

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
SPRING 2009

Updated October 17, 2008

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 17, 2008. 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 Institution, 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 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., 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
SPRING 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 215	Intro Women's Lit				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 364	Intro Restoration & 18th C					X	X	
Engl 365	Intro 19th C British Lit					X		
Engl 373	Film Theory & Criticism			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>
1230-0145p	TR	001	Staff	****
0130-0220p	MWF	002	Staff	****

Required of English majors. To obtain call number, contact the English Department Advising Center, 472-3870.

Further information unavailable at this time.

ENGL 201A - INTRO TO DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	MW	001	Ramsay, S	8566

Aim: An introduction to dramatic art that surveys nearly 2500 years of literature and performance. We will explore various aspects of theatrical art — including the history of set design, acting, and the role of the playwright — with particular emphasis on the ways in which drama influences and is influenced by the cultures in which it appears.

Teaching Method: Lecture/discussion.

Requirements: Students will be expected to produce a short scene study and a longer critical paper. This class also has a midterm and a final.

Tentative Reading List: Readings may include plays by Aeschylus, Euripides, Plautus, the authors of the medieval mystery cycles, Shakespeare, Molière, Congreve, Wood, Ibsen, Strindberg, Pinter, Stoppard, O'Neill, Wilson, Wasserstein, Mamet, Churchill, Shange, Soyinka, and Fugard, as well as essays by Aristotle, Castelvetro, Zola, Stanislavski, Brecht, and Artaud.

ENGL 202 - MODERN BRIT & AMER POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Vespa, J	3389

Aim: In this course, I would like to explore the development of modern British and American poetry in the 20th century. Some aspects of this poetry are particularly intriguing, such as its willingness to engage history (to take on topics that are politically or socially or culturally important) and its self-consciousness about its own poetic forms (to write poems based on craft and intelligence instead of luck and intuition). These two aspects are interrelated; as poets broadened their interests to take on more intricate matters they had to find new ways of making themselves heard (or refine the old ways with special acuity). As we read, then, we will strive to appreciate the various "ideas of order," which is to say various modernist aesthetics, that emerge from the experiments with form, genre, language, and representation by modern British and American poets during the first half of the 20th century, and consider the cultural, historical, political, psychological, and social work these poems perform.

Teaching Method: Class sessions will vary in format, featuring a mix of lecture, discussion, and small-group work.

Requirements: Course work will include a mix of essay exams, short papers, and presentations.

Tentative Reading List: *Modern Poems*, 2nd ed., by Ellmann and O'Clair.

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Slater, J	3390
1230-0145p	TR	002	Staff	3392

Slater, J - 001

Aim: To discuss a variety of 20th- and 21st-century novels and short stories that explore the theme of "The American Dream."

Teaching Method: A combination of activities: in-class quizzes and other writing, small-group discussions, whole-class discussions.

Requirements: A take-home midterm and final, regular quizzes on the assigned reading, leading at least one class discussion with a partner or small group, faithful attendance and participation.

Tentative Reading List: This is a partial list, but will likely include the following: E. L. Doctorow's *Ragtime*; F. Scott Fitzgerald's *The Great Gatsby*; Joyce Carol Oates's *Black Water*; Gish Jen's *Typical American* and/or Amy Tan's *The Joy Luck Club*; Saul Bellow's *Seize the Day*; *Best American Short Stories 2007*.

Staff - 002

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	001	Staff	3395

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>
1030-1120a	MWF	001	Staff	3396

Further information unavailable at this time.

ENGL 212 - LESBIAN & GAY LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	8116

Further information unavailable at this time.

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	Staff	8910
0200-0315p	TR	002	Honey, M	8912
1100-1215p	TR	003	Staff	8911

Staff — 001 & 003

Further information unavailable at this time.

Honey, M - 002

Aim: This course will cover a variety of women writers primarily from the early 20th century up to the present day and primarily American as a lens through which to view the field of women's literature. The reading list is ethnically diverse and also represents women of different social/economic groups, geographic regions, and affectional preferences. This reflects the huge variation encompassed by the word "women." One prominent theme of the course will be girls and young women coming of age. Students' individual responses to the texts will be at the heart of this course. Although I will provide the class with historical and critical frameworks that shape our understanding of these writers, it is the students' interaction with them that will form the basis of our discussions.

Teaching Method: Discussion, small-group work, student presentations, and extensive writing by students.

Requirements: Weekly response papers to the readings; one oral presentation on a woman writer; two 4-6 page papers. Daily attendance required.

Tentative Reading List: *The Awakening*, Kate Chopin; *O Pioneers*, Willa Cather; *The Color Purple*, Alice Walker; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Joy Luck Club*, Amy Tan; *Woman Hollering Creek and Other Stories*, Sandra Cisneros; *The Bluest Eye*, Toni Morrison; *American Indian Stories*, Zitkala-Sa; *Paper Wings*, Marly Swick.

ENGL 219 - FILM GENRE -- "WESTERNS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0440p	T	001	Dixon, W	3401

Special fee - \$30.

Aim: This course is a history of the Western, from *The Great Train Robbery* to *Unforgiven*, covering the major directors (Ford, Hawks, Mann, Leone, Eastwood) and their films.

Teaching Method: Lectures, screenings, discussion. Films screened include *Stagecoach*, *Red River*, *High Noon*, *No Name on the Bullet*, *Winchester '73*, *Seven Men from Now*, *The Ox-Bow Incident*, *The Searchers*, *El Dorado*, *For a Few Dollars More*, *Posse*, *The Wild Bunch*, *Tombstone*, *The Shootist*, *Unforgiven*, *Dances with Wolves*, and *Brokeback Mountain*. **NOTE: All films are run during the weekly class period — there are no outside screenings.**

Requirements: Three papers of five pages each, readings, class participation and discussion.

Tentative Reading List: Required -- *Horizons West: Directing the Western from John Ford to Clint Eastwood*, 2nd revised ed., by Jim Kitses (British Film Institute, 2008); *The Rough Guide to Westerns*, by Paul Simpson (Rough Guides Limited, 2006); Optional — *A Short Guide to Writing About Film*, 6th ed., by Timothy Corrigan (Longman, 2006).

ENGL 230 - ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Buhler, S	8130

Aim: To provide an overview of English literature from its Medieval origins through the Renaissance and into the 18th century. We will study and discuss representative texts as they participate in and shape literary communities and traditions. We will consider literary works in the historical and cultural contexts of their times. Along the way, we will begin encountering the personalities who produced these works and will increase our sense of personal engagement with literary language itself and with what literary language can express.

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: From *The Norton Anthology of Literature, Volume One* : selections from Anglo-Saxon literature, including *Beowulf*; *The Canterbury Tales* of Geoffrey Chaucer; the *Showings* of Julian of Norwich; medieval lyrics; the poetry of Wyatt, Sidney, Spenser, Lanyer, Donne, Jonson, Herrick, and Milton; the drama of Marlowe and Shakespeare; prose from Bacon, Browne, Cavendish, and Swift; poetry by Philips, Finch, Dryden, and Pope; proto-romanticism from Gray and Smart.

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	3402
1130-1220p	MWF	002	Schleck, J	3403

Staff - 001

Further information unavailable at this time.

Schleck, J – 002

"Beyond the Bawdy: Sex, Gender, & Cross-Dressing in the Works of the Bard"

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 234D - THEMES IN WORLD LIT -- "20TH CENTURY FRENCH NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Stump, J	3405

Cross-listed with MODL 234D

Aim: Through the study of masterpieces read in translation, explores the ideas and motifs that define the major literary expressions of the human experience. Includes the rebel, love, madness, representations of gender, the quest, childhood.

ENGL 239 - FILM DIRECTORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	MW	001	Abel, M	3406
0930-1045a	MW	002	Abel, M	8131

Special fee - \$30.

Aim: This course focuses on the career of four European filmmakers who have left indelible marks on cinema history: Jean-Luc Godard (Switzerland), Rainer Werner Fassbinder (Germany), Claire Denis (France), and Michael Haneke (Austria). We will examine closely the aesthetic characteristics of these filmmakers and think about the socio-cultural contexts in which their films emerged and originally functioned. In addition to studying closely the career trajectories of these four directors, we will also investigate how these filmmakers can be said to converse with each other: how their respective cinematic projects' have left traces in the others' work as well as how their aesthetic and political attitudes towards the cinema might diverge from each other. Since all four of these directors are known for making highly complex, often intellectually challenging, and at times flat-out polemical films, we will also find ourselves discussing the intellectual environment of which they are (or were) a part and to which their films can be said to respond. In short, our focus throughout the semester is going to oscillate between, on the one hand, paying close attention to the aesthetics of these films and their narrative "facts" and, on the other, re-framing these close readings by linking them up with the larger political and philosophical projects that inform(ed) these filmmakers' careers.

Teaching Method: I hope we will have lots of class discussion, but I will also provide you with regular mini-lectures and some that will take up the entire class period. We will also regularly practice how to analyze a scene by working together in small groups.

Requirements: Each week you will have to watch at least two films outside of class, either at home (if you choose to rent the assigned films on DVD) or at Love Library, which will have copies on reserve for in-library viewing. You also have to complete assigned readings (essentially a book per director) on time and participate actively. Finally, I ask you to complete four writing assignments: (1) a series of five short response papers (400-500 words each), distributed across the semester; (2) a critical/close reading paper (1,000 words) on one film (due before spring break); (3) an annotated bibliography of at least five academic sources dealing with the director on whom you choose to do your final project, due by mid-February; and (4) a final, 8-10 page research paper on one of the four directors we cover in class (due at the end of the semester).

Tentative Reading List: Martine Beugnet, *Claire Denis* (Manchester University Press, 2004); Timothy Corrigan, *A Short Guide to Writing About Film* (Longman, 2006); Douglas Morrey, *Jean-Luc Godard*, (Manchester University Press, 2005); Christian Braad Thomsen, *Fassbinder: Life and Work of a Provocative Genius* (University of Minnesota Press, 2004).

ENGL 243B - LITERATURE OF INDIA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	101	Kaye, F	8136

Aim: The literatures of the Indian subcontinent (India, Pakistan, Bangladesh, and Sri Lanka) are among the most vibrant in the world, and Indian literatures in English have, in the last half century, become a major field of English Studies. This class will provide a brief overview of backgrounds of Indian literatures and of Indian writing, primarily in English, in our times. We will also consider issues in "post-colonial" theory that scholars use to discuss Indian literatures in a world context.

Teaching Method: This is primarily a discussion class. Expect some short lectures by the instructor, some student reports, and many small-group discussion projects.

Requirements: Expect to write approximately 25 to 30 pages of finished work including response journals and at least one paper discussing several works.

Tentative Reading List: We will begin with the ancient classic *Bhagavad Gita* and consider the "Raj" or British colonial period through the eyes of Kipling's *Kim*. We will read a novel by Bengali Nobel Prize winner and, in a sense, inventor of the contemporary Indian middle class, Rabindranath Tagore. We will read two or three novels by late 20th-century Indian writers, including *Such a Long Journey*, depicting Parsi Bombay, by Rohinton Mistry, one of the best writers of the Indian diaspora, and *Q & A* by Vikas Swarup, an inventive primer of contemporary India. We will read a number of stories from *The Vintage Book of Modern Indian Literature*, including selections by such world writers as Salman Rushdie and Vikram Seth.

ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	3407

Further information unavailable at this time.

ENGL 244B - BLACK WOMEN AUTHORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Staff	3408

Further information unavailable at this time.

ENGL 245A - INTRO ASIAN AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Oakley, S	8567

Aim: This course introduces students to the political and cultural history of Asians in America and the emergent group of U.S.-born Asian Americans. Students will learn how to infer or identify and evaluate the historical and cultural issues, positive and negative, that face the rather diverse communities of Asian America. The course provides an overview of immigration policy and the impact of the various wars on labor, xenophobia, and phenotypic prejudice to enable students to critically explore novels, poems, films, documentaries, and other visual media by Asian Americans.

Teaching Method: Lecture/discussion, group work.

Requirements: Response papers, group presentations, exam.

Tentative Reading List: Helen Zia, *Asian American Dreams: The Emergence of a People*; Maxine Hong Kingston, *The Woman Warrior*; Karen Tei Yamashita, *Tropic of Orange*; Bharati Mukherjee, *Jasmine*; Chang-Rae Lee, *Native Speaker*; Fae Myenne Ng, *Bone*.

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	3411

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 – "IMAGERY & THE IMAGINARY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Vigil, A	3412

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 — while focusing on issues of imagery and the imaginary. Among questions we will seek to answer are: how does literature transform lived experiences into the imaginary realm? What is the role of the imaginary in conceptions of self and community? How does literature respond to his/herstory, to the social and cultural constructions of understandings of space, geography, borders, nations, wars, and ethnic groups? Students can expect to gain familiarity with seminal texts in late 20th century Chicana/o literature, as well as important themes, topics, and approaches relevant to the study of Chicana/o literature and culture. Analytical essays will provide the opportunity to engage with one facet of a work or theme and to receive feedback from the instructor.

Teaching Method: This course will be run as a seminar with student- and instructor-led discussion.

Requirements: All students will be responsible for completing three 3–4 page analytical essays, one final, and several in-class exploratory writing assignments, responses, quizzes, etc.

Tentative Reading List: Luis Valdéz, *Zoot Suit*; Lucha Corpi, *Cactus Blood*; Oscar Zeta Acosta, *Revolt of the Cockroach People*; Rudolfo Anaya, *Bless Me, Última*; Ana Castillo, *The Guardians*; Gloria Anzaldúa *Borderlands/La Frontera*.

ENGL 245J - JEWISH-AMER FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	101	Shapiro, G	3413

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 250 - INTRO TO CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Staff	8898
1130-1220p	MWF	002	Staff	8899
0200-0315p	TR	003	Staff	8900

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>
0930-1020a	MWF	001	Staff	3414
0930-1045a	TR	002	Staff	3415
1130-1220p	MWF	003	Staff	3416
1230-0145p	TR	004	Staff	3417

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	001	Kuzma, G	3419
1130-1220p	MWF	003	Staff	8896
0930-1045a	TR	004	Hawley, A	8895

Kuzma, G - 001

Aim: To help students writer 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*.

Staff - 003

Further information unavailable at this time.

Hawley, A - 004

Further information unavailable at this time.

ENGL 253A - WRITING POETRY: WMNS -- "WOMEN'S POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Staff	3422

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>
0800-0915a	TR	001	Staff	3423	1100-1215p	TR	008	Staff	8901
0830-0920a	MWF	002	Staff	3424	1230-0120p	MWF	009	Staff	3431
0930-1020a	MWF	003	Staff	8902	1230-0145p	TR	010	Staff	3432
0930-1020a	MWF	004	Staff	3426	0130-0220p	MWF	011	Staff	3433
0930-1045a	TR	005	Staff	3427	0200-0315p	TR	012	Staff	3434
1030-1120a	MWF	006	Staff	3428	0230-0320p	MWF	013	Staff	3435
1100-1215p	TR	007	Staff	3429	0330-0420p	MWF	014	Staff	8569

Further information unavailable at this time.

ENGL 258B - AUTOBIOGRAPHICAL WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Castro, J	8143

Aim: We will explore autobiographical writing in various genres in order to encourage the production of students' own autobiographical work.

Teaching Method: Reading, discussion, in-class writing exercises, occasional lectures, and workshopping of students' creative texts.

Requirements: In addition to attending class regularly and participating in discussion, each student will write several brief critiques of published work, multiple critiques of peer writing, and two original, revised autobiographical pieces in the genre(s) of his/her choice.

Tentative Reading List: We'll use Anne Lamott's *Bird by Bird*, Vivian Gornick's *The Situation and the Story*, and Mary Oliver's *A Poetry Handbook* as guides and read works such as Alison Bechdel's *Fun Home*, Sandra Cisneros's *The House on Mango Street*, Yusef Komunyakaa's *Magic City*, Sharon Olds's *The Dead and the Living*, Eugene O'Neill's *Long Day's Journey into Night*, Alice Sebold's *Lucky*, and Tony Swofford's *Jarhead*.

ENGL 270 - LITERARY/CRITICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Oakley, S	3437

Aim: This course is an introduction to critical frameworks used in the past or the present to theorize and/or critique literature. Students will develop critical thinking skills through reading comprehension and applied analysis as well as a preliminary technical vocabulary. Students will also develop their capacity to infer a critical framework that best suits their own interests or the interests of the text and to develop a rhetorically persuasive written discussion of that framework.

Teaching Method: Light lecture, structured discussion.

Requirements: Response papers, group presentations, seminar paper.

Tentative Reading List: Various essays on e-reserve or Blackboard; Raman Selden and Peter Widdowson, *A Reader's Guide to Contemporary Literary Theory 4th edition*; Herman Melville, *Bartleby the Scrivener*; Kafka, *In the Penal Colony*; Octavia Butler, *Bloodchild and Other Stories*.

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	001	Staff	3441
0930-1045a	TR	002	Staff	8570
1100-1215p	TR	003	Staff	3442
0200-0315p	TR	004	Staff	3443

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>
1030-1120a	MWF	001	Staff	3444
0200-0315p	TR	002	Vespa, J	3445

Staff - 001

Further information unavailable at this time.

Vespa, J - 002

Aim: This course covers the rise and maturation of the novel as the pre-eminent literary form in English. We will read some of the various kinds of novels that were published over the course of the 18th and 19th centuries, such as the sociological novel, the sentimental novel, the gothic novel, and the novel of society and manners. This sequence is intended to introduce some of the major themes, trends, and tensions that have shaped British fiction, but is not intended as an exhaustive survey. As we read these works, we will strive to appreciate how novelists use various literary conventions to help evoke the cultural, economic, psychological, religious, and socio-political forces that shape the lives of the characters that they depict. We will attend closely to narrative technique in the process.

Teaching Method: Class sessions will vary in format, featuring a mix of lecture, discussion, and small-group work.

Requirements: Course work will include a mix of essay exams, short papers, and presentations.

Tentative Reading List: *Moll Flanders*, by Defoe; *The Female Quixote*, by Lennox; *Life and Opinions of Tristram Shandy, Gentleman*, by Sterne; *Sicilian Romance*, by Radcliffe; *Persuasion* and *Northanger Abbey*, by Austen; *Mary Barton*, by Gaskell; *Little Dorrit*, by Dickens; *Dracula*, by Stoker.

ENGL 311G - REVOLUTION & ROMANTICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Behrendt, S	8571

Aim: To explore the nature and consequences of the three great revolutions of the later 18th century (Industrial, American, and French) in the literature and arts of Europe, especially Great Britain. To consider how political and social change both affects the arts and is in turn affected by them, as judged from a variety of literary and other documents and the ways they were received during their time.

Teaching Method: Primarily discussion of assigned readings and other materials, with some occasional brief mini-lectures to provide background and context for the class discussions. Possibly some individual or group presentations.

Requirements: (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A major, research-based course project, perhaps in the form of a research portfolio. (4) Two examinations: midterm and final.

Tentative Reading List: Selected readings from Great Britain, France, and Germany, probably including some of Rousseau's political writings; Goethe, *The Sorrows of Young Werther*; Schiller, *The Robbers*; Blake, *America* and *Europe*; P. B. Shelley, *The Cenci*; Mary Shelley, *Frankenstein*; Dickens, *A Tale of Two Cities*.

ENGL 315A - SURVEY WOMEN'S LIT -- "MED & RENAISSANCE WOMEN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Nissé, R	3446

Aim: To explore various genres of Medieval and Early Modern women's writing from England and Continental Europe (c.1100-1630) within the context of contemporary discourses of gender. We will consider a wide range of issues related to religious, political and scientific categories of sex and gender (both medieval and modern), using these texts. For example, we will ask how and why these early authors imagine the body and identity differently from the ways we do.

Teaching Method: Lectures, discussions, small-group work.

Requirements: Short response papers; two formal papers (5 pp. & 8-10pp.); diligent attendance and participation.

Tentative Reading List: Selected works by Heloise, Marie de France, Christine de Pizan, Hildegard of Bingen, Margery Kempe, Veronica Franco, Elizabeth Cary, Lady Mary Wroth, Anne Askew, Jane Anger, Margaret Cavendish, Aphra Behn, and others; *The Secrets of Women*; various recent critical and theoretical readings on early concepts of gender.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Staff	3449
1030-1120a	MWF	002	Staff	8903
0200-0315p	TR	003	Staff	8905
0330-0445p	TR	004	Dreher, K	3450

Staff — 001, 002 & 003

Further information unavailable at this time.

Dreher, K - 004

Further information unavailable at this time.

ENGL 322B - LINGUISTICS & SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Kaye-Skinner, L	3451

Aim: This course investigates how language is used in the media, education, and politics. Related topics include bilingualism, speech style, kinesics, pragmatics, orality and literacy, dialects, gender and applied sociolinguistics. Students will develop a deeper sense of the intricacies of language and how language itself and attitudes about language affect human interactions, public debate, and public policy.

Teaching Method: Primarily discussion with group and individual work.

Requirements: Each student will choose three or four major assessments from a variety of options including papers, examinations, quizzes, reading explorations, and individual or group presentations.

Tentative Reading List: We will be reading and discussing most of Wardhaugh's *An Introduction to Sociolinguistics* 5th ed. Some of the selections will be based on student interest.

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	3454

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 -- "BLACKS IN FILM 1970-PRESENT"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Dreher, K	8145

Further information unavailable at this time.

ENGL 352 - ADV FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Slater, J	3455
0600-0840p	T	101	Schaffert, T	8897

Slater, J - 001

Aim: This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques — creating vivid characters, building a scene, writing effective dialogue, etc. — 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 English**

252 or the equivalent before signing up for 352. I will assume that you have a knowledge and mastery of basic fiction-writing skills. We will build upon these skills and use them in more sophisticated ways in 352.

Teaching Method: A combination of activities: in-class writing, small-group work, individual story conferences with instructor, and whole-class discussion.

Requirements: 1) Two short stories (8-12 pages), developed into final-draft form (we will use small peer-editing groups to give you feedback as you work through drafts of your stories; 2) three or four short-short stories (1-3 pages each); 3) a variety of creative exercises; 4) careful, thoughtful critiques of classmates' stories; 5) faithful attendance, active participation.

Tentative Reading List: *Reading Like A Writer: A Guide for People Who Love Books and Those Who Want to Write Them*, by Francine Prose; *Sudden Fiction* (an anthology of short-short stories).

Schaffert, T - 101

Aim: Students will analyze and discuss the techniques of short story writers and novelists, and explore the development of their own individual writing styles and processes. The course will emphasize the role of a unique and identifiable voice in creating publishable fiction.

Teaching Method: Studio course, consisting of workshop (reading each others' work, peer review, and discussion), directed writing exercises, and some technical analysis of published fiction.

Requirements: A portfolio of writing exercises, two pieces of polished fiction (short story and/or novel), and a technique paper.

Tentative Reading List: Fiction by Raymond Carver, Joy Williams, Richard Yates, and others.

ENGL 353 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Kuzma, G	3457

Aim: A continuation of Engl 253 but with more difficult exercises.

Teaching Method: Lecture, class discussion, readings from model poems. Students championing class poems will comprise the bulk of the work.

Requirements: Students will be required to "champion" twice. Two champions will cover every chosen student poem. Four exercises, with the fifth (the dialogue) for extra credit. A 2000-word book report on a living poet, plus typed appendix of key poems.

Tentative Reading List: Three or four issues of *LAURUS*; whatever is available (*The Phantom Issue*; *The Collector's Issue*; *LAURUS 05/06*; and *the new issue*; *LAURUS 06/07*).

ENGL 354 - WRITING: LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Minter, D	3458
1030-1120a	MWF	002	Staff	3459
0200-0315p	TR	003	Staff	3460

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

Minter, D — 001

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

Aim: In this advanced writing course we will examine our own literacy histories, academic conversations about literacy, and public discussions about the value and uses of reading and writing in order to expand our own work as writers. Students will engage in research and writing about their own literacy practices, about the ways scholars study literacy and about ongoing debates about literacy ("Is Google Making Us Stupid?" — an actual title of an article that appeared recently in a news magazine; the "English Only" debates; the end of reading literature for pleasure). At the same time, students will also define and extend their own goals and practices as writers.

Teaching Method: Reading, writing, discussion, presentations, on-line exchanges of texts/ideas, individual and collaborative work.

Requirements: In-class writing, three multi-stage formal research/writing projects with drafts and revisions; regular reading assignments and responses to reading; some off-campus research possible; some campus event attendance possible.

Tentative Reading List: TBA. A coursepack (or anthology) of readings on literacy theory is likely as are one or two book-length literacy narratives (or accounts of how one's life has been shaped by reading and writing, access to/engagement with literacy education, etc.).

Staff — 002 & 003

Further information unavailable at this time.

ENGL 361A - INTRO EARLY AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Staff	3461
1230-0145p	TR	002	Staff	3462
0930-1045a	TR	003	Staff	8147

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	Staff	3463
1230-0145p	TR	002	Staff	3464
0330-0445p	MW	003	Staff	3465

Further information unavailable at this time.

ENGL 363 - INTRO RENAISSANCE LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Buhler, S	3466

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 Shakespeare and Webster; works from Early Modern 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 364 - REST & 18TH C LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Stock, R	8164

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 365 - 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	White, L	8165

Aim: This course surveys British poetry and prose (fiction and non-fiction) of the 19th century. Our aim is to understand these works both as literary art (by employing formal analysis) and as important historical and cultural documents.

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

Requirements: Two papers, one midterm, one final, possibly one group project.

Tentative Reading List: Romantic poetry by Wordsworth, Coleridge, Keats; Victorian poetry by Tennyson, Arnold, Browning, Brontë; non-fiction prose by Arnold, Mill, Carlyle, Ruskin, Pater; Austen, *Persuasion*; Dickens, *Great Expectations*; Carroll, *Alice in Wonderland* and *Alice Through the Looking-Glass*; Wilde, *The Picture of Dorian Gray*.

ENGL 373 - FILM THEORY & CRITICISM -- "JAPANESE & ASIAN CINEMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0440p	W	001	Foster, G	8166

Special fee - \$30.

Aim: We will study the exciting and artistically accomplished forms of a number of highly influential Japanese and Asian filmmakers, including Yasujiro Ozu, Akira Kurosawa, Wong Kar-wai and many other directors. The films are drawn from a wide variety of genres: suspense, horror, art house, melodrama, gangster, etc., and run the gamut from classic to contemporary. Films will include *I Was Born . . . But, Ugetsu*, *2046*, and *In the Mood for Love*, *The Seven Samurai*, *Princess Mononoke* and *The Eye*, for example.

Teaching Method: Each week we view a film in class, preceded by a brief lecture. After the film, we will discuss it and discuss the readings and theories about the film, and the director under study. We will also place the film in cultural context. Films are subtitled in English. Students should bring an open mind in order to appreciate many different kinds of films, both entertaining and challenging.

Requirements: Brief weekly response papers on the films and readings as well as a final reflective paper. Regular attendance and participation. Students must be in class to view/study the assigned films. **NOTE: Films are run during the weekly class time — there are no outside screenings.**

Tentative Reading List: *Asian Cinema: A Field Guide*, by T. Vick (Harper Collins, 2007); *Ozu: His Life and Films*, by D. Richie (Univ. of California Press, 1977); various handouts in film theory and criticism relating to Asian cinema.

ENGL 4/801 - DRAMA -- "MEDIEVAL DRAMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0200-0315p	TR	001	Nissé, R	8157

Aim: What does theater look like before the centralizing political and economic forces of the Early Modern era? What types of collective bodies put on plays in the Middle Ages?

We will read an extensive selection of plays from the four great "Mystery Cycles" of late medieval England as well as Morality Plays of the 14th and 15th centuries. We will then move on to read some Tudor plays that were influenced by the dramatic idioms of the Middle Ages, such as, most famously, Marlowe's *Dr. Faustus*. We will read all of these works with attention to their social, political, and devotional contexts and consider the circumstances of their staging. We will also put on some medieval plays.

Teaching Method: Lectures, discussions, small-group work, amateur performances.

Requirements: Short response papers; two formal papers; participation in a production of a play.

Tentative Reading List: Selections from the Mystery Cycles; the *Croxtton Play of the Sacrament*; *Mankind*; *Cambyzes*; Peele's *David and Bethsabe*; *Arden of Faversham*; C. Marlowe's *Dr. Faustus* and *Jew of Malta*; Wycliffite and Tudor anti-theatrical writings.

ENGL 4/802 - POETRY -- "MODERNIST POETS 1880-1922"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Behrendt, S	8907

Aim: To explore the range and variety of Modernist poetry, tracing the transition from Victorianism (in Britain) and Realism and Naturalism (in the United States) into a distinctly "modern" poetry and poetics. To examine both

the characteristic themes and aesthetic principles of this poetry and to explore Modernism in poetry, generally, against the backdrop of the complex developments in history, economics, science and industry, socio-political thought and its institutions, and aesthetics from the 1880s through World War I and the beginning of the Jazz Age.

Teaching Method: Principally discussion, with some directed contributions from everyone during the course of the semester, and possibly some individual or group presentations. Perhaps some occasional brief lectures to provide background and context for in-class discussions.

Requirements: (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A major, research-based course project, perhaps in the form of a research portfolio or an electronic project, appropriate in scope to one's status as a graduate or undergraduate student. (4) Two examinations: midterm and final.

Tentative Reading List: Wide and diverse reading among poets including Thomas Hardy, William Butler Yeats, Ezra Pound, Amy Lowell, Marianne Moore, Gertrude Stein, H. D., William Carlos Williams, Wallace Stevens, Nancy Cunard, as well as the "War Poets": A. E. Housman, Siegfried Sassoon, Wilfred Owen. Also some of the critical and theoretical writings of these poets and members of their circles, as well as selected secondary readings relating to Modernism and poetry. We will probably use an anthology, supplementing it with handouts and electronic materials.

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>
0200-0315p	TR	001	DiBernard, B	3472

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 listserve.

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	3473

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 4/830A - SHAKESPEARE I — "BEYOND THE BAWDY: SEX, GENDER, & CROSS-DRESSING IN THE WORKS OF THE BARD"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0130-0220p	MWF	001	Schleck, J	8167

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 articles associated with these plays.

ENGL 4/832 - AMER AUTHORS TO 1900 -- "EARLY AMERICAN NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0845p	W	101	Homestead, M	8170

Aim: When does an identifiably "American" tradition of the novel begin? Although literary historians have long located the emergence of "American" tradition of poetry, sermons, essays, autobiographies, and histories in the 17th century, they have traditionally located the emergence of the "American novel" (defined as a novel set in America, treating American subject matter, written by an American person) in 1789, the year William Hill Brown's *The Power of Sympathy* was first published and the year of the founding of the constitutional republic. In this class, we will take a different approach, locating the emergence of the American novel in what historians call the Atlantic World, a sphere of cultural and economic exchange encompassing all of the peoples and territories bordering on the Atlantic Ocean. We will begin with *The Female American*, published anonymously in London in 1767 and purporting to be an edition of a manuscript produced by a 17th-century Anglo-Indian woman who lived in Virginia, England, and on an unnamed Atlantic island. Likely written by someone who never set foot in the American colonies, the novel was nevertheless taken up with enthusiasm by American readers, prefiguring the

fate of our next novel, Susanna Rowson's *Charlotte Temple*, first published in London in 1790 and then republished in Philadelphia in 1794, where it became a phenomenal bestseller. Although the rest of the novels we will consider were all written and published in the United States by American citizens, they nevertheless testify to ongoing transatlantic cultural exchange, from Royal Tyler's fictional narrative of an American sailor taken captive on the coast of Africa, to Leonora Sansay's novel set in Haiti, and Catharine Sedgwick's and James Fenimore Cooper's depictions of both loyalists and patriots in their historical novels of the Revolutionary war.

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

Requirements: Requirements for undergraduate and graduate students enrolled will differ. Both will produce a research-based critical paper at the close of the semester. Shorter writing assignments, class presentations, and reviews of criticism may also be assigned.

Tentative Reading List: *The Female American*; Charles Brockden Brown, *Ormond*; Susanna Rowson, *Charlotte Temple* and *Lucy Temple*; Royal Tyler, *The Algerine Captive*; Hannah Webster Foster, *The Coquette*; Leonora Sansay, *The Secret History*; James Fenimore Cooper, *The Spy*; Catharine Maria Sedgwick, *The Linwoods*.

ENGL 4/845 - ETHNIC LITERATURE -- "20TH CENTURY U.S. LATINA/O LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Vigil, A	8572

Aim: Remembering that the term "globalization" originated in the economic sphere, we will look at what kinds of events and processes lay behind what we now understand as international, transnational, and migrant communities. Looking at texts that cross several borders and perhaps inhabit several geo-political spaces will raise a series of questions, including: How is violence represented in these texts? Who and what crosses borders? How do characters, authors, and texts respond to violence? What kinds of activism do characters, authors, and texts participate in? What is the relationship between activism and literature? What does transnational activism look like? Students can expect to gain familiarity with a wide cross section of contemporary U.S. Latina/o literature and issues and debates within fields as diverse as American Studies, Latina/o Literary and Cultural Studies, and trans-hemispheric studies. Through written assignments, students will also explore literary approaches to evaluating the texts and ideas we discuss in class.

Teaching Method: This class will be conducted as a seminar consisting of student- and professor-led discussion.

Requirements: 75 percent of our reading will consist of primary literary sources — novels, short stories, and poetry — and 25 percent will consist of theoretical texts and literary criticism. All students will be responsible for one weekly response paper, one midterm paper, and one final. Expectations for the papers will vary for undergraduate and graduate students.

Tentative Reading List: *The Guardians*, Ana Castillo; *The Tattooed Soldier*, Héctor Tobar; *Mother Tongue*, Demetria Martínez; *Erased Faces*, Graciela Limón; *The Long Night of White Chickens*, Francisco Goldman; *Desert Blood*, Alicia Gaspar de Alba; Lorna Dee Cervantes, selections; Helena María Viramontes, "The Cariboo Café."

ENGL 453 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Hawley, A	3475

PREQ: Permission.

Further information unavailable at this time.

ENGL 4/882 - LITERACY ISSUES & COMMUNITY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Condon, F	8172

Aim: In this course, we will examine prior definitions of *community* and work collectively to frame a working definition for ourselves. We will consider the ways in which stakeholders define what it means to be *literate* within their communities, the structural conditions and forces that contain and calcify notions of *literacy*, and the work of critical educators to disrupt and/or transform those conditions and forces. Together, we will engage with the multiple and complex ways in which *literate discourses* course through and shape our lives as learners, teachers, readers, and writers. We'll explore through our talk, reading, and writing together what *critical literacy practices* might mean within the various and overlapping communities of which we are a part as well as how we might teach *critical literacy* within a variety of settings, both in and outside of *school*.

Teaching Method: This will be a discussion-based class with small-group work and opportunities for students to introduce and facilitate conversation about the course readings.

Requirements: Weekly participation on class discussion board (Blackboard); informal in-class writing; more extended individual and collaborative blog-writing; field-research based final writing project with class presentation. Participation in class discussion is a must.

Tentative Reading List: Kirk Branch, *Eyes on the Ought to Be: What We Teach When We Teach About Literacy*; Cushman et al, eds., *Literacy and Racial Justice: The Politics of Learning after Brown*; Nancy Welch, *Living Room: Teaching Public Writing in a Privatized World*; Robert P. Yagelski, *Literacy Matters: Writing and Reading the Social Self v. Board of Education*; assorted supplemental essays.

ENGL 487 - ENGL CAPSTONE EXPERIENCE — "THE CALL OF STORIES"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Shapiro, G	3479

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

Aim: We will explore the ways in which stories (and by "stories" I mean short stories, novellas, novels and films) enrich and enlighten our lives. We read stories because we know intuitively that we're all involved in a story ourselves, and we're aware, at least subconsciously, that our role in the story we're living is by no means already written in stone — that we are in the process of writing our role as we live our lives. Will we be heroes, or will we shame ourselves by our actions? Will our story be a happy one? Will we gain wisdom by living it? These are questions that are at the very heart of the human experience, and I believe that one of the reasons we still turn to stories is that we know they contain some kind of answers, however tentative, for us as we search for meaning in the story of our lives.

Teaching Method: Discussion and group work.

Requirements: A mid-semester essay, a final essay, weekly reading journals, perhaps a group presentation if those seem useful in the context of the course.

Tentative Reading List: Stories by Anton Chekhov, Franz Kafka, Isaac Babel, Alice Munro, novellas by Peter Taylor, Edwidge Danticat, William Styron, novels by Willa Cather, Timothy Schaffert, Tom Perrotta, Francine Prose. We might see a film together, or we might show snippets of films and talk (and write) about how the stories of those films interact or intersect with other stories we've encountered in our course readings.

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	8574
0930-1050a	MTWR	951	Staff	8970

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

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

Aim: This course is a continuation of Engl 4/878 Electronic Texts I. We will continue studying web and application development in the humanities by expanding our discussion to include relational database design, XML, C61, and computational text analysis. We will also continue to read important works in digital humanities and theory of new media. Students must have completed Engl 4/878, which is usually offered in the fall.

Teaching Method: The class alternates between formal lecture (technical instruction) and theoretical discussion.

Requirements: Students are expected to complete weekly problem sets designed to reinforce the material and encourage exploration of the technologies we're studying.

Tentative Reading List: Students will be expected to consult regularly a number of technical references for the development portion of the course. Theoretical readings may include articles by McLuhan, Hayles, Bolter, Engelburt, McCarty, McGann, Aarseth, Turing, Bush, and Licklider.

Staff – 951
"Poetry Workshop: N. Shahib Nye"

PREQ: Permission. Class meets Mar 23 - April 3, 2008.

Further information unavailable at this time.