

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL SEMESTER 2001

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 March 22, 2001. 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 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 instructors or graduate assistants. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Department Office, 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.

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ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisers every semester. For further information see the Chief Adviser, Jacquelynn Sorensen, in Andrews 123A and consult the English Department's Advising Handbook.

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. Committee Chair is Franz Blaha, 335 Andrews.

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 race, color, sex, religion, national origin, age, disability, marital status, 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), and popular fiction (206A, 206B).

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, Literature of War and Peace, for example).

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

A middle digit of "3" indicates courses focusing on authors (Shakespeare, The Brontes, 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 U.S. and Britain (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 (Literary Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (Introduction to Comparative Literature).

A middle digit of "9" indicates special and professional courses (English as a Second Language).

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, 233; and so on. Women's literature courses are beginning to be spread out in a similar fashion. There are also some anomalies in the numbering system, but it provides a useful guide.

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.)

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DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
FALL SEMESTER 2001

Curriculum Committee Evaluation of Courses for Major Requirements -- Previous to Fall 1999

NOTE: This list contains only those courses offered this semester that will automatically be credited for the literature 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.

		British literature	Literature before 1800	Literature by women, minorities, or in translation	American literature
Course	Title	[9 hours]	[6 hours]	[3 hours]	[3 hours]
Engl 211A	Plains Literature				X
Engl 215E	Introduction to Women's Lit			X	
Engl 230A	Shakespeare	X*	X*		
Engl 233B	Major American Authors				X
Engl 240A	World Classical Greece		X	X	
Engl 245B	Native American Lit.			X	X
Engl 245D	Chicano Literature			X	X
Engl 305A	Novel 1700-1900	X			
Engl 315B	Women in Popular Culture			X	
Engl 330E	Chaucer, Shakespeare & Milton	X	X		
Engl 341	Judeo-Christian Lit		X	X	
Engl 361A	Intro Early American Lit				X
Engl 361B	Intro Late American Lit.				X
Engl 364	Restoration & 18th C Lit	X	X		
Engl 365	19th C British Lit	X			
Engl 405G	American Nov. to Dreiser				X
Engl 430A	Shakespeare	X*	X*		
Engl 433	American Authors since 1900				X

* Only one course in this group [230A,430A,430B,430D,430E] may be used for the literary area requirements.

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
FALL SEMESTER 2001

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.

		Introductory course	Linguistic writing, rhetoric	Literary/rhetorical theory	Culture ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 215E	Intro Women's Lit.				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244E	Early African American Lit				X			
Engl 245B	Native American Lit.				X			
Engl 245D	Chicano Literature				X			
Engl 254	Composition		X					
Engl 270	Literary/Critical Theory			X				
Engl 305A	Novel 1700-1900					X		
Engl 330E	Chaucer, Shakespeare, Milton					X*	X*	

Engl 322A	Modern English Grammar		X					
Engl 354	Advanced Composition		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 364	Intro Restoration & 18th C Lit					X	X	
Engl 365	Intro 19th C British Lit					X		
Engl 471	Literary Criticism			X				

* Only one course in this group [230A,330E] may be used for the literary area requirements.

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COURSE DESCRIPTIONS

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[Engl 200 Intro to English Studies](#)

[Engl 205 20th Century Fiction](#)

[Engl 210T Stories & Human Exper.](#)

[Engl 211A Plains Literature](#)

[Engl 213E Intro to Film History](#)

[Engl 215E Intro to Women's](#)

[Literature](#)

[Engl 219 Film Genre: Comedy](#)

[Engl 220 Intro to Linguistic](#)

[Principles](#)

[Engl 230A Shakespeare](#)

[Engl 230H Shakespeare](#)

[Engl 253 Writing of Poetry](#)

[Engl 254 Composition](#)

[Engl 270 Literary/Critical Theory](#)

[Engl 302A Poetry Since 1960](#)

[Engl 305A Novel 1700-1900](#)

[Engl 315B Women in Popular](#)

[Culture](#)

[Engl 322A Modern English](#)

[Grammar](#)

[Engl 330E Chaucer, Shakespeare,](#)

[Milton](#)

[Engl 341 Judeo-Christian Lit](#)

[Engl 352 Advanced Fiction Writing](#)

[Engl 4/805G American Novel to
Dreiser](#)

[Engl 4/827D Intro to 1st & 2nd
Lang Acquisition](#)

[Engl 4/830A Shakespeare I](#)

[Engl 4/833 American Authors
Since 1900](#)

"Beat Generation"

[Engl 4/852 Writing of Fiction](#)

"Advanced Fiction Writing"

[Engl 4/853 Writing of Poetry](#)

"Advanced Poetry Writing"

[Engl 457 Comp Theory & Practice](#)

[Engl 233B Major American](#)[Authors](#)

"Hawthorne, Melville, Dickinson"

[Engl 240A World Classical Greece](#)[Engl 244A Intro to African Lit](#)[Engl 244E Early African American](#)[Lit](#)[Engl 245B Native American Lit](#)[Engl 245D Chicano Literature](#)[Engl 252 Writing of Fiction](#)[Engl 353 Advanced Poetry Writing](#)[Engl 354 Advanced Composition](#)[Engl 361A Intro to Early American](#)[Lit](#)[Engl 361B Intro to Late American](#)[Lit](#)[Engl 364 Rest & 18th Century Lit](#)[Engl 365 19th Century British Lit](#)[Engl 373 Film Theory](#)

"Theories of Comedy"

[Engl 4/805E Modern Fiction](#)[Engl 4/871 Literary Criticism](#)[Engl 476 Reading Theory &](#)[Practice](#)[Engl 4/882 Literacy Issues](#)[Engl 487 Capstone](#)[Engl 4/889 Medieval Lit &](#)[Theology](#)[Engl 4/898A Special Topics](#)

"American Texts/Digital Contexts"

Freshman 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 must 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 and 102, including ethnic and honors variations, English 150, and English 151 are freshman 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. Although the courses vary some in the amount of writing required as a minimum, 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 adviser, since different colleges have different requirements.

NOTE: ENGLISH 101 AND 102, INCLUDING ETHNIC AND HONORS VARIATIONS, ARE SELF-CONTAINED COURSES, AND IT IS NOT NECESSARY TO TAKE THEM IN SEQUENCE.

English 101 - Composition & Literature I (Fall)

English 102 - Composition & Literature II (Spring)

These are first-year English composition courses. English 101 combines writing with the reading of shorter types of literature -- poems, short stories, and essays. English 102 combines writing with the

reading of longer types of literature -- novels, plays, and narrative poetry. Students in both courses can expect to write at least 7500 words during the semester. The kinds of writing may vary some from section to section, though most students can expect to write a number of formal papers, as well as some less formal ones, including perhaps in-class exercises and journals. These courses assume that reading and writing well are closely connected, and they are recommended for students who wish to improve their reading skills through the study of literature.

English 101A - Composition & Literature I - "African American Literature" (Fall)

English 102A - Composition & Literature II - "African American Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about African-Americans.

English 101B - Composition & Literature I - "Chicano Literature" (Fall)

English 102B - Composition & Literature II - "Chicano Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Mexican-Americans.

English 101D - Composition & Literature I - "Native American Literature" (Fall)

English 102D - Composition & Literature II - "Native American Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Native Americans.

English 101H - Honors Composition & Literature I (Fall)

English 102H - Honors Composition & Literature II (Spring)

NOTE: These courses are intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Chief Adviser, Jacquelynn Sorensen, Andrews 123A, for more information.

Each course closely resembles its counterpart above -- English 101 or 102.

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English 150 - Composition I

This is a first-year English composition course that concentrates on the study and practice of writing. The course is intended to help students develop ways of using writing that will serve them in the university and in their lives; to help them see connections among language activities, writing, speaking, reading, listening; to help them become more aware of how they and others use language. English 150 emphasizes writing and speaking on issues about which the individual knows a great deal, beginning with issues related to family, friends, organizations, university, or local communities.

English 150H - Honors Composition I

NOTE: This course is intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Adviser, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 150 (above).

English 151 - Composition II

This course shares the same aims as English 150 but emphasizes uses of language less close to the individual, more global than local. The course stresses writing and speaking on issues interesting to the individual, but about which he or she may need to know more, including ideas and issues of regional, national, or global scope. English 150 and 151 do not need to be taken in sequence.

English 151H - Honors Composition II

NOTE: This course is intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Adviser, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 151 (above).

English180 - 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, Andrews 309.1, 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 TO ENGLISH STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Bergstrom	3784

Aim: In this class we will explore, quite literally, the field of "English Studies," trying to see what its boundaries are and what goes on inside those boundaries. We will look at the English department curriculum and the English major and how they fit into the educational experience at UNL. Ultimately, the aim of the course is to help each of you locate yourself within English Studies now, in the rest of your undergraduate career, and after graduation. We will read and discuss literary texts (thinking about the triangular relationship of author, text, and reader), view a film or two, study some department documents, do oral research reports, and engage in other amusing activities. NOTE: THIS CLASS IS REQUIRED FOR ENGLISH MAJORS AND PLAN A MINORS, AND IT IS RECOMMENDED FOR THOSE CONSIDERING A MAJOR IN ENGLISH. IT IS NOT A GENERAL EDUCATION LITERATURE CLASS.

Teaching Method: Though I'm looking forward to it, this class is not in any sense for me. Thus, to the extent possible, the focus will be directed away from the teacher and toward your needs and the materials we'll be studying. The class sessions will consist of group and full-class discussion and, at times, reports from individuals or groups.

Requirements: Readings, weekly informal writing and a few formal writing projects, an oral report, and a final portfolio of your work.

Tentative Reading List: A Shakespeare play (possibly *Midsummer Night's Dream*); Carver, *Where I'm Calling From*; Morrison, *Beloved*; Melville, short fiction; a nonfiction prose book not yet chosen; selected poetry.

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ENGL 205 & 205C- 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Staff	3787
1100a-1215p	TR	035	Caramagno	3788
1130a-1220p	MWF	040	Staff	3789
0200p-0315p	TR	065	Caramagno	3790
0200p-0315p	TR	066	Grajeda	9017
0630p-0920p	T	101(C)	Staff	3791

Staff - 030, 040, 101(C)

(Further information unavailable at this time.)

Caramagno - 035, 065

Aim: Novels are historical documents that testify about what is going on in the real world--in science, history, art, psychology, and philosophy. Like all other fields of knowledge you are studying here at the university, novels contribute to intellectual history. This course is cross-disciplinary, designed to intersect with various majors. It not only introduces students to six important novelists of the 20th century; it helps us see how their fiction expresses the social, cultural, philosophical, and psychological issues of 20th century life.

Tentative Reading List: E.M. Forster, *Room with a View*; Virginia Woolf, *Mrs. Dalloway*; Joseph Heller, *Catch-22*; Douglas Adams, *The Hitchhiker's Guide to the Galaxy*; Jeanette Winterson, *Oranges Are Not the Only Fruit*.

Grajeda - 066

(Further information unavailable at this time.)

[To Table of Contents](#) [To Course Description List](#)**ENGL 210T - STORIES & HUMAN EXPERIENCE.**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	035	Staff	3793

Staff - 035

(Further information unavailable at this time.)

ENGL 211A - PLAINS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Staff	3794
1130a-1220p	MWF	040	Haller	3795

Staff - 020

(Further information unavailable at this time.)

Haller - 040

Aim: This is a course in the literature of the Great Plains which tries to represent that literature over time and with attention to the diversity of its peoples. Our object will be to identify the defining features of this literature and to assess how the peculiar history, geography and economics of the Plains have created a unique literature. We will try to measure the effectiveness of this literature in establishing an identity for people of the Plains and knowledge of its special qualities for those from outside.

Teaching Method: Primarily class discussion based upon study questions and analyses. There will be some slide presentations, excursions and open sessions for the exchange of experiences on the Plains.

Requirements: Three papers. One will involve a close analysis of passages, one will take a sociological or geographical or anthropological look at the literature, and one will be personal and the choice of each student. There will be a midterm evaluation and a take-home final examination.

Tentative Reading List: Readings will be chosen from the following: Owen Wister, *The Virginian*; Ole Rolvaag, *Giants in the Earth*; Willa Cather, *O Pioneers*; Margaret Laurence, *A Bird in the House*; Mari Sandoz, *Sandhills Sundays*; L. Frank Baum, *The Wizard of Oz*; A packet of short readings from journals, representative short genres; a collection of Native American stories and songs; Charles L. Woodard, ed, *As Far as I Can See: Contemporary Writing of the Middle Plains*.

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ENGL 213E - INTRO TO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	MW	001	Dixon	3796
1100a-1215p	MW	002	Olney	3797

NOTE: Must be free to view films for English 213E on Tuesdays at 1pm or Wednesdays at 3pm at Mary Riepma Ross Film Theater, Sheldon Art Gallery. Special fee = \$20.00

Dixon - 001, Olney - 002

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

Teaching Method: Lectures, discussion, papers, group work, screenings with notes. Films screened include *Conquest of the Pole*, *The Cabinet of Dr. Caligari*, *The Last Laugh*, *The Gold Rush*, *Battleship Potemkin*, *Metropolis*, *Horsefeathers*, *Rules of the Game*, *Citizen Kane*, *His Girl Friday*, *Scarlet Street*, *The Lavender Hill Mob*, *Masculin/Feminin*, *Persona*, and *Dr. Strangelove, or, How I Learned to Stop Worrying and Love the Bomb*.

Requirements: Three papers of five pages length each, typed, with works cited in proper MLA format; weekly one-page in-class writing assignments; assigned readings in the books cited below; regular attendance at all screenings and lectures; taking notes on all class lectures and screenings; one oral report per semester per student on a film of her/his choice; constructive participation in class.

Tentative Reading List: *A Short Guide to Writing About Film (4th ed.)* by Timothy Corrigan; *History of Film* by David Parkinson.

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ENGL 215E & 215EC - INTRO TO WOMEN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Belasco	3799
1100a-1215p	TR	035	Bhatnagar	3800
1230p-0145p	TR	055	Staff	3801
0630p-0920p	W	001	DiBernard	3798
0630p-0920p	W	141(C)	DiBernard	****

******To register, contact DCS (472-2175). Open to part-time students only.**

Belasco - 025

Aim: In this course, students will undertake a study of literature written by women. Students will read a variety of poems, fiction works, and non-fiction prose by women writers and will focus primarily on the general theme of women and politics, especially the topics of oppression, slavery, and social protest. To enhance our reading and understanding of the texts, we will also study and discuss major trends in feminist criticism: defining a female tradition, gender and genre theory, female sexuality, race and ethnicity, and women and literary production.

Teaching Method: Class discussion as a class and in groups.

Requirements: In-class writing; formal writing assignments; oral presentations; final exam.

Tentative Reading List: Sandra M. Gilbert and Susan Gubar, *The Norton Anthology of Literature by Women*; Jean Rhys, *Wide Sargasso Sea*.

Bhatnagar - 035

Aim: Introductory course for undergraduates interested in women's studies and women's literature. Introduces students to a selection of poetry, short fiction, film texts. The course is designed to encourage students to reflect on their assumptions about women's literature.

Teaching Method: Lecture, discussion, group work

Requirements: Class presentations and/or short writing assignments, pop quizzes, in-class writing, group work

Tentative Reading List: *Norton Anthology of Literature by Women*, second edition.

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DiBernard - 001, 141(C)

Aim: In this course we will be reading a wide range of works written by women authors from the Middle Ages to the present -- literature which is often omitted from other courses. As we read material written by women of different races and cultures, 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 be challenged to look at things from the perspectives of these women, to try to feel and understand what they have experienced. In the course we will also ask some fundamental questions about women's literature, such as its absence from much of the curriculum, its challenge to traditional genres, and the importance of context in reading and responding to a work of literature.

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

Requirements: Regular attendance and participation, a reading journal every week, a research project on an author or a service learning project with a local women's agency, an oral report, reports on women's events.

Tentative Reading List: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar; *Dreams of Trespass*, Mernisi; *The Cancer Journals*, Lorde; *Body Outlaws*, ed. Ephut.

Staff - 055

(Further information unavailable at this time.)

ENGL 219 - FILM GENRE: COMEDY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Foster	8374

NOTE: Must be free to view films for English 219 on Tuesdays at 3pm or Wednesdays at 1pm at Mary Riepma Ross Film Theater, Sheldon Art Gallery. Special fee = \$20.

Aim: This class will be a feminist approach to classic film comedy from *Dinner at Eight* to *Duck Soup*. In this class, we will analyze gender and class roles in many of the legendary Depression-era comedies of the 1930s. We will look at the role of women in comedy from Mae West to Jean Harlow, and we will also look at the men in comedy from W. C. Fields to the Marx Brothers.

Teaching Method: In addition to weekly screenings, we will be discussing and analyzing feminist approaches to comedy. We will contrast our reading with a more traditional approach. Specifically, we will address the role of class, gender and race in classic comedy film. You will come away with a basic understanding of film grammar.

Requirements: Weekly papers, midterm paper, final paper. Class participation is very important. Analyzing the films and taking extensive notes is crucial. Rigorous theoretical analysis is encouraged. We do extensive analysis and critique through writing and discussion.

Tentative Reading List: *The Unruly Woman: Gender and the Genres of Laughter*, Kathleen Rowe; *Comedy Is a Man in Trouble*, Alan Dale.

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ENGL 220 - INTRO TO LINGUISTIC PRINCIPLES

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Staff	3802

(Further information unavailable at this time.)

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Haller	3804
1100a-1215p	TR	035	McShane	3805
1230p-0120p	MWF	050	Hilliard	3806

Haller - 020

Aim: We will read eight or nine of Shakespeare's plays and one of his longer poems (*The Rape of Lucrece*). We will use Shakespeare as the means of learning the characteristics of dramatic speech and structure, and we will study the qualities of his language and thought which make him one of the most respected writers of all ages.

Teaching Method: Classes will usually be focused on a passage from a play, presented in class performance or on video or by means of an exercise in class. In each case there will be some general principle which will be the outcome of the class period. These principles in turn will serve as the basis for individual student work of analysis and interpretation.

Requirements: One background report to the class (5 minutes) and one performance of a scene with commentary (15 minutes). Two papers, one a close analysis of a scene, the other on a general and comparative topic of the students choice. Occasional exercises and quizzes. A take-home midterm evaluation and a final exam.

Tentative Reading List: *Merchant of Venice, Midsummer Night's Dream, The Winter's Tale, The Tempest, Measure for Measure, Othello, Richard III, Henry IV pt. I, King Lear, The Rape of Lucrece.*

McShane - 035

Aim: To look at representative works of Shakespeare, comedies and tragedies, to learn to read them as mature readers and to assess what constitutes their appeal through long ages and for widely differing audiences.

Teaching Method: Lecture, discussion, group work.

Requirements: Reading, discussion, informal and formal responses to the plays; a final.

Tentative Reading List: Some sonnets, *Midsummer Night's Dream*, *Romeo and Juliet*, several other comedies and tragedies we choose together, *Lear* and *The Tempest*.

Hilliard - 050

Aim: An introduction to Shakespeare's plays as dramas in the English Renaissance and as a cultural phenomenon in our own period. We will explore the continuities and differences between the world of the original performances in Elizabethan London and performances in our complex world of mass communications.

Teaching Method: Discussion, lecture, in-class presentations, viewing of videotapes.

Requirements: Reading response exercises, two exams, three short papers.

Tentative Reading List: *The Taming of the Shrew*, *Henry IV Part I*, *Henry V*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, *Othello*, and *The Tempest*.

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ENGL 230H - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Nissé	8373

(Further information unavailable at this time.)

ENGL 233B - MAJOR AMERICAN AUTHORS

"Hawthorne, Melville, Dickinson"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Wolf	3807

Aim: The course will focus on three major 19th-century American writers -- who they were, how they saw their world, and what they wrote. Our readings and discussions will from time to time focus on the impact of Puritanism on the 19th-century imagination, critical views of orthodox Christianity, 19th-century perceptions of women, and attitudes toward social reform.

Teaching Method: Full class discussions; frequent small group discussions; various exercises involving writing, drawing, reading aloud, recollecting, role playing, dramatizing; student oral reports. We'll be using *Moby-Dick* as our central work and as our entrance into the worlds of Hawthorne and Dickinson.

Requirements: (1) A statement of your aims; (2) active participation in discussions; (3) regular attendance; (4) two 3-4 page essays; (5) a research or creative project; (6) an oral report on your research; (7) a final appraisal of your work in the course.

Tentative Reading List: Hawthorne: a selection of short stories; *The Scarlet Letter*; Melville: *Moby-Dick*; a selection of short stories; Dickinson: *Complete Poems*; Strunk and White, *The Elements of Style*.
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ENGL 240A - WORLD CLASSICAL GREECE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Gorman	3811

Aim: The importance of the Greeks for the development of the tradition of western literature cannot be overestimated. They established in that tradition epic and lyric poetry, comic and tragic drama, the disciplines of rhetoric and grammar, and the arts of literary exegesis and textual criticism. Throughout the ages that followed many writers have looked back to the classical Greek world to find inspiration in the "perfection" of the Greek models. In accordance with the significance of the subject matter, this course will serve as an intensive introduction to the culture and society of classical Greece. The focus of the course will to a large extent be literary, as we examine the development of those genres which would long continue to be seen as constituting "true" literature. But in addition, the instructor will place heavy emphasis on tracing the development of several key ideas and institutions and will investigate them outside the bounds of the literary work. The students may, for example, study the origins of the supremely important concept of freedom as it arose in the context of a society dependent on slavery and the subjugation of women. They will explore the interconnection of democracy and xenophobia as well as the creation of central psychological and moral concepts.

Teaching Method: Classroom time will be taken up primarily with discussion of the reading assignments supplemented by frequent short lectures from the instructor. There will be frequent short written assignments.

Requirements: The grade will be based on frequent short essays and/or quizzes, two larger papers, two exams and participation in class discussions.

Tentative Reading List: Homer, *Iliad* and *Odyssey*; Aeschylus, *Oresteia*; Sophocles, *Antigone* and *Oedipus the King*; Euripides, selection including *Medea* and *Bacchae*; Plato, selection from *Republic*; Aristotle, selections from *Nichomachean Ethics*; Callimachus, selections.

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ENGL 244A - INTRO TO TO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Owomoyela	8375

Aim: The course aims to introduce students to African cultures and social history through a reading of selected literary works. Since no prior knowledge of these subjects is assumed on the part of students, it is hoped that by the end of the semester they will have gained some useful insights into matter relating to Africa, and be better able to converse intelligently about them.

Teaching Method: I will offer lectures and clarifications of issues at appropriate points and serve as a resource person during class discussions. But the better part of the semester will be spent in group discussions in which students will be expected to participate actively and effectively.

Requirements: Each student will write a brief report on the works we will study and also write a mid-term examination. There will be a research paper at the end of the semester.

Tentative Reading List: Chinua Achebe and C. L. Innes, eds., *The Heinemann Book of Contemporary African Short Stories*; Yvonne Vera, *Opening Spaces: An Anthology of Contemporary African Women's Writing*; Thomas Mofolo, *Chaka*; Tsitsi Dangarembga, *Nervous Conditions*; Oyekan Owomoyela, *A History of Twentieth-Century African Literatures*.

ENGL 244E - EARLY AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Patton	3812
1100a-1215p	TR	035	Patton	3813

Aim: This course surveys literary productions by African Americans from the oral tradition and first writings through the Harlem Renaissance. We will study various genres, including prose, poetry, and drama. The course addresses such topics as: What constitutes African American literature? What is the relationship between the historical context and literary production?

Teaching Method: The class will meet as a discussion group with occasional lectures and small group activities.

Requirements: Attendance, participation, study questions, oral report, two essays, a midterm and a final.

Tentative Reading List: *The Norton Anthology of African American Literature* and *The Marrow of Tradition*.

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ENGL 245B - NATIVE AMERICAN LIT.

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Powell	8376

Aim: This course is a general introduction to the textual practices of American Indian writers and the historical, cultural and economic contexts which inform those practices. The goal of this course is NOT "appreciation" of Native Americans, nor will we be focusing on "myths and legends." We will, instead, try to work towards some understanding of what American Indian literature is as well as to participate in some of the current conversations taking place in the American Indian literary studies community.

Teaching Method: Discussion (both instructor and student led), small group work, conferences, very few instructor lectures. Student participation is central to the success of the course.

Requirements: Critical response readings and/or three or four out-of-class exam writings, various classroom exercises, peer response, and a final project.

Tentative Reading List: Mihesuah, *American Indian Stereotypes and Realities*; Jaimes, *The State of Native America*; Momaday, *House Made of Dawn*; Erdrich, *Love Medicine*; Silko, *Ceremony*; Treuer, *Little*; Alexie, *Indian Killer*; Leslie (ed.), *Talking Leaves*; Harjo, *The Woman Who Fell From the Sky*.

ENGL 245D - CHICANO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Montes	3814

Aim: This course is a survey of 19th and 20th-century Chicana/o literature. We will begin with the first California novelist, writer María Amparo Ruiz de Burton, who wrote *Who Would Have Thought It?* in 1872. We will compare historical fiction aesthetics by pairing the Ruiz de Burton novel with Americo Paredes' novel, *George Washington Gomez*. We will also look at the genre of the "testimonio" and then proceed to representative selections from the following genres: fiction, essay, poetry, theater and musical lyrics. Each author selected will be studied in relation to her/his particular thematic/formal contribution to the development of the Chicana/o traditions as well as in relation to the artistic, ideological, and institutional affiliations that have made American/Chicana(o) literature possible.

Tentative Reading List: Ruiz de Burton, Maria Amparo, *Who Would Have Thought It?*; Americo Paredes, *George Washington Gomez: A Mexicotexan Novel*; Ana Castillo, *The Mixquiahuala Letters*;

Helena Maria Viramontes, *Under the Feet of Jesus*; Sandra Cisneros, *Woman Hollering Creek*; a reader packet.

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ENGL 252 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Staff	3817
0930a-1045a	TR	025	Staff	3818
1100a-1215p	TR	035	Staff	3819
1230p-0120p	MWF	050	Staff	8750
0200p-0315p	TR	065	Staff	3820

(Further information unavailable at this time.)

ENGL 253 & 253C - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Staff	3823
1100a-1215p	TR	035	Kuzma	3824
1230p-0145p	TR	055	Kuzma	3825
0200p-0315p	TR	065	Staff	3826
0200p-0430p	W	070	Kuzma	8751
0630p-0920p	M	201	Staff	3828
0630p-0920p	M	141(C)	Staff	****

****To register, contact DCS (472-2175). Open to part-time students only.

Staff - 025, 065, 201, 141(C)

(Further information unavailable at this time.)

Kuzma - 035, 055, 070

Aim: To help students write effective poems -- also to encourage reading and discussion.

Teaching Method: DISCUSSION, some readings from contemporary poets, small-group work, weekly exercises.

Requirements: All the exercise poems, attendance, report on a poetry reading, book report on a book of

poems, class discussion, final essay over student work.

Tentative Reading List: *Laurus*, 2000-2001 issue (blue).

ENGL 254 - COMPOSITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Staff	3829
0830a-0920a	MWF	010	Staff	3830
0930a-1020a	MWF	020	Staff	3831
0930a-1045a	TR	025	Staff	3832
1030a-1120a	MWF	030	Staff	3833
1100a-1215p	TR	035	Staff	3834
1130a-1220p	MWF	040	Staff	3835
1230p-0120p	MWF	050	Staff	3836
1230p-0145p	TR	055	Staff	3837
0130p-0220p	MWF	060	Staff	3838
0200p-0315p	TR	065	Staff	3839
0230p-0320p	MWF	070	Staff	3840

(Further information unavailable at this time.)

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ENGL 270 - LITERARY/CRITICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Spencer	8377
1130a-1220p	MWF	040	Spencer	3842

Aim: To provide students with a clear, accessible and practical introduction to literary theory. Literary theory refers to theories derived from disciplines such as sociology and psychology that are then applied to works of literature as a way of producing interpretations of those works. We will talk about how the application of literary theory differs from other types of literary criticism. We will then study three different theories: psychoanalysis, Marxism and postmodernism. We will place these theories in their historical context and identify which elements of these theories will be useful to us in generating interpretations of literature. We will also read examples of the application of these theories to literary works. Each of the theories will be applied to one of the following novels: *The Great Gatsby* by F. Scott Fitzgerald; *Pity Is Not Enough* by Josephine Herbst; and *White Noise* by Don DeLillo. Throughout the

semester, we will talk about how the theories we have studied can help us to understand aspects of our culture other than literature.

Teaching Method: Primarily discussion. I will give some short lectures when introducing the theories. Also, I will give out handouts on the theories and these will help us to identify the most important elements of the theory. Some small group work and group presentations.

Requirements: Three 4-page papers. Response journals on the readings. Each student will be required to participate in one group presentation on the application of theory to literature. Regular and punctual attendance. Participation in class discussion.

Tentative Reading List: Fiction: *The Great Gatsby* by F. Scott Fitzgerald; *Pity Is Not Enough* by Josephine Herbst; and *White Noise* by Don DeLillo. Theory: writing by Sigmund Freud, Jacques Lacan, Carl Jung, Gaston Bachelard, Karl Marx, Georg Lukács, Antonio Gramsci, Terry Eagleton, Jean-François Lyotard, Jean Baudrillard, Fredric Jameson, Linda Hutcheon and others. Some introductory essays on literary theory and some examples of literary criticism that use the theoretical approaches we will study.

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ENGL 302A - POETS SINCE 1960

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Bauer	8378

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.

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Bhatnagar	3845

0200p-0315p

TR

065

Bhatnagar

3846

Aim: Introduce English majors and upper-level senior undergraduates to the British novel. The course is designed to encourage students to think about the novel form -- its origins, its readerly pleasures, realism, social-political criticism through the novelistic genres, gender and the novel form.

Teaching Method: Lecture/discussion.

Requirements: Presentations and/or short writing assignments, pop quizzes, in-class writing, group work.

Tentative Reading List: Richardson, Fielding, Brontë, Shelley, Dickens and some films based on literary classics.

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ENGL 315B - WOMEN IN POPULAR CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Staff	3847
1230p-0145p	TR	055	Honey	3848

Staff - 035

(Further information unavailable at this time.)

Honey - 055

Aim: Students will become familiar with popular materials that have special appeal for a female audience. The course will focus on American culture in the 20th century and will cover a variety of media: magazines, novels, film, television, music. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual orientation, 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; two papers, 4-6 pages each.

Tentative Reading List: A Harlequin romance; Pipher, *Reviving Ophelia*; Tan, *The Joy Luck Club*; Oates, *Blonde*; Cisneros, *Woman Hollering Creek*; Butler, *Kindred*; Morrison, *The Bluest Eye*; handouts of contemporary articles on popular culture.

ENGL 322A - MODERN ENGLISH GRAMMAR

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Staff	3849

(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>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Buhler	3850

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 the media of literary 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; influence and intertextuality are important factors in building literary communities. Our concerns will include common themes, shared sources, and each author's awareness of -- and challenges to -- his predecessors.

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

Requirements: Active participation; "reading response" papers; two essays on connections and contrasts between these authors.

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

ENGL 341 & 341C - JUDEO-CHRISTIAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Stock	3854
0600p-0845p	R	001	Haller	8380
0600p-0845p	R	141(C)	Haller	****

****To register, contact DCS (472-2175).

Stock - 020

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

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

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

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

Haller - 001, 141(C)

Aim:We will read the Hebrew Scriptures (OT) and the Christian additions to these Scriptures (NT), along with some essential contemporary documents relevant to their interpretation, with a view to understanding how these works came to serve as the basis for faith and practice of a variety of Jewish and Christian expressions. This will involve understanding the various claims to historicity, moral authority and institutional specification of the various "books" included in these scriptures, and an identification of major themes with which these Scriptures are concerned.

Teaching Method:Each class session will consider passages from a variety of places in the Scriptures chosen to illustrate a variety of genres, themes and claims related to issues of interpretation. Based on a study guide, each class session will involve organizational announcements, small group and general discussion, reports and panels, viewing of videos or slides and an exercise.

Requirements:One background report to the class (5 minutes) and participation in one panel discussion of an issue (15 minutes). Three papers, one a close analysis of a passage, one a comparative paper on a larger theme of the Scriptures, and one on a topic of the student's choice. Weekly exercises. A take-home midterm evaluation and a final exam.

Tentative Reading List:*The Oxford Annotated Bible with Apocalypse*. A packet of background texts.

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ENGL 352 & 352C - ADVANCED FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	M	001	Agee	3855
0600p-0900p	M	141(C)	Agee	****

****To register, contact DCS (472-2175).

(Further information unavailable at this time.)

ENGL 353 - ADVANCED POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0430p	W	001	Bauer	3857

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, one book review, 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: *Poetry in the Year 2000*, other students' poems, assorted handouts.

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ENGL 354 - ADVANCED COMPOSITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Ford	3858
1100a-1215p	TR	035	Staff	3859
1130a-1220p	MWF	040	Ford	3860

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

Ford - 020, 040

Aim: This is an advanced composition course which focuses on practical academic and professional writing in the student's major field. Therefore, the objectives are for each student to develop writing abilities and increase writing confidence that will serve him or her during the college years and beyond.

Teaching Method:Workshopping, lecture, demonstration, and discussion.

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

Tentative Reading List: Student writing, materials found through research.

Staff - 035

(Further information unavailable at this time.)

ENGL 361A - INTRO TO EARLY AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Wolf	3861
1100a-1215p	TR	035	Dreyer	8382
0200p-0315p	TR	065	Staff	3863

Wolf - 005

Aim:The course is designed to introduce you to a representative selection of works from a variety of traditions that constitute American literature from the Colonial Period through the Civil War. These will include works by such canonical writers as Hawthorne, Emerson, Whitman, Dickinson, and Melville, as well as less known women writers (e.g. Bradstreet, Fletcher, Fuller) and writers of color.

Teaching Method:Discussions based on questions and issues you and I raise; frequent small group discussions; various exercises involving writing, drawing, reading aloud, recollecting, role playing, dramatizing; student reports.

Requirements:(1) A statement of your aims; (2) active participation in discussion; (3) careful, engaged reading of assigned works and handouts; (4) regular and punctual attendance; (5) two 3-4 page essays; (6) one 5-10 minute oral research report; (7) a final self-appraisal of your work in the course.

Tentative Reading List: Selections from Lauter, et al., eds., *The Heath Anthology of American Literature*, 3rd ed., Volume I; Melville, *Moby-Dick*; Hawthorne, *The Scarlet Letter*; Strunk and White, *The Elements of Style*.

Dreyer - 035

(Further information unavailable at this time.)

Staff - 065

(Further information unavailable at this time.)

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ENGL 361B - INTRO TO LATE AMERICAN LIT.

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Blaha	3864
1230p-0145p	TR	055	Staff	3865

Blaha - 005

Aim: A survey course of the second half of American Literature roughly from the Civil War to the present. Students will gain insight into the main authors and movements in American Literature of that period. The approach will be essentially chronological/historical.

Teaching Method: Lecture/discussion

Requirements: Weekly journal entries/essays on the assigned readings. One paper. The quality of writing will be considered in the evaluation of the journals/essays. Strict adherence to the departmental attendance policy.

Tentative Reading List: *Heath Anthology of American Literature*, 3rd ed., vol. 2.

Staff - 055

(Further information unavailable at this time.)

ENGL 364 - REST & 18TH CENTURY LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	040	Stock	8383

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

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

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

Tentative Reading List: Behn, *Oroonoko*; Defoe, *Robinson Crusoe*; Swift, *Gulliver's Travels*; poems by

Pope; Johnson, *Rasselas*; plus a selection of essays and other poems.

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ENGL 365 - 19TH CENTURY BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	060	White	3868

Aim: This course will survey key literary movements and authors in both the Romantic and Victorian period, focusing on both intellectual and cultural history.

Teaching Method: Lecture, discussion, modicum of group work, some group presentations.

Requirements: Two group projects, two papers, one take-home final, one take-home midterm.

Tentative Reading List: Austen, *Persuasion*; Brontë, *Jane Eyre*; Dickens, *Bleak House*; Wilde, *The Picture of Dorian Gray*; Conrad, *Heart of Darkness*; Kipling, *Kim*; representative Romantic and Victorian poetry, including Keats, Tennyson, C. Rossetti, and Arnold.

ENGL 373 - FILM THEORY

"Theories of Comedy"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Foster	8384

NOTE: Must be free to view films for English 373 on Tuesdays at 3pm or Wednesdays at 1pm at Mary Riepma Ross Film Theater, Sheldon Art Gallery. Special fee = \$20.

Aim: The aim of the class is to better understand the theory of film comedy. This class takes a feminist approach to classic comedies from *I'm No Angel* to *Born Yesterday*. We will analyze the role of gender, class and race in Depression-era comedies. We will look at the legendary women of comedy such as Mae West, Jean Harlow and Carole Lombard. We will also analyze the comedy of men from W. C. Fields to the Marx Brothers.

Teaching Method: In addition to weekly screenings, we will be discussing and analyzing feminist approaches to comedy. We will contrast our reading with a more traditional approach. Specifically, we will address the role of class, gender and race in classic comedy film. You will come away with a basic understanding of film grammar.

Requirements: Weekly papers, midterm paper, final paper. Class participation is very important. Analyzing the films and taking extensive notes is crucial. Rigorous theoretical analysis is encouraged. We do extensive analysis and critique through writing and discussion.

Tentative Reading List: *The Unruly Woman: Gender and the Genres of Laughter*, Kathleen Rowe; *Comedy Is a Man in Trouble*, Alan Dale.

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ENGL 4/805E & 4/805E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0320p	MWF	001	White	8386/8387

Aim: This course will examine some important British and American novels from about 1910-1945, with a focus on modernism as a literary movement and resistances to modernism.

Teaching Method: Mostly discussion, some lecture, some group work; group presentations.

Requirements: Two papers, take-home mid-term, take-home final, two group projects.

Tentative Reading List: Joyce, *Portrait of the Artist as a Young Man*; Woolf, *To the Lighthouse*; Forster, *A Room with a View*; Faulkner, *As I Lay Dying*; Fitzgerald, *The Great Gatsby*; Waugh, *Decline and Fall* and *Brideshead Revisited*; Williams, *The Greater Trumps*; Lewis, *Till We Have Faces*; Wodehouse, *Leave It to Psmith*; Ford, *The Good Soldier*.

ENGL 4/805G & 4/805GC - AMERICAN NOVEL TO DREISER

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	T	001	Belasco	3871/3890
0630p-0920p	T	141(C)	Belasco	****/****

****To register, contact DCS (472-2175).

Aim: Students will undertake a study of extended prose fiction written in the United States from the end of the 18th century to the beginning of the 20th. Topics will include the development of the literary marketplace; the rise of popular fiction; and the issues of race, gender, and class for writers and audiences.

Teaching Method: Class discussion

Requirements: Informal writing assignments; oral presentations; formal papers with differential standards for graduate students enrolled in the course; final exam.

Tentative Reading List: William Hill Brown, *The Power of Sympathy*; Lydia Maria Child, *Hobomok*;

Nathaniel Hawthorne's *The Scarlet Letter*; Fanny Fern, *Ruth Hall*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Harriet Wilson, *Our Nig*; Elizabeth Barstow Stoddard, *The Morgesons*; Mark Twain, *Puddnhead Wilson*; Henry James, *The Portrait of a Lady*; and Frances E.W. Harper, *Iola Leroy*.

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ENGL 4/827D - INTRO TO 1ST & 2ND LANGUAGE ACQUISITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0745p	MW	001	Harpending	3878/3897

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 and in conjunction with an examination of methods of instruction used in teaching English as a Second Language.

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 presentation of classroom observations (30%) written presentation of individual student observation (10%), written and oral presentation of article reviews (20%), a mid-term examination (10%), a final examination (10%), and a final paper (20%).

Tentative Reading List: Brown, *Principles of Language Learning & Teaching*; Ellis, *Second Language Acquisition*.

ENGL 4/830A - SHAKESPEARE I

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Olson	3879/3898

Aim:We will study Shakespearean comedy in relation to Roman new comedy and Shakespearean developments from it, including his use of iconology, exemplum, stage emblem and medieval modifications of new comedy. The course will require that students be willing to discuss a lot and even try some ham acting. Students should, at the end of the course, understand new comedy, Renaissance society and what Shakespeare says about both.

Teaching Method:Lecture/discussion.

Requirements:Full attendance, one critical paper, quizzes, final evaluation.

Tentative Reading List: Shakespeare's *All's Well That Ends Well*, *Comedy of Errors*, *A Midsummer's Night's Dream*, *As You Like It*, *Merchant of Venice*, *Measure for Measure*, *Much Ado About Nothing*, *Twelfth Night*, *Tempest*, *Two Noble Kinsmen*, *Taming of the Shrew*.

ENGL 4/833 - AMERICAN AUTHORS SINCE 1900

"Beat Generation"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Blaha	8746/8745

Aim: An intensive study of the literary output of the "Beat Generation" of the post-war decades, including Kerouac, Ginsberg, Ferlinghetti, Gregory Corso and others.

Teaching Method: Discussion, reports, presentations.

Requirements: One substantial research paper; class presentations.

Tentative Reading List: Not yet decided; hopefully inexpensive texts can be found. Many books will be on reserve at Love Library.

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ENGL 4/852 - WRITING OF FICTION

"Advanced Fiction Writing"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	T	001	Agee	3881/8379

PREQ: At least one course in fiction writing.

Aim: You are past the initial floundering; in fact, you've written a couple of pretty darn good pieces of fiction now. Some days you're even proud of yourself, and you flip the pages of literary magazines and books imagining your name among the best. There is this one little matter, however: how to continue to produce good, strong, polished work, enough to create a manuscript? In this course, we will work to enhance the development of a distinctive voice, broaden and diversify subject matter, explore the complications of plot, motivations of character, and mysteries of point of view. And most importantly, we will begin to discuss the publishing process.

Teaching Method: This workshop will contain a series of mini-lectures, discussions of formal issues, and a weekly group critique of individual stories.

Requirements: Your participation and attendance is absolutely required. You will also be responsible for a final portfolio of polished, revised work, length to be individually negotiated. You will also submit work in draft in at least three sessions.

Tentative Reading List: Edwin Danticat's *The Farming of Bones*; Tim Gautreaux's *Welding with Children*; and Amy Bloom's *A Blind Man Can See How Much I Love You*.

ENGL 4/853 - WRITING OF POETRY

"Advanced Poetry Writing"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Raz	****/****

****To register, contact DCS (472-2175).

Aim: This course is an *advanced* poetry writing course for those students who have completed English 353 or its equivalent and done well. Admission is with the permission of the instructor only. Students who have significant background in contemporary poetry and creative writing will do well in this course. The core experience this semester will be the literary quarterly *Prairie Schooner* and the conference to celebrate our 75 years of continuous publication, October 11-13. The work of poets attending the conference will be the context for our own poetry writing. After the conference, the class will be conducted as a poetry workshop.

Teaching Method: Reading the work of poets attending the *Prairie Schooner* conference and writing our own poems in response to these writers and each other. Student presentations of the work of these poets.

Requirements: Attendance at the *Prairie Schooner* conference, if possible. Multiple copies of poems submitted for workshop on a regular basis. Active participation in the class and conference. Informal class presentations. A final portfolio of revised and about eight to ten completed original poems. PLEASE NOTE REGULAR PHOTOCOPYING COSTS FOR THIS CLASS.

Tentative Reading List: Joyce Carol Oates, Marilyn Hacker, Robin Becker, Marilyn Kallet, Susan Atefat Packham, Constance Merritt, Judith Ortiz Cofer, David Ray, Annie Finch, Julie Fay, Kathleene West, Jonathan Holden, Ted Kooser, and others.

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ENGL 457 - COMP THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Ritchie	****

PREQ: Admission to a Teachers College Teacher Education program. Obtain call number at Henz 105.

Aim: Restricted to students enrolled in Teachers College English Education programs, this course introduces students to the teaching and study of writing in middle and secondary schools. We will immerse ourselves in our own (and each other's) writing; read a great deal of writing by teachers who write and who teach writing; consider various approaches to writing and writing instruction; try out these approaches in our classroom community -- basically, we'll read, write, listen, and talk about writing and teaching writing. Since writing and teaching are social acts, we'll work together to formulate the guiding principles we hope to use in teaching writing. By the end of the course, students will have familiarized themselves with professional literature on writing and teaching writing; articulated (and defended) their core beliefs about writing and teaching writing; tried out different approaches to writing and teaching writing; and begun a professional teaching/writing portfolio that they will develop after the course has ended. In short, students will have developed a solid foundation for their work as developing teachers.

Teaching Method: Discussion (some student-led), group work, collaborative projects, presentations (by instructor and students).

Requirements: Weekly writing; individual and collaborative research and writing projects; lesson plans and syllabi; teaching philosophy; teaching/writing portfolio; writing partnership with secondary students.

Tentative Reading List: Readings may include Atwell's *In the Middle*; Gaughan's *Cultural Reflections*; Romano's *Writing with Passion*; Soven's *Teaching Writing in Middle and Secondary Schools*; and Weaver's *Teaching Grammar in Context*.

ENGL 4/871 - LITERARY CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Ford	3885/3903

Aim: This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will emphasize approaches leading to understanding over mere coverage, asking about each critic: What are the critic's assumptions, including ethical assumptions, about literature (and where did these literary assumptions come from)? What is the critic's method of interpreting literary works (how does he or she determine a work's meaning)? What is the critic's standard of evaluation (how does he or she know if a work is successful/beautiful/good, including ethically/morally good)? How are this critic's ideas like or different from the other critics' we examine?

Teaching Method: Lecture, class and group discussion, student presentations. A graduate student intern will be available to give extra help to undergraduate students in the class.

Requirements: Intense study of the readings, short written reactions to critics' ideas leading to individual or group presentations, possible one exam, a longish researched paper.

Tentative Reading List: Adams, *Critical Theory Since Plato*; Stevens and Stewart, *A Guide to Literary Criticism and Research*; handouts.

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ENGL 476 - READING THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Goodburn	****

PREQ: Admission to a Teachers College Teacher Education program. 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 Teachers College is a prerequisite. Some of the questions we will investigate during the semester include the following:

- o Why do we read? What role does reading play in our lives?
- o How do we read? What processes and strategies do we use to make sense of texts?
- o How can we support and develop our reading lives?
- o How can we document and assess our growth and learning as readers?

Teaching Method: Our class activities will include extensive reading, observing, writing about reading, talking about literature, and reflecting on our various responses to literature. We will move between small group activities and full class discussions. By the fourth week of the semester, we will begin working with adolescent readers at a local alternative high school to gain experience with reading strategies and the teaching of literature.

Requirements: (1) Weekly writing and related activities related to the reading of literary texts and teaching texts; (2) one hour a week spent in a reading partner exchange at a local high school and journal observations about this experience; (3) active participation in small groups and full class discussions; (4) a midterm and final portfolio with self-assessment letters; three formal writing projects.

Tentative Reading List: Two novels/short story collections (to be determined); *Mosaic of Thought: Teaching Comprehension in a Reader's Workshop* by Ellin Oliver Keene and Susan Zimmermann; and one other teaching-related text. Assorted articles and essays about the teaching of reading and literature.

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ENGL 4/882 - LITERACY ISSUES

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0200p-0315p

TR

001

Goodburn

8388/8389

Aim: This 4/800-level course focuses on two terms -- "literacy" and "community" -- and the relationships between these terms in U.S. culture. We will examine the ways that "literacy" gets talked about in our culture and the impact of these conversations for how we understand and value multiple literacies in our schools and communities. In particular, we will explore some of the following questions: What is literacy? What is the relationship between literacy and school success? Who gets to define whose literacy counts? How do people's literacies get recognized and supported? Ignored and devalued? How do definitions of literacy shape how we think about people's literacy lives? What are the consequences for how we define people's literacies? What ethical issues are involved in literacy learning and in literacy work?

This course carries three credit hours with up to three hours additional credit available via a literacy-related internship project. Students interested in receiving additional credit are highly encouraged to contact the instructor BEFORE the first class meeting (472-1831 or email: agoodburn1@unl.edu). The additional credit will be determined by the amount of time and nature of work within the student's individual setting. Past students' internships have included working at the Lincoln Literacy Council, tutoring at various community centers, designing brochures for a workplace, developing a web page for a nonprofit organization, running a writing group for elementary students, and writing a workplace manual.

Teaching Method: We will utilize small groups, full class discussions, journal partners, lectures, and student-led presentations.

Requirements: Weekly reading (50-80 pages); informal weekly writing about your reading; a reflective journal (for the literacy internships); a Literacy Narrative project; a Community Literacy Archive project; a final project and a class presentation on this project; small group mini-projects.

Tentative Reading List: I'm still deciding upon possible texts. We will probably read three to four books (including Ellen Cushman *The Struggle and the Tools* and Brian Street's *Local Literacies*) along with essays by scholars such as Jonothan Koziol, Denney Taylor, Paulo Freire, David Barton, Arnetha Ball, Linda Flower, and Carl Kaestle.

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ENGL 487 - CAPSTONE

Time

1100p-1215p

Days Sec. Instructor Call#

TR 001 Gallagher 8390

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

Aim: This course has three primary components. First, we will take a retrospective look back at your coursework in English. The purpose of this inquiry will be to reflect on and synthesize the work you've

done in your English courses and indeed across your undergraduate courses. Second, we will develop some perspective on where you are now: where has all this thinking, reading, and writing led you? How has this work helped shape who you are, what you think, and what you can do? Third, we will take a prospective look forward, exploring the myriad possibilities for which your English career has prepared you, including (but not limited to) professional aspirations, graduate study, or civic roles (i.e. participating in public conversations and debates). We will put all three of these components in the context of the history and changing nature of English Studies so that you can 1) understand the social and intellectual commitments of the discipline, and 2) situate your own work in relation to those commitments.

Teaching Method: Discussion, group work, student-led presentations, mini-lectures.

Requirements: Weekly reading and writing, participation in class activities and discussions, reflective archive, group project, research project.

Tentative Reading List: We will read the following texts, either excerpted or in full: *What is English?* (Elbow), *Professing Literature* (Graff), *Rhetoric and Reality* (Berlin), *Talkin That Talk* (Smitherman), *Culture Studies/English Studies* (Smithson and Ruff), *Trends and Issues in Postsecondary English Studies* (NCTE).

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ENGL 4/889 - MEDIEVAL LIT & THEOLOGY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Olson	8744/8920

Aim: Theology was sometimes, in the Middle Ages, dissolved into the terms *theos* and *logos* or the word about God. So understood, it was an effort to achieve definitive understanding of dogmatic positions. Theology was also said to be "faith seeking understanding," a definition that places more emphasis on the autobiographical and contemplative. Literature in the hands of writers like Hildegard of Bingen, Chretien, Alanus, Dante, Petrarch and Bocaccio, Chaucer at least part of the time, and the writers of medieval English lyrics and plays was thought to perform a similar function. This course will place more emphasis on the autobiographical and literary than on the technical-theological, the second rather than the first definition, because, for a first encounter with this area, the autobiographical and literary are a good deal more interesting than the technical. There is ample reason to look at the influence on medieval literature of theologians like Augustine, Boethius, Alanus, Thomas Aquinas (for Dante), Wyclif and so forth. There is also ample reason to examine the claim made in various forms by Dante, Petrarch, Bocaccio, and others that poetry is a kind of theology. This course will examine the back-and-forth.

Medieval writers seem to fall into three groups: (1) **Those of the 400s-700s** who write in the context of various threats of the fall of the Roman empire in which the church had spread. The primary figures here are Augustine and Boethius, who write works that become both the basis of literary theory and provide

ideology that is incorporated into or subverted by later writers. (2) **Those of the 12th and 13th centuries** when monastic theology achieves its heights and also when the great schools of the Paris area became the basis of the University of Paris, perhaps the first university in the world and the citadel of early scholasticism (e.g. Hugh of St. Victor and Chretien; Bernard and Hildegard; Alanus of Insulis and the Roman de la Rose writers; Thomas Aquinas and Dante). (3) **Those of the 14th and 15th centuries** who play out from under the intellectual hegemony of the church in various ways and prepare for a kind of splintering within much of Christendom. The primary figures likely to be studied here would be Julian of Norwich and Margery Kemp as both writers and theologians; Ockham and Wyclif as theologians and Chaucer and the lyricists and craft-cycle writers as literary figures.

Requirements: Attendance, discussion, one 10 to 20-page paper, quizzes, journals. **Grading:** Attendance and discussion, 25%; paper, 25%; quizzes, 25%, journals, 25%.

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ENGL 4/898A - SPECIAL TOPICS

"American Texts/Digital Contexts"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Price	8391/8392

Aim: At the broadest level, this class will address a fundamental cultural shift in the media of communications -- the shift away from the printed page toward the electronic screen -- and will explore the implications of that transformation for the character and organization of learning, the representation and reproduction of knowledge, and the participation by students in building their own structures of meaning. These changes, reshaping all the humanities, have a special impact on the study of literature. Electronic technology calls into question the very form and status of the text as the object and medium of expression.

Our focus will be on 19th-century American texts, largely because these texts tend to be out of copyright and because some of the more ambitious digital projects have centered on 19th-century writers. We will consider how the digital revolution is changing teaching and research in this particular field. We will consider both printed texts and electronic resources because we are in a time of transition and redundancy, a circumstance that is itself worthy of study. We will consider texts in manuscript, print, and digital forms so that we think of no single vehicle as innocent, natural, or transparent.

Teaching Method: Discussion; some hands-on work; guest lectures.

Requirements: I have not yet decided on the requirements, though I will probably base grades on a combination of papers, projects, and one or more tests.

Tentative Reading List:

The Emily Dickinson Electronic Archives, <http://jefferson.village.virginia.edu/dickinson>

The Charles Chesnutt Digital Archive, <http://www.berea.edu/ENG/chesnutt/index.html>

Uncle Tom's Cabin and American Culture, <http://jefferson.village.virginia.edu/utc/>

Mark Twain in His Times, <http://etext.lib.virginia.edu/railton/index2.html>

The Walt Whitman Hypertext Archive, <http://jefferson.village.virginia.edu/whitman/>

Print versions of texts by Dickinson, Chesnutt, Stowe, Twain, and Whitman will probably also be assigned. Theoretical readings may include essays by Jerome McGann, John Unsworth, Martin Mueller, Matt Kirschenbaum, Willard McCarty, Johanna Drucker, Espen Aarseth, and others.

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