

**DEPARTMENT OF ENGLISH**  
**UNIVERSITY OF NEBRASKA**

**COURSE DESCRIPTION BOOKLET**  
**FALL 2008**

**Updated 8/11/08**

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

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

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## HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of April 14, 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 Employer, supports equal educational opportunity and offers the courses listed herein without regard to gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

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## GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A middle digit of "8" indicates interdisciplinary courses (e.g., Contemporary Culture).

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

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

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

**DEPARTMENT OF ENGLISH**  
University of Nebraska-Lincoln  
**FALL 2008**

**Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999**

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

		Historical Literature Core						
		Required for Engl major	Linguistics, writing, rhetoric	Literary/ rhetorical theory	Culture, ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 212	Lesbian & Gay Literature				X			
Engl 215E	Intro Women's Lit				X			
Engl 215J	20C Women Writers				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 244B	Black Women Authors				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicana/Chicano Lit				X			
Engl 254	Writing & Communities		X					
Engl 315A	Survey Women's Lit				X			
Engl 315B	Women in Pop Culture				X			
Engl 330E	Chaucer, Shakespeare, Milton					X*	X*	
Engl 354	Writing: Literacy		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 362	Intro Medieval Lit					X	X	
Engl 487	Engl Capstone Experience	X						

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

# COURSE DESCRIPTIONS

<p>First-year English .....5</p> <p>Engl 200 - Intro Engl Studies .....8</p> <p>Engl 201B - 20th Century Drama.....8</p> <p>Engl 202A - Intro to Poetry .....9</p> <p>Engl 205 - 20th Century Fiction.....9</p> <p>Engl 210L - Arthur In Lit &amp; Legend .....10</p> <p>Engl 210P - Lit of War &amp; Peace.....10</p> <p>Engl 212 - Lesbian &amp; Gay Lit .....11</p> <p>Engl 213E - Intro Film History .....11</p> <p>Engl 215E - Intro Womens Lit .....12</p> <p>Engl 215J - 20th C Women Writers .....12</p> <p>Engl 220 - Intro Linguistics Princ .....13</p> <p>Engl 230A – Shakespeare.....13</p> <p>Engl 231 - Engl Auth after 1800 .....13</p> <p>Engl 240A – World Of Classical Greece.....14</p> <p>Engl 244 - African American Lit.....14</p> <p>Engl 244B - Black Women Authors.....15</p> <p>Engl 245B - Native American Lit .....15</p> <p>Engl 245D - Chicana/Chicano Lit .....15</p> <p>Engl 245N - Native Amer Women -- "Native American Women Writers" .....16</p> <p>Engl 250 – Intro to Creative Writing - NEW .....16</p> <p>Engl 252 - Writing of Fiction .....16</p> <p>Engl 253 - Writing of Poetry .....17</p> <p>Engl 253A - Writing of Poetry -- "Women &amp; Poetry" .....17</p> <p>Engl 254 – Writing &amp; Communities.....17</p> <p>Engl 275 - Rhetorical Theory .....18</p> <p>Engl 302A - Poets since 1960 .....18</p> <p>Engl 305A - Novel 1700-1900 .....19</p>	<p>Engl 315A - Survey Womens Lit ..... 19</p> <p>Engl 315B - Women In Pop Culture..... 19</p> <p>Engl 330E - Chaucer-Shakespeare-Milton ..... 20</p> <p>Engl 344 - Ethnicity &amp; Film -- "Blacks in Film 1970-present" ..... 20</p> <p>Engl 352 - Adv Fiction Writing..... 21</p> <p>Engl 353 - Adv Poetry Writing..... 21</p> <p>Engl 354 - Writing: Literacy..... 22</p> <p>Engl 357 - Comp Theory &amp; Practice ..... 22</p> <p>Engl 361A - Intro Early Amer Lit ..... 22</p> <p>Engl 361B - Intro Late Amer Lit ..... 23</p> <p>Engl 362 - Intro Medieval Lit..... 23</p> <p>Engl 377 - Reading Thry &amp; Pract..... 24</p> <p>Engl 381 - Ancient Novel..... 24</p> <p>Engl 4/802 - Poetry -- "Renaissance Epic &amp; Romance" ..... 25</p> <p>Engl 4/813 - Film -- "GLBT Film History &amp; Queer Theory" ..... 25</p> <p>Engl 4/827D - Intro 1st &amp; 2nd Lang..... 26</p> <p>Engl 452 - Fiction Writing -- "Adv Fiction Writing" ..... 26</p> <p>Engl 4/864 - Brit Lit 1660-1800..... 26</p> <p>Engl 4/878 - Electronic Texts ..... 27</p> <p>Engl 4/880 - Writing Theory &amp; Practice -- "Writing Center Consulting" ..... 27</p> <p>Engl 487 - Engl Capstone Experience ..... 28</p> <p>Engl 498 – Special Topics -- "Poetry Workshop with Ted Kooser" ..... 30</p> <p>Engl 4/898 - Sp Topics: English -- "Women &amp; Popular Culture" ..... 30</p>
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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 – 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.

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## **English 101H - Honors 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.

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## **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.)

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## **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.

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## **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.

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## **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.

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## **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.

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**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.

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**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	White, L	****
0200-0315p	TR	055	Staff	****

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

**White, L - 030**

**Aim:** This course serves to orient English majors and Plan A minors within the highly diversified arena of English studies. Our goal will be to engage in the kinds of intellectual work which best characterize the study of English, broadly defined, as well as to provide an introduction to the variety of topics and basic analytical tools of English Studies; to reading and writing which explores the full complexity of relationships among writers, readers, texts, and contexts; to literacy practices; to a variety of literary and non-literary texts (the latter may include public argument, cultural criticism, and popular media); to multiple critical perspectives; and to the cultural and historical awareness needed to study texts and textual practices with justice and discrimination. The ultimate goal of the course is for each student to discover a more secure sense of his or her own relation to English studies and a better knowledge of the questions he or she finds most interesting and valuable to ask.

**Teaching Method:** Discussion with some lecture; some group work.

**Requirements:** Two group projects (one written, one presented in class); two creative exercises; three short papers; one long paper; one annotated bibliography (for the long paper project).

**Tentative Reading List:** Austen, *Emma*; Shakespeare, *Hamlet*; Stoppard, *Rosencrantz and Guildenstern Are Dead* (film); Morrison, *Beloved*; Percy, *Lost in the Cosmos*; Welty, *One Writer's Beginnings*; Kaplan and Anderson, eds., *Criticism: Major Statements*.

**Staff - 055**

**Further information unavailable at this time.**

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**ENGL 201B - 20TH CENTURY DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	MW	001	Ramsay, S	3569

**Aim:** This course surveys modern theater from its antecedents in 19th-century melodrama to the rise of Naturalism and the avant-garde. Our concerns will include the modulations in theatrical convention during this period (including innovations in performance and set design), the philosophical underpinnings of modern writing for the theater, and the Modernist conversation with drama's rich past.

**Teaching Method:** Lecture/discussion.

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

**Tentative Reading List:** Readings include works by Woods, Buchner, Scribe, Wilde, Zola, Ibsen, Chekhov, Strindberg, Shaw, Pirandello, Brecht, O'Neill, Artaud, Jarry, and Beckett.

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**ENGL 202A - INTRO TO POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Kuzma, G	3570

**Aim:** A course in how to read and discuss complex and important poems. Our anthology contains famous work from Plath, Wilbur, Swenson, Rich, Knight, Justice, Carver, Sexton and other poets.

**Teaching Method:** Professor Kuzma will lead discussions. But students will pair up as "champions" to examine certain poems and poets.

**Requirements:** One 1500-word paper over the anthology poems; one 200-word book report on a newer book of poems, but which also makes use of critical perspectives from *Rereadings Two*; a take-home final exam.

**Tentative Reading List:** *The 202A Bookstore Anthology*; *LAURUS 06-07 (The Secret Issue)*; *A Book of Rereadings Two*.

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**ENGL 205 - 20TH CENTURY FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Blaha, F	3571
0930-1045a	TR	025	Staff	3572
1100-1215p	TR	035	Reynolds	3573
1130-1220p	MWF	040	Staff	3574
0130-0245p	MW	060	Staff	3575
0200-0315p	TR	065	Staff	3576
0600-0850p	W	101	Agee, J	3577

**Blaha, F - 005**

**Further information unavailable at this time.**

**Staff – 025**

**Further information unavailable at this time.**

**Reynolds, G –035**

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

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

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

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

Staff - 040, 060, 065

Further information unavailable at this time.

Agee, J - 101

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

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

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

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

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**ENGL 210L - ARTHUR IN LIT & LEGEND**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Nissé, R	8754

**Aim:** In this class we will study the British literary figures of King Arthur and his court, the "Knights of the Round Table," from their origins in the 12th century through the best-known romances of the high middle ages and on into the 19th-century "Arthurian Revival." Among the topics we will explore are the politics of "courtly love" and chivalry, the religious allegory of the "Holy Grail" and medieval theories of kingship and political rule. We will also watch a couple of modern film treatments of the Arthurian court.

**Teaching Method:** short lectures, class discussion, small group work.

**Requirements:** Weekly Reading Response Papers; two longer formal papers.

**Tentative Reading List:** Geoffrey of Monmouth, *History of the Kings of Britain*; Gerald of Wales, "The Discovery of King Arthur's Tomb"; Chrétien de Troyes, *Arthurian Romances*; Wolfram von Eschenbach, *Parzival*; The Death of King Arthur; selections from Malory, *Morte D'Arthur*; Tennyson, *Idylls of the King*; Pre-Raphaelite poets.

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**ENGL 210P - LIT OF WAR & PEACE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Kaye, F	8974

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

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

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

**Tentative Reading List:** We will read all or parts of the following long works: *Bhagavad Gita*, *Illiad*, *Art of War*; Torah and Koran; Joseph Conrad, *Under Western Eyes*; Timothy Findley, *The Wars*; Heinar Kipphardt, *In the Matter of J. Robert Oppenheimer*; Maggie Devries, *Missing Sarah*; plus numerous poems, songs, essays, and other short pieces dealing with war and peace. Since most Americans know war only through the movies we will also watch parts of several war films from *The 300* to *Apocalypse Now*, to *Control Room*.

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### ENGL 212 - LESBIAN & GAY LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	101	Schaffert, T	3579

**Aim:** In this multi-genre class, we'll examine the role of the gay and lesbian 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 *Kiss of the Spider Woman* and *Breakfast at Tiffany's*; examples of pulp fiction of the 1950s and camp theater of the 1960s; the comic book memoir *Fun Home* by Alison Bechdel; and Shelley Jackson's cyberfiction *Patchwork Girl*.

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### ENGL 213E - INTRO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Dixon, W	3580

**NOTE:** Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center (RVB 123), 313 N. 13 St. (across from Nebraska Bookstore): Tues. 1 p.m. or Wed. 3 p.m. Special fee - \$30. (Revised 8/11/08)

**Aim:** An overview of the history of film from 1896 to the present, with screenings of classic films, lectures, readings and three formal papers.

**Teaching Method:** Lectures, screenings, clips, Q and A, readings in the assigned text. Films screened include *The Cabinet of Dr. Caligari*, *Man with a Movie Camera*, *Metropolis*, *Blood of a Poet*, *The Passion of Joan of Arc*, *L'Age D'Or*, *Horse Feathers*, *It Happened One Night*, *Three on a Match*, *Citizen Kane*, *San Quentin*, *Singin' in the Rain*, *Pickpocket*, *The Maltese Falcon*, *Breathless*, *House on Haunted Hill*, *Black Girl*, *The Bicycle Thief*, *The Ox Bow Incident*, *Day for Night*, *Run Lola Run* and many others.

**Requirements:** Three major papers of five pages each; writing each Tuesday for 15 minutes on the films we are seeing that week; regular attendance at screenings and lectures; readings as assigned. Each student must also subscribe to Netflix as a requirement for the course, for research papers as part of the class work.

**Tentative Reading List:** Corrigan, Timothy, *A Short Guide to Writing About Film* 6th ed. only, paperback (Longman); Dixon, Wheeler Winston and Gwendolyn Audrey Foster, *A Short History of Film* (Rutgers Univ. Press).

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**ENGL 215E - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Homestead, M	3582
0200-0315p	MW	065	Staff	3583
0600-0845p	M	101	Staff	3584

**Homestead, M - 025**

**Aim:** This section will focus on prose fiction in English written by women. Within these limits of language and gender of the author, the selection of readings will be broad and varied, with texts read spanning almost 300 years, from the late 1600s to the 1980s. Most of the writers will be from the United States and England, but others will be from the many other countries where English is spoken and written, and their writings reflect their diverse life experiences in terms of race, class, and sexuality and as women living during different periods of history. Our readings will be organized thematically around some life experiences shared by many women, providing the opportunity to trace patterns of continuity and discontinuity and consider the usefulness of gender as a category of analysis for literary study.

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

**Requirements:** Regular informal writing (format to be determined), regular class attendance and participation, and two formal integrative essays analyzing works read for class and tracing themes across works.

**Tentative Reading List:** All readings will be drawn from *The Norton Anthology of Women's Literature: The Traditions in English*. Longer works will include Aphra Behn's *Oroonoko*; Charlotte Brönte's *Jane Eyre*; Kate Chopin's *The Awakening*, and Nella Larsen's *Quicksand*. We will read a wide variety of short stories by authors such as Isak Dinesen, Hisaye Yamamoto, Mary Austin, Maxine Hong Kingston, Margaret Atwood, Mary Wilkins Freeman, Rebecca West, Muriel Spark, Harriet Beecher Stowe, Helen María Viramontes, and Willa Cather.

**Staff – 065 & 101**

**Further information unavailable at this time.**

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**ENGL 215J - 20TH C WOMEN WRITERS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3585
1100-1215p	TR	035	DiBernard, B	3586

**Staff - 025**

**Further information unavailable at this time.**

**DiBernard, B - 035**

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

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

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

**Tentative Reading List:** Likely but not necessarily to include *The Color Purple* by Alice Walker; *The Cancer Journals* by Audre Lorde; *What Happened to You?: Writings by Disabled Women*, ed. Lois Keith; *Persepolis* by Marjane Satrapi; *My Year of Meats* by Ruth Ozeki; and *Two or Three Things I Know for Sure* by Dorothy Allison. (Allison will be visiting UNL during the semester!)

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#### ENGL 220 - INTRO LINGUISTICS PRINC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Staff	3588

**Further information unavailable at this time.**

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#### ENGL 230A – SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3589
1230-0145p	TR	055	Staff	3591

**Staff – 020 & 055**

**Further information unavailable at this time.**

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#### ENGL 231 - ENGL AUTH AFTER 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	White, L	8978

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

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

**Requirements:** Two midterms and a final, three short papers, one group project, quizzes.

**Tentative Reading List:** Novels: Austen, *Persuasion*; Dickens, *Great Expectations*; Woolf, *To the Lighthouse*. Poetry: Keats, Wordsworth, Shelley, Coleridge, Tennyson, Arnold, C. Rossetti, T. S. Eliot, Hardy, Hopkins, Eliot,

Yeats; Play: Wilde, *The Importance of Being Earnest*; Prose: Newman, Pater. There will also be short readings in historical and cultural background.

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**ENGL 240A – WORLD OF CLASSICAL GREECE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Adkin, N	8883

Cross-listed with CLAS 281.

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

**Teaching Method**: Lectures and discussion.

**Requirements**: Reading of assigned works; mid-term and final essay, four quizzes, and one presentation.

**Tentative Reading List**: Homer, *Iliad* Prose Translation, tr. Rieu (Penguin, 2003); Lattimore, *Greek Lyrics*, Revised Edition (Univ. of Chicago, 1960); Aeschylus, *Aeschylus I: Complete Greek Tragedies*, ed. Grene/Lattimore (Univ. of Chicago, 1969); Aeschylus, *Prometheus Bound & Other Plays* (Penguin, 1961); Sophocles, *Sophocles II*, tr. Grene/Lattimore (Univ. of Chicago, 1969); Euripides, *Euripides IV: Complete Greek Tragedies*, ed. Grene/Lattimore (Univ. of Chicago, 1968); Euripides, *Euripides V: Three Tragedies*, ed. Grene/Lattimore (Univ. of Chicago, 1969); Aristophanes, *Complete Plays of Aristophanes*, tr. Hadas (Bantam, 1984).

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**ENGL 244 - AFRICAN AMERICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Rutledge, G	9078
0130-0220p	MWF	060	Staff	3593

**Rutledge, G - 035**

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

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

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

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

Staff - 060

Further information unavailable at this time.

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ENGL 244B - BLACK WOMEN AUTHORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0445p	TR	085	Staff	3594

Further information unavailable at this time.

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ENGL 245B - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	020	Kaye, F	3596

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

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

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

**Tentative Reading List:** We will read all or parts of nine books: Deloria, *Waterlily*; Standing Bear, *Land of the Spotted Eagle*; 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.

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ENGL 245D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Castro, J	3597

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

**Teaching Method:** Discussion, group work, lecture.

**Requirements:** Two critical papers, midterm and final exam, quizzes, twice-weekly emails (250 words each) to the class about the reading.

**Tentative Reading List:** In *Latino Boom: An Anthology of U.S. Latino Literature*, eds. John S. Christie and José B. Gonzalez, we will read poems, stories, and plays by Rudolfo Anaya, Jimmy Santiago Baca, Ana Castillo, Daniel Chacón, Sandra Cisneros, Guy Garcia, Lorraine López, Pat Mora, Gary Soto, Norma Cantú, Dagoberto

Gilb, Ray Gonzalez, Helena María Viramontes, Luis J. Rodríguez, and others. We will compare the play *Real Women Have Curves* by Josefina López with its screen version, and watch and discuss the films *My Family* and *Lone Star*.

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**ENGL 245N - NATIVE AMER WOMEN -- "NATIVE AMERICAN WOMEN WRITERS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Gannon, T	3598

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

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

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

**Tentative Reading List:** Joy Harjo and Gloria Bird, eds., *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (Norton, 1998); Zitkala-Sa, *American Indian Stories* [1921], 2nd ed. (Bison Press, 2003); Linda Hogan, *Dwellings: A Spiritual History of the Living World* (Touchstone, 1996); Joy Harjo, *How We Became Human: New and Selected Poems* (Norton, 2004); Leslie Marmon Silko, *Gardens in the Dunes* (Simon & Schuster, 1999), all in paperback.

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**ENGL 250 – INTRO TO CREATIVE WRITING - NEW**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Staff	9338
1230-0120p	MWF	002	Staff	9339

**Further information unavailable at this time.**

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**ENGL 252 - WRITING OF FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3599
1030-1120a	MWF	030	Staff	3600
<del>1100-1215p</del>	<del>TR</del>	<del>035</del>	<del>Staff</del>	<del>3601</del> <b>Canceled</b>
C1230-0120p	MWF	050	Staff	3602
0600-0840p	T	101	Staff	3603

Further information unavailable at this time.

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ENGL 253 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Hawley, A	3604
1230-0145p	TR	055	Kuzma, G	3605
0130-0220p	MWF	060	Staff	3606
0600-0840p	M	101	Staff	3607

Hawley, A - 025

Further information unavailable at this time.

Kuzma, G - 055

**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)*. Students will be expected to buy their book-report poetry book.

Staff – 060 & 101

Further information unavailable at this time.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3608

Further information unavailable at this time.

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ENGL 254 – WRITING & COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>	<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	3609	1130-1220p	MWF	040	Staff	3615
0830-0920a	MWF	010	Staff	3610	1230-0120p	MWF	050	Staff	3616
0930-1020a	MWF	020	Staff	3611	1230-0145p	TR	055	Staff	3617
0930-1045a	TR	025	Staff	3612	0130-0220p	MWF	060	Staff	3618
1030-1120a	MWF	030	Staff	3613	0200-0315p	TR	065	Staff	8979
1100-1215p	TR	035	Ford, J	3614					

Staff – 005, 010, 020, 025, 030

Further information unavailable at this time.

Ford, J - 035

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

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

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

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

Staff – 040, 050, 055, 060 & 065

Further information unavailable at this time.

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### ENGL 275 - RHETORICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Gallagher, C	3621

**Aim:** We'll be hearing the word "rhetoric" a lot during the national general election. But different people will use the term in different ways. And no wonder: rhetoric has been described as the lowly act of pandering, the noble art of oratory, a weapon of oppression, a survival skill for the oppressed, a rich intellectual tradition dating back to the fifth century BCE, a "new" focus across many academic disciplines, the downfall of civilization, and our best hope for survival in a war-torn world. As we try to make sense of these competing ideas about rhetoric, we'll follow three lines of inquiry: 1) classical rhetoric, 2) Burkean rhetoric, and 3) feminist and cultural rhetorics. Though the course is not intended as a historical survey, we will explore how particular historical moments (including our own) give rise to particular ideas about and practices of rhetoric. We will ask: What is rhetoric? Who does it? Why? What do they do with it? How do they learn it? What are the personal, cultural, social, political, and economic stakes of rhetoric — for others and for us?

**Teaching Method:** Mainly discussion and activities, some student-led. Occasional mini-lectures on rhetorical concepts or approaches. Group work, including a collaborative project and regular sharing of writing.

**Requirements:** Active participation in discussion/activities; weekly writing in response to texts; three projects spanning rhetorical analysis and rhetorical action; a final, reflective narrative.

**Tentative Reading List:** We will read 1) classical rhetorical theory by Plato, Aristotle, Isocrates, Gorgias, Cicero, Quintilian; 2) John Ramage's *Burkean Rhetoric: A User's Guide* and passages from Kenneth Burke; and 3) feminist/cultural rhetorical theory by Joy Ritchie and Kate Ronald, Krista Ratcliffe, Adrienne Rich, Malea Powell, Scott Lyons, Keith Gilyard, Victor Villanueva, and others.

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### ENGL 302A - POETS SINCE 1960

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Bauer, L	3624

**Aim:** This course will introduce students to a variety of American (U.S.) poets from the 1960s to the present.

**Teaching Method:** Reading, small group work, discussion, some mini-lectures -- but mainly class discussion.

**Requirements:** Several short response papers, one longer paper, informal presentations; quizzes if class discussion lags.

**Tentative Reading List:** Poulin's *Contemporary American Poetry*; two recent volumes of poems plus a student-created anthology.

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**ENGL 305A - NOVEL 1700-1900**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Stock, R	3625
1230-0145p	TR	055	Staff	3627

**Stock, R - 020**

**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 - 055**

**Further information unavailable at this time.**

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**ENGL 315A - SURVEY WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Staff	3628

**Further information unavailable at this time.**

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**ENGL 315B - WOMEN IN POP CULTURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Honey, M	3629
0200-0315p	TR	065	Staff	3630

**Honey, M - 035**

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

**Teaching Method:** Discussion and group work.

**Requirements:** Weekly response papers; midterm and final papers of 4-6 pages each; oral report on a topic of

the student's choice.

**Tentative Reading List:** A Harlequin romance; a women's magazine; handouts of contemporary articles on women in popular culture; *How Stella Got Her Groove Back* by Terry McMillan; *Where the Heart Is* by Billie Letts; *Bridget Jones's Diary* by Helen Fielding; *Kindred* by Octavia Butler; *The Joy Luck Club* by Amy Tan; *Reviving Ophelia* by Mary Pipher.

**Staff - 065**

**Further information unavailable at this time.**

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**ENGL 330E - CHAUCER-SHAKESPEARE-MILTON**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	050	Buhler, S	3632

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

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

**Requirements:** Active participation; response papers; one essay on connections and contrasts between these authors; one report on an outside event related to Early Modern culture; major paper or creative project.

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

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**ENGL 344 - ETHNICITY & FILM -- "BLACKS IN FILM 1970-PRESENT"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Dreher, K	8980

**Aim:** *Blacks in Film 1970-Present* endeavors to equip students with an intermediate knowledge of Blacks in the American film industry beginning with the Blaxploitation Era of the 1970s and ending with contemporary cinema. This course, in the process, offers a broad sweep of African American film history. More specific, *Blacks in Film* offers a history of African American representation in film via the examination of film across genres (i.e., film noir, melodrama; romance. etc.) It asks questions such as: What is the (performative) value or the investment in the creation of particular moving images in American history, culture, and society at particular moments in time? In what ways is American identity formed via these visuals?

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

**Requirements:** Three scene analyses – 3-5 pages; one midterm – 7-10 pages; film and visual group project required; parameters to be given by the instructor; NETFLIX or any other online membership or purchase of all films is suggested though not required.

**Tentative Reading List:** Bogle, *Toms, Coons, Mullatoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films* (New York: Continuum, 1992); Bowser and Spence, *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audiences* (New York: Rutgers UP, 2000); Corrigan, *A Short Guide to*

*Writing About Film* (New York: Longman, 2005); Guerrero, *Framing Blackness: The African American Image in Film* (Philadelphia: Temple UP, 1993).

**Tentative List of Films:** *Shaft* (1971), *The Mack* (1973), *Mahogany* (1975), *Rocky II* (1979), *Star Wars Episode IV: The Empire Strikes Back* (1980); *Carbon Copy* (1981), *Predator* (1987), *Devil in a Blue Dress* (1995); *Eve's Bayou* (1997), *Living Out Loud* (1998); *Two Family House* (2000), *Monster's Ball* (2001), *The Italian Job* (2003) and *300* (2006).

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#### ENGL 352 - ADV FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Schaffert, T	3634

**Aim:** Read and discuss contemporary short stories and novels, paying particular attention to authors' techniques; write complete pieces of fiction (short story or novel chapter) based on in-class writing exercises or writing projects originated outside of class; write papers that examine the technical aspects of assigned reading; share your original fiction in a workshop, and provide other students with constructive criticism of their work.

**Teaching Method:** Class discussions, small-group work, workshop (exchanging work with other students for critique and analysis).

**Requirements:** Various in-class writing exercises; two pieces of fiction (short story/novel excerpt); technique papers; critiques of fiction by other students.

**Tentative Reading List:** *Best American Short Stories*.

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#### ENGL 353 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Bauer, L	3635

**Aim:** This is an advanced course in poetry writing. Students should have taken English 253 or its equivalent before signing up for this course. We will assume that you have the knowledge and basic skills acquired in an introductory course and are reading and writing some poems on your own, though we will also do some exercises as a group as well. We will also read a variety of contemporary poetry that has been published in literary journals.

**Teaching Method:** A combination of activities: some in-class writing and exercises designed to generate poems and/or introduce writers to different forms and techniques, in-class discussion and informal reports, some small group work, workshopping of student poems.

**Requirements:** Writing exercises, several short response papers to assigned readings, written responses to other students' poems, and most of all, ACTIVE participation in all aspects of the course. Students will be expected to produce a portfolio of 8-10 significantly revised/developed poems for a portfolio to be handed in at the end of the course. Faithful attendance is a must.

**Tentative Reading List:** Other students' poems, assorted handouts, plus an anthology of contemporary poetry and/or literary journals/recent books of poems.

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**ENGL 354 - WRITING: LITERACY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3636
1230-0145p	TR	045	Staff	3638

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

**Further information unavailable at this time.**

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**ENGL 357 - COMP THEORY & PRACTICE**

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

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

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

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

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

**Tentative Reading List:** National Writing Project, *Breakthroughs* and *Writing For Social Action*; Sarah Robbins and Mimi Dyer, *Writing America*; Judith Rowe Micheals, *Risking Intensity*; Chris Gallagher, *Reclaiming Assessment*.

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**ENGL 361A - INTRO EARLY AMER LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Belasco, S	3640
1230-0120p	MWF	055	Staff	3641

**Belasco, S - 035**

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

critical approach to a work? What contextual background do we need to know in order to read and understand a literary work? What does the interpretation of a text involve?

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

**Requirements:** Two papers, periodic response papers, and a final exam.

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

**Staff - 055**

**Further information unavailable at this time.**

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### ENGL 361B - INTRO LATE AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Blaha, F	3642
0200-0315p	TR	055	Lynch, T	3644

**Blaha, F - 025**

**Further information unavailable at this time.**

**Lynch, T - 055**

**Aim:** The course will introduce students to some of the important writers and literary, artistic, and cultural movements in the United States during the past 150 years. The course will be structured around a variety of aesthetic movements. We will examine literary works within the contexts of their contemporaneous artistic developments in other modes, in particular painting and music. Students will develop the ability to read, appreciate, understand, and critically assess a variety of literary works from different historical periods, from different ethnic communities, and in different genres, and will become aware of how literary production intersects with other artistic developments.

**Teaching Method:** Lecture/discussion format, with extensive use of audio-visual and internet resources.

**Requirements:** Students will maintain regular reading-response journals, write one paper, attend at least one local literary event, and take a final exam.

**Tentative Reading List:** We will read representative works from among the following artistic traditions: Realism and Regionalism; Modernism; the Jazz Age and the Harlem Renaissance; the Beat scene; Feminism; Ethnic identity; and postmodernism.

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### ENGL 362 - INTRO MEDIEVAL LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Nissé, R	3645

**Aim:** This course is an introduction to European literature from around 1180 to 1400, the "Middle Ages." We will consider various genres of medieval writing — including romance, allegory, and satire — within their social and cultural contexts. Some of the topics that we will examine are the politics of the Crusades and "chivalry"; medieval views of gender and sexuality; religious controversies; and exploration of the world beyond Europe.

**Teaching Method:** Lectures; small-group discussion; general class discussions.

**Requirements:** Weekly critical response papers; two formal essays.

**Tentative Reading List:** Bérout, *Tristan*; Chrétien de Troyes, *Arthurian Romances*; *Roman de Silence*; Dante's *Divine Comedy*; *The Song of Roland*; *Mandeville's Travels*; Chaucer's *Canterbury Tales* (selections).

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**ENGL 377 - READING THEORY & PRACT**

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

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

**Aim:** This course is designed to prepare potential English/Language Arts teachers at the middle and secondary school level with theoretical and practical guidance for teaching reading and literature. Admission to the College of Education and Human Sciences is a prerequisite. Some of the questions we will investigate during the semester include the following:

- What reading processes and strategies do we use to make sense of texts?
- What do readers need to grow and develop their reading abilities?
- What role can reading literature play in fostering life-long reading?
- What strategies for reading and responding to literature are valuable in the classroom?
- How can teachers assess and evaluate students' reading practices?

A main focus of our inquiry will be examining how individual and collective experiences, perspectives, and social locations (such as race, class, gender, sexual orientation, religion, etc.) shape our reading experiences and processes. By examining such social influences in our own reading histories and experiences, we can become better prepared to consider how we, as teachers, can build upon and support students' diverse backgrounds and experiences in our classrooms. In addition to examining our own reading histories and processes, we will be imagining the implications of these activities for our future students.

**Teaching Method:** Lecture, discussion, small groups, in-class reading and writing activities, student-led discussions, presentations, and writing.

**Requirements:** Three formal writing projects; weekly reading and writing; collaborative literature/reading discussion activity; midterm and final course narratives; peer response using Blackboard.

**Tentative Reading List:** *The Reading Zone*, Nancy Atwell; *Even Hockey Players Read: Boys, Literacy, and Learning*, David Booth ; *The Literature Workshop*, Sheridan Blau; *I Read It, but I Don't Get It*, Cris Tovani; several novels; other readings on electronic reserve.

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**ENGL 381 - ANCIENT NOVEL**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Winter, T	8723

Cross-listed with CLAS 381.

**Aim:** Reading and discussion of works of Romans Apuleius and Petronius, Greeks Achilles Tatius, Chariton of Aphrodisias, Heliodorus of Emesa, Longus, Xenophon of Athens, and Xenophon of Ephesus. Attention given to their classical borrowings, and to the authors' times.

**Teaching Method:** To be announced.

**Requirements:** To be announced.

**Tentative Reading List:** Apuleius, *The Golden Ass*, tr. Robert Graves (Farrar, Straus and Giroux, 1998); Petronius, *The Satyricon and Seneca the Apocolocyntosis*, tr. Sullivan (Penguin, 1983); Xenophon, *The Education*

of *Cyrus*, tr. Ambler (Cornell University Press, 2001); B. P. Reardon, *Collected Ancient Greek Novel* (University California Press, 1990).

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**ENGL 4/802 - POETRY -- "RENAISSANCE EPIC & ROMANCE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0300-0415p	MW	001	Buhler, S	8940

**Aim:** With its knights and ladies involved with "fierce warres and faithfull loves" (as Spenser describes his own subject matter), the Romance Epic beloved of readers in the Renaissance operates within several traditions and also comments upon them. We will consider this genre in light of its classical and medieval inspirations and sources, as well as its own historical contexts. Topics of discussion will include: the epic and cultural identity; transmission and interrogation of cultural values; the role of the female warrior; and the presentation of the poet within a text.

**Teaching Method:** Lecture and discussion; small-group exercises; in-class presentations.

**Requirements:** Active participation; response papers; one essay on connections and contrasts among these works; one report on a text and secondary readings; major paper or creative project.

**Tentative Reading List:** Homer, *The Odyssey*; Virgil, *The Aeneid*; Sir Thomas Malory, *Le Morte d'Arthur*; excerpts from Ludovico Ariosto, *Orlando Furioso*; Torquato Tasso, *Gerusalemme Liberata (Jerusalem Delivered)*; Edmund Spenser, *The Faerie Queene*.

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**ENGL 4/813 - FILM -- "GLBT FILM HISTORY & QUEER THEORY"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Foster, G	9188

**NOTE:** Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center (RVB 123), 313 N. 13 St. (across from Nebraska Bookstore): Tues. 3 p.m. Wed. 1 p.m. Special fee \$30. (Revised 8/11/08.)

**Aim:** In this class, we will study films such as *The Celluloid Closet*, *Queen Christina*, *The Children's Hours* and many other films made by, for, or about gays and lesbians in Hollywood and independent film. We will talk about the representation of GLBT figures in mainstream film history and in more avant-garde films as well. In addition, we will be reading texts in queer theory that relate to our study of GLBT images, representations, stereotypes and portrayals. We will talk about queer audiences and "queering" mainstream cinema.

**Teaching Method:** Brief lectures, much discussion in large and small groups. In-class screenings of clips and films and videos.

**Requirements:** Weekly analytical papers of 3-5 pages covering readings and films. Participation, taking part in discussions.

**Tentative Reading List:** *The Celluloid Closet*, *Making Things Perfectly Queer*, *The Invention of Heterosexuality*, various handouts on film history and related film theory.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0630-0750p	MW	001	Harpending, M	3654

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

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

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

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	T	101	Agee, J	3655

**PREQ:** Permission.

**Aim:** This course is recommended for students who have completed introductory and intermediate levels of Fiction Writing and are prepared for an advanced workshop where focus will be on producing, revising, and polishing a portfolio of stories. In addition to workshopping your stories, we will examine the story tradition as it has evolved from traditional to experimental and discuss formal issues such as voice, tone, point of view, plot style, character, etc. We will also discover how writing stories might lead us into writing novels. We will begin to pursue publication.

**Teaching Method:** Our format is the workshop where discussion is open, free-wheeling, wild-hearted, and brave – and utterly committed to the serious task of creating good, original stories.

**Requirements:** Grading will be based on a portfolio of polished work, workshop and class participation, and attendance.

**Tentative Reading List:** Authors whose work might be read include Sherman Alexie, Pam Houston, Andrea Barrett, Tim Gautreaux, Clyde Edgerton.

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**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	9186

**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.

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#### ENGL 4/878 - ELECTRONIC TEXTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1130-1220p	MWF	001	Ramsay, S	3659

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

**Aim:** This course uses electronic textuality as a way to explore the broader discipline of "digital humanities." We'll talk about the implications of electronic textuality for literary study, but we'll also explore in detail the technologies that are used for creating and manipulating electronic texts — including Web design, XML, CSS, XSLT, UNIX, and relational database design.

**Teaching Method:** Lecture/discussion.

**Requirements:** The primary work for this course consists of a series of graded problem sets designed to reinforce the material and to encourage exploration of the technologies we're studying this semester. This course does not assume any previous knowledge of any of the technologies we'll be studying, but it is not a course in basic computer skills. Successful students in past years have been those who feel generally comfortable as users of ordinary computing systems and are curious about technology and how it works.

**Tentative Reading List:** We'll be using a number of standard technical reference works for the technical portion of the class. We'll also be reading selected articles by some of the more influential thinkers in digital humanities

and new media, including McLuhan, Stephenson, Searles, Bolter, Hayles, Englebart, Turing, Turkel, Bush, and Haraway.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Condon, F	3660

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

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

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

course will be asked to write a seminar paper based on writing center research carried out over the course of the semester.

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

**ENGL 487 - ENGL CAPSTONE EXPERIENCE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Lynch, T	3662
1230-0145p	TR	002	Gannon, T	8943
0230-0510p	T	003	Hawley, A	9190

**Lynch, T – 001**

**"Reading/Writing the Environmental Imagination"**

**Aim:** English 487 is a comprehensive course that connects the multivalent experiences English majors have had over the course of their academic career. The goal of the course is to allow students to bring their diverse knowledge and skills to bear on a particular theme in English studies. The theme of this section of Engl 487 is "Reading and Writing the Environmental Imagination." We will explore some ideas about the relationship of literature to the natural world, including notions of ecopoetics and environmentally ethical forms of narrative. Through focused reading and discussion we will explore how various theorists have sought to imagine and create an environmentally responsible form of literature. The course will be divided into two broad sections, one focused on producing a work of creative writing, and the second focused on producing a work of scholarship. In part one of the course we will consider various approaches to writing environmentally engaged and ethical poetry and narrative; and then produce our own creative writing in response to experiences of the natural world in our own local place: the tallgrass prairie bioregion. In part two we will read from and discuss a variety of contemporary environmental writers and then produce works of scholarly analysis of that literature.

**Teaching Method:** Minimal lecture, student-led discussion, and several required field trips to local areas of natural interest.

**Requirements:** Students will maintain a reading response journal and a nature journal, participate in and occasionally lead class discussions, and write two major papers: 1) an extended work of creative writing (a series of poems or a work of creative non-fiction) based upon your experiences of the local natural world and 2) a scholarly analysis of selected work(s) of environmental literature.

**Tentative Reading List:** A packet of essays on ecopoetics and eco-narrative; some literature of the tallgrass prairie, an anthology of contemporary nature writing, and works by David Quammen and Terry Tempest Williams (who will both be visiting campus in spring 2009).

## Gannon, T – 002

### "Romanticism: The Long Two Centuries (1798-2008)"

**Aim:** This course's readings exemplify the instructor's belief that the Romantic Age never really ended, that Romanticism as both an aesthetic and an (often sub-cultural) ideology has survived as a crucial undercurrent through subsequent literary periods — from Realism, through Modernism, and into the present era of postmodernity. Thus the course begins with several Romantic classics, which will serve as touchstones through which later literary texts will be read, including 19th-century realistic fiction, "ivory-tower" Modernist poetry, 20th-century short stories, and a postmodern Native American novel. The Bly anthology also testifies to the fact that the "Spirit of the [Romantic] Age" has flourished through two centuries of American and European poetry.

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

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

**Tentative Reading List:** Robert Bly, ed., *News of the Universe: Poems of Twofold Consciousness* 2nd ed. (Sierra Club Books, 1995); William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (Routledge Classics, 2005); Mary Shelley, *Frankenstein*, ed. Johanna M. Smith (Bedford/St. Martin's, 2000); Walt Whitman, "Song of Myself" (1891-92 version, available online and on reserve); Fyodor Dostoevsky, *Notes from Underground* (Garnett translation, available online and on reserve); Wallace Stevens, *The Collected Poems* (Vintage Books, 1990 [1954]); Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories* (Harvest, 1977); Sherman Alexie, *Reservation Blues* (Warner Books, 1995).

## Hawley, A - 003

**Aim:** 1) To provide students with a comprehensive introduction to the "New York School" poets, their influences, offspring, and unique contributions and long-lasting effect upon 20<sup>th</sup> and 21<sup>st</sup> century poetries. Beginning with the five first generation "New York School" poets—John Ashbery, Barbara Guest, Kenneth Koch, Frank O'Hara and James Schuyler—the course will move outward in various directions exploring both early 20<sup>th</sup> century voices such as Gertrude Stein and Wallace Stevens and later New York School poets such as Ted Berrigan and Alice Notley, as well as the work of contemporary poets who advance the New York School tradition by expanding its parameters.

2) To diversify appreciation and understanding of 20<sup>th</sup> century poetries by equipping students with the critical skills necessary to read more untraditional work. It is my hope that the course will offer alternative models and sources of inspiration for creative and critical writers and their own works.

**Teaching Method:** Discussion/Presentation. Occasional lectures on historical context, but majority of classroom material generated by dialogue. We will treat the classroom like a laboratory: a place for testing out ways of reading and thinking.

**Requirements:** 1) Curiosity. 2) Weekly attendance, class participation, readings and responses. 3) Presentation on poet 4) Final Project/Paper.

**Tentative Reading List:** John Ashbery: *The Tennis Court Oath, Self-Portrait in a Convex Mirror, Three Poems*. Barbara Guest: *Fair Realism, Countess of Minneapolis, Defensive Rapture*. Frank O'Hara: *Lunch Poems*. Kenneth Koch: *Thank You and Other Poems*. James Schuyler: *Selected Poems*. Ted Berrigan: *The Sonnets*. Alice Notley: *New and Selected Poems*. Joseph Ceravolo: *The Green Lake is Awake*. Jacqueline Waters: *A Minute Without Danger*. Others TBA.

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**ENGL 498 – SPECIAL TOPICS -- "POETRY WORKSHOP WITH TED KOOSER"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	951	Kooser, T	****

**Mini-course, meets Oct. 20-Dec. 5, 2008.**

**PREQ: Permission. Preference will be given to students who have previously taken a poetry-writing course or courses.**

**Aim:** To improve the poetry writing and critical skills of the student through discussion of the student's work and that of others.

**Teaching Method:** This is a poetry writing workshop in which students offer their poems for discussion.

**Requirements:** Grades are based upon the ability of the student to produce manuscripts worth discussing week in and week out, and upon his or her general progress as a developing writer. Participation in workshop discussion is essential and deemed to be of equal value to the student's own writing. Attendance is mandatory. Critical papers may be assigned depending upon the advantage to the students.

**Tentative Reading List:** There are no required texts but it may be recommended that a student read various books, depending upon his or her interests.

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**ENGL 4/898 - SP TOPICS: ENGLISH -- "WOMEN & POPULAR CULTURE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0840p	R	001	Dreher, K	8983

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

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

**Requirements:** Two scene analyses – 3-5 pages; film and visual group project required (to include a journal); parameters to be given by the instructor; NETFLIX or any other online membership or purchase of assigned DVDs is required. The course will study the following: *Petticoat Junction*; *Charlie's Angels*; *Brewster Place*; *Sex and the City* (HBO); *Soul Food* (Showtime); *Ugly Betty* (ABC); *Girlfriends* (CW Network); *Fabulosity* by Kimora Lee Simmons; *Confessions of a Video Vixen* by Karrine Steffans, and *Are You Hungry Dear* by Doris Roberts.

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