

## **DEPARTMENT OF ENGLISH**

**UNIVERSITY OF NEBRASKA**

# **COURSE DESCRIPTION BOOKLET**

**FALL 2002**

Available on the World Wide Web at <http://www.unl.edu/english/courses/courses.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 March 25, 2002. 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 advisors every semester. For further information see the Chief Advisor, 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 Laura White, 336 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 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 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 2002****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.

<b>Course</b>	<b>Title</b>	<b>British literature</b> [9 hours]	<b>Literature before 1800</b> [6 hours]	<b>Literature by women, minorities, or in translation</b> [3 hours]	<b>American literature</b> [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 of Classical Greece		X	X	
Engl 244	African American Literature			X	X
Engl 245D	Chicano Literature			X	X
Engl 261E	American Literary Works				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 to Early American Lit				X
Engl 361B	Intro to Late American Lit				X
Engl 362	Intro to Medieval Lit	X	X		
Engl 364	Restoration & 18th C Lit	X	X		
Engl 405B	19C British Fiction	X			
Engl 414B	20C Women Writers			X	
Engl 430A	Shakespeare	X*	X*		
Engl 440	Classical Drama		X	X	
Engl 445	Ethnic Lit			X	X

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

\*\* A course subtitle will determine whether a particular offering of this course deals substantially with pre-1800 literature.

**DEPARTMENT OF ENGLISH**

University of Nebraska-Lincoln

**FALL SEMESTER 2002****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		
Course	Title	Introductory course [3 hrs.]	Linguistics, writing, rhetoric [3 hrs.]	Literary/rhetorical theory [3 hrs.]	Culture, ethnicity, gender [3 hrs.]	British literature [3 hrs.]	Literature before 1800 [3 hrs.]	American literature [3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 215E	Intro Women's Lit.				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 245D	Chicano Lit				X			
Engl 254	Composition		X					
Engl 270	Literary/Critical Theory			X				
Engl 315B	Women in Pop Culture				X			
Engl 322A	Modern English Grammar		X					
Engl 330E	Chaucer, Shakespeare, Milton					X*	X*	
Engl 354	Advanced Composition		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 362	Intro Medieval Lit					X	X	
Engl 364	Intro Restoration & 18th C Lit					X	X	

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

## COURSE DESCRIPTIONS

### Freshman English

Engl 200 - Intro to English Studies

Engl 201A - Intro to Drama

Engl 205/C - 20th Century Fiction

Engl 205D - Fiction since 1950

Engl 210T - Stories & Human Exper.

Engl 211A - Plains Literature

Engl 213E - Intro to Film History

Engl 215E - Intro to Women's Literature

Engl 220 - Intro to Linguistic

Principles

Engl 230A - Shakespeare

Engl 230H - Shakespeare

Engl 233B - Major American

Authors

"Hawthorne, Melville, Dickinson"

Engl 239B - Women Filmmakers

Engl 240A - World of Classical

Greece

Engl 244 - African American Lit

Engl 244A - Intro to African Lit

Engl 245D - Chicano Literature

Engl 245L - Canadian Literature

Engl 252 - Writing of Fiction

Engl 253 - Writing of Poetry

Engl 254 - Composition

Engl 261E - American Literary Works

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 - Adv Fiction Writing

Engl 353 - Adv Poetry Writing

Engl 354 - Adv Composition

Engl 361A - Intro to Early American Lit

Engl 361B - Intro to Late American

Lit.

Engl 362 - Intro to Medieval Lit

Engl 364 - Rest & 18th C Lit

Engl 4/801 - Drama

"Renaissance Drama"

Engl 4/805B - 19th C British Fiction

"Fiction of the Romantic Period"

Engl 4/813 - Film

"Women Directors/Feminist Criticism"

Engl 4/814B/C - 20th C Women Writers

"20th Century Lesbian Literature"

Engl 4/827D - Intro to 1st & 2nd

Language

Engl 4/830A - Shakespeare I

Engl 4/840 - Classical Drama

Engl 4/845 - Ethnic Literature

"Harlem Renaissance"

Engl 4/852 - Writing of Fiction

Engl 457 - Comp Theory & Practice

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 advisor, 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.**

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**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.

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**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.

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**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.

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**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.

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**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 Advisor, 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.

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## **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 Advisor, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 150 (above).

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## **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.

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## **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 Advisor, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 151 (above).

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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, 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>
0930a-1045a	TR	025	Brooke	3740

**Aim:** In this class we will explore, quite literally, the field of "English Studies." We will look at the English department curriculum and the English major, and some of the ideas on which those administrative structures are based. 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 focus on our own reading and writing practices while examining the thorny issues of what "texts" are and how "contexts" help shape their meanings. We will write regularly, read several literary texts, view a film or television show, study some department documents, and do oral research reports. **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:** The class sessions will consist of group and full-class discussion and, at times, reports from individuals or groups.

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

**Tentative Reading List:** The suggestions here are very tentative, and students are likely to have some choice over their actual reading once the semester starts. But here are my current thoughts (we obviously won't use them all): a current issue of *Prairie Schooner* (the department's creative writing magazine); Tim O'Brien, *The Things They Carried*; A Shakespeare play (possibly *The Tempest* or *Othello*); Barbara Kingsolver, *Animal Dreams*; Rick Bass, *Brown Dog of the Yaak: Essays on Art and Activism*; Salman Rushdie, *Haroun and the Sea of Stories*; episodes of *Buffy the Vampire Slayer*; some current feature film we find intriguing as well as a screen rendering of some classic like "Pride and Prejudice"; Kathleen Norris, *Dakota: A Spiritual Geography*.

## ENGL 201A - INTRO TO DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Blaha	8335

**Aim:** An introduction to the main playwrights and dramatic movements from classical times to the present. The scope of the class includes non-British/American selections in translation.

**Teaching Method:** Lecture/discussion; viewing of taped performances

**Requirements:** Journal entries/essays on the assigned readings; one exam. The quality of the writing will be considered in the evaluation of the journals/essays. Attendance at appropriate plays in the Lincoln area mandatory. Daily class attendance absolutely required.

**Tentative Reading List:** We will read 12-15 plays from an anthology, probably the *Heath Anthology of Drama*, including *Oedipus Rex*, *Lysistrata*, and plays by Shakespeare, Moliere, Ibsen, Strindberg, and some contemporary plays.

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## ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	White	3741
1100a-1215p	TR	035	Caramagno	3742
1130a-1220p	MWF	040	Spencer	3743
0200p-0315p	TR	065	Caramagno	3744
0630p-0920p	T	101(C)	Staff	3746

### White - 025

**Aim:** The course will sample fiction of the past century, focusing on the way writers have dealt with the cultural and historical tumult of these years through formal exercises of the imagination.

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

**Requirements:** Two papers, one group project, short quizzes, final exam

**Tentative Reading List:** A mix of novels and short stories: Julian Barnes, *Flaubert's Parrot*; Morrison's *Beloved*; Rushdie's *Haroun and the Sea of Stories*; Welty's *the Robber Bridegroom*; Forster's *A Room with a View*; Waugh's *Decline and Fall*; Lewis' *Till We Have Faces*; Fitzgerald, *The Great Gatsby*; and stories by Barth, Borges, Faulkner, Welty, Joyce, Cisneros, Oates, Lawrence and others.

### Caramagno - 035, 065

**Aim:** To introduce students to 20th century fiction in the context of modernism and postmodernism. 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 interrelate fiction with various majors and see how it expresses the social, cultural, and philosophical issues of 20th-century life.

**Teaching Method:** Lecture and discussion

**Requirements:** Seven exams on lecture material and readings, a final exam on the last book only, and a five-page essay that analyzes any work (your choice) for its modern or postmodern characteristics (message, technique).

**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*.

### Spencer - 040

**Aim:** In this class we will read representative texts of fiction by American and British authors from throughout the 20th century. We will explore issues such as representations of psychology, treatments of social concerns, encounters between different cultures, reflections on history, the role of popular culture, and varying types of identity. We will also assess the extent to which developments in the style of fiction impact the engagement with these and other issues. In addition, we will develop some ideas about similarities and differences between American and British fiction.

**Teaching Method:** Discussion, student presentations, group work.

**Requirements:** Three 4-page papers, journals, quizzes, group presentations, class participation.

**Tentative Reading List:** *The Great Gatsby* by F. Scott Fitzgerald, *The Good Soldier* by Ford Madox Ford, *The Loneliness of the Long-Distance Runner* by Alan Sillitoe, *Wise Blood* by Flannery O'Connor, *The Universal Baseball Association* by Robert Coover, *White Noise* by Don DeLillo, *Oranges Are Not the Only Fruit* by Jeanette Winterson, and *A History of the World in 10 and a Half Chapters* by Julian Barnes.

**Staff - 101(C)**

(Further information unavailable at this time.)

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### ENGL 205D - FICTION SINCE 1950

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0245p	MW	060	Agee	8336

**Aim:** We will be reading novels and short stories written since 1950. Students will develop greater understanding and appreciation of this period of fiction by close reading and exploration of philosophical, historical, political and aesthetic trends influencing and/or enhancing work. This is the literature of today -- let's see what it has to tell us about our world.

**Teaching Method:** Discussion and short lectures; group work on an interdisciplinary project.

**Requirements:** (1) Weekly one-page responses based on a question raised by reading, as professor assigns; (2) three papers on topics assigned, relating to readings; (3) attendance and participation in discussions.

**Tentative Reading List:** Walker Percy, Leslie Silko, Tim O'Brien, Flannery O'Connor, Eudora Welty, John Barth, Alice Walker, James Welch, and more.

### ENGL 210T - STORIES & HUMAN EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Staff	3747

**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>
1130a-1220p	MWF	040	Haller	3749

**Aim:** To study literature that serves to define the Great Plains as a region with a unique geography, history and ethnic mix. In the process we will develop methods of interpretation which uncover principles and assumptions concerning the interrelation between human beings and the environment and the interaction of different ethnic groups with variant cultures and religions. We will read works by North American native writers and by writers dealing with and coming from Europe, Latin America and the Eastern U.S. from the first explorations to the present, with an emphasis on the centrality of the settlement period, 1880-1900.

**Teaching Method:** Teacher-led discussions, presentations in various media, and visits to cultural institutions will alternate with student-led discussions and presentations of personal reflections and resources.

**Requirements:** Three papers of analysis, leadership of a class discussion, and a personal reflection. Occasional exercises. Midterm and final evaluations.

**Tentative Reading List:** Owen Wister, *The Virginian*; Margaret Laurence, *A Bird in the House*; Louise Erdrich, *Love Medicine*; Willa Cather, *My Antonia*; Mari Sandoz, *Sandhills Sundays*; Neihardt, *Black Elk Speaks*

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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	3750
1100a-1215p	MW	002	Olney	3751

**NOTE:** Must be free to view films for English 213E in Andrews 102 on Tuesdays at 7 p.m. or on Wednesdays at 9 p.m. Special fee = \$30.

### Dixon - 001 & Olney - 002

**Aim:** An overview of film history internationally from 1896 to the present. Films screened include *The Cabinet of Dr. Caligari*, *Man with a Movie Camera*, *Public Enemy*, *Golddiggers of 1933*, *Citizen Kane*, *The Big Sleep*, *Invaders from Mars* ('53), *Psycho* ('60), *High Noon*, *Pickpocket*, *Le Bonheur*, *My Life to Live*, *International House*, *Three on a Match*.

**Teaching Method:** Lectures, discussion, screenings, readings, oral reports, class participation. Attendance at weekly screenings (see note above).

**Requirements:** Three papers of five pages each; one oral report per student; regular attendance at class lectures and screenings; serious contemplation of films and texts under discussion.

**Tentative Reading List:** *A Short Guide to Writing About Film* (fourth edition) by Timothy Corrigan (New York: Longman), paperback only; *History of Film* by David Parkinson (New York: Thames & Hudson), paperback only.

## ENGL 215E - 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	3753
1100a-1215p	TR	035	Staff	3754
0200p-0315p	TR	065	Staff	3755

### Belasco - 025

**Aim:** Students will undertake a study of literature written by women from Queen Elizabeth through the late 20th century. Students will read a wide variety of texts by women writers and will focus primarily on the general theme of women and vocation, especially the topics of the development of women as writers, women's involvement in social reform and protest, and how women writers depict characters in conflict with vocational roles and family obligations. 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:** Discussion and group work

**Requirements:** Formal papers, oral presentations, and informal writing assignments

**Tentative Reading List:** *Norton Anthology of Literature by Women*; Jean Rhys, *Wide Sargasso Sea*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*

**Staff - 035, 065**

(Further information unavailable at this time.)

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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	Spitzer	3758

**Aim:** The main objective of this course is to introduce the principles and methods of linguistic theory. "Linguistic theory is the study of the psychological system of language: that is, the unconscious knowledge that lies behind our ability to produce and interpret utterances in a language" (Parker and Riley, 2000). The two questions we will seek to answer are (1) What do linguists study? and (2) How do they go about studying it?

**Teaching Method:** Lecture, small groups, discussion

**Requirements:** Attendance and participation; 11 journal assignments (to fulfill IS requirements); approximately eight quizzes; term project (minimum of eight typed pages).

**Tentative Reading List:** *Linguistics for Non-Linguists: A Primer with Exercises* (3rd ed.), by Frank Parker and Kathryn Riley

## ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Haller	3759
1230p-0120p	MWF	050	Staff	3761
1230p-0145p	TR	055	Staff	3760

**Haller - 020**

**Aim:** To develop an appreciation for the experience of reading and seeing Shakespearean drama. We will examine how Shakespeare came up with and developed his subjects, the nature of the language he assigns to his actors, and the leading ideas about the order of the universe and the nature of history upon which he bases his plots. In the process a student should learn how to recognize and analyze dramatic form, how to characterize the universe in which the drama takes place and how to respond appropriately to dramatic speech.

**Teaching Method:** All class meetings will be based on the consideration of a particular scene in Shakespeare, presented on video, or by members of the class, or in connection with an exercise pointing to features of dramatic form, language, or ideology.

**Requirements:** Participation in exercises, performances and discussions in class. The writing of three medium-length papers focusing on the way in which a contemporary audience responds to the historical distance of Shakespearean drama, to the production details, and to the human emotions represented and invoked on stage.

**Tentative Reading List:** *Much Ado About Nothing; Winters Tale; Macbeth; Antony & Cleopatra; Richard II; Richard III; Measure for Measure; Taming of the Shrew, The Tempest.*

**Staff - 050, 055**

(Further information unavailable at this time.)

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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	Hilliard	8370

**Hilliard - 030**

**Aim:** To place Shakespeare's plays both in the context of their origins in the English Renaissance and their receptions in the 21st century. We will be looking at them as plays that interact with different audiences in different ways, and as the source for stories and ideas that interact with our own stories and beliefs.

**Teaching Method:** We will read the plays together, using videotapes, informal enactments, presentations and other classroom activities to help shape our response to the texts.

**Requirements:** Regular reader response exercises on the plays, three or four short papers and formal and informal in-class projects. The reader response exercises will be most often done through the Blackboard course homepage system.

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

## 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	3762

**Wolf - 035**

**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, slavery, 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 account of the course you took.

**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 239B - WOMEN FILMMAKERS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Foster	8337

**NOTE:** Must be free to view films for ENGL 239B in Andrews 102 on Tuesdays at 9 p.m. or Wednesdays at 7 p.m. Special fee = \$30.

**Aim:** An overview of the works of women filmmakers from the early 1900s to the present, with particular attention to the films of Alice Guy Blache, Lois Weber, Jane Campion, Julie Dash, Maya Deren, and other artists, incorporating weekly screenings in Andrews Hall. Discussions of introductory feminist film criticism, with an emphasis on race, gender, and sexuality.

**Teaching Method:** Lecture, papers, journals, screenings, discussion, group work.

**Requirements:** Two papers, weekly journals, and attendance at screenings and lectures on a regular basis.

**Tentative Reading List:** Carson, Diane, Linda Dittmar and Janice R. Welsch, eds., *Multiple Voices in Feminist Film Criticism*. University of Minnesota Press, 1994, paperback; Acker, Ally, *Reel Women: Pioneers of the Cinema 1896 to the Present*. Continuum Press, 1991, paperback.

## ENGL 240A - WORLD OF CLASSICAL GREECE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Adkin	3763

**Cross-Listed with Classics 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 make up the grade.

**Tentative Reading List:** Homer, *The Iliad* (tr. Rieu) (Penguin); *Greek Lyrics* (tr. Lattimore) (Chicago); Aeschylus, *Oresteia* (tr. Lattimore) (Chicago); Aeschylus, *Prometheus Bound* (tr. Anderson) (Library of Liberal Arts); Sophocles I, II, (tr. Greene & Lattimore) (Chicago); Euripides IV, and V (tr. Greene & Lattimore) (Chicago); Aristophanes, *The Complete Plays* (tr. Hadas) (Bantam).

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## ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Dreher	8338

**Aim:** This is a survey course of African American Literature that begins with the Harlem Renaissance and follows through to the present. We will consider the texts within their socio-cultural historical context. Students are expected to develop close-reading and critical reading and writing skills.

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

**Requirements:** Two papers; pop quizzes; one group presentation.

**Tentative Reading List:** *Norton Anthology of African American Literature* and one novel (TBA).

### ENGL 244A - INTRO TO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Owomoyela	3764
0930a-1045a	TR	025	Owomoyela	8340

**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 matters 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 245D - CHICANO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	055	Grajeda	3768

**Aim:** This is an introductory course on Mexican-American literature in English (mainly fiction and poetry but including also a few representative examples of drama and nonfiction prose). The goal of the course is to understand the literature as emerging out of a specific historical and cultural situation.

**Teaching Method:** Discussion and lecture. Some small group work.

**Requirements:** Quizzes, two short papers, two exams.

**Tentative Reading List:** Tomas Rivera, Sandra Cisneros, Gary Soto and others.

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### ENGL 245L - CANADIAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Kaye	8344

**Aim:** The purpose of this course is to introduce students to Canadian literature in the context of Canadian culture and history. We will focus on the search for a Canadian identity and how it has changed over the past 500+ years.

**Teaching Method:** This course is mainly discussion. That implies a good deal of reading on the parts of students and teacher, a number of reports by individual students, web-based research, and e-mail "penpals" with Canadian Studies students at the University of Calgary. Some real-time video conferencing may also be possible.

**Requirements:** Read approximately eight books, write reader's notebooks, adopt a "Canadian hometown" and follow what's going on via the local newspaper or CBC website and report to us regularly about what is happening, find a "favourite Canadian poet" (I'll give hints) and present his or her works to the class, write a final paper on some aspect of Canadian literature or culture.

**Tentative Reading List:** *Canadian History for Dummies*, Ferguson; *The Imperialist*, Duncan; *Barometer Rising*, McLennan; *Who Has Seen the Wind*, Mitchell; *Obasan*, Kogawa; *Les Belles Soeurs* (in English), Tremblay; *Rez Sisters*, Highway; *A Fine Balance*, Mistry (Canada's first Oprah Book selection); short story anthology; one or more Canadian films.

## ENGL 252 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0900a-1015a	MW	020	Montes	3769
0930a-1045a	TR	025	Staff	3770
1100a-1215p	TR	035	Slater	3771
1230p-0120p	MWF	050	Staff	3772
0630p-0920p	W	001	Shapiro	3773
0630p-0920p	W	141(C)	Shapiro	****

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

### Montes - 020

**Aim:** Students in Nebraska carry with them a rich variety of ethnicities: Native American, Czech, Jewish, Russian, Irish, German, Latina/o, African-American. This course encourages UNL beginning fiction writers to think about specific readings, discussions, and writing exercises which will help them understand their own ethnicity and develop fictional characters with an added dimension of ethnicity. Students will be guided toward fuller characterizations in fiction writing. This course encourages them to further discover their own history in order to create multi-dimensional fictional characters. The required articles and stories are to be read and discussed in tandem with students' own short fiction. Students will quickly begin to understand and "see" what ethnicity means in their lives and they will begin to model ways to complicate the way they create characters -- to give them much more sophisticated dimensions.

**Teaching Method:** Close reading, class discussion, group work, student-led discussions.

**Requirements:** A written response to the syllabus, various writing exercises (in-class and out-of-class). Two original, complete full-length short stories. A portfolio of all student work (to be handed in twice during the semester). Responses (oral and written) to workshop stories in small groups. Course evaluations at the end of the semester. Students will lead the discussion of one assigned story (from the anthology of short stories or from one of our two assigned collections), with a partner or a small group. Students attend one public fiction or poetry reading during the semester (TBA).

**Tentative Reading List:** *Great Writing by Women and Men of All Colors and Cultures* (editor: Edwidge Danticat); *Great Short Works of Willa Cather* by Willa Cather; *Hostiles and Friendlies: Selected Short Writings of Mari Sandoz*; selections of essays from *Critical White Studies: Looking Behind the Mirror*; *Humor Me: An Anthology of Humor by Writers of Color*, ed. John McNally.

### Staff - 025, 050

(Further information unavailable at this time.)

**Slater - 035**

**Aim:** This is an introductory course in the craft of fiction writing, aimed at helping you become an accomplished writer and reader of fiction. We will practice a variety of fictional techniques -- creating vivid characters, building a scene, writing effective dialogue, avoiding plot cliches, etc. -- and we will read a lot of good published fiction and use it as models for our own work.

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

**Requirements:** (1) two stories (8-15 pages each), extensively revised and polished into final-draft form; (2) occasional one-page reading responses to the assigned texts; (3) a number of creative exercises aimed at developing technique; (4) detailed written critiques of classmates' stories; (5) faithful attendance and active participation.

**Tentative Reading List:** *The Student Body: Short Stories about College Students and Professors*, edited by John McNally; *The Phantom Limbs of the Rollow Sisters* by Timothy Schaffert.

**Shapiro - 001, 141(C)**

**Aim:** This course is designed to give students an introduction to the art and craft of fiction-writing. Students will develop skills in story-telling by practicing various aspects of the fiction-writer's craft (dialogue, description, characterization, dramatic pacing, etc.). Students will also gain experience in reading fiction and responding to it, and in receiving readers' responses to their own work, both in small group and large-group settings.

**Teaching Method:** No formal lectures. Much class discussion, with frequent in-class writing exercises, out-of-class writing assignments, a great deal of small group work, and some large-group "workshop" discussions.

**Requirements:** Two complete full-length short stories; mid-semester and end-of-semester portfolios containing all in-class and out-of-class writing assignments; active participation in class discussions; faithful attendance. A written response to the syllabus, a statement of goals, and a course evaluation are also required.

**Tentative Reading List:** *The Phantom Limbs of the Rollow Sisters*, by Timothy Schaffert, and an anthology of short fiction (probably *Best New American Voices, 2001*).

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**ENGL 253 - WRITING OF POETRY**

<b>Time</b>	<b>Days</b>	<b>Sec.</b>	<b>Instructor</b>	<b>Call#</b>
1100a-1215p	TR	035	Staff	3775
1230p-0145p	TR	055	Kuzma	3776
0200p-0315p	TR	065	Kuzma	3777
0200p-0430p	W	070	Kuzma	3778
0630p-0920p	M	001	Staff	3780
0630p-0920p	M	141(C)	Staff	****

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

**Staff - 035, 001, 141(C)**

(Further information unavailable at this time.)

**Kuzma - 055, 065, 070**

**Aim:** To help students write better poems

**Teaching Method:** Readings from recent poetry; exercises; discussion of exercise.

**Requirements:** Report on a poetry reading; book report on a recent book of poems; essay over class poetry; self-assessment; all exercises.

**Tentative Reading List:** A current issue of *Laurus*

## ENGL 254 - COMPOSITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Staff	3781
0830a-0920a	MWF	010	Staff	3782
0930a-1020a	MWF	020	Staff	3783
0930a-1045a	TR	025	Staff	3784
1030a-1120a	MWF	030	Staff	3785
1100a-1215p	TR	035	Staff	3786
1130a-1220p	MWF	040	Staff	3787
1230p-0120p	MWF	050	Staff	3788
1230p-0145p	TR	055	Staff	3789
0130p-0220p	MWF	060	Staff	3790
0200p-0315p	TR	065	Staff	3791
0230p-0320p	MWF	070	Staff	3792

(Further information unavailable at this time.)

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## ENGL 261E - AMERICAN LITERARY WORKS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Blaha	8346

**Aim:** To enhance students' skills in close critical reading and literary analysis. To establish a thorough understanding of each text in terms of character, theme, structure, and style. We will read a range of poetry and fiction from the late 19th and 20th centuries. Various subjects such as relations between North and South and social organization will be recurrent throughout the course. Students will be encouraged to think about the relationship between literature and society by considering the wider implications of literary form and textual detail.

**Teaching Method:** Classroom discussion will be the primary teaching method. Some introductory lectures will be given, and group presentations will be included. Vigorous and engaged classroom participation is essential.

**Requirements:** Three 3-4 page papers; midterm exam; final exam; regular unannounced quizzes. You will also be required to read all assignments and attend class regularly and punctually.

**Tentative Reading List:** Kate Chopin, *The Awakening*; Stephen Crane, *The Red Badge of Courage*; Toni Morrison, *Tar Baby*; Mark Twain, *Huckleberry Finn*; B. Franklin, *Autobiography*; *The Autobiography of Frederick Douglass*; Fitzgerald, *The Great Gatsby*; Miller, *Death of a Salesman*.

**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	3793

**Aim:** Students will be introduced to the role of literary theory in English studies. We will talk about how the study of theory can make us more aware of the assumptions we have when reading literary and other types of texts. Some of the main concepts associated with three theoretical approaches -- psychoanalysis, Marxism, and postmodernism -- will be addressed in detail. Each of these theories will be used as a means of interpreting and understanding a literary text. We will talk at length about how these theories and the interpretations that they foster relate to other theories and issues in English studies.

**Teaching Method:** Discussion, group work, and instructor-led explanations of theory.

**Requirements:** Three 4-page papers, journals, class participation.

**Tentative Reading List:** Literary texts: *The Great Gatsby* by F. Scott Fitzgerald, *The Jungle* by Upton Sinclair, and *White Noise* by Don DeLillo. Theory: writings by Sigmund Freud, Jacques Lacan, Karl Marx, Friedrich Engels, Fredric Jameson, Antonio Gramsci, Mikhail Bakhtin, Jean-François Lyotard, Umberto Eco, Linda Hutcheon, Jean Baudrillard, and others.

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**ENGL 302A - POETRY SINCE 1960**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Bauer	3796

**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>
1230p-0145p	TR	055	Behrendt	3798

**Aim:** To survey some of the more important British novels of the 18th and 19th centuries and to explore their relation to the culture that produced them and which they both reflect and influenced. While one aim is to help you become familiar with this material and its cultural contexts, another aim is to help you discuss such materials with increasingly greater sophistication, confidence, and skill, both in class and on paper.

**Teaching Method:** Intensive discussion based on student reading, with occasional brief, ad hoc lectures to provide background information. There may be some group presentations. Think of this course as an ongoing **conversation** among all those enrolled.

**Requirements:** (1) **Dedicated reading, in advance**, of all the novels, plus class discussion of them.

NOTE: This course will require **considerable reading**, often several hundred pages of prose fiction **per week**. If you will not be able to handle this reading load, you should not enroll in this course.

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

**Tentative Reading List:** Approximately a dozen novels, probably including the following: Defoe, *Moll Flanders* or *Robinson Crusoe*; Fielding, *Joseph Andrews*; Sterne, *Tristram Shandy*; Walpole, *The Castle of Otranto*; Edgeworth, *Castle Rackrent*; Austen, *Pride and Prejudice*; Shelley, *Frankenstein*; Brontë, *Wuthering Heights*; Eliot, *The Mill on the Floss*; Dickens, *Hard Times* or *Oliver Twist*.

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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>
1230p-0145p	TR	055	Honey	3800
0200p-0315p	TR	065	Honey	8608

**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	Spitzer	3801

**Aim:** The main objective of this course is to give you an understanding of English grammar and to enable you to explain what it is that you do to produce discourse in English and why you do it. This knowledge of English grammar will enable you to evaluate the rules and advice you may have learned and also to be aware of the wide choices you have at your disposal for use in verbal and written expression.

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

**Requirements:** Attendance and participation; homework assignments (assigned for every class); 11 quizzes; term project (10 page minimum).

**Tentative Reading List:** *Analyzing English Grammar* (3rd ed.) by Thomas P. Klammer, Muriel R. Schulz and Angella Della Volpe.

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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	3802

**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; media 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*, *King Lear*, 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 - JUDEO-CHRISTIAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	McShane	3804

**Aim:** The Hebrew and Christian Scriptures form a library. We will read representative books from that library so students may learn useful skills for making sense out of those materials and out of other literature that assumes an audience is familiar with them.

**Teaching Method:** Lecture, discussion, group work, etc.

**Requirements:** One paper, one exam, regular journals, occasional quizzes.

**Tentative Reading List:** *Genesis*, *Exodus*, *Leviticus*, *Numbers* and *Deuteronomy*; representative historical, prophetic and wisdom books of the Hebrew Scriptures, and representative gospels, epistles, and *Revelation*.

### 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	3806
0600p-0900p	M	141(C)	Agee	****

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

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

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

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

**Prerequisite:** Introduction to Fiction Writing course.

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

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**ENGL 353 - ADVANCED POETRY WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Bauer	3808

**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:** Other students' poems, assorted handouts, plus an anthology of contemporary poetry.

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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	3809
1100a-1215p	TR	035	Staff	3810
1130a-1220p	MWF	040	Staff	3811

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

**Ford - 020**

**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, 040**

(Further information unavailable at this time.)

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**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	3812
1030a-1120a	MWF	030	Bergstrom	8348

1100a-1215p

TR

035

Dreher

3813

**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 lesser 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-minute oral research report; (7) a final account of the course you took.

**Tentative Reading List:** Selections from Lauter, et al., eds., *The Heath Anthology of American Literature*, 4th ed., Volume I; Melville, *Moby-Dick*; Hawthorne, *The Scarlet Letter*; Strunk and White, *The Elements of Style*.

**Bergstrom - 030**

**Aim:** We will read and discuss and write about a representative selection of the vast body of writing (and a little oral tradition) produced in what is now the United States from the time of the first European travels to North America until approximately 1865. We will consider the historical, intellectual, rhetorical, and artistic aspects of the texts we read; and we will examine cumulatively the nature and some thematic threads of the "American experience."

**Teaching Method:** This will be almost exclusively a discussion class, and most days' work will normally include some small group meetings. I will supply what seems to be useful background, but the responsibility for seeing the possibilities and implications in each work (and the connections among them) will fall on each of us -- and thus all together.

**Requirements:** You will be expected to have assigned readings (and author introductions) completed at the time specified on the schedule and to participate in class activities in ways that are comfortable to you. You will probably write (almost) weekly reading journals and two medium-length papers. Groups of students will be responsible for presentations to the class. There will be no final examination.

**Tentative Reading List:** *The Norton Anthology of American Literature*, 5<sup>th</sup> ed., vol. 1, or the 6<sup>th</sup> edition if available.

**Dreher - 035**

**Aim:** This course is a survey of the literatures that dominated the "American" landscape from its beginnings. The course will necessarily cover the folklore and myths that sustained the indigenous inhabitants so as to shed light on what cultures were eventually overturned in order to accommodate the settlement of the European. Attention will be paid to the literature that governed the campaign for discovery of a "new" land and the observations made by those who came into contact with Native Americans. By examining the literature, particular attention will be paid to the psychological effects that the move to "America" had on its first settlers; how the settlers coped with their disengagement from the mother country, England; what precipitated the business of slavery and its impact on American culture and its literature. Students are expected to develop close-reading and critical reading and writing skills.

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

**Requirements:** Two take-home exams; one group presentation (oral); pop quizzes; two research papers (10 pp. each)

**Tentative Reading List:** *Heath Anthology of American Literature*, 4th Edition, Vol. I, P. Lauter, ed.; Morrison, Toni. *Beloved* and *Playing in the Dark*. Reserved materials: Himmelsbach, Erik. "The Reluctant Spokesman," *Los Angeles Times*; Morrison, Toni. "The Pain of Being Black," *Time*; Smith, Doug. "Native Americans Win 17-Year Fight," *Los Angeles Times*; Stiffarm, Lenore, with Phil Lane, Jr. "The Demography of Native North America: A Question of American Indian Survival," *The State of Native America: Genocide, Colonization, and Resistance*; Westerman, Floyd Red Crow. "Chief Seattle Speaks," *Heaven Under Our Feet*, D. Henley and D. Marsh, Eds.

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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>
1030a-1120a	MWF	030	Montes	3815
1230p-0145p	TR	055	Price	3816

### Montes - 030

**Aim:** This course explores the various voices and perspectives of Americans in the late 19th century (1865-1910) through the early 20th century to the contemporary period (1945-present). These perspectives include late 19th-century political/post-colonial American struggles to 20th and 21st century concerns with issues of racism, gender, language rights, and personal rights. We investigate these American historical, cultural, and political environments through literature as well as discussions with novelists and artists. While we will read each text by examining how it speaks from an individual and aesthetic perspective, we will also place the work in its historical/cultural/political milieu and consider how it shares concerns and formal traits with other perspectives and experiences. If you are choosing to take this course, you are choosing to discover what it means to be American. Therefore, to successfully journey through this course, you must have an open mind. This course is about looking deeply at what makes Americans unique: voices who are markedly strong, defiant, provocative, and visionary.

**Teaching Method:** Close reading, class discussion, group work, student-led discussions, quizzes, midterm, final.

**Requirements:** Attendance and participation is required in this course. In addition to the readings, assignments for this class will include journals, quizzes, an author focus paper/presentation, midterm and a take-home final. The journals and quizzes are designed to help students keep up with the readings so that students will be prepared to participate in the lectures and discussion groups. As well, students will have a mid-term examination and a take-home final examination.

**Tentative Reading List:** *The Heath Anthology of American Literature*, Volume II (Paul Lauter, General Editor); *Who Would Have Thought It?* by María Amparo Ruiz de Burton; *The Custom of the Country* by Edith Wharton; *Sister Carrie* by Theodore Dreiser; *Indian Killer* by Sherman Alexie; *Beloved* by Toni Morrison.

### Price - 055

**Aim:** This survey course treats the second half of American literature from the Civil War to the present. We will study a wide array of writers and movements, including realism, naturalism, modernism, and postmodernism. We will pay close attention to both the verbal qualities of texts and their social and historical contexts. For the most part, we will proceed chronologically through the material.

**Teaching Method:** Lecture/discussion

**Requirements:** Papers; mid-term; final; class participation

**Tentative Reading List:** *Norton Anthology of American Literature* (package 2, 1865 to present), ed. Nina Baym

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## ENGL 362 - INTRO TO MEDIEVAL LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Haller	8349

**Aim:** To read works of the Middle Ages in ways which promote pleasure and understanding of the unique qualities of that period of history. We will focus on works in Old English, some writings of the 12th century and Chaucer's *Canterbury Tales* read in conjunction with contemporary writers. The Old English works and those of the 12th century will be read in translation; Chaucer will be read in his original Middle English, so one purpose will be to appreciate the qualities of the language at its earlier stage. We will focus on the relationship between works of literature and the political and philosophic issues of their times and ours, including the relation of church and state, the nature of gender relations, and the conceptions of history and the cosmos which influence everyday behavior.

**Teaching Method:** Small group and teacher- and student-led discussions, focusing on specific works and passages and on the idea of the Middle Ages. Occasional slide shows and lectures in various media.

**Requirements:** A regular journal in which the student records changing perceptions of what constitutes the world in which the literature takes its place. Out of this journal a student should construct two formal papers, one an attempt to reconstruct the issues and circumstances of one of the early writings, the other using a medieval literary work to demonstrate the nature of time and the cosmos which lies behind it.

**Tentative Reading List:** *Beowulf*, Walter Map; *De nugis curialium*; Geoffrey of Monmouth, *The History of the Kings of Britain*; Garnier, *Life of Thomas Becket* and miracles associated with that life; Marie de France, *Lais*; Geoffrey Chaucer, *The Canterbury Tales*; *Sir Gawain and the Green Knight*; Jean Froissart, *Chronicles*; Julian of Norwich, *The Shewings*.

## ENGL 364 - RESTORATION & 18TH CENTURY LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	040	Stock	3817

**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 4/801 - DRAMA -- "Renaissance Drama"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	001	Hilliard	8350/8351

**Aim:** To read a selection of the best Elizabethan and Jacobean drama in a context of the intellectual and theatrical history of the English renaissance. Although Shakespeare is not taught in this course and is not a prerequisite, we will also see these plays as a context for Shakespeare's achievement. They will also be seen as forerunners of dramatic conventions and themes in the 21st century.

**Teaching Method:** We will read the plays together, sometimes using videotapes, informal enactments, presentations and other classroom activities to help shape our response to the texts.

**Requirements:** Regular reader response exercises on the plays, two papers, and formal and informal in-class projects. The reader response exercises will be most often done through the Blackboard course homepage system.

**Tentative Reading List:** Kyd, *The Spanish Tragedy*; Marlowe, *Doctor Faustus* and *Edward II*; Cary, *The Tragedy of Mariam*; Jonson, *Volpone* and *The Alchemist*; Middleton (?), *The Revenger's Tragedy*; Middleton and Dekker, *The Roaring Girl*; Middleton and Rowley, *The Changeling*; Webster, *The Duchess of Malfi*; and Ford, *'Tis Pity She's a Whore*.

## ENGL 4/805B - 19TH CENTURY BRITISH FICTION -- "Fiction of the Romantic Period"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Behrendt	8352/8353

**Aim:** Ask someone to name some Romantic-era British novelists and they may name Jane Austen and Mary Shelley and then pause -- and pause. Most people associate British Romantic writing with poetry, and yet the number of novels published and read during the period extends into many thousands. And it was not unusual for successful novelists to publish twenty or more novels. Moreover, the novel furnished an especially important vehicle for **women** writers, whose significant contributions are only now being fully recognized and appreciated by scholars and general readers alike.

Our aim will be to survey and sample the range and variety of Romantic prose fiction in order to consider how that body of writing relates to -- and reflects and perhaps influences -- social, historical, economic, political, intellectual and cultural changes in Britain during the period spanning roughly 1780 -1835. Part of our work will involve studying the contents of the "Corvey Collection" of Romantic-era literature at Love Library, to give us all a clearer sense of both the numbers and the contents of novels published during the age.

**Teaching Method:** Intensive discussion based on student reading, with occasional brief, ad hoc lectures to provide background information. There will probably be some group presentations. Think of this course as an ongoing **conversation** among all those enrolled. I expect everyone to be prepared to contribute meaningfully to class discussion and to keep up with the assigned reading and research.

**Requirements:** (1) Dedicated **reading**, in advance, of all the novels, plus class discussion of them.

NOTE: This course will require **considerable** reading, often several hundred pages of prose fiction **per week**. If you will not be able to handle this reading load, you should not enroll in this course.

(2) In addition to the novels you will read in conventional paper copies, everyone will also read one novel from the Corvey Collection and prepare several descriptive documents relating to it; we may be able to mount these (with your names) on a British website maintained at Sheffield Hallam University.

(3) I anticipate asking everyone to write two examinations and some sort of research-based course project or paper. You may well decide to base your paper/project on the work you do with the Corvey Collection.

**Tentative Reading List:** Approximately a dozen novels, probably including the following: Godwin, *Caleb Williams*; Edgeworth, *Castle Rackrent*; Radcliffe, *The Mysteries of Udolpho*; Fenwick, *Secresy*; Hays, *The Victim of Prejudice*; P. B. Shelley, *Zastrozzi*; Austen, *Pride and Prejudice*; M. W. Shelley, *Frankenstein*; Scott, *Old Mortality or the Heart of Mid-lothian*; as well as one novel of your choice from the Corvey Collection.

## ENGL 4/813 - FILM -- "Women Directors/Feminist Criticism"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Foster	8360/8361

**NOTE:** Must be free to view films for Engl 4/813 in Andrews 102 on Tuesdays at 9 p.m. or Wednesdays at 7 p.m. Special fee = \$30.

**Aim:** An overview of the works of women filmmakers from the early 1900s to the present, with particular attention to the films of Alice Guy Blache, Lois Weber, Jane Campion, Julie Dash, Maya Deren, and other artists, incorporating weekly screenings in Andrews Hall. Discussions of introductory feminist film criticism, with an emphasis on race, gender, and sexuality.

**Teaching Method:** Lecture, papers, journals, screenings, discussion, group work.

**Requirements:** Two papers, weekly journals, and attendance at screenings and lectures on a regular basis.

**Tentative Reading List:** Carson, Diane, Linda Dittmar and Janice R. Welsch, eds., *Multiple Voices in Feminist Film Criticism*. University of Minnesota Press, 1994, paperback; Acker, Ally, *Reel Women: Pioneers of the Cinema 1896 to the Present*. Continuum Press, 1991, paperback.

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### ENGL 4/814B & 4/814B(C) - 20TH C WOMEN WRITERS -- "20th Century Lesbian Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	R	001	DiBernard	8354/8355
0600p-0900p	R	141(C)	DiBernard	****/****

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

**Aim:** We will read and discuss a wide range of lesbian literature written in English in the 20th century, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course will be arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th century in the U.S., including bisexual, transgender and queer identity, but our attention will also be on the human experience expressed in the writing.

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

**Requirements:** A weekly reading journal, an oral report, reports on out-of-class activities, a project.

**Tentative Reading List:** Lillian Faderman, *Odd Girls and Twilight Lovers* and *Scotch Verdict*; Ann Bannon, *Beebo Brinker*; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Dawn Atkins, *Looking Queer*; an anthology of writing by lesbians with disabilities, and possibly work by other authors, such as Beth Brant, Chrystos, Gloria Anzaldua, Connie Panzarino.

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

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0750p	MW	001	Harpending	8609/8610

**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 presentations of classroom observations (30%) written presentations of individual student observations (10%), written and oral presentations 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	3826/3842

**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 End's 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*.

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### ENGL 4/840 - CLASSICAL DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Adkin	7968/7969

Cross-listed with Classics 4/840.

**Aim:** A history of ideas approach to Greek and Roman drama. Some familiarity with the Homeric poems as a source of background information is desirable.

**Requirements:** A midterm exam and a final exam, both essay type; quizzes; presentations. In addition, the graduate students will write a research paper on a topic of interest to them.

**Tentative Reading List:** To be announced.

### ENGL 4/845 - ETHNIC LITERATURE -- "Harlem Renaissance"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Patton	8611/8612

**Aim:** This course studies the literature of the Harlem Renaissance. We will study various genres, including prose, poetry, and drama; although the emphasis will be on poetry and short stories. The course will address ideological and artistic differences characterized by generational splits and debates over art versus propaganda. We will address recurring themes such as Africa as a source of pride, the celebration of black heroes and heroines, the affirmation of the black folk tradition, the new urban identity of the New Negro, racism, and the indictment of Western culture. We will also address themes of motherhood, children, nature, and domestic service, which are not typically associated with the period.

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

**Requirements:** Attendance, participation, study questions, reading responses, two essays and possible quizzes.

**Tentative Reading List:** *Double-Take: A Revisionist Harlem Renaissance Anthology*

## ENGL 4/852 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Slater	3828/3844

**PREQ: Permission.**

**Aim:** This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques -- creating vivid characters, building a scene, writing effective dialogue, using setting and atmosphere, etc. -- and we will read a lot of good published fiction and use it as models for our own work. **PLEASE NOTE: Students should have taken English 252 and 352 or the equivalent before signing up for 4/852.** I will assume that you have a fairly sophisticated knowledge and mastery of basic fiction-writing skills.

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

**Requirements:** (1) Two stories (10-20 pages each as a guideline), each revised extensively into polished form (or the equivalent if you're working on a novel); (2) two to three short-short stories; (3) careful, thoughtful critiques of classmates' stories; (4) faithful attendance, active participation.

**Tentative Reading List:** *Troublemakers* by John McNally; *The Phantom Limbs of the Rollow Sisters* by Timothy Schaffert; *Any Small Thing Can Save You: A Bestiary* by Christina Adam; *Burning Down the House* by Charles Baxter.

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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*; Gaugham'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 476 - READING THEORY & PRACTICE

### Time

1230p-0145p

### Days Sec. Instructor Call#

TR 001 Goodburn \*\*\*\*

**\*PREQ:** Admission to a Teachers College Teacher Education program. Obtain the 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:

- 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:** 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.

**Requirements:** Three formal writing projects; 6-8 informal writings related to the reading of literary texts and teaching texts; a small group teaching activity; active participation in small groups and full class discussions; midterm and final self-assessment letters.

**Tentative Reading List:** *Mosaic of Thought: Teaching Comprehension in the Reader's Workshop*, Ellin OliverKeene & Susan Zimmerman; *A Classroom of Teenaged Readers: Nurturing Reading Processes in Senior High English*, Driek Zirinsky and Shirley Rau; *I Read It, But I Don't Get It*, Cris Tovani; *I Hear America Reading*, Jim Burke; an anthology of short stories (to be determined) ; a packet of readings and project prompts.

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## ENGL 4/882 - LITERACY ISSUES

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Minter	3833/3848

**Aim:** This 4/800-level course examines 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?
- 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 forms of research are available for studying relationships between literacy and communities?
- 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 (472-1846 or email: [dminter1@unl.edu](mailto:dminter1@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, lectures, student-led presentations, and in-class activities.

**Requirements:** While still under development, requirements are likely to include weekly reading (50-80 pages); two formal projects (about 8-10 pages each); class presentations; informal writing and in-class activities; and a reflective journal (for the literacy internships).

**Tentative Reading List:** To be determined. Texts under consideration include *The Struggle and the Tools*, Ellen Cushman; *Reflections of a Citizen Teacher*, Todd DeStigter; *The Real Ebonics Debate*, Eds. Theresa Perry and Lisa Delpit; various literacy narratives; essays by teacher/scholars (such as Jonothan Koziol, Denney Taylor, Paulo Freire, David Barton, and Linda Flower). Students who would like to discuss possible course texts (or the text selection process) are welcome to contact me ([dminter1@unl.edu](mailto:dminter1@unl.edu) or 472-1846).

## ENGL 487 - CAPSTONE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Buhler	****

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

PREQ: Permission. Obtain the call number from the department office.

**Aim:** This course has been designed to allow students majoring in English to reflect upon and to analyze the range of skills, information, knowledge, issues, and significances that they have encountered and developed throughout their academic experiences. We will revisit and explore the work you have done as an English major, recontextualizing that work within the larger discipline of English Studies and within the discipline's place in contemporary society. Most of the readings in this course are drawn from recent publications that engage with current discussions and debates about the nature of English studies -- in research, criticism, creativity, and teaching -- and about the responsibilities that attend each of those endeavors. You will have an opportunity to expand and sharpen your research skills, to synthesize new research and our shared readings with your ongoing ideas and concerns, and to create a collection of texts that articulates this synthesis. The goal toward which we will work is a clearer vision of how the experience of the major can extend into applications for your life after graduation. Individual students and the communities in which they participate -- including the English Department at UNL -- can all benefit from that vision.

**Teaching Method:** Brief lecture/extensive discussion; group work and peer editing; even performance activities.

**Requirements:** Regular attendance; timely reading; in-class writing exercises; a reading/research journal; an archive project, which will collect and comment upon previous work as an English major; a research project that makes a sustained inquiry into one of the issues, sources, methodologies, or content areas currently under discussion in English Studies **or** that builds significantly on your previous work in ways that reflect current concerns in English Studies; annotated bibliography.

**Tentative Reading List:** Peter Elbow, *What Is English?*; Alberto Manguel, *A History of Reading*; a course packet of articles in professional journals and selections from books by such writers as Michel Foucault, Gerald Graff, and Caroline Heilbrun.

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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	3835/3855

**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 Boccaccio, 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, Boccaccio, and others that poetry is a kind of theology. This course will examine the back-and-forth.

Medieval theologians and 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** that 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 Wycliff as theologians and Chaucer and the lyricists and craft-cycle writers as literary figures.

**Requirements:** Attendance, discussion, one 10-20 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	8368/8369

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

**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; possibly 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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