

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
SPRING 2010

Revised Nov. 18, 2009

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of November 18, 2009. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this booklet, but not in the *printed* Schedule of Classes, it should be assumed that the course will be offered as described in this booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

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

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SPRING 2010

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

		Historical Literature Core						
		Required for Engl major	Linguistics, writing, rhetoric	Literary/ rhetorical theory	Culture, ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 212	Lesbian & Gay Literature				X			
Engl 215	Intro Women's Lit				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicana/Chicano Lit				X			
Engl 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 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 365	Intro 19th C British Lit					X		
Engl 376	Rhetoric: Arg. & Soc.		X					
Engl 475A	Rhetorical Theory			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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Engl 210I - Illness & Health in Lit.....9	Engl 352 - Adv Fiction Writing..... 20
Engl 212 - Lesbian & Gay Lit9	Engl 353 - Adv Poetry Writing..... 21
Engl 215 - Intro Womens Lit.....9	Engl 354 - Writing: Literacy..... 21
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Engl 239 - Film Directors -- "Hitchcock & Cinema of Terror"11	Engl 376 - Rhetoric Argument & Society 23
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Engl 244B - Black Women Authors.....12	Engl 4/805K - Canadian Fiction 23
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Engl 245B - Native American Lit 13	Engl 4/814B – Mod & Contemp Women Writers -- "20th Century Lesbian Literature" 24
Engl 245D - Chicana/Chicano Lit.....14	Engl 4/827E - TESL Theory & Practice..... 25
Engl 245J - Jewish-Amer Fiction 14	Engl 4/840 - Classical Drama 25
Engl 250 - Intro to Creative Writing 14	Engl 4/845B - African-American Lit – "African- American Literature as Law" 26
Engl 252 - Intro Fiction Writing.....14	Engl 453 - Writing of Poetry – Canceled 11/18/09 26
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Engl 254 – Writing & Communities.....15	Engl 4/875A - Rhetoric of Women -- "Rhetoric of Women Writers" 27
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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>
0930-1045a	TR	001	Staff	3431
0130-0220p	MWF	002	Staff	3432

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	3433

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 participate regularly in class discussions and produce a short scene study, a research assignment, and a longer critical essay. This class also has a final exam.

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

ENGL 201B - 20TH CENTURY DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0445p	TR	001	Garelick, R	8986

Further information unavailable at this time.

ENGL 202 - MODERN BRIT & AMER POETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	3434

Further information unavailable at this time.

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	3435
1230-0145p	TR	002	Oakley, S	3436
0600-0840p	T	003	Staff	3437

Staff - 001

Further information unavailable at this time.

Oakley, S - 002

Aim: We will explore novels which employ dystopia or apocalypse as a platform for political and cultural critique. We will see that often enough, the dystopia projected in fiction actually coincides with our present-day "reality" or appears imminent. The novels below feature any given number of the following: a multitude of zany characters, multiple settings, a fondness for brand names and labels, parody, comedy, sexual spoof and/or satire, scientific and philosophical concepts, and puns. Long, intricate but entertaining, these novels are deadly serious and unrepentantly frivolous at the same time.

Teaching Method: Discussion, group work.

Requirements: Response papers, essay exams, 10 minute student presentations.

Tentative Reading List: Thomas Pynchon, *The Crying of Lot 49*; John Edgar Wideman, *Philadelphia Fire*; George Orwell, *1984*; Karen Tei Yamashita, *Tropic of Orange*; Michel Houellebecq, *Platform*; Richard Powers, *Galatea 2.2*; Margaret Atwood, *Oryx and Crake*.

Staff - 003

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	3438

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>
1230-0145p	TR	001	Schaffert, T	3440

Aim : In this multi-genre class, we'll examine the role of the gay, lesbian, and transgender writer, filmmaker, and artist in shaping literary and popular culture; we'll look at poetry, fiction, memoir, commentary, comic book, cyberfiction, film, and theater. We'll study how these artists have influenced mainstream culture, how mainstream culture has appropriated gay and lesbian texts, aesthetics, and sensibilities, and how gay and lesbian writers have revised classic texts to reflect their own sensibilities and histories.

Teaching Method : Lectures, class discussion, small group work.

Requirements : Research project, readers' responses, and various reports and presentations.

Tentative Reading List : Classics such as *The Well of Loneliness*, *Breakfast at Tiffany's*, and the work of Tennessee Williams; examples of lesbian pulp fiction of the 1950s; the work of contemporary authors such as David Ebershoff (*The Danish Girl*) and Anne Finger (*Call Me Ahab*); and Shelley Jackson's cyberfiction *Patchwork Girl*.

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	3441
1030-1120a	MWF	002	Deb, B	3443
1130-1220p	MWF	003	Castro, J	3444
0200-0315p	TR	004	Staff	3442

Staff – 001 & 004

Further information unavailable at this time.

Deb, B - 002

Aim: This section of Engl 215 will introduce students to literature produced by women from the 14th to the 21st centuries. The earlier writings are mostly drawn from British and American women writers, while our contemporary cross section of literature will introduce students to a greater diversity of women writers. As students move through the course, they will grapple with the significant question about why anthologies of women's literature become more inclusive of ethnic literature, lesbian literature, and working class literature as we approach contemporary writings. What historical events led to the emergence of these voices? How does a postcolonial frame of reference offer us alternative understanding of the emergence of these voices? How do we connect our explorations of these issues to our driving questions: Why do we need to define a course introducing women writers exclusively? Our work will involve considerable time for discussing our readings using these approaches to women's literature. This will enable students to develop their critical thinking and reasoning along new ways of understanding women's literature. Students will, in the process, formulate convincing and coherent arguments about the course material through their writing, oral presentations, and class participation. This course aims to lay the intellectual foundation for more specialized courses in women's literature for students who will later on pursue advanced courses in this terrain. At the same time it will offer a basic but comprehensive understanding of women's literature to students.

Teaching Method: Reading, writing, instructor-led and student-led discussions of reading material, small and large group activities, some short lectures, student presentations, visual aids like films (subject to availability).

Requirements: Short papers, proposal/abstract and annotated bibliography of final paper, final research paper, class participation, including in-class activities and in-class and take-home informal assignments, oral presentation.

Tentative Reading List: Lisa Schnell, Rashmi Varma, and Beth Kowaleski Wallace, eds., *Women's World: The McGraw Hill Anthology of Women's Writing* (McGraw Hill, 2008).

Castro, J - 003

Aim: To explore the complex traditions of British and U.S. women's fiction and various kinds of literary theory that illuminate those traditions.

Teaching Method: Discussion, small-group work, lecture, writing.

Requirements: Weekly papers (250-300 words) in response to the reading; an annotated bibliography of five scholarly sources relevant to the topic of the final paper; a final 10-page research paper.

Tentative Reading List: Susan Cahill, ed. *Women & Fiction: Short Stories By and About Women*; Charlotte Brontë, *Jane Eyre* (1847); Charlotte Perkins Gilman, *The Yellow Wallpaper* (1892); Katherine Mansfield, *Stories* (1908-23); Virginia Woolf, *A Room of One's Own* (1929); Zora Neale Hurston, *Their Eyes Were Watching God* (1937); Jean Rhys, *Wide Sargasso Sea* (1966); Toni Morrison, *The Bluest Eye* (1970); Sandra Cisneros, *The House on Mango Street* (1984); Angela Carter, *Saints and Strangers* (1986).

ENGL 219 - FILM GENRE -- "THE GREAT HOLLYWOOD MUSICALS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0440p	T	001	Dixon, W	3445

NOTE: Special fee - \$30.

Aim: A history of the American musical film from the 1930s to the present.

Teaching Method: Screenings, lectures, discussions in class, reading assignments, three research papers. All film screenings will take place during class lecture periods. Films screened include *Duck Soup*, *One Hour with You*, *Flying Down to Rio*, *Golddiggers of 1935*, *The Wizard of Oz*, *Meet Me in St. Louis*, *Easter Parade*, *Stormy*

Weather, Rock Around the Clock, An American in Paris, Funny Face, Help!, Willy Wonka and the Chocolate Factory, Hairspray, Everyone Says I Love You, Moulin Rouge, and Sweeney Todd.

Requirements: Each student will write three papers of a *minimum* of five pages each, typed, double-spaced, on three assigned topics, due on dates outlined in the syllabus. These papers should be carefully crafted, not last-minute work, spell-checked, and neatly typed and presented in a professional manner, on time.

All students must sign up with NETFLIX to do research for this class.

Tentative Reading List: *The Rough Guide to Film Musicals* by David Parkinson. New York: Rough Guides, 2007. ISBN-13: 978-1-843536505.

ENGL 230 - ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Staff	3446

Further information unavailable at this time.

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Staff	3447
1230-0145p	TR	002	Staff	3448

Further information unavailable at this time.

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>
0200-0315p	TR	001	Stump, J	8555

Cross-listed with MODL 234D.

The 20th century was a time of endless — and endlessly surprising — upheavals for the French novel, upheavals that continue to this day. In this course we'll study those wondrous transformations, and consider the strange questions they ask (about the nature of writing, of reading, about knowledge, identity, humanity . . .). We'll read novels by Marcel Proust, Jean-Paul Sartre, Alain Robbe-Grillet, Nathalie Sarraute, and more. No knowledge of French is required; only an adventurous mind and a keen curiosity.

ENGL 239 - FILM DIRECTORS -- "HITCHCOCK & CINEMA OF TERROR"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0440p	W	001	Foster, G	3449

Special fee - \$30.

Aim: We will view and analyze classic Alfred Hitchcock thrillers such as *Psycho, Vertigo, Rear Window, Strangers on a Train, The Birds, and Marnie*. Also we will study numerous films and filmmakers influenced by the master of horror and suspense. We will study such films as *The Aura, Red Lights, 13 Tzameti, With a Friend Like Harry*, and other more contemporary films influenced or inspired by Hitchcock. In addition, we will look at a few films that had an influence on Alfred Hitchcock, such as *Diabolique*. All films are screened in class during class time.

Teaching Method: Lectures, screenings of films and film clips, large group discussions. Weekly readings and weekly papers are required.

Requirements: Papers are due each week (3-5 pages covering the readings and analyzing the films). Attendance and participation are crucial requirements.

Tentative Reading List: Textbook still to be determined. Readings will be about Alfred Hitchcock and his films, probably supplemented with handouts on Hitchcock-influenced filmmakers.

ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Staff	3452

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	3453
0200-0315p	TR	002	Honey, M	8091

Staff - 001

Further information unavailable at this time.

Honey, M - 002

Aim: In this course we will examine writings by African American women writers from the 19th through the late 20th centuries with an eye to reviewing predominant themes and concerns from this very important group of writers. We will also look at the diversity of these writers in terms of region, era, class standing, affectional preference, age, genre and other significant categories of authorial identity.

Teaching Method: The format of the class will be discussion, with some small-group work, and a good bit of writing. Each student will be required to give a presentation on a black woman writer or figure of his or her choice.

Requirements: Response papers on each of the required texts. Two longer papers at mid-term and finals time. One oral presentation of 10 minutes. Daily attendance and class participation.

Tentative Reading List: *Incidents in the Life of a Slave Girl*, Harriet Jacobs; *Plum Bun*, Jessie Fauset; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Street*, Ann Petry; *Zami*, Audre Lorde; *The Color Purple*, Alice Walker; *Song of Solomon*, Toni Morrison; *Kindred*, Octavia Butler.

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	3454

Aim: This course introduces students to the political and cultural history of Asians in American 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>
0930-1020a	MWF	001	Kaye, F	3455
1030-1120a	MWF	002	Gannon, T	8093

Kaye, F - 001

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

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

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

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

Gannon, T - 002

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 Sherman Alexie collection of short stories and the James Welch novel, 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 eloquently, *articulate* in contemporary Native American literature(s).

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

Requirements: Attendance and oral participation; semi-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); Sherman Alexie: *The Lone Ranger and Tonto Fistfight in Heaven*; James Welch: *The Death of Jim Loney*.

ENGL 245D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Staff	3456

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>
0600-0840p	T	101	Shapiro, G	3457

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 and individual presentations, occasional short lectures.

Requirements: Frequent in-class writing exercises, formal essay at mid-term, an end-of-semester project, one group presentation, one individual presentation, faithful attendance, active participation, statement of goals, response to the syllabus, end-of-semester course evaluations.

Tentative Reading List: *Hungry Hearts*, by Anzia Yezierska; *The Complete Stories* of Bernard Malamud; *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 World to Come*, 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	3458
1130-1220p	MWF	002	Staff	3459
0200-0315p	TR	003	Staff	3460

Further information unavailable at this time.

ENGL 252 - INTRO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Staff	3461
0930-1045a	TR	002	Staff	3462
1130-1220p	MWF	003	Staff	3463
1230-0145p	TR	004	Staff	3464
0630-0910p	W	101	Staff	8095

Further information unavailable at this time.

ENGL 253 - INTRO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Kuzma, G	3467
1030-1120a	MWF	002	Staff	3465
0200-0315p	TR	003	Staff	3466

Kuzma, G - 001

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

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

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

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

Staff – 002 & 003

Further information unavailable at this time.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Staff	3468

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>					
0800-0915a	TR	001	Staff	3469	1230-0120p	MWF	007	Staff	3477
0830-0920a	MWF	002	Staff	3470	1230-0145p	TR	008	Staff	3478
0930-1020a	MWF	003	Staff	3471	0130-0220p	MWF	009	Staff	3479
0930-1045a	TR	004	Staff	3473	0200-0315p	TR	010	Staff	3480
1030-1120a	MWF	005	Staff	3474	0230-0320p	MWF	011	Staff	3481
1100-1215p	TR	006	Staff	****	0330-0420p	MWF	012	Staff	3482
					0630-0750p	MW	101	Staff	8096

Further information unavailable at this time.

ENGL 258B - AUTOBIOGRAPHICAL WRITING -- "NATURE WRITING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0345p	MW	001	Castro, J	3483

Aim: To explore the environment and our relationship with the natural world through writing, critiquing, and revising autobiographical poetry and prose.

Teaching Method: Discussion, lecture, workshop critiquing, extensive writing.

Requirements: Two creative pieces; performances of those pieces to the class; a critical craft analysis of and presentation on a class text; the submission of your revised, best work to a national undergraduate journal.

Tentative Reading List: Vivian Gornick, *The Situation and the Story: The Art of Personal Narrative*; Annie Dillard, *Teaching a Stone to Talk*; Mary Oliver, *White Pine*; Bill McKibben, ed., *American Earth: Environmental Writing Since Thoreau*.

ENGL 270 - LITERARY/CRITICAL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Végső, R	3484

Aim: The primary objective of the class is to introduce students to the fundamental concepts of modern literary criticism. My goal is to show that "theory" is, first and foremost, *a way of thinking* about literary texts and other cultural products. In order to acquire the skills necessary for this kind of thinking, first, we will start the semester with the question: "Why Theory?" In other words, we will try to grasp the defining characteristics of theoretical arguments, and we will examine what is truly at stake in theoretical discussions of culture and literature. After this introduction, we will discuss some of the most important representatives and schools of modern literary criticism. We will examine six major schools of literary criticism: formalism, structuralism, deconstruction, psychoanalytic criticism, feminism, and post-colonial criticism.

Teaching Method: The class will be based on a mixture of lectures, in-class and online discussions.

Requirements: Two formal papers; online postings; short responses.

Tentative Reading List: Lois Tyson, *Critical Theory Today: A User-Friendly Guide, Second Edition* (Routledge, 2006); Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology, Second Edition* (Blackwell, 2004).

ENGL 302B - CONTEMPORARY POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Bauer, L	8097

Aim: As the course title suggests, "Contemporary Poetry" will introduce students to a variety of recent (generally speaking, the last 10 to 20 years or so) poetry in English. The course picks up where English 302A ("Poetry Since 1945" — formerly known as "Poetry Since 1960") left off — though that course is NOT a prerequisite. Students will encounter a variety of poets, styles, and "schools" of poetry from the end of the 20th and now the beginning of the 21st century and learn to read for both critical understanding and joyful appreciation.

Teaching Method: Though there may be some brief lectures on background information, the class will be reader-focused with an emphasis on class participation and discussion in both large and small groups.

Requirements: Several short "response papers," one longer paper, active class participation and, most likely, at least one more formal presentation. Possible quizzes if that seems necessary. Attendance of at least one reading outside class.

Tentative Reading List: Texts to be decided, but will include several books of poems published during this time period. Possibly some literary journals. Hand-outs and web-based materials.

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	001	Staff	3486
0930-1045a	TR	002	Staff	3487
1100-1215p	TR	003	Shapiro, G	3488

Staff – 001 & 002

Further information unavailable at this time.

Shapiro, G - 003

Aim: This course will focus on the short stories of five modern masters of the form: Anton Chekhov, Alice Munro, Raymond Carver, Z.Z. Packer, and Andrea Barrett. Through a close, attentive reading of these five authors' work, we'll gain an understanding of the development and importance of the short story as a literary genre that has become as important as the novel in the landscape of modern literature. Students who complete this course should gain an appreciation for the short story as a means of exploring the human condition; they should feel that they've strengthened their skills as analytical readers of literary texts; and they should feel that they've gained vitally important practice in translating their thoughts into words.

Teaching Method: Small-group and large-group discussions, group and individual presentations, occasional short lectures. One or two films will be shown.

Requirements: Frequent in-class writing exercises, one formal essay at mid-term, one end-of-semester project, faithful attendance, active participation, statement of goals, response to the syllabus, end-of-semester course evaluations.

Tentative Reading List: *Stories of Anton Chekhov* (Bantam edition); *Selected Stories* by Alice Munro; *Where I'm Calling From: Selected Stories*, by Raymond Carver; *Drinking Coffee Elsewhere*, by Z.Z. Packer; *Ship Fever*, by Andrea Barrett.

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Stock, R	3490
1130-1220p	MWF	002	Staff	3491

Stock, R - 001

Aim: To read representative novelists in the context of their times and in relation to each other. To trace the development of the novel in this period.

Teaching Method: Informal lecture/discussion.

Requirements: One midterm examination, one final examination, one critical term paper, periodic in-class writing.

Tentative Reading List: Novels by Behn, Defoe, Johnson, Austen, Mary Shelley, Dickens, Charlotte Brontë, Wilde, Robert L. Stevenson and others.

Staff - 002

Further information unavailable at this time.

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	3492

Aim: Three great revolutions in the later 18th century (Industrial, America, and French) changed everything — socially, politically, economically, intellectually, and artistically — in Europe and especially in Great Britain. A new emphasis on liberty, individual choice, emotion and subjectivity, and appreciation of the natural world led to a wholly new sort of art and an equally new way of thinking: Romanticism. We will study 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. And we will try, too, to see how the elements of Romanticism remain alive and meaningful in modern social, political, economic, ecological, and creative discourse.

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. I like to supplement our work with in-class presentations of music and the visual arts. I may ask for some individual or group presentations.

Requirements: (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A research-based course project, perhaps in the form of a research portfolio, due during the week before Dead Week. (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*. I will supplement these with some handouts and some other writings and visual work posted on the Blackboard site for the course.

ENGL 315A - SURVEY WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	001	Deb, B	8984
1100-1215p	TR	002	Staff	3493

Deb, B - 001

Aim: In the current context of the war with the Middle East, violence has once again become a prevalent mode of perception. However, in the undergraduate classroom relatively little attention has been given to a historical understanding of why violence happens in particular geopolitical contexts. What has been considered even less is the figure of the woman caught in wartime violence. However, with new forces like postcolonialism in the field of literary studies, the examination of world politics through literature is increasingly gaining ground through a variety of courses at the university level. As a consequence, in recent years the literature classroom has also become a significant space for the study, through world literature, of the distinctive situation of women caught in warfare as well as women's writings about war and its gendered manifestations. This course will use a postcolonial approach to the literary representations of war and resistance against such violations, but will foreground the figure of the woman in conflict zones. The philosophical and theoretical apparatus of this course aims to provide students with an understanding of the logic and uses of violence in conflict zones. Our work in this class will also bring a transnational feminist perspective by engaging with the issue of readership. Throughout the course students will critically engage with the following question: What transnational material effects can reading such literature produce? This class will address all of these issues and more with the aim of allowing students to develop their critical thinking, reasoning, and formulate convincing and coherent arguments through their writings and oral participation.

Teaching Method: Reading, writing, instructor led and student led discussions of reading material, small and large group activities, some short lectures, student presentations, visual aids like films (subject to availability).

Requirements: Short papers, proposal/abstract and annotated bibliography of final paper, final research paper, class participation, including in-class activities and in-class and take home informal assignments, oral presentation

Tentative Reading List: Daniela Gioseffi ed. *Women on War: An International Anthology of Writings from Antiquity to the Present*. 2nd ed. NY: The Feminist Press at CUNY, 2003.

Staff - 002

Further information unavailable at this time.

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	3494
0330-0445p	TR	004	Staff	3497

Further information unavailable at this time.

ENGL 317 – LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Lynch, T	9456

Aim: This class is an overview of an important and distinctive strain of American literature normally referred to as “nature writing.” This tradition is important for two reasons: 1) it informs and encourages our efforts to resist the degradation of our planet’s ecology, and 2) it contributes a key aesthetic dimension to our literature. While emphasizing the human relationship to nature, many works also address issues of society, theology, gender, class, ethnicity, politics, personal and family issues, indeed, almost anything. We will read the work of a number of key writers in this tradition, from the mid-19th century to the present, ranging from wilderness to urban landscapes. We will consider related issues such as the role of natural history in the development of American literary form, the evolution of the nature essay as a genre, the place of environmental literature in the canon, the role of nature writing as a form of environmental activism, and the relationship between natural science, natural history, and environmental literature. This course will help students understand how literature can inform our understandings of nature. Students will learn how to combine interdisciplinary knowledge, an historical perspective, and methods of scholarly interpretation to appreciate, understand, and interpret literary texts.

Teaching Method: Close reading and discussion of assigned material. Occasional lectures. Use of internet and AV resources as relevant, including one film showing. Field trip.

Requirements: 1) Consistent engaged attendance, 2) readiness for class discussions, 3) reading-response journals, 4) nature journals, 5) field trip report, 6) research paper.

Tentative Reading List: *American Earth*, ed. Bill McKibben; *The Great Plains*, Michael Forsberg; *In the Mind’s Eye: Essays Across the Animate World*, Elizabeth Dodd, and *Into the Wild*, Jon Krakauer.

ENGL 331 - BRITISH AUTHORS SINCE 1800 -- "ROMANTIC & POST-ROMANTIC ARTISTRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Vespa, J	8098

Aim: This course concerns the sensibilities and imaginations of Romantic and Post-Romantic authors, as 1) parleyed in their novels, poems, or critical prose and 2) represented on film (with *Bright Star* being the most recent cinematic treatment). We will look into the sensibilities and imaginations of select poets and novelists, with an eye to exploring how each artist responds to or apprehends the world, as well as how this sensibility inflects his or her imagination accordingly, including the way the writer orders and articulates experience in a text. In doing

so, we will screen select films that treat the life or work of artists, with the hope that these texts will aid our inquiry.

By passing this course, you will fulfill ACE Learning Outcome 5: “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.” At the end of the term, you may be asked to provide samples of your work for ACE assessment as well. (This course continues to fulfill some requirements of the outgoing general education program as well. If you have questions about which of your degree requirements this course fulfills, please contact an advisor in the college of your major.)

Teaching Method: Class sessions will vary in format, featuring a mix of lecture, discussion, and group work, along with periodic film screenings.

Requirements: Course work will include a mix of short papers, essay exams, and presentations along with active engagement in class discussion.

Tentative Reading List: Select poems by Romantics such as Lord Byron, Samuel Taylor Coleridge, Percy Bysshe Shelley, and William Wordsworth, along with Modernists such as T. S. Eliot and Wallace Stevens. *Frankenstein*, by Mary Shelley; *Mansfield Park*, by Jane Austen.

Tentative Film List: *Becoming Jane*; *Bright Star*; *Gothic*; *Pandaemonium*; *Tom & Viv*.

ENGL 344 - ETHNICITY & FILM -- "LATINA/OS IN FILM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0845p	T	101	Montes, A	3500

Aim: Latinas and Latinos play a very important part in the history of U.S. cinema and television. They have been active participants (yet often not recognized) in front of and behind the camera. Mexican cinema has also heavily influenced filmmaking in the United States since the turn of the 20th century. This transnational course is a historical, analytical, and aesthetic investigation of Latinas and Latinos in film. Our focus will be on (1) the history of Latinas and Latinos in film, directing film, and screenwriting (primarily in the United States and Mexico); (2) representations of Latinas and Latinos in film and television (stereotypes, subversions, and resistance to stereotypes); (3) film theory and writing about film. By viewing, reading, and discussing 20th and 21st century films and accompanying articles, we will be engaging with important questions regarding cultural and theoretical aspects on identity, race, class, gender, sexuality.

Teaching Method: Active participation is encouraged in this class. We will view films, read historical and theoretical articles/texts on Latinas and Latinos in film, discuss, participate in group work, read aloud, quizzes, and write in class.

Requirements: Journals, reports on out-of-class events, and a project.

Tentative Reading List: Rosa Linda Fregoso, *The Bronze Screen: Chicana and Chicano Film Culture*; eds. Joanne Hershfield and David R. Maciel, *Mexico's Cinema: A Century of Film and Filmmakers*; Clara E. Rodriguez, *Latin Looks: Images of Latinas and Latinos in the U.S. Media*; Timothy Corrigan, *A Short Guide to Writing About Film*; Chon A. Noriega, *Shot in America: Television, the State, and the Rise of Chicano Cinema*; Charles Ramirez Berg, *Latino Images in Film: Stereotypes, Subversion and Resistance*

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	3501

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

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

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

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

ENGL 353 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Kuzma, G	3503

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 *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	Staff	3504
1030-1120a	MWF	002	Staff	3505
0200-0315p	TR	003	Staff	3506

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

Staff – 001

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

Further information unavailable at this time.

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>
0930-1045a	TR	001	Staff	3509
1030-1120a	MWF	002	Staff	3507
1230-0145p	TR	003	Staff	3508

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	3510
1100-1215p	TR	002	Homestead, M	3511
0330-0445p	MW	003	Staff	3512

Staff – 001 – Revised 11/9/09

Further information unavailable at this time.

Homestead, M - 002

Aim: This course surveys American literature from the Civil War through the end of the 20th century. We will read poems, fiction, essays, and drama from a diverse group of writers, including writers from all regions of the country, men and women, and members of different races and ethnic groups. We will pay attention to the evolution of forms and to aesthetic movements (such as regionalism and modernism), but our primary concern will be reading literary texts in relation to their cultural and historical contexts.

Teaching Method: Mostly discussion and small-group work, with brief lectures.

Requirements: Regular attendance and informed class participation, two papers analyzing literary texts assigned in class (one a close reading paper, the other drawing on published literary criticism), a midterm and a final exam.

Tentative Reading List: Works will be drawn from the *Bedford Anthology of American Literature*, vol. 2, supplemented by Charles Chesnutt's novel *The Marrow of Tradition*.

Staff - 003

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	001	Schleck, J	3513

Aim: To introduce students to the literature, history and culture(s) of Europe (with a focus on England) during the Early Modern Period (1500-1700). This will be accomplished through the close study of a variety of media and genres (literature, music, art and "non-fiction" texts); see tentative reading list for more details. The course is arranged thematically, focusing consecutively on natural magic, political power and spectacle, the court, anatomy and the body, "science" and patronage, and travel to the Americas, all of which will be treated with an eye towards discerning the linkages between knowledge, power and artistic representation.

Teaching Method: A mix of informal lecture and group discussion, with student presentations.

Requirements: One large research presentation and paper, one close reading of a primary text, several "responses" to the course material.

Tentative Reading List: Prose on natural magic: Marsilio Ficino, Robert Fludd; on court life: Castiglioni's *The Courtier*, speeches of Elizabeth I, Galileo's *Siderius Nuncius*; on aesthetics: Philip Sidney's *Defense of Poesy*; on travel to the Americas: Christopher Columbus's diaries, Walter Raleigh's *The discovery of the large, rich, and beautiful empire of Guiana*. Poetry by Petrarch, Philip Sidney, Thomas Wyatt, William Shakespeare. Music by John Dowland, Claudio Monteverdi. Art/images by Rembrandt and Vesalius, plus portraits of Elizabeth I and images of Renaissance "museums." Drama/spectacle by Ben Jonson and William Shakespeare. Secondary source selections on topics and primary works throughout course.

ENGL 365 - 19TH C BRITISH LIT – "POETRY & NON-FICTION PROSE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	White, L	3515

Aim: This course covers a wide range of texts (mostly poetry and non-fiction prose) by representative major authors in British literature of the 19th century, a period of tumultuous change. We will focus both on historical and cultural context as well as on literary form and technique. Individual texts will also be explored within the context of literary and historical movements, such as utilitarianism and Decadence.

Teaching Method: Lecture, discussion, some group work

Requirements: Two short essays, two midterms and a final, quizzes.

Tentative Reading List: Romantic poets (e.g., Wordsworth, Keats); Romantic prose writers (e.g., DeQuincey); Victorian poets (e.g., C. Rossetti, Arnold, Tennyson); Victorian prose writers (e.g., Carlyle, Martineau, Carroll); and writings by decadents/aesthetes/*fin de siècle* writers (e.g., Wilde, Stevenson). This course does not include novels.

ENGL 376 - RHETORIC ARGUMENT & SOCIETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Staff	8102

Further information unavailable at this time.

ENGL 4/805E - MODERN FICTION -- "GLOBAL MODERNISMS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Végső, R	8991

Aim: This class is designed for students who already have some basic familiarity with the standard canons of Anglo-American literary modernism (Joyce, Woolf, T.S. Eliot, H. D., Faulkner, etc.) and would like to learn more about the global effects of modernism. We will examine the works of authors from Central and Eastern Europe, India, China, Japan, the Caribbean, and South America, in order to explore their relations with Western modernity and literary modernism.

Teaching Method: The class will be based on a mixture of lectures, in-class and online discussions.

Requirements: Two formal papers; online postings; short responses.

Tentative Reading List: The list of readings might include texts by authors like Franz Kafka, Jaroslav Hašek, Dezső Kosztolányi, Mikhail Bulgakov, Rabindranath Tagore, Mulk Raj Anand, Lu Xun, Junichiro Tanizaki, Yasunari Kawabata, C. L. R. James, Jorge Louis Borges.

ENGL 4/805K - CANADIAN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1030-1120a	MWF	001	Kaye, F	8989

Aim: The purpose of this class is to give students a broad background in contemporary Canadian fiction in English or English translation. Be prepared to do a fair amount of reading.

Teaching Method: This class is primarily discussion, both in small groups and with the class as a whole. There will also be graduate student presentations.

Requirements: Each student will write seven reader's notebooks on the readings. Careful, prompt reading of all assigned texts is required, and I will give frequent reading quizzes if we are not all alert and responsible. Regular attendance and intelligent, informed preparation are taken for granted.

Tentative Reading List: We will, as a class, read three books on similar themes per week — each student will read one book a week, except for graduate students who will have one week to read all three books. We will read a wide number of contemporary Canadian authors, including First Nations and visible minority writers. Authors who will definitely be included are Margaret Laurence, Mordecai Richler, Sinclair Ross, Richard Wagamese, Michel Tremblay, Rohinton Mistry, Alice Munro, Eden Robinson, Dionne Brand, Sharon Butala, Wayne Johnston, and Adele Wiseman.

ENGL 4/810 - LITERARY MOVEMENTS -- "AGE OF SENSIBILITY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0330-0445p	TR	001	Vespa, J	8105

Aim: Once upon a time scholars brooded upon the shift from Sensibility to Romanticism, which turned upon changing poetics during the 18th century. This shift became a critical commonplace of English literary history, typified by the seminal anthology *From Sensibility to Romanticism*, but the shift has come under renewed scrutiny in recent years as scholars recognize interrelationships between the discourse of Sensibility and the rhetoric of Romanticism that complicate the shift. Such scrutiny is apt, for sensibility, grounded as it is in a capacity to feel and sympathize, owes something to the growing interest in the mind and human psychology during the 18th century, along with the concomitant interest in the moral import of feelings, including the belief that one develops moral character via sympathetic identification, much of which informs the poetry and sentimental novels published during the latter half of the 18th century, the so-called "Age of Sensibility." In this course we will study a series of literary and philosophical texts published throughout the 18th century, with an eye to exploring how contemporary theories of moral sentiment and sympathy inflect the art of poets and novelists. We will consider other matters as well over the course of our inquiry as it evolves, which may depend upon your individual interests. Our reading will include forays into the correspondence and critical prose of these writers at times, too, with the hope that these texts will aid our inquiry. (We may look ahead to writers of the 19th and 20th centuries, too, if time permits, and may even look into the burgeoning critical field of cognitive criticism.)

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

Requirements: Course work for both undergraduates and graduate students will include a mix of short papers, presentations, and researched arguments.

Tentative Reading List: Select philosophical texts by Anthony Ashley Cooper (the third earl of Shaftesbury), David Hume, Frances Hutcheson, and Adam Smith. Select poetry by Thomas Gray, Oliver Goldsmith, George Crabbe, William Blake, William Cowper, Charlotte Smith, Helen Maria Williams, William and Dorothy Wordsworth, and Samuel Taylor Coleridge. Select novels or narratives by Laurence Sterne, Henry Mackenzie, Ann Radcliffe, and Jane Austen.

ENGL 4/814B – MOD & CONTEMP 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	3521

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.

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>
0600-0715p	MW	101	Harpending, M	3522

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	8231

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: Richmond Lattimore, *Greek Tragedies*, Vol. 1 (University of Chicago Press); Shawn O'Bryhim, *Greek and Roman Comedy: Translations and Interpretations of Four Representative Plays*, (University of Texas Press); Seneca, *Four Tragedies and Octavia*, ed. Watling (Penguin).

ENGL 4/845B - AFRICAN-AMERICAN LIT – "AFRICAN-AMERICAN LITERATURE AS LAW"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0200-0315p	TR	001	Rutledge, G	8109

Aim: This class will introduce students to and allow them to meaningfully reflect upon African-American literature and its engagement with American jurisprudence. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. The goal of this course will be to create a de facto law-school environment using the legal and critical vernacular pertinent thereto. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists.

Note: This is a very challenging course. Students ideal for this course include law students, graduate students, and pre-law undergraduate students who have had significant exposure to legal precedent. In other words, unless you have the critical skills necessary to read and analyze challenging legal texts, this class may not be for you. Please consider carefully whether you have sufficient expertise before you enroll.

Teaching Method: Largely discursive and student-driven, except in instances where instructor knowledge is essential.

Requirements: Primarily, a paper and midterm or final exam, along with group presentations. There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

Tentative Reading List: Although this list far exceeds the reading we will be able to pursue, it should give you some idea of the historical range (likely cases, materials, and issues of a more concurrent nature and of your choosing — e.g., racial profiling, post-911 jurisprudence — will also play a significant role): U.S. Constitution; Hannah Crafts' *The Bondswoman's Narrative*; Plessy v. Ferguson; Charles W. Chesnutt's *The Marrow of Tradition*; Richard Wright's *Native Son*; Brown v. Board of Education; Martin Luther King, Jr.'s "Letter from a Birmingham Jail"; Regents of the University of California v. Bakke; Patricia Williams' *Alchemy of Rights*; and Michael Hames-Garcia's *Fugitive Justice*.

ENGL 453 - WRITING OF POETRY – CANCELED 11/18/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Vogt, B	3526

PREQ: Permission.

Further information unavailable at this time.

ENGL 454 - ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Brooke, R	8994

Aim: Advanced Writing Projects is a writing workshop for advanced undergraduates, especially English majors, who wish to pursue one-to-three extended writings beyond what's possible for assigned course papers. Writing projects might include extended personal essays, interdisciplinary critical essays, essays for educated lay readers about crucial concepts and ideas, community service writing, educational materials, and public opinion essays. This list isn't exhaustive — it's intended more to give you a sense of the range of possibilities. Individual projects will be negotiated with me (my own writing is in educational theory, creative nonfiction, literary criticism, and civic theory). Class members can expect to hone their writing by extended work on projects of their own design.

Teaching Method: After a couple of weeks of course set-up in which we will explore our collective writing interests, set our projects, and get to know each other as responders, the course will move into a regular rhythm of one small group workshop with the instructor each week.

Requirements: Weekly writing and thoughtful response to others' writing. Completion of one-to-three extended writing projects (10-20 page range). I am likely to require at least one written analysis of the target print audience for your project(s) — that is, an analysis of the publication opportunities and existing written conversation toward which you are aiming your projects.

Tentative Reading List: Reading won't be preset in this class. You can expect to spend a good deal of time reading the writing of your classmates, reading background materials to support your own projects, and reading some materials selected by your classmates to help you understand their developing projects.

ENGL 4/864 - BRIT 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	8112

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 4/875A - RHETORIC OF WOMEN -- "RHETORIC OF WOMEN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0230-0510p	M	001	Stenberg, S	8114

Aim: This semester we'll examine women's discursive practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women's contributions have subverted and transformed traditional assumptions about rhetorical theory and practice. We'll focus on some central questions:

- How is "traditional" rhetoric defined? How do women's contributions work within and against masculine rhetorical traditions?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what "counts" as evidence in the production of knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our ethical responsibilities to speak, write and act? How can women work collaboratively to contribute to our own communities through discursive acts?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

With these guiding questions in mind, we'll explore several specific forms of rhetoric(s) used by women to challenge, expand or rewrite traditional rhetorical theory and practice: silence, listening, "talking back," the body and the erotic, anger.

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations.

Requirements: Weekly response writing, analysis of two women's public speech acts, and two formal projects that involve a proposal, peer review, and revision (one a more traditional academic paper, one an "action-rhetoric" project).

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)* and other texts available electronically.

ENGL 487 - ENGL CAPSTONE EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Slater, J	3528
0200-0315p	TR	002	Homestead, M	8715

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

Slater, J – 001

"Reading for Writers: Aesthetics of Fiction"

Aim: To read and analyze fiction the way writers read — with a close eye towards craft. How do writers use dialogue and gesture to create believable and interesting characters? How do they build suspense? How do they create vivid scenes? How do they decide whose story it is, which point of view to choose? How do they develop a distinctive writing style? This course should be of particular interest to students in creative writing, but it is by no means limited to creative writers. My hope for this course is that anyone with an enthusiasm for reading will gain a greater understanding of the beauty of literature by reading like a writer — reading, as the writer Francine Prose says, by "slowing down and paying attention to words, the raw material out of which all literature is crafted."

Teaching Method: Mainly group discussion. Occasional mini-lectures on some aspect of craft. Frequent in-class writing, some creative, some analytical.

Requirements: A take-home midterm essay; a final project to be decided on in consultation with me (this can be a creative project if you are a creative writer); occasional in-class quizzes (not multiple choice quizzes to test whether you've read the material, but short-essay questions intended as jumping-off points for class discussion); faithful attendance and participation.

Tentative Reading List: Francine Prose's *Reading Like a Writer: A Guide for People Who Love Books and For Those Who Want to Write Them*. Course packet of stories and/or stories posted on Blackboard.

Homestead, M – 002

"Great American Novel"

Aim: This is a required course for upper-division English majors. This section of the course will consist of three components. First, the class will try out a new portfolio exercise, in which you will be asked to review your learning across your work in the English major, select representative samples of that work, and write a reflective essay about that work that will give you an opportunity to integrate your learning in the discipline of English studies. Second, the class will engage in a common set of readings focusing on the theme of "The Search for the Great American Novel in the 19th Century." In this portion of the class, we will read and discuss six novels, connecting our reading and discussion to questions about the uses of the humanities in the broader world. What, for instance, makes some novels better than others? Are there certain great works of literature that all educated people should read? Why or why not? In particular, are there certain novels that define or encapsulate American values or identity? In the final weeks of the course, students will work on their own substantial projects. Students will have flexibility in constructing their projects to draw on their interests and particular knowledge and skills developed through previous coursework, but all projects must be closely related to the class theme.

Teaching Method: Mostly discussion and small-group work, and perhaps group presentations.

Requirements: A reflective portfolio of your work in the major, brief position papers keyed to our common readings in the second section of the class, and a substantial final project.

Tentative Reading List: James Fenimore Cooper, *The Last of the Mohicans* (1826); Catharine Sedgwick, *Hope Leslie* (1827); Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852); J.W. DeForest, *Miss Ravenel's Conversion from Secession to Loyalty* (1867); Mark Twain, *Huckleberry Finn* (1884); Charles Chesnutt, *The Marrow of Tradition* (1901).

ENGL 4/898 - SPECIAL TOPICS: ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1130-1220p	MWF	001	Ramsay, S	8119
0200-0320p	MTWRF	951	Staff	****

Ramsay, S – 001

"Electronic Texts II - Development & Design"

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

Aim: This course is a continuation of Engl 4/878: Electronic Texts I, and is mostly project based. We will continue to read important works in digital humanities and theory of new media while developing substantial software applications for undertaking humanistic study. **Students must have completed Engl 4/878, which is offered every fall.**

Teaching Method: The class alternates between formal lecture (technical instruction) and seminar-style 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 related to software development in the humanities. The seminar portion of the class typically focuses on a small number of important philosophical texts (often chosen by the students) relevant to digital work in the humanities.

Staff – 951

"Prose Writing with Randall Kenan"

PREQ: Permission. Class meets from March 1-12, 2010.

Admission to this course is by permission of the Creative Writing Coordinator. Students who are interested in enrolling in this course should have successfully completed a creative writing course at the 4xx-level or above, and should submit 12 pages of polished prose to Prof. Jonis Agee. Please remember to include current contact information so that Prof. Agee can communicate with you if necessary.