

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
SPRING 2008

Updated November 26 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 November 26, 2007. 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, 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.

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., Contemporary Culture).

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
SPRING 2008

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 215E	Intro Women's Lit				X			
Engl 215J	20C Women Writers				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 244B	Black Women Authors				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicana/Chicano Lit				X			
Engl 245J	Jewish-American Fiction				X			
Engl 254	Writing & Communities		X					
Engl 270	Literary/Critical Theory			X				
Engl 315A	Survey Women's Lit				X			
Engl 315B	Women in Pop Culture				X			
Engl 322B	Linguistics & Society		X					
Engl 354	Writing: Literacy		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 363	Intro Renaissance Lit					X	X	
Engl 376	Rhetoric: Arg. & Soc.		X					
Engl 475	Rhetoric			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 ethnic and honors variations, are self-contained courses. They are not designed to be taken in any particular sequence.

English 101 - Writing from Literature

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 101A - Writing from Literature - "African American Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about African-Americans.

English 101B - Writing from Literature - "Chicano Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Mexican-Americans.

English 101D - Writing from Literature - "Native American Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Native Americans.

English 101H - Honors Writing from Literature

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>
1230-0145p	TR	050	Stevenson, P	****
0130-0220p	MWF	060	Vespa	****

Required of English majors. Contact the English Advising Office, 472-3870, for the call number.

Further information unavailable at this time

ENGL 202 - MODERN BR & AM POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Behrendt, S	7484

Aim: To read widely but carefully from a broad variety of modern poetry, most of it dating from after 1900 and much of it relatively recent. We will not only try to get a sense of what sort of poetry has appeared in the "modern" era, and why, but we will also work on how to read poetry without being hindered (or bullied) by highly technical terminology and mysterious expectations about "poetry."

Teaching Method: Intensive discussion based on student reading, with occasional brief, ad hoc lectures to provide background information. There may be some group presentations, but mostly we will work through wide-ranging and often relatively informal discussion.

Requirements: Dedicated **reading**, in advance, of all the assigned poems, plus class discussion of them. The discussion is *required*, not optional; if you are unwilling to participate regularly in class discussions, this is not the course for you. If, on the other hand, you like to participate — WELCOME!

In addition, there will be **two examinations** and some sort of research-based course project or paper.

And, of course, *attendance* is a must!

Tentative Reading List: We will work from an anthology of poetry, perhaps supplemented with some poems by local and regional poets. The readings will range widely across familiar and less familiar poets — "big names" and otherwise — and will be widely inclusive.

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1145a	MW	005	Reynolds, G	3045
0830-0920a	MWF	010	Sergeant, E	8817
1230-0145p	TR	055	Oakley, S	3046
0330-0605p	W	080	Agee, J	3047
0600-0830p	T	101	Madden, D	3048

Reynolds, G - 005

Aim: To introduce students to an array of 20th-century texts from a variety of Anglophone cultures; to explore how the novel has developed technically and how novelists have responded to their historical/cultural circumstances. Students should become better close readers, and more aware of the larger patterns of recent literary history.

Teaching Method: Class discussions, mini-lectures and small-group work. We will often focus closely on a key passage to explore the rhetorical/narrative strategies of a specific text.

Requirements: A 'response' journal (weekly); a short midterm paper (5-7 pages); a research paper at the end of the semester (12 pages).

Tentative Reading List: Joseph Conrad, *Heart of Darkness*; Willa Cather, *My Antonia*; Zora Neale Hurston, *Their Eyes Were Watching God*; Chinua Achebe, *Things Fall Apart*; Don DeLillo, *White Noise*.

Sergeant, E – 010

Further information unavailable at this time

Oakley, S - 055

Aim: We will closely read novels that employ dystopic and apocalyptic settings as a basis for political and cultural critique. Specific devices include: numerous zany characters, multiple settings, a fondness for brand names and labels, parody, comedy, sexual spoof, scientific and philosophical concepts, and name games. Entertaining, these novels are deadly serious and unrepentantly frivolous at the same time.

Teaching Method: Close reading and discussion.

Requirements: Four 3-page response papers, two exams, group presentation.

Tentative Reading List: Among others, we will read Orwell's *1984*, Pynchon's *Crying of Lot 49*, Atwood's *Oryx and Crake*, Powers's *Galatea 2.2*, Yamashita's *Tropic of Orange*, Wideman's *Philadelphia Fire*, Kafka, *The Penal Colony*.

Agee, J - 080

Aim: "Reading the New America" could be the subtitle of this course. Fiction of the past 20 years has attempted to redefine the old and explore the new territories revealed. Students will learn about late 20th-century and early 21st-century fictional concerns as they reflect culture, imagination, and aesthetics. Students will gain critical experience and insight while reading and writing literature.

Teaching Method: Discussion, group work, and an occasional lecture.

Requirements: Weekly one-page critical-response/discussion papers; final individual projects which could include creating film, video, music CDs, fiction, poetry, plays, web pages.

Tentative Reading List: Edward P. Jones, *The Known World*; Andrea Barrett, *Servants of the Map*; Cristina Garcia, *Dreaming in Cuban*; Tim O'Brien, *The Things They Carried*; Geraldine Brooks, *The March*; Jennifer Haigh, *Baker Towers*; Louise Erdrich, *Last Report on the Miracles at Little No Horse*.

Madden – 101

Further information unavailable at this time

ENGL 210I – ILLNESS & HEALTH IN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	030	Gandara, K	3049

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>
0930-1020a	MWF	020	Jarvis, J	7486

Further information unavailable at this time

ENGL 215E - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	101	Gandara, K	3052
Further information unavailable at this time				

ENGL 215J - 20TH C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Ianno, L	3053
0200-0315p	TR	065	DiBernard, B	3055
0600-0845p	T	101	Bednarz, R	3056

Ianno, L – 025

Further information unavailable at this time

DiBernard, B - 065

Aim: In this course we will be reading a wide range of works written by women authors in the 20th and 21st centuries. 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.

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; *Body Outlaws*, ed. Ophira Edut; *Persepolis* by Marjane Satrapi; *My Year of Meats* by Ruth Ozeki.

Bednarz, R – 101

Further information unavailable at this time

ENGL 219 - FILM GENRE -- "SCIENCE FICTION & FUTURISM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	MW	001	Dixon, W	3057

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): Tues. 1 p.m. or 5 p.m. or Wed. 3 p.m. or 7 p.m. Special fee - \$30.

Aim: Science fiction films form one of the most vibrant and useful genres in film history, theory and criticism, using the means of the present to forecast the possible events of the future. Some of the visions offered by science fiction are apocalyptic; others are more hopeful. Some are contemporary; others are classics. In all of the films we

will be seeing in class, we will examine the hopes and fears of humanity as projected through the lens of popular culture, offering images that tell us as much about ourselves as they do about the futures we imagine.

Teaching Method: Lectures, readings, screenings, group discussion, in-class writing. Films screened include *Sleeper*, *Alien*, *Fahrenheit 451*, *Blade Runner*, *Mad Max*, *Starship Troopers*, *Rollerball* (1975), *The Thing* (1982), *Robocop*, *Logan's Run*, *Alphaville*, *The 10th Victim*, and *Timecop*.

Requirements: Three papers of five pages each; regular attendance during class lectures and screenings, weekly in-class writings.

Tentative Reading List: Rickman, Gregg, ed. *The Science Fiction Film Reader* (Limelight Editions); Corrigan, Timothy. *A Short Guide to Writing About Film* 6th edition only, paperback (Longman).

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Giles-Watson, M	3059
1130-1220p	MWF	040	Stenson, M	3060
1230-0145p	TR	055	Currie, J	3061

Further information unavailable at this time

ENGL 239 - FILM DIRECTORS -- "SWINGING SIXTIES: AN INTERNATIONAL EXPLOSION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Foster, G	3062

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): Tues. 3 p.m. or 7 p.m. or Wed. 1 p.m. or 5 p.m. Special fee - \$30.

Aim: In this class, we will study the most exciting period in the history of cinema, the sixties. During this period, film directors *challenged* the repressive fifties with a new liberating, highly *experimental*, and highly *personal* type of filmmaking. From the underground experimental filmmakers in America, to the New Wave filmmakers of France, filmmakers developed challenging new techniques and took on risqué themes that had previously gone unexplored. We will be studying a wide range of maverick directors and exploring an international explosion of artistic and cultural significance that had a worldwide impact on modern film and society.

Teaching Method: Brief lectures, discussions, readings. Viewing films and film clips (both in class and outside of class).

Requirements: Notes must be taken during films. Students must be prepared to view challenging and unusual materials. Many films are *subtitled*. Participation in large group is expected. Students must be prepared to write and talk about films that are sometimes perceived as challenging and difficult. (These are not "popcorn" movies.) Three papers, *notes* on all films, readings assigned in class.

Tentative Reading List: Neupert, *A History of the French New Wave Cinema 2nd ed* (Univ. of Wisconsin Press); Monaco, *The Sixties: 1960-1969* (Univ. of California Press); Corrigan, *A Short Guide to Writing About Film 5th ed.* (Longman).

ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Rutledge, G	3065

Aim: In this course, we will use the framework of the "traditional" and "modern" epic performance to explore the theme of "Race and Slavery 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 who 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.

Tentative Requirements: Graded: Two close reading essays; final exam; group-led discussion; weekly journal entries; active class participation. Ungraded: writing and revising students' own short fiction.

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 244B - BLACK WOMEN AUTHORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Iromuanya, J	3066
1230-0120p	MWF	002	Sampson-Choma, T	8818

Further information unavailable at this time

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	8478

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.

Requirements: Four 3-page response papers, two exams, group presentation.

Tentative Reading List: Jamaica Kincaid, *A Small Place*; Edwidge Danticat, *The Farming of Bones*; Caryl Phillips, *A Distant Shore*; Dionne Brand, *In Another Place, Not Here*; Zadie Smith, *On Beauty*; Pamela Mordecai, *Pink Icing and Other Stories*; poems from Walcott, Goodison, Maximin, Breeze.

ENGL 245B - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Gannon, T	3067

Aim: This course is a survey of Native American literatures, a body of texts of true diversity in both its great variety of genres and the variety of its historical and cultural contexts. The broad socio-historical scope notwithstanding, an appropriate emphasis will be placed upon the "Native American Renaissance" that began in the latter 1960's. And so representative authors will include both pre-modern shamans and "matriarchs" — and postmodern "warriors" and tricksters. The selections from the Trout anthology are, at times, teasingly brief; but, with the James Welch novel and the Sherman Alexie collection, they all ask the same question, ultimately: how can one "imagine a new language when the language of the enemy" seems to inevitably render the indigenous Other culturally inarticulate (Alexie)? At last, I hope you'll agree that such a "new language" is now positively, even rampantly, *articulate* in contemporary Native American literature(s).

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

Requirements: Attendance and oral participation; weekly responses to the readings, two formal research papers, and a final essay exam.

Tentative Reading List: Trout, ed.: *Native American Literature: An Anthology* (including readings from Winnemucca, Standing Bear, Lame Deer, Momaday, V. Deloria, Jr., Silko, Welch, Vizenor, Hogan, Kenny, Bruchac, Erdrich, and Alexie); James Welch: *The Death of Jim Loney*; Sherman Alexie: *The Lone Ranger and Tonto Fistfight in Heaven*.

ENGL 245D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Chavez, J	3068

Further information unavailable at this time

ENGL 245J - JEWISH-AMER FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	101	Shapiro, G	3069

Aim: This course will explore a broad sample of the best of Jewish-American fiction from the 20th century in a variety of forms: novellas, novels, short stories, and a two-volume comic book. Inevitably, as we read and discuss these works of fiction, we'll also explore the culture that produced them, and deepen our understanding of the conflicts and concerns that distinguish that culture. For those who already know something (or a great deal) about Judaism and Jewish-American life, the course will, I hope, offer new insights and pleasures. For those whose knowledge of Jewish life is more limited, I hope the work of this course will provide an opportunity to become acquainted with a complex, fascinating, vital and vibrant culture.

Teaching Method: Small-group and large-group discussions, group presentations, occasional short lectures.

Requirements: Frequent reading journals, two formal essays, one group presentation, faithful attendance, active participation, statement of goals, response to the syllabus, end-of-semester course evaluations.

Tentative Reading List: *Hungry Hearts*, by Anzia Yeziarska; *The Magic Barrel*, by Bernard Malamud; *Goodbye, Columbus*, by Philip Roth; *The Shawl*, by Cynthia Ozick; *MAUS I and II*, by Art Spiegelman; *For the Relief of Unspeakable Urges*, by Nathan Englander; *The Outside World*, by Tova Mirvis; *An Almost Perfect Moment*, by Binnie Kirschenbaum; and *In the Image*, by Dara Horn.

ENGL 252 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Danforth, E	3071
0930-1045a	TR	025	Ferguson, K	3073
1130-1220p	MWF	040	Edwards, S	3074
1230-0145p	TR	055	Davis, F	3075
0630-0910p	W	101	Jaeger, T	7488

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>
1100-1215p	TR	035	Kuzma, G	3076
1230-0145p	TR	055	Hawley, A	3077
0200-0315p	TR	065	Kuzma, G	3078

Kuzma, G – 035 & 065

Aim: To help students write better poems.

Teaching Method: Full class discussion of student poems; six writing exercises profiled; readings from model poems.

Requirements: The six exercises handed in on the assigned due date; a book report on a living poet (1500 words, plus typed appendix). The choice of poet must be approved.

Tentative Reading List: *LAURUS (The Secret Issue – 06/07)* and *Nebraska Presence*.

Hawley, A - 055

Aim: To enhance students' skills in the writing and reading of poetry.

Teaching Method: Workshop/discussion/presentation. We will divide our class time between two things: 1) writing and discussing our own poems; 2) analyzing poetic models, forms and methods in the work of published poets from all centuries. I will direct discussion, but students will provide the majority of the written and oral content for this course.

Requirements: Two poems a week; one-page typed responses to student poems; midterm and final portfolios to include ten poems and four revisions; typed responses to published poets; one ten-minute presentation; class participation.

Tentative Reading List: Student poems. *Making Your Own Days*, Kenneth Koch. Frequent handouts. Published poets may include but are not limited to John Ashbery, Priscilla Becker, Elizabeth Bishop, Barbara Guest, Dennis

Johnson, Denise Levertov, Federico Garcia Lorca, Harryette Mullen, Frank O'Hara, Michael Palmer, Claudia Rankine, Laura Riding, William Shakespeare, Jack Spicer, Gertrude Stein, Louis Zukofsky, et al.

ENGL 253A - WRITING OF POETRY -- "WOMEN'S POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Bauer, L	7489

Aim: This is a course for beginning writers of poetry who are interested in exploring the particular problems and possibilities contemporary women poets encounter.

Teaching Method: Reading, discussion, small group work, writing exercises and class workshop.

Requirements: *Active* participation, writing exercises, written responses to other students' work, one book review, eight relatively complete *revised* poems for final portfolio.

Tentative Reading List: Mary Oliver's *Handbook*. An anthology of women's poetry, and several individual volumes of poems by visiting writers.

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>
0800-0915a	TR	005	Tarabochia, S	3080	1100-1215p	TR	036	Griffin, J	*****
0830-0920a	MWF	010	Hays, C	3081	1230-0120p	MWF	050	Call, J	3088
0830-0920a	MWF	011	Brooks, D	9292	1230-0145p	TR	055	Madden, D	3090
0930-1020a	MWF	020	Friedow, A	3082	0130-0220p	MWF	060	Hays, C	3092
0930-1045a	TR	025	Kelly, M	3084	0200-0315p	TR	065	Stillwell, M	3093
1030-1120a	MWF	030	Wiseman, L	3086	0230-0320p	MWF	070	Hays, C	7491
1100-1215p	TR	035	Ford, J	3087					

005, 010, 020, 025, 030

Further information unavailable at this time

Ford, J - 035

Aim: The goal is improved student performance in the writing of argumentative expository prose. This writing will be directed toward specific purposes and addressed to carefully chosen appropriate audiences. Success in this course should help prepare students for kinds of writing often required in college and beyond.

Teaching Method: Demonstration, class discussion, small groups, guided practice.

Requirements: Three to five essays, a research project, and an oral presentation.

Tentative Reading List: Wood, *Perspectives on Argument* (4th edition).

Griffin, J – 036

Further information unavailable at this time

050, 055, 060, 065, 080

Further information unavailable at this time

ENGL 270 - LITERARY/CRITICAL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Ford, J	3094
1230-0145p	TR	002	Gannon, T	7493

Ford, J - 001

Aim: This practically focused course will introduce students to — and allow them to practice using — several of the more common critical approaches. We will learn ways to interpret and evaluate literature. We will also discuss the critical context of English as a field of study.

Teaching Method: Lecture, demonstration, guided practice, class discussion.

Requirements: Quizzes on the text, three to five short practice papers, one researched essay, informed class participation.

Tentative Reading List: Guerin, et al. *A Handbook of Critical Approaches to Literature*; handout readings.

Gannon, T - 002

Aim: This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the last century — some that have privileged one or more of the contexts above (e.g., Marxism, feminism), some that have repressed most or all by denying such contexts (various brands of formalism), and some that have (seemingly) denied the viability of privileging anything at all (poststructuralism). The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the *text* as language, form and genre, the *author* as creative genius or interpellated subject, the *reader* as a psyche of complex expectations and desires, and various *cultural* forces and identities as polyphonic "voices" in the often maddening dialogue of race, class, and gender that is our current socio-political milieu.

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

Requirements: Attendance and oral participation; weekly responses to the readings, two formal research papers, and a final essay exam.

Tentative Reading List: Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (4th ed.); Lynn, Steven: *Texts and Contexts: Writing About Literature with Critical Theory* (4th ed.); Adams, Hazard, and Leroy Searle, eds.: *Critical Theory Since 1965*; photocopies and essays on reserve.

ENGL 282 - LIT & OTHER ARTS -- "AFRICAN AMERICANS IN FILM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Dreher, K	8633

Aim: *African Americans in Film* endeavors to equip students with an intermediate knowledge of African Americans in the film industry of the United States beginning with the Silent Era, 1915, with white director D. W. Griffith and African American director Oscar Micheaux, and ending with the Blaxploitation era of the 1970s. This course, in the process, offers a broad sweep of African American film history. More specific, *African Americans in Film 1915-1970* offers a history of African American representation in film via the examination of the silent film, the musical, the message movie, film noir, and blaxploitation. It asks questions such as: What is the (performative) value or the investment in the creation of particular moving images in American history, culture, and society at particular moments in time? In what ways is American identity formed via these visuals?

Teaching Method: Lecture, discussion, group work and film analyses.

Requirements: Two film review and scene analyses drafts – 3-5 pages; two final film reviews – 2-3 pages; two final film scene analyses – 3-5 pages. film and visual group project required; parameters to be given by the instructor; NETFLIX or any other online membership or purchase of all films is required.

Tentative Reading List: Bogle, *Toms, Coons, Mullatoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films* (New York: Continuum, 1992); Bowser and Spence, *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audiences* (New York: Rutgers UP, 2000); Corrigan, *A Short Guide to Writing About Film* (New York: Longman, 2005); Guerrero, *Framing Blackness: The African American Image in Film* (Philadelphia: Temple UP, 1993).

Tentative List of Films: D.W. Griffith, *Birth of A Nation* (1915); King Vidor, *Hallelujah!* (1929); Oscar Micheaux, *Murder in Harlem* (1935); Victor Fleming, *Gone With The Wind* (1939); Otto Preminger, *Carmen Jones* (1954); Douglas Sirk, *Imitation of Life* (1959); Stanley Kramer, *Guess Who's Coming to Dinner* (1967); Gordon Parks, *Shaft* (1971); Richard Wesley, *Uptown Saturday Night* (1974); Jack Hill, *Coffy* or *Foxy Brown* (1974); Gordon Parks, Jr., *Mahogany* (1975).

ENGL 302A - POETS SINCE 1960

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Vogt, B	8801

Aim: Contemporary American poetry uses a variety of forms toward diverse ends. A poem may use elements of the sonnet, litany, and language poetry, building new perspectives on such pressing concerns as racism, homosexuality, or ecological destruction. This course will introduce you to these more recent poems and the strategies at work in them, and we'll consider how this mix of strategies and purposes might reflect aspects of contemporary American life and culture. We'll also consider how American poetry of the last 50 years relates to other literary and cultural genres (visual art, television, etc.) in order to ask whether poetry is an effective means of communicating shared values (i.e. can you read it once, get it, and be impacted by it? Would it have been better as a *Family Guy* episode?).

Teaching Method: Reading, mostly class and group discussion, a few mini lectures, fieldtrips, film, music.

Requirements: Short weekly written responses, presentation, final paper and/or multi-genre creative work, heavy participation.

Tentative Reading List: Anthology and individual collections including (but not limited to) the work of Ashbery, Campo, Clifton, Creeley, Ginsberg, Hacker, Haas, Hall, Hugo, Kinnell, Lowell, Merwin, O'Hara, Plath, Rich, Sexton, Strand, Wilbur, Williams, and Wright.

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Slater, J	3097
1100-1215p	TR	035	Slater, J	3098
0200-0315p	TR	065	Homestead, M	3099

Slater, J – 005 & 035

Aim: To trace the development of the short story form from the 19th century to the current time. (Emphasis will be on more contemporary works.) To read a wide variety of short stories, and discuss them in their historical and cultural contexts.

Teaching Method: Mainly whole-class discussion; some small group work, some in-class writing.

Requirements: Regular 1-2 page response journals on the work assigned; occasional in-class quizzes; two 5-6 page papers; regular attendance and participation; attendance at the reading of visiting writer Tim O'Brien (date and time to be announced).

Tentative Reading List: *The Art of the Short Story*, edited by Dana Gioia; *Best American Short Stories 2007*, edited by Stephen King; *The Things They Carried*, by Tim O'Brien.

Homestead, M - 065

Aim: In this section of the course, we will focus on the history of the American short story from its beginnings in the early 19th century through today. We will begin with a chronological survey of single stories by a large number of authors, considering the evolution of the form over time and the shifting cultural contexts that shaped literary expression. We will then turn to book-length collections of short stories by single authors, paying attention to the short story collection as a form.

Teaching Method: Whole class and small group discussion with occasional brief lectures.

Requirements: Regular in-class writing (quizzes), three formal papers (two primary source literary analysis, one incorporating research), and a take-home essay final.

Tentative Reading List: *The American Short Story and Its Writer* and short-story collections by writers such as Washington Irving, Nathaniel Hawthorne, Sarah Orne Jewett, Charles Chesnutt, Sui Sin Far, Ernest Hemingway, Eudora Welty, and Bharati Mukherjee.

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Dodworth, C	3100
0200-0315p	TR	065	Page, M	3101

Further information unavailable at this time

ENGL 315A - SURVEY WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Stevenson, P	3103
1130-1220p	MWF	040	Nissé, R	3102

Stevenson, P – 035
"Contemporary Fiction"
Further information unavailable at this time

Nissé, R – 040
"Medieval & Renaissance Women Writers"

Aim: In this course we will explore various genres of Medieval and Early Modern women's writing from England and Continental Europe (c.1100-1630), and consider a wide range of gender issues — both medieval and modern — through these texts. For example, we will ask how these early authors imagine the body and gendered identity differently from the ways we do.

Teaching Method:

Requirements: Short response papers; two formal papers (5-page and 8-10 pages); diligent attendance and participation; optional participation in a dramatic reading.

Tentative Reading List: Selected works by Heloise, Marie de France, Christine de Pizan, Hildegard of Bingen, Margery Kempe, Julian of Norwich, Laura Cereta, Veronica Franco, Queen Elizabeth I, Lady Mary Wroth, Anne Askew, Margaret Cavendish and others. Various recent critical and theoretical readings on early concepts of gender and women's authorship.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0310p	W	001	Burnett, T	8824
0830-0920a	MWF	010	Leichner, A	3104
0200-0315p	TR	065	Dreher, K	3106

001 & 010

Further information unavailable at this time

Dreher, K - 065

Aim: This course takes a multi-cultural approach to the study of women in popular culture as they appear on cable and network television, and in autobiography. We will discuss the making of these American emblems of fame and success via readings and DVDs, and speculate on what the print and media images might be telling us about women's role in society *and* what women in popular culture are telling us about them via autobiography. We will investigate, more important, the impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types; how women in popular culture antagonize and/or are complicit; and explore what messages these cultures produce about them.

Teaching Method: Lecture, discussion, group work and visual analyses.

Requirements: Two review and scene analyses drafts – 3-5 page; two reviews – 3-5 pages; two scene analyses – 3-5 pages; film and visual group project required (to include a journal); parameters to be given by the instructor; NETFLIX or any other online membership or purchase of assigned DVDs is required. The course will study the following: *Sex and the City* (HBO); *Soul Food* (Showtime); *Ugly Betty* (ABC); *Girlfriends* (CW Network); *Diary of a Mad Black Woman* (Lionsgate films), *The Closer* and *Saving Grace* (TNT network); *Fabulosity* by Kimora Lee Simmons; *Confessions of a Video Vixen* by Karrine Steffans, and *Are You Hungry Dear* by Doris Roberts (*Everybody Loves Raymond*).

Tentative Reading List: Akass and McCabe, *Reading Sex and the City* (New York: I. B. Tauris, 2004); Dyer, *Heavenly Bodies: Film Stars and Society* (New York: St. Martin's P, 1986); Fiske, *Television Culture* (New York: Methuen, 1987); Gray, *Watching Race: Television and the Struggle for "Blackness"* (Minneapolis: University of Minnesota P, 1995); Rodriguez, *Latin Looks: Images of Latinas and Latinos in the U.S. Media* (Boulder: Westview P, 1997); Weitz, *The Politics of Women's Bodies: Sexuality, Appearance, and Behavior* (New York: Oxford, 2003).

ENGL 322B - LINGUISTICS & SOCIETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Kaye-Skinner	3107
Further information unavailable at this time				

ENGL 331 - BRIT AUTHORS SINCE 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	White, L	7494
1100-1215p	TR	035	Behrendt, S	3108 Canceled

White, L – 025
"Mystery/Gothic Tradition"

Aim: This course will explore the darker side of English literature from roughly 1800 to 1940, surveying the Gothic and mystery tradition through the novel and short fiction.

Teaching Method: Mostly discussion, some lecture and group work.

Requirements: Two short papers, one comprehensive exam, quizzes, one group project.

Tentative Reading List: Lewis, *The Monk*; Austen, *Northanger Abbey*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Wilde, *Picture of Dorian Gray*; Stoker, *Dracula*; Conan Doyle, selected short stories; Chesterton, selected stories; Machen, *The Great God Pan*; Buchan, *The Thirty-Nine Steps*; Du Maurier, *Rebecca*; Christie, *The Murder of Roger Ackroyd*, M.R. James, "Count Magnus"; Tey, *Brat Farrar*; Sayers, *Strong Poison*; Innes, *Appleby's End*; and Williams, *The Greater Trumps*.

ENGL 332A - MARK TWAIN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	T	101	Kaye, F	7496

Aim: Students should acquire an overview of Mark Twain's career and his significance in American history and letters. This class may be of particular interest to teachers and intending teachers, since we will be discussing "*Huck Finn* in the Schools."

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

Requirements: Attendance and informed, intelligent participation are required. We will read approximately 10 to 12 books or equivalents, mostly by Twain, but with some criticism and some corollary texts.

Tentative Reading List: *Tom Sawyer*, *Huckleberry Finn*, *Pudd'nhead Wilson*, *Connecticut Yankee*, *Prince and Pauper*, *Mysterious Stranger*; parts of *Innocents Abroad*, *Roughing It*, *Life on the Mississippi*, *Letters from the Earth*; various short stories, autobiographical texts, critical works on *Huckleberry Finn*; books by Twain's contemporaries, read by small groups.

ENGL 333 - AMER AUTHORS SINCE 1900 -- "AFRICAN-AMERICAN RENAISSANCE" - **CANCELED**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Rutledge, G	7497

Aim: In this class, "The African-American Renaissance," we will explore the distinct, yet interlocked, flourishing of artistic (literary primarily, but also music and art) efforts by African Americans located in three different metropolises and periods. Hence, we will expand the concept of the Renaissance, primarily associated with Harlem, to include the preceding (Atlanta) and succeeding (Chicago) renaissances. The reasons for, nature of, and problems associated with the renaissance, and the complications each writer raises, will be our primary subjects of inquiry.

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.

Tentative Requirements: Graded: One close-reading essay; one exam; group-led discussion; weekly journal entries; active class participation. Ungraded: writing and revising students' own short fiction.

Tentative Reading List: An assortment of novels, short stories, poems, essays, and critical essays, which may include Booker T. Washington, W.E.B. Du Bois, Alain Locke, Langston Hughes, Zora Neale Hurston, and Richard Wright.

ENGL 341 - JUDEO-CHRISTIAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Stock, R	7495

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 352 - ADV FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0440p	T	001	Agee, J	8802
0600-0830p	T	101	Schaffert, T	3110

Agee, J - 001

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*.

Schaffert, T - 101

Further information unavailable at this time

ENGL 353 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Hawley, A	3112

Aim: This course is designed for experienced students who already have a background in writing. It aims to enhance students' skills in the writing and reading of poetry through critique. We will divide our class time between two things: writing and discussing our own poems; and analyzing poetic models, forms, and methods in the work of published poets. We will consider original student compositions, examining their strengths and weaknesses, while thinking about possible strategies for improvement. But we will also devote equal time to studying the work of professionals and their craft.

Teaching Method: Students will lead all class discussion. I will help coach and generate group discussion, but will more often than not refrain from leading the group.

Requirements: Curiosity, two poems every week, weekly readings, workshop responses, weekly responses to published poets, one class presentation, midterm portfolio, final chapbook.

Tentative Reading List: *Erosion's Pull* by Maureen Owen; *Collected Poems of Robert Creeley vol 1*; *Don't Let Me Be Lonely* by Claudia Rankine; *Sonnets* by Ted Berrigan; *Handbook of Poetic Forms* by Ron Padgett.

ENGL 354 - WRITING: LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Call, J	3114
1100-1215p	TR	035	Condon, F	3113
0200-0315p	TR	065	Hays, C	3115

PREQ: 3 hrs English Composition at the 200-level or above or permission.

030 & 065

Further information unavailable at this time

Condon, F - 035

Aim: This course will focus around writing for social change. We will study a range of forms, conventions, and rhetorical strategies at work within the discourses of public policy, grassroots organizing movements, and social commentary. At the same time, we will be experimenting with and producing a variety of writing projects aimed at social change. Students can expect to develop strategic flexibility in tailoring writing for social change to particular scenes of address, audiences, and purposes.

Teaching Method: This course will be highly interactive and will include class discussion, writing workshops, and one-with-one consultations on writing assignments.

Requirements: In terms of readings, students will be responsible for a limited number of assigned texts (TBA) and occasionally for bringing textual examples to the attention of the class. Students should expect to produce a substantive amount of writing in this class including multiple drafts of writing projects. The final project for this course will be a portfolio of writing produced and revised over the course of the semester, focused on a social issue of the student's choice.

Tentative Reading List: TBA

ENGL 361A - INTRO EARLY AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3116 Canceled
1030-1120a	MWF	030	Goecke, J	3117
1230-0145p	TR	055	Goecke, J	3118

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	025	Belasco, S	3119
1130-1220p	MWF	040	Schueth, M	3120
1230-0145p	MW	055	Staff	7498

Belasco, S - 025

Aim: This course is a survey of literary works written in the United States from after 1865 to the present day. The intention is to provide a broad overview of what constitutes what we think of as American literature from writers living in the aftermath of the Civil War to writers of the 21st century. We will read and study works of fiction, non-fiction prose, poetry, and life-writing by a range of writers, men and women of diverse backgrounds and interests.

Teaching Method: Lecture and class discussions based on questions and responses to readings.

Requirements: Informed and lively participation in discussion; in-class written response papers; two writing assignments; mid-term and final exams.

Tentative Reading List: *The Bedford Anthology of American Literature, Vol. 2*; and *Huckleberry Finn*.

040 & 055

Further information unavailable at this time

ENGL 363 - INTR RENAISSANCE LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Buhler, S	3121

Aim: To explore literary works composed or translated in the English Renaissance, ranging from the early 16th century to the mid-17th. We will examine a variety of genres and modes and will consider the often turbulent social and cultural backgrounds that informed and affected these works and their writers' lives.

Teaching Method: Lecture and discussion; frequent student readings and presentations.

Requirements: Formal presentation of a poem, passage, or scene — with written commentary; "response papers" to the readings; major paper/project with commentary.

Tentative Reading List: Selections from the lyric poetry of Wyatt, Surrey, Sidney, Spenser; plays from Marlowe, Shakespeare, and Webster; works from women writers such as Sidney Herbert, Elizabeth I, Cary, Wroth, and Lanyer; experimental verse from Donne, Herbert, Herrick, Marvell, and Milton; the masque and the emblem as Early Modern multimedia.

ENGL 376 - RHETORIC ARGUMENT & SOCIETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Goodburn, A	3124

Aim: This course uses rhetorical theory to examine how language and image work in culture and individual lives—including, of course, our own. We will explore questions such as these: What is rhetoric? What are its purposes/ends? How does it function in culture? What is its relationship to truth? What is its relationship to ethics? How does it frame the relationships between writer/speaker, reader/listener, language, and context? How does it help us understand how language and image work? How might it help us transform our work with language and image? We will examine these frameworks and questions across two historical moments and cultures: that of ancient Greece and Rome, when classical rhetoric took shape, and that of the contemporary United States. In addition, we will design projects that perform and enact rhetoric in a variety of contexts and for multiple purposes.

Note: This course is designed for advanced students with a keen interest in rhetorical theory and analysis. The readings and writing projects are demanding and likely will require varieties of intellectual work with which you are unfamiliar. Intellectual openness, curiosity, and experimentation are required.

Teaching Method: Mini-lectures, student-generated discussions, small groups, presentations, and in-class writing and analysis activities.

Requirements: Several formal writing projects, weekly reading responses, discussion-starter questions, oral presentations, and active and engaged participation.

Tentative Reading List: Plato's *Gorgias*; *Thank You for Arguing*, essays and chapters by rhetorical theorists and historians such as Cheryl Glenn, Kenneth Burke, Wayne Booth, Linda Flower, Barry Brummet, and others. We will also use film and other media for analysis and engagement.

ENGL 4/802 - POETRY -- "AMERICAN POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Price, K	7499

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>Undergrad Call#</u>
0930-1020a	MWF	020	Kaye, F	7512

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.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0845p	W	101	DiBernard, B	3129

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.

ENGL 4/827E - TESL THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0630-0745p	MW	101	Harpending, M	3130

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.

ENGL 4/840 - CLASSICAL DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Duncan, A	7698

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

ENGL 453 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Raz, H/Bednarz, R (TA)	3135

PREQ: Permission.

Aim: To read books by contemporary poets and write our own poems in response to art in other mediums — painting, photography, sculpture, film, architecture, performance, archival documents, and others. We will use collage as well as free verse and traditional and new formal techniques. Students must have taken Engl 253 or 253A and Engl 353 with high grades *or* by permission of the instructors.

Teaching Method: Group workshop, reading responses, craft criticism discussions, visits to the Sheldon Memorial Art Gallery, attendance at outside readings.

Requirements: Short written responses to books read; one presentation to the class; workshop participation; research collages — collecting texts, images, poems.

Tentative Reading List: Some but not all of the following: Recent books by poets Carole Simmons Oles (*Waking Stone: Inventions on the Life of Harriet Hosmer*) with class time and a public reading by the poet; Peggy Shumaker (*Blaze*) with free books for class members; Robin Becker (*The Horse Fair*); Natasha Trethewey, Mary Jo Bang, Grace Bauer, Maria Melendez (the poet will read from her work this semester); Leslie Adrienne Miller

One or more from this list: Angela Ball (*Night Clerk at the Hotel of Both Worlds*), Vijay Seshadri (*The Long Meadow*), Alicia Ostriker (*No Heaven*), Cole Swensen (*The Glass Age*), Kay Ryan (*Elephant Rocks*), Matt Donovan (*Vellum*), Anne Carson, Derek Walcott, Alice Notley, Mei-mei Bersenbrugge, Victoria Chang. Excerpts from writer-critics Elaine Scarry and Susan Stewart; Mark Doty.

ENGL 4/862A - ETHNICITY IN MEDIEVAL LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0230-0345p	MW	001	Nissé, R	7502

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!)

ENGL 4/864 - BRITISH LIT 1660-1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1130-1220p	MWF	001	Stock, R	3136

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>Undergrad Call#</u>
1230-0145p	MW	001	Condon, F	3137

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 487 - ENGL CAPSTONE EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Stenberg, S	3139
0200-0315p	TR	002	Buhler, S	3140

NOTE: Engl 487 is open only to English majors who have completed 24 hours of English courses numbered 200 and above.

Stenberg, S - 001
"Taking Risks in Academic Writing"

Aim: During the last several decades, an increasingly diverse group of teachers, scholars, and students has challenged what "counts" as legitimate academic writing in the university. In this class, we will engage a body of writing that takes risks and works "within and against" academic discourse, asking how these texts make us of and disrupt normative academic writing conventions as well as the institutional contexts in which they take place. We will study these texts not only for what they say, but for how they are written, at the same time we consider the cultural work they do — in and beyond the academy. Whether you study literature, composition and rhetoric, creative writing, film or theory, you will have the chance to examine the discursive norms in your area and to consider rhetorical and poetic risks taken to alter them. The following questions will shape our inquiry:

- How have conventions of masculine, Western rationalism shaped our conceptions of academic writing?
- What does it mean to position oneself as an academic authority and what is gained/lost in this process?
- How do our readings challenge entrenched binaries: scholar vs. writer; public vs. private discourse; academic vs. non-academic writing?
- How does this writing represent institutional change?

- What are the implications of writing from the standpoint of woman, a person of color, a non-U.S. citizen, a gay or lesbian person, in academia?
- What counts as "legitimate" sources of knowledge in these texts?

Teaching Method: Small and large group discussion, student-led facilitations, peer response to and workshopping of projects.

Requirements: **Weekly response** writing; **inquiry project** in which you'll examine the above questions in relation to an area of interest to you; **contribution project** in which you'll enact some of the new modes of scholarly inquiry that we study in order to contribute to your field of interest; **facilitation** based on your contribution project.

Tentative Reading List: We'll use readings from three collections: *Alt Dis: Alternative Discourse and the Academy*; *Critical Fictions: The Politics of Imaginative Writing*; and *Confessions of the Critics: North American Critics' Autobiographical Moves*; as well as readings on reserve, including bell hooks, Gloria Anzaldua, Trinh T. Minh-ha.

Buhler, S – 002
"Shakespeare: Adaptation, Education & the Canon"

Aim: To consider how Shakespeare has been used for creative, critical, pedagogical, and polemical purposes. We will explore what source material has been mined from Shakespeare in creative writing, film and other media, school curricula, public discourse, and notions of cultural identity. We will also explore the reasons for Shakespeare's sometimes peculiar status in English studies, Anglophone societies, and in the global marketplace. Majors from all subfields and specializations within English are welcome.

Teaching Method: Discussion; frequent student presentations.

Requirements: Individual and group reports focusing on examples of "Using Shakespeare" in various contexts; reflective journal, applying this course's discussions and discoveries to your other work in English studies; major paper/project with annotated bibliography.

Tentative Reading List: William Shakespeare, *Hamlet* and *King Lear*; Matt Haig, *The Dead Fathers Club*; Jane Smiley, *A Thousand Acres*; Edgar G. Ulmer, *Strange Illusion* (1945); Daniel Sackheim, *The Glass House* (2001); Jocelyn Moorhouse, *A Thousand Acres* (1997); Kristian Levring, *The King Is Alive* (2000); Linda Hutcheon, *A Theory of Adaptation*; essays and opinion pieces on Shakespeare in K-12 and college curricula, Shakespeare and "leadership studies," and Shakespeare for both a general audience and for practitioners in scholarship and performance.

ENGL 4/898 - SP TOPICS: ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1130-1220p	MWF	001	Ramsay, S	7513
0930-1045a	TR	002	Lynch, T	7515
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 climates. 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"

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*.