025	Staff	3655	0200-0315p	TR	065	Staff	3662
1030-1120a	MWF	030	Staff	3656					

Aim: English 254 extends students' opportunities for writing and inquiry by engaging them in the study of writing within "communities" (such as the academic disciplines, the campus, on-line communities, hometowns, the professions, etc.). The uses of writing within a community that could be studied include negotiating and representing community identity, claiming one's identity in relationship to the community, decision-making, civic participation and deliberation, and researching and disseminating information. This course provides students with extended practice in writing and rhetorical practice in a supportive, student-centered environment.

Further information unavailable at this time

ENGL 270 - LITERARY/CRITICAL THEORY – UPDATED 4/3/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Végső, R	9633

Aim: The primary objective of the class is to introduce students to the fundamental concepts of modern literary criticism. My goal is to show that "theory" is, first and foremost, *a way of thinking* about literary texts and other cultural products. In order to acquire the skills necessary for this kind of thinking, first, we will start the semester with the question: "Why Theory?" In other words, we will try to grasp the defining characteristics of theoretical arguments, and we will examine what is truly at stake in theoretical discussions of culture and literature. The second part of the semester will be devoted to some of the most important representatives and schools of modern literary criticism. We will talk about the differences between formalist, structuralist, deconstructive, psychoanalytic, feminist, etc., readings. Finally, we will end the semester with a brief discussion of a few contemporary developments to discuss the present state of theoretical inquiry.

ENGL 275 - RHETORICAL THEORY - CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Staff	Canceled

ENGL 278 – HUMANITIES COMPUTING – NEW 3/30/09, REVISED 4/6/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Gailey, A	9690

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

Aim: This course is an introduction to the new and exciting field of humanities computing. Our work will be both theoretical and practical. Students will consider how new technologies are changing literary study and will learn hands-on how some of these technologies work. Representatives from some of UNL's world-class humanities computing projects will visit the class and help students understand how training in this field can augment their educational and career goals.

Teaching Method: Lecture, discussion, group work, lab work.

Requirements: Reading response papers, short essays, digital archiving projects.

Tentative Reading List: Mostly online essays, digital archival materials, and handouts.

ENGL 302A - POETS SINCE 1945

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Staff	3665

Further information unavailable at this time

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	White, L	3666
1130-1220p	MWF	002	Staff	8635

White, L - 001

Aim: This course will examine the novel from 1700-1900 in Great Britain, an explosively popular genre that mediated and represented a host of cultural concerns: class and social standing; courtship and marriage practices; love and marriage; gender; technology and progress; money and commerce; sex; religion; nationhood; and so on. Students will be introduced to the issues surrounding the rise of the novel, both in terms of its social role (including its production and reception) and the development of its various — and protean — formal qualities.

Teaching Method: Mostly discussion, with some lecture; some group work

Requirements: Three short papers; one group presentation; quizzes (one per novel); one take-home final.

Tentative Reading List: Sterne, *Tristram Shandy* (selection); Fielding, *Joseph Andrews*; Defoe, *Moll Flanders*; Austen, *Emma*; C. Bronte, *Jane Eyre*; Eliot, *Middlemarch*; Dickens, *Great Expectations*; Wilde, *The Picture of Dorian Gray*; three films.

Staff - 002

Further information unavailable at this time

ENGL 315A - SURVEY WOMEN'S LIT -- "LATINA/O WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Vigil, A	3668

Aim: In this course students will read a variety of contemporary U.S. Latina/o literature. Although we will focus only on works from the latter half of the 20th century, we will read books by authors from a wide variety of backgrounds, including Puerto Rican, Chicana/o, Cuban-American and Dominican-American authors. Course material will concentrate on literature by U.S. Latina writers, and students can expect to gain familiarity with both approaches to reading and writing about Latina literature. Reading assignments will cover a variety of genres including short stories, poetry, novels, essays, historical fiction, and multi-genre works. Writing assignments will be geared toward helping students develop original assessments of the literature.

Teaching Method: Large and small group discussion.

Requirements: Two essays, one individual presentation, one group presentation, regular attendance and participation.

Tentative Reading List: Alvarez, Julia. *In the Time of the Butterflies*; Castillo, Ana. *My Father Was a Toltec*; Chávez, Denise. *Loving Pedro Infante*; García, Cristina. *Dreaming in Cuban*; Morales, Rosario and Aurora Levins Morales. *Getting Home Alive*; Obejas, Achy. *We Came All the Way from Cuba So You Could Dress Like This?*; Ortiz Cofer, Judith. *The Latin Deli*.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Dreher, K	3669
0200-0315p	TR	003	Honey, M	9377

Dreher, K - 001

Aim: This course takes a cultural-studies approach to the study of women in popular culture across lines of ethnicity and myriad media. We will discuss the introduction of particular television and cable programs and, via close readings of episodes, the class will speculate on what these particular shows might be telling us about women's roles in American society at particular moments in time. Specifically, the class investigates the post-feminist *girlfriends* movement or the women's ensemble genre receiving widespread currency in media. More important, we will probe the impact of the subtle, though powerful, modes of suggestion the media and print culture make about women's issues and examine what messages these shows produce for and circulate around us as consumers of popular culture.

Tentative Reading List: Albert, Virginia. *Which Man* (iUniverse, 2007); Dreher, Kwakiutl. *Dancing on the White Page: Black Women Entertainers Writing Autobiography* (SUNY P, 2008); Hurston, Zora Neale. *Their Eyes Were Watching God* (Harper); *Reading Sex and the City*. ed. Kim Akass and Janet McCabe (I. B. Tauris, 2004); Sherman, Shantella. *Fester* (Xlibris, 2008); Steffans, Karrine. *Confessions of a Video Vixen* (HarperCollins, 2006). All books are in paperback.

Required DVDs (tentative): The First Season or any season of Petticoat Junction; Charlie's Angels (the television series NOT the movie); *Dallas; Brewster Place* (the television series NOT the movie); *Living Single* (starring Queen Latifah and Kim Fields); *Girlfriends* (starring Tracee Ellis Ross and Golden Brooks); *Ugly Betty; Margaret Cho: I'm the One I Want; Ellen DeGeneres: Here and Now: Modern Life and Other Inconveniences; Sex and the City: The Movie; Soul Food* (the Showtime series starring Nicole Ari Parker, Malinda Williams and Aaron Meeks — NOT the movie).

Honey, M - 003

Aim: This course focuses on popular materials that have special appeal for a female audience. We cover a variety of media: magazines, best-selling novels, film, television, music, and advertising. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual orientations, and time periods in order to see what messages have been and are being sent out about women's roles.

Teaching Method: Discussion and group work.

Requirements: Weekly response papers; midterm and final papers of 4-6 pages each; oral report on a topic of the student's choice.

Tentative Reading List: A Harlequin romance; a women's magazine; contemporary articles on women in popular culture from the *New York Times*; *How Stella Got Her Groove Back* by Terry McMillan; *Where the Heart Is* by Billie Letts; *Reviving Ophelia* by Mary Pipher; *The Cult of Thinness* by Sharlene Hesse-Biber; others to be determined.

ENGL 330A - SHAKESPEARE ON SCREEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Buhler, S	9296

Aim: To consider how bringing Shakespeare to the screen has allowed film makers to express some of their deepest convictions about their medium and its audiences, as well as about the processes of adaptation and about the meanings of Shakespeare's play texts. We will consider the plays as scripts and as literary works before

analyzing individual films and exploring strategies of adaptation shared among directors. Along the way, we will discover what film can teach us about Shakespeare and what Shakespeare can teach us about film.

This course satisfies **Student Learning Objective 5** of the ACE program: students will "Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues."

Teaching Method: Lecture and discussion; media presentations; small-group exercises.

Requirements: Mandatory attendance at weekly screenings of complete film versions, Tuesdays at 3 p.m. and Wednesdays at 5 p.m., in Andrews Hall (room TBA). Weekly written "questionnaires" (1-2 pp.) recording your impressions of the films. Midterm examination. A major paper (8 pp.) or project (length negotiable). Along with regular discussion, students will work in groups responsible for facilitating class responses to specific excerpts.

Tentative Reading and Viewing List: William Shakespeare, *King Henry IV, Part One*; *King Henry V*; *King Lear*; *A Midsummer Night's Dream*; *Othello*; *Julius Caesar*; *Twelfth Night*. Film adaptations from directors including Kenneth Branagh, Peter Brook, Stuart Burge, Yan Fried, Peter Hall, Michael Hoffman, Charles Kent, Akira Kurosawa, Joseph Mankiewicz, Adrian Noble, Trevor Nunn, Laurence Olivier, Oliver Parker, Max Reinhardt and William Dieterle, Tim Supple, Orson Welles, Sergei Yutkevich. Stephen M. Buhler, *Shakespeare in the Cinema: Ocular Proof*.

ENGL 330E - CHAUCER-SHAKESPEARE-MILTON

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Buhler, S	3671

Aim: This course is designed to increase our familiarity with three major figures of English literature: Geoffrey Chaucer, William Shakespeare, and John Milton. We will explore how media of production (oral presentation, manuscripts, public and private stages, print) affected each writer's sense of his audience and his craft. We will also consider these writers in relation to each other: their common themes, shared sources, and awareness of — and challenges to — literary predecessors.

Teaching Method: Lecture and discussion; media presentations; small-group exercises and performances.

Requirements: Active participation; response papers; one essay on connections and contrasts between these authors; one report on an outside event (such as a lecture or performance) related to Early Modern culture; major paper or creative project.

Tentative Reading List: Geoffrey Chaucer's *Troilus and Criseyde* and selected *Canterbury Tales*; William Shakespeare's *A Midsummer Night's Dream*, *Julius Caesar*, and *Troilus and Cressida*; John Milton's "On Shakespeare," "L'Allegro" and "Il Penseroso," *A Mask at Ludlow Castle*, *Lycidas*, selections from his political writings and from *Paradise Regained*.

ENGL 341 - JUDEO-CHRISTIAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Stock, R	9297

Aim: To read extensively in the Hebrew and Christian scriptures (Old and New Testaments of the Bible). These texts will be studied, as fully as time permits, in their cultural and intellectual contexts, and some attention will be given to their influence on English and American literature.

Teaching Method: Informal lecture/discussion; some small group work.

Requirements: Midterm, final examination, 8-10 short, in-class papers, one 8-10 pp. critical paper.

Tentative Reading List: The King James Version (also known as Authorized Version) will be the basic text as it is the most significant translation for English literary studies. All students must have a copy of this translation.

ENGL 344 - ETHNICITY & FILM – "THE WESTERN"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Dreher, K	3672

Aim: This course examines the performance of ethnicity, class, race and gender in the genre of the Western film. We will view an extensive selection of westerns, generating questions on the politics of the acquisition/reclamation of land instigated by displaced and/or marginalized groups on the western frontier. As students engage in discussion of assigned films, this course expects to draw out narratives alternative to the cinematic Indian/white man conflict cliché. In particular, *The Western* is concerned with how this genre privileges a particular kind of masculinity that usually is heterosexual and hyped via a focus on the rugged cowboy, and the socio-cultural dynamics that solidify his place in the American conscious. Also, the course will explore the ways in which heroes/heroines negotiate and navigate ethnicity, class, race and gender that (may) conflict on a wide open frontier wherein outlaw culture has widespread currency. Specific attention will be paid to the western as a genre, its iconography, and its formulae for legend-making. We will flush out the politics of the western and determine what kinds of American masculinities perpetuate the myth of frontier heroics. The Western on television will round out the course.

Teaching Method: Lecture; class and group discussion of film.

Requirements: One take-home midterm; four film scene analyses; one annotated bibliography of all films and assigned readings; one final examination.

Tentative Reading List: No class textbook; outside readings posted on Blackboard.

ENGL 352 - ADV FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Schaffert, T	3673
0600-0850p	W	101	Agee, J	9295

Schaffert, T - 001

Further information unavailable at this time

Agee, J - 101

Aim: This workshop continues building on the basics of fiction writing you have experienced so far. We will be working at a deeper level on character, plot, point of view, dialogue, scene, dramatization, taking authority, sources and research, voice, tone, and language. Please come with an open heart, eager to try new things!

Teaching Method: Workshop; occasional lecture on formal issues; discussion of weekly assigned readings and writing.

Requirements: Weekly writing exercises; reading and discussion of assigned short stories; final portfolio of polished, revised fiction, 20-40 pages, depending on type of work in which you are engaged; attendance at workshops. **Prerequisite:** Introduction to Fiction Writing course.

Tentative Reading List: Rick Bass, *In the Loyal Mountains*; Tim Gatreaux, *Welding with Children*; Andrea Barrett, *Ship Fever*; Jerome Stern, *Making Shapely Fiction*; *Best American Short Stories of 2002*.

ENGL 353 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Hawley, A	3674

Further information unavailable at this time

ENGL 354 - WRITING: LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Staff	3675
1230-0145p	TR	002	Staff	3676

PREQ: 3 hrs writing course at the Engl 200-level or above or permission.

Further information unavailable at this time

ENGL 357 - COMP THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Brooke, R	****

PREQ: Admission to the College of Education and Human Sciences. Obtain call number at Henz 105.

Aim: This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching writing. We'll explore several approaches to teaching writing, through reading accounts of such teaching by advocates of the approach, through designing units of study we might use to teach in the future, and through engaging in the main activities suggested. We will also exchange writing with two secondary classes, one urban and one rural, to ground our exploration of possible approaches with real contact with secondary students.

Teaching Method: Mostly group work and individual/group presentations.

Requirements: Weekly writing, much of which will be shared with secondary students; weekly responses to student writing; reading of an article or the equivalent each week; design of a full writing unit; presentations to the class based on the work of that unit.

Tentative Reading List: National Writing Project, *Breakthroughs*; Sarah Robbins and Mimi Dyer, *Writing America*; Judith Rowe Michaels, *Risking Intensity*; Cynthia Urbanski, *Using the Workshop Approach in High School English*; Constance Weaver, *Grammar to Enrich and Enhance Writing*.

ENGL 361A - INTRO EARLY AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Belasco, S	3678
1230-0145p	TR	002	Staff	3679 – Revised 3/30/09

Belasco, S - 001

Aim: This course is a chronological survey of literary works written in America that begins with Native American origin and creation stories and concludes with some of the poetry of Walt Whitman. The intention is to provide a broad overview of what constitutes American literature from its origins to the end of the Civil War. We will read and study works of fiction, non-fiction prose, poetry, and autobiography by a range of writers, men and women of diverse backgrounds and interests. Our object will be to study the many voices that constitute what we call American literature today. In approaching the works, we will ask a variety of critical questions that are a part of literary study, such as: What constitutes a literary canon? What does "American" mean? How do the gender, race, and class of writers and readers affect the creation and reception of a literary text? What constitutes a critical approach to a work? What contextual background do we need to know in order to read and understand a literary work? What does the interpretation of a text involve?

Teaching Method: Lecture, discussion, and small group work.

Requirements: Two papers, periodic reading quizzes, and a final exam.

Tentative Reading List: Readings from *The Bedford Anthology of American Literature*, Volume 1; Herman Melville's *Benito Cereno* (packaged with the anthology).

Staff - 002

Further information unavailable at this time

ENGL 361B - INTRO LATE AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Rutledge, G	3680
0200-0315p	TR	002	Staff	3681

Rutledge, G - 001

Aim: This course will survey American literature since 1865. We will read select canonical texts representing a number of genres to mark the historical and aesthetic shifts consonant with the changes and tensions within American society.

Teaching Method: A combination of introductory lectures and, significantly, discussion.

Requirements: Active reading and rigorous class participation. The final grade will depend upon a paper (probably 4-5 pages), exam (midterm or final), group presentation, and class participation.

Tentative Reading List: The texts are to be determined. They will likely come from an array of genres including, but not limited to, novels, autobiography, drama, graphic novels, and film (documentary and feature).

Staff - 002

Further information unavailable at this time

ENGL 364 - REST & 18TH C LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	001	Stock, R	9301

Aim: To read some major late 17th-century and 18th-century British authors in the literary, historical, intellectual context of the times.

Teaching Method: Informal lecture/discussion; probably some small group work.

Requirements: Midterm, final examinations, 8-10 in-class writing exercises, one 8-10 page outside critical paper.

Tentative Reading List: Behn, *Oroonoko*; Defoe, *Robinson Crusoe*; Swift, *Gulliver's Travels*; poems by Pope; Johnson, *Rasselas*; plus a selection of essays and other poems.

ENGL 373 - FILM THRY & CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	002	Abel, M	9446

NOTE: Special fee - \$30.

Aim: Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. That is, whereas in a "film aesthetics" class you examine basic aspects of film language — montage, mise-en-scène, depth of focus, etc. — and in a "film history" class you study basic historical developments that impacted the evolution of cinemas, in this course we study cinema on a more *conceptual* (read:

theoretical or philosophical) level. This course, therefore, studies an array of film theories from throughout the 20th century in order to consider what cinema is and has been as an aesthetic and cultural practice, and what people have imagined it could be. In a sense, we will find ourselves constantly recalling one of cinema's earliest great theoreticians, Béla Balász, who wrote, "No art has ever become great without theory." Regardless of the claim's ultimate veracity, throughout this semester we'll ask *what different modes of engaging various theoretical issues contribute to our understanding of and ability to respond to cinema.*

A note of caution: This is a "reading class." While I will screen the occasional film clip to illustrate a point, we will almost exclusively focus on figuring out what, exactly, the texts actually say. Furthermore, though there are no prerequisites for this class, I will presuppose your knowledge of basic film history and film language, that is, material that would normally be covered in an introductory course on film history. If you have not taken such a class I recommend that you familiarize yourself with this.

Teaching Method: I will provide regular lectures on the various theories we cover, but I also expect you to participate vigorously.

Requirements: A take-home midterm and final exam; regular response papers to the assigned readings; participation.

Tentative Reading List: In addition to readings I will make available electronically, you are likely to be asked to buy two textbooks: Braudy, Leo and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings* 6th ed.; Hayward, Susan. *Cinema Studies: The Key Concepts* 3rd ed.

ENGL 377 - READING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Staff	****

PREQ: Admission to the College of Education and Human Sciences. Obtain call number at Henz 105.

Further information unavailable at this time

ENGL 4/802L - ROMANTIC POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Behrendt, S	9299

Aim: What we think of as "Romantic Poetry" is very different than it was half a century ago, when the name identified perhaps half a dozen male poets and virtually no one else. In the past two decades the field has been thoroughly reassessed in light of the fact that between 1780 and 1835 well over 10,000 volumes of poetry were published in Britain, including a large number by women whose works were often as popular (if not more so) than those of their male contemporaries. Unlike today, poetry was central to public discourse and provided a forum for discussion of all the major issues of the contemporary culture. Because so many of the poets knew one another's work, the most accurate view of the poetry of the period is not a set of isolated works by equally isolated poets but rather an ongoing conversation in print among an interrelated group of socially and intellectually committed poets.

This course will acquaint you with the work of some of these poets and the historical, political, cultural, aesthetic, and intellectual milieu which they both reflect and helped to shape. It will offer opportunities for you to discuss, and to think and write about, this poetry, its authors, its aspirations, and its ideological implications within a variety of historical and critical contexts. And it will help you to become a better, more informed, and more articulate reader and critic of Romantic-era texts in particular, and of Romantic-era cultural phenomena generally.

Teaching Method: I prefer discussion, with only the minimal impromptu lecturing necessary to fill in backgrounds and contexts for the assigned readings and the cultural materials with which they are engaged in dialogue. I will expect everyone to participate regularly and thoughtfully in our discussions.

Requirements: Intellectual curiosity, a spirit of adventure, and an interest in examining the ideological and aesthetic underpinnings of culture. Beyond that, your active, substantive participation in class discussion. Mid-term examination, differentiated for undergrads and grads. A project on the contemporary reputation of a poet. A research-based course project. Final exam for undergrads; alternative arrangement for grads.

Tentative Reading List: These authors, principally: Williams, Blake, Baillie, Wordsworth, Coleridge, Barbauld, Seward, Smith, Robinson, Byron, PB Shelley, Landon, Hemans, Keats. Additional reading from other poets of the period, as well as relevant contextual documents. Probable text: *British Literature, 1780-1830*, ed. Anne Mellor and Richard Matlack.

ENGL 4/813 - FILM -- "WOMEN DIRECTORS IN FILM HISTORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0130-0440p	W	001	Foster, G	3688

NOTE: Special fee - \$30.

Aim: This course will focus on the history of women film directors from the birth of cinema in the 1890's to the present. Women made considerable contributions to the art of filmmaking, especially in the early days of film when there were many, many female directors. The history of women in early cinema has been neglected until very recently. This is an exciting class in which we study the history of women as film directors and utilize feminist approaches to their work. We will study films from directors such as Alice Guy Blaché, Lois Weber, Maya Deren, Jane Campion, Sofia Coppola and many more. We look at an international spectrum of women filmmakers; therefore we discuss nationality, race, class, sexuality, and other identity markers. This is a very exciting and unique class that covers both neglected and forgotten women in film history, as well as contemporary women directors.

Teaching Method: Weekly in-class film screenings, brief lectures, group discussion. We write weekly papers of 3-5 pages in length and we have one final project — a final reflective journal. We do a significant amount of reading about women in film history, analysis of films, biographical material, and interviews with women directors. No prior knowledge of film or women's history is necessary. Developing analytical writing skills is very important.

Requirements: Weekly papers of 3-5 pages, weekly reading assignments, active discussion. Participation is key. Openness to different types of films, from early silent films to documentary and from arthouse films to mainstream cinema.

Tentative Reading List: Readings about women in film history as directors. *Silent Feminists, Reel Women*, and additional readings in the form of handouts or online readings including interviews, biography, feminist theory, film analysis, etc.

ENGL 4/827D - INTRO 1ST & 2ND LANG

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0630-0750p	MW	001	Harpending, M	3689

Aim: The course will include a brief introduction to first language acquisition, followed by a more in-depth analysis of factors involved with second language acquisition. The course serves as an introduction to the study of language development, with an emphasis on the second language acquisition process.

Teaching Method: Classroom time will be spent primarily in discussion of readings on L1 and L2 acquisition, led by individual and group presentations.

Requirements: Requirements include text readings, classroom participation, written and oral presentations of classroom observations, written presentations of individual student observations, written and oral presentations of article reviews, a mid-term examination, a text examination, and a final paper.

Tentative Reading List: Brown, *Principles of Language Learning and Teaching*; Ellis, *Second Language Acquisition*; Grosjean, *Life with Two Languages*.

ENGL 4/830A - SHAKESPEARE I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Schleck, J	9302

Aim: This class will explore the transgressive sexual and gender identities featured in many of Shakespeare's major works, focusing particularly on the two comedies *Twelfth Night* and *As You Like It*, the romance *Cymbeline*, and Shakespeare's poem *The Rape of Lucrece*. Drawing on a variety of scholarly articles and methodologies, we will consider the queering of traditional sex and gender roles in the early modern period, as well as their attempted recuperation into normative social structures at the end of plays. We will discuss the topics of cross-dressing, both on the early modern stage and within the world of the plays, the Renaissance understanding of sexual anatomy, homosexual and homoerotic relationships in the period, and other issues surrounding the enacting of sexual and gender roles in the early modern world and stage.

Teaching Method: A mix of lecture/discussion, small group work, informal student presentations.

Requirements: Extensive and careful reading of both primary and secondary literature, Blackboard posting, close reading exercises, and one major paper to be prepared in stages across the course of the semester. This is an advanced class that assumes student familiarity with the practice of literary criticism and critical writing. Students who lack experience with the study of literary works or the genre of literary critical writing should contact the professor to discuss the appropriateness of their enrollment.

Tentative Reading List: *The Rape of Lucrece*, *Twelfth Night*, *As You Like It*, *Cymbeline*. A variety of scholarly articles associated with these pieces.

ENGL 4/845 - ETHNIC LITERATURE -- "RACE, AMERICAN HISTORY & PERFORMANCE" – NEW 4/6/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0330-0445p	TR	001	Garellick, R	9767

Aim: This seminar, taught by Prof. Garellick along with a series of visiting artists and scholars, takes as its focus the way issues of American racial culture and politics have been rendered onstage in a variety of media.

Teaching Method: The course will have three main components: weekly meetings/coursework, workshops with visiting artists, and attendance at and/or participation in the public performances of these artists. Scheduled guests include: David Dorfman and the David Dorfman Dance Company; Dr. Thomas DeFrantz, dancer, choreographer, writer, founder of the international performance group, "Slippages," and Chair of Performance Studies at MIT; writer/actress Nilaja Sun.

ENGL 4/845E - NATIVE AMERICAN LIT -- "IDEAS & VISIONS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0930-1045a	TR	001	Gannon, T	9399

Aim: The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry and fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence and wisdom: this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the — potentially postmodern — Trickster in all such debates.

Teaching Method: Discussion, with some lecture and group work. Discussion, with some lecture and group work.

Requirements: Attendance and oral participation; weekly written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of one class period.

Tentative Reading List: Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*; N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*; Vine Deloria, Jr.: *For This Land: Writings on Religion in America*; Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*; Winona LaDuke: *The Winona LaDuke Reader*; Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*.

ENGL 452 - FICTION WRITING -- "ADV FICTION WRITING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Slater, J	3690

PREQ: Permission.

Aim: This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques, and we will read a lot of good published fiction and use it as models for our own work. **PLEASE NOTE: students should have taken Engl 352 or the equivalent before signing up for Engl 452.** I will assume that you have read and written considerable fiction before taking this class.

Teaching Method: A combination of activities: small group work, individual story conferences with instructor, whole-class discussion, occasional in-class writing. Depending upon the size of the class, we will either have a whole-class writing workshop or small peer edit groups to give you feedback on your work.

Requirements: 1) Two short stories (8-12 pages), developed into final-draft form, or several chapters of a novel; 2) two short-short stories (1-3 pages each); 3) a variety of creative exercises aimed at developing specific aspects of craft such as dialogue, setting, structure, voice; 4) careful, thoughtful critiques of classmates' stories; 5) faithful attendance, active participation.

Tentative Reading List: *The Singing and Dancing Daughters of God* by Timothy Schaffert; *Creating Fiction*, edited by Julie Checkoway; *Scribner Anthology of Contemporary Short Fiction*, edited by Michael Martone and Lex Williford.

ENGL 4/878 - ELECTRONIC TEXTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1130-1220p	MWF	001	Ramsay, S	3692

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

Aim: The lives of students and scholars in the humanities are now entirely immersed in electronic textuality. Digital text collections, word processors, blogs, wikis, email, online forums, and research databases are increasingly becoming a normal part of conducting humanistic inquiry in the digital age. But what are the consequences of these technologies? How do they change the way discourse is conducted in the humanities, the way scholarship is presented, and the way we research the human record?

This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the new kind of writing that underlies all of these new media forms: namely, programming. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of computing in scholarly research and publishing. We will also study programming and software design with an eye toward becoming proficient creators of digital scholarship.

Teaching Method: Lecture (with lots of hands-on interactivity) and discussion.

Requirements: Weekly readings and graded problem sets.

Tentative Reading List: A few (optional) reference works on the Ruby programming language and the UNIX operating system.

ENGL 4/880 - WRITING THEORY & PRACTICE -- "WRITING CENTER CONSULTING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Condon, F	3693

Aim: In this course, we will explore the history, theory, practice, and politics of writing centers and individualized writing instruction. You will have the opportunity to observe writing center consultants in action, to practice teaching writing one-with-one, to reflect on your experiences as a writer and a consultant, and to read and talk critically about the body of theory that constitutes writing center scholarship. Students who successfully complete this course may apply for positions as consultants in the UNL Writing Center.

Teaching Method: This will be a discussion-based course with a great deal of small group conversation, in-class learning activity, and multiple workshops of student texts.

Requirements: Students will be asked to write one medium length paper (8 – 10 pages) and to complete a final project such as a plan for staff development relative to a particular topic, a workshop design, a web-based documentary, or other by arrangement with the instructor. Accompanying either the writing or final project, students will be asked to write a conference proposal based on their research and writing for the course. Additionally, students will be asked to keep a reading and consulting journal. Graduate students enrolled in the course will be asked to write a seminar paper based on writing center research carried out over the course of the semester.

Tentative Reading List: *Longman Guide to Writing Center Theory and Practice*, Robert W. Barnett and Jacob S. Blumner, eds, (Longman 2008); *Writing Center Research: Extending the Conversation*, Paula Gillespie, Byron Stay, Alice Gillam, and Lady Falls Brown (Lawrence Erlbaum 2001); *The Center Will Hold*, Michael Pemberton, ed. (Utah State University Press 2003); *Good Intentions: Writing Center Work for Postmodern Times*, Nancy Maloney Grimm (Crosscurrents, Boynton/Cook 1999); *Noise from the Writing Center*, Elizabeth H. Boquet (Utah State University Press 2002); *The Everyday Writing Center: A Community of Practice*, Anne Ellen Geller, Michele Eodice, Frankie Condon, Meg Carroll, Elizabeth H. Boquet (Utah State University Press 2007); *ESL Writers: A Guide for Writing Center Tutors*, Shanti Bruce and Ben Rafoth, eds. (Boynton/Cook 2004); *On Location: Theory and Practice in Classroom-Based Writing Tutoring*, Candace Spigelman and Laurie Grobman (Utah State University Press 2005). **For Graduate Students Only:** *(E)Merging Identities: Graduate Students in the Writing Center*, Melissa Nicolas, Allison D. Smith & Trixie G. Smith (Fountainhead Press 2008).

ENGL 487 - ENGL CAPSTONE EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	001	Vespa, J	3694
0230-0510p	T	002	Shapiro, G	3695

**Vespa, J – 001
"The Mind in Lit & Film"**

Aim: In this version of the capstone, we will trace some of the more remarkable representations of the mind and subjectivity in poetry, prose, and film. We will begin with representations of mind in Romantic poetry and then proceed to post-Romantic representations in poetry and prose before turning to cinematic representations, with an eye to learning what the lyric and narrative modes associated with these cultural forms reveal about such matters as consciousness, memory, personality, etc.

Teaching Method: Class sessions will vary in format; the first two-thirds of the semester will feature a mix of lecture, discussion, and small group work in response to assigned reading and viewing, while the last third will

feature intensive research and presentations connected to a final project that may be creative or scholarly, depending upon individual interests.

Requirements: Course work during the first two thirds of the semester will include considerable reading and viewing. In doing so, I will solicit your responses to these works during class and will ask for a series of written responses as well, so that we may consider how each text speaks to our course theme. As we study these texts, I will encourage you to read or view with an eye toward developing a substantial scholarly project that turns upon our course theme in some way, and to begin conducting research accordingly. For those with a more creative bent, I will encourage you to read or view with an eye to developing a substantial work of poetry or prose (a long poem or poem sequence, say, or a short story, a screen treatment, etc.) that turns upon our course theme in some way, and begin planning and drafting accordingly. Course work during the last third of the semester, then, will include intensive research and invention connected to the creative or scholarly project that you have chosen, along with a major presentation. You should plan on reading/viewing carefully and conscientiously over the course of the semester.

Tentative Reading List: Literature: Poetry and prose by William Wordsworth, Percy Bysshe Shelley, T. S. Eliot, James Joyce, Virginia Woolf, William Faulkner, and Jerzy Kosinski. **Films:** *Being There*, by Hal Ashby; *Being John Malkovich*, by Spike Jonze; *Memento*, by Christopher Nolan; *Eternal Sunshine of the Spotless Mind*, by Michael Gondry; *Stranger Than Fiction*, by Marc Forster; *I'm Not There*, by Todd Haynes.

Shapiro, G – 002 "Great Storytellers"

Aim: We'll examine the work of some of the greatest storytellers of our time: Alice Munro, Richard Russo, Anne Tyler, Tobias Wolff, and Z.Z. Packer. But before we do that, we'll read a number of stories by Anton Chekhov, the great 19th Century Russian master, whose short stories basically reinvented the form for the modern age. By the end of the course I hope we will have developed a deeper, more informed appreciation for modern short stories and novels. We'll search for Chekhov's influence (as a teller of stories, as an architect of our contemporary view of human nature, and as an artist) in the works of the contemporary authors on our reading list. We'll do a lot of writing and a lot of talking about fiction, developing writing skills and a writerly vocabulary along the way.

Teaching Method: We'll spend most of our time in class as a discussion group. I won't lecture much. We'll do some kind of in-class writing nearly every time we meet.

Requirements: You'll write a mid-term essay exam and complete a final project of some kind (to be negotiated with me). There will be an in-class writing assignment related to our readings nearly every week of the semester.

Tentative Reading List: We'll read one volume of Chekhov's short stories; a collection of stories and a novel by Richard Russo; a volume of selected short stories by Alice Munro; two novels by Anne Tyler, a volume of selected stories by Tobias Wolff; and a volume of stories by Z.Z. Packer.

ENGL 498 - SPECIAL TOPICS -- "WOMEN & POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Raz, H	9307

Aim: To read and discuss poetry written by contemporary women and write our own poems.

Teaching Method: Class and small group discussion, oral reports, brief response papers, portfolios and in-class workshops.

Requirements: Ten finished original poems and one presentation report; reading responses; mid-term and final portfolio.

Tentative Reading List: Two anthologies: *A Formal Feeling Comes: Poems in Form by Contemporary Women*, ed. Annie Finch; *When She Named Fire: An Anthology of Contemporary Poetry by American Women*, ed. Andrea Hollander Budy.