

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2003

Updated March 19, 2003

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 18, 2003. 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.

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 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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University of Nebraska-Lincoln

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

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

		British literature	Literature before 1800	Literature by women, minorities, or in translation	American literature
Course	Title	[9 hours]	[6 hours]	[3 hours]	[3 hours]
Engl 210B	Sex Roles in Literature			X	
Engl 211A	Plains Lit				X
Engl 215E	Introduction to Women's Lit			X	
Engl 230A	Shakespeare	X*	X*		
Engl 233B	Major American Authors				X
Engl 261E	American Literary Works				X
Engl 305A	Novel 1700-1900	X			
Engl 315B	Women in Popular Culture			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 430A	Shakespeare	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.

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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	Required for Engl major	Linguistics, writing, rhetoric	Literary/rhetorical theory	Culture, ethnicity, gender	British literature	Literature before 1800	American literature
		[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 210B	Sex Roles in Literature				X			

Engl 215E	Intro Women's Lit				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 245B	Native 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 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	
Engl 373	Film Theory & Criticism			X				
Engl 471	Literary Criticism			X				

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

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[Engl 354 - Adv Composition](#)
[Engl 361A - Intro Early American Lit](#)
[Engl 361B - Intro Late American Lit](#)
[Engl 362 - Intro Medieval Lit](#)
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[Engl 4/805M - American Novel I](#)
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[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.

English 101 - Composition & Literature I (Fall)

English 102 - Composition & Literature II (Spring)

These are first-year English composition courses. English 101 combines writing with the reading of shorter types of literature -- poems, short stories, and essays. English 102 combines writing with the reading of longer types of literature -- novels, plays, and narrative poetry. Students in both courses can expect to write at least 7500 words during the semester. The kinds of writing may vary some from section to section, though most students can expect to write a number of formal papers, as well as some less formal ones, including perhaps in-class exercises and journals. These courses assume that reading and writing well are closely connected, and they are recommended for students who wish to improve their reading skills through the study of literature.

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

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

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

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

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

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

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

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

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

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

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

NOTE: These courses are intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Chief 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.

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).

English 151 - Composition II

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

English 151H - Honors Composition II

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

This course resembles closely English 151 (above).

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English180 - Introduction to Literature

NOTE: This course does not fulfill any part of the freshman composition requirement in the College of Arts and Sciences.

This course is intended to introduce first and second-year students to examination of reading, especially the reading of literature. In order to examine the process of reading, students can expect to explore literary works (poems, stories, essays, and drama), some works not usually considered literary, and the students' own reading practices. The course will deal with such questions as how do we read, why do we read, and what is literature and what are its functions.

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.

Engl 200 - Intro to English Studies

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Behrendt	8045
1030-1120a	MWF	030	Bergstrom	3583

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.

Behrendt – 025

Aim: To help you explore and better understand the complicated and varied field of contemporary English Studies, with particular attention to the options for study in English at UNL. You will study and practice some of the activities normally associated with the study of "English," and you will spend considerable time thinking, talking, and writing about where you see yourself in this picture of a professional major in English Studies.

Teaching Method: Almost exclusively discussion. There will be some formal presentations by everyone but class sessions will consist primarily of general "round-table" conversation.

Requirements: A variety of written assignments, some formal and others informal. Group work, including group presentations, and daily discussion, in which I shall expect everyone to participate.

Tentative Reading List: Ha Jin, *The Bridegroom*; Mary Shelley, *Frankenstein*; Richard Brinsley Peake, *Presumption; Or, The Fate Of Frankenstein* (on-line edition); selected poems provided by the instructor and students; other brief selections provided by the instructor or available on-line.

Bergstrom – 030

Aim: In this class we will explore, quite literally, the field of "English Studies," trying to see what its boundaries are and what goes on inside those boundaries. We will look at the English department curriculum and the English major and how they fit into the educational experience at UNL. Ultimately, the aim of the course is to help each of you locate yourself within English Studies now, in the rest of your undergraduate career, and after graduation. We will read and discuss literary texts (thinking about the triangular relationship of author, text, and reader), view a film or two, study some department documents, do oral research reports, and engage in other amusing activities.

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

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

Tentative Reading List: A Shakespeare play (possibly *Othello*); Carver, *Where I'm Calling From*; Morrison, *Beloved*; Melville, short fiction; Spiegelman, *Maus I & II*; selected poetry.

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Engl 201B - Modern Drama

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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0930-1045a TR 025 Blaha 8046

Aim: An introduction to the main playwrights and dramatic movements from the late 19th century to the present. The scope of the class includes non-British/American selections in translation.

Teaching Method: Lecture/discussion.

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 of appropriate plays in the Lincoln area mandatory.

Tentative Reading List: We will read 12-15 plays from an anthology, beginning with plays like Büchner's *Woyzeck* and ending with plays by August Wilson and Marsha Norman.

Engl 205 - 20th Century Fiction

Time	Days	Sec	Faculty	Call#
0930-1045a	TR	025	White	3585
1130-1220p	MWF	040	Staff	3587
1230-0145p	TR	055	Grajeda	8381
0130-0245p	MW	060	Agee	8047
0200-0315p	TR	065	Staff	3588
0630-0920p	T	101	Staff	3589

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.

Staff – 040, 65, 101

Further information unavailable at this time.

Grajeda - 055

Aim: To read, analyze, discuss and understand short stories and novels of the 20th century, with emphasis on the work of U.S. A. and Latin American writers.

Teaching Method: Lecture, discussion, and group work.

Requirements: Two papers, reading journals, quizzes, attendance and participation.

Tentative Reading List: Writers like Toni Morrison, Saul Bellow and Isabel Allende.

Agee - 060

Aim: This course will explore an extremely rich period in literature, following the evolution of voice and subject matter that has produced some of the greatest works of fiction to date. We will work for an ever broadening and deepening understanding of 20th-century fiction as an aesthetic, philosophical, historical, political, and cultural response to the world of today. We will develop a more sophisticated grasp of fictional techniques and forms. We will discover what this fiction has to tell us about ourselves.

Teaching Method: Discussion of texts and some lecture.

Requirements: Weekly, informal one-page written response to a question posed by reading. Three formal critical papers, 5-8 pages in length.

Tentative Reading List: Books by some of the following: Walker Percy, William Faulkner, Eudora Welty, Cormac McCarthy, Alice McDermott, Robert Olen Butler, Anita Shreve, Louise Erdrich, Pam Houston, Michael Ondaatje, Bharati Mukherjee.

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Engl 210B - Sex Roles in Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	W	001	DiBernard	8072

Aim: In this course we will be reading and discussing 20th century (primarily contemporary) lesbian, gay, bisexual, and transgender literature. Our focus will be on the human experience in the literature, but we will also be reading some history and seeing some films to put these individual experiences in a societal and cultural context. We will also pay attention to the diversity of lesbian, gay, bisexual, and transgender literature by reading literature by people of different races, different economic status, and different physical abilities.

Teaching Method: You must be an active participant in this class. We will discuss, do group work, read aloud, and write in class.

Requirements: A weekly reading journal, reports on out of class events, and a project.

Tentative Reading List: This list is very tentative. The books may include Lillian Faderman, *Odd Girls and Twilight Lovers: A History of Lesbian Life in 20th-Century America*, John Loughery, *The Other Side of Silence: Men's Lives and Gay Identities*; Pat Parker, *Movement in Black*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; Chrystos, *Fire Power*; Leslie Feinberg, *Stone Butch Blues*; Kenny Fries, *Body, Remember*.

Engl 210T - Stories & Human Exper.

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3591

Further information unavailable at this time

Engl 211A - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Rosowski	3592

Aim: To read a representative selection of literature of the Canadian and American Great Plains. We'll be asking how writers used story-telling to humanize the plains and what their stories reveal about themselves, their attitudes toward other people, and their relationship to the place they are writing about.

Teaching Method: Discussion with occasional lectures.

Requirements: Weekly journals, reading quizzes, three papers, an oral report.

Tentative Reading List: Wister, *The Virginian*; Cather, *My Antonia*; Rolvaag, *Giants in the Earth*; Stewart, *Letters of a Woman Homesteader*; Sykes, *Second Hoeing*; Momaday, *Way to Rainy Mountain*; Anaya, *Bless Me Ultima: A Novel*; Ross, *As For Me and My House*; Laurence, *The Diviners*; West, *The Farmer's Daughter*.

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<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	MW	001	Dixon	3593
1100-1215p	MW	002	Staff	3594

NOTE: You must be free to attend at least one of the following screenings for ENGL 213E at the Mary Riepma Ross Media Arts Center (313 N. 13 St., across from Nebraska Bookstore, in the small theater), at the following times: **Tuesday 1 p.m. or 7 p.m. or Wednesday 3 p.m. or 9 p.m.**

SPECIAL FEE - \$30.

Dixon – 001

Aim: To cover the history of the cinema from 1896 to the present.

Teaching Method: Lectures, screenings, oral reports, papers, in-class writing, discussion, research projects.

Requirements: Three papers of 5 pages each; weekly in-class writing on films screened; regular attendance at screenings and lectures.

Tentative Reading List: Corrigan, Timothy. *Short Guide to Writing About Film*, 5th ed. (New York: Longman); Parkinson, David. *History of Film*, paperback ed. (New York: Thames and Hudson).

Films Screened: *Conquest of the Pole*, *The Cabinet of Dr. Caligari*, *The Last Laugh*, *The Gold Rush*, *Battleship Potemkin*, *Blood of a Poet*, *Horsefeathers*, *Metropolis*, *Citizen Kane*, *The Bank Dick*, *Scarlet Street*, *Lavender Hill Mob*, *Masculine/Feminine*, *Persona*, and *Darling*. These weekly screenings are a mandatory part of the course.

Staff - 002

Further information unavailable at this time

[To Table of Contents](#)[To Course Descriptions](#)**Engl 215E - Intro Women's Literature**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Belasco	3595
1100-1215p	TR	035	Ritchie	3596
0200-0315p	TR	065	Staff	3597

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*.

Ritchie - 035

Aim: To study a variety of women's literature in order to reclaim the knowledge and artistry of women writers that has often been overlooked or ignored in our educational experiences. We'll read writing by women from the 14th to the 20th century by Chicana, British, Egyptian, Chinese, Caribbean, African American, Native American, and European American women; we'll read literature by lesbian and heterosexual women, by women with disabilities and by those who are able-bodied, and by poor and privileged women. I hope that through our reading, we'll appreciate the differences among women's experiences, gain new perspective on our own lives and on the goals we hope to achieve in them. We'll also consider the cultural values and assumptions about literature and about women's lives that have influenced what and how women have written. In all of this we'll practice effective strategies for reading and writing about literature.

Teaching Method: Discussions in small groups and in the full class, in-class writing, oral presentations.

Requirements: Informal and Blackboard response papers, two papers, and an action-research project, oral report, attendance at women's events.

Tentative Reading List: *The Norton Anthology of Literature by Women*; Allison, Dorothy. *Two or Three Things I Know for Sure*; Mernisi, Fatima. *Dreams of Trespass: Tales of a Harem Girlhood*; Feinberg, Leslie. *Stone Butch Blues*; El Saadawi, Nawal. *Woman At Point Zero*.

Staff – 065

Further information unavailable at this time

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Engl 220 - Intro Linguistic Principles

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Haller	8378

Aim: To acquire an understanding of the theoretical assumptions, aims and methods, and policy implications, of modern linguistics. To explore ways of using one's own language competence as the basis for discovering and formulating the tacit knowledge that underlies language behavior. To consider from a linguistic point how to approach matters of language policy in the political and educational arenas. To recognize the interrelation of the various branches of linguistics: phonology; morphology; syntax; semantics; pragmatics; historical and comparative linguistics; psycholinguistics and sociolinguistics.

Teaching Method: Class periods will be devoted to the whole-class and small-group consideration of a specific bit of language data or a specific rule, or to setting up and sharing the results of assignments and tasks. That means time outside class reading, gathering data, working exercises, and writing papers, in preparation for the class sessions.

Requirements: There will be exercises and writing assignments that will allow each student to demonstrate how to use self-reported and objectively-gathered data about language; how to write and test rules; how to assess and use various approaches to the study of language in the understanding of behavior and policy; and how to use linguistic findings to understand the capacities of the human brain.

Tentative Reading List: TBA. We will use one or two textbooks that provide an introduction to the various branches of modern linguistic study with both practical and theoretical discussions.

Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Nissé	3599
1230-0120p	MWF	050	Staff	3600

1230-0145p TR 055 Staff 3601

Nissé - 025

Aim: We will read a selection of Shakespeare's plays and poems, interpreting these works within the cultural context of Renaissance England. Some of the topics we'll deal with include problems of political authority under

an absolute monarch, ideas about gender and bodies (all female roles were played by boys), and the powers of imagination and illusion. We'll also see some films of Shakespeare's plays and stage a few scenes ourselves.

Teaching Method: Short lectures, small-group discussions, acting scenes from plays.

Requirements: Active participation, two papers (5-7 pages).

Tentative Reading List: *The Norton Shakespeare*, ed. Stephen Greenblatt et al.

Staff – 050, 055

Further information unavailable at this time

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Engl 230H – Honors Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Haller	8071

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, as performed by actors on campus, as presented on video, as acted 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 two medium-length papers and one longer paper, focusing on details of production, emotional structure, dramatic and cosmic ideas, or the effects of historical and geographic distance.

Tentative Reading List: *Much Ado About Nothing*; *Winter's Tale*; *Hamlet*; *Antony & Cleopatra*; *Cymbeline*; *Richard III*; *Midsummer Nigh'ts Dream*, *The Tempest*.

Engl 233B - Major American Authors -- "Hawthorne, Melville, Dickinson"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3602

Further information unavailable at this time

Engl 240A - World of Classical Greece

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Adkin	3604

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.

Tentative Reading List: Homer, *Iliad Prose Translation*, tr. Rieu (Penguin); Lattimore, *Greek Lyrics*, Revised Edition (Univ. of Chicago); Aeschylus, *Aeschylus I: Complete Greek Tragedies*, ed. Grene/Lattimore (Univ. of Chicago); Aeschylus, *Prometheus Bound & Other Plays* (Penguin); Sophocles, *Sophocles I, 2nd Complete Greek Tragedies*, tr. Grene/Lattimore (Univ. of Chicago); Sophocles, *Sophocles II*, tr. Grene/Lattimore (Univ. of Chicago); Euripides, *Euripides IV: Complete Greek Tragedies*, ed. Grene/Lattimore (Univ. of Chicago); Euripides, *Euripides V: Three Tragedies*, ed. Grene/Lattimore (Univ. of Chicago); Aristophanes, *Complete Plays of Aristophanes*, tr. Hadas (Bantam).

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Engl 244 - African American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Dreher	3605

Aim: This is an introductory level literature course that provides a survey of African American Literature from the Harlem Renaissance to the present.

Teaching Method: Lecture/discussion.

Requirements: One midterm examination; two 3-5 page papers; a final; ten reader responses or short-answer quizzes; one final examination.

Tentative Reading List: Authors to be discussed include Alain Locke, Arthur Schomburg, Langston Hughes, Gwendolyn Brooks, Richard Wright, Ralph Ellison, Maya Angelou, Alice Walker, and Toni Morrison.

Engl 244A - Intro. African Lit.

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Owomoyela	3607

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: To be determined.

Engl 245B - Native American Lit.

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Staff	3608

Further information unavailable at this time

Engl 245D - Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Montes	3609

Cross-listed with ETHN 245D

Aim: This course is a survey of Chicana and Chicano literature, which spans three centuries: the 19th, 20th, and 21st centuries. Studies will include a focus on Chicana and Chicano culture and history. Students have the opportunity to learn and understand various literary voices -- their perspectives and experiences that contribute to Chicana and Chicano identities. Students will also develop analytical skills in their readings, discussions, and writings of these texts. Texts will include various genres: fiction, essay, poetry, drama.

Teaching Method: This course offers a variety of teaching methods: lecture, group discussion, group work, class discussion.

Requirements: Requirements include journals, quizzes, two critical briefs (analytical papers), mid-term, final examination.

Tentative Reading List: *Caramelo* by Sandra Cisneros; *Who Would Have Thought It?* by Maria Amparo Ruiz de Burton; *George Washington Gomez* by Americo Paredes; *So Far From God* by Ana Castillo; *Across the Wire: Life and Hard Times on the Mexican Border* by Luis Alberto Urrea.

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Engl 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	W	001	Staff	3611
0930-1045a	TR	025	Staff	3613
1030-1120a	MWF	030	Staff	8048
1100-1215p	TR	035	Slater	3614
1230-0120p	MWF	050	Staff	3615

Staff – 001, 025, 030, 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) a number of creative exercises aimed at developing technique; 3) a creative portfolio; 4) detailed written critiques of classmates' stories; 5) faithful attendance and active participation.

Tentative Reading List: *Night Sounds and Other Stories* by Karen Shoemaker; *The Phantom Limbs of the Rollow Sisters* by Timothy Schaffert.

Engl 253 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	8049
1100-1215p	TR	035	Staff	3618
1230-0145p	TR	055	Staff	3619
0200-0315p	TR	065	Kuzma	3620
0200-0430p	W	070	Kuzma	3621

Staff – 025, 035, 055

Further information unavailable at this time.

Kuzma – 065, 070

Aim: To help students write better poems.

Teaching Method: Readings from contemporary poets; discussion of class exercises.

Requirements: A book report on a contemporary poet; an essay over class work; five to seven poem exercises.

Tentative Reading List: Student-selected poetry books; student poems.

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Engl 253A - Writing of Poetry -- "Women & Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	M	001	Raz	8050

Aim: Women and Poetry, English 253A, is a creative writing (poetry) workshop for intermediate level poets, students with experience reading, understanding, and writing poems. We will read several books and/or anthologies of poetry by women in order to understand the subjects, formal strategies, and ambitions of some women poets writing now.

Teaching Method: Discussion, reading reports, group workshops, occasional lectures, student journals, in-class writing exercises, revision.

Requirements: Reading assignments, in-class discussion, writing in class, writing and revising at home, journals and presentations, and mid-term and final portfolios to consist of eight completed poems with drafts, written paper, class presentation, reading journal. Regular attendance required.

Tentative Reading List: Authors may include Constance Merritt, Alicia Ostriker, Grace Bauer, Marge Saiser, Marilyn Hacker, Elizabeth Alexander, Rita Dove, Judith Ortiz Cofer, Reetika Vazirani, Maureen Seaton, Lucile Clifton and/or others.

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>	<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	3623	1130-1220p	MWF	040	Staff	3630
0830-0920a	MWF	010	Staff	3624	1230-0120p	MWF	050	Staff	3631
0930-1020a	MWF	020	Staff	3625	1230-0145p	TR	055	Staff	3632
0930-1045a	TR	025	Staff	3626	0130-0220p	MWF	060	Staff	3633
1030-1120a	MWF	030	Staff	3628	0200-0315p	TR	065	Staff	3634
1100-1215p	TR	035	Staff	3629	0230-0320p	MWF	070	Staff	3635

Further information unavailable at this time[To Table of Contents](#)[To Course Descriptions](#)**Engl 261E - American Literary Works**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Blaha	3636

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*.

[To Table of Contents](#)[To Course Descriptions](#)**Engl 270 - Literary/Critical Theory**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Spencer	3637
1230-0120p	MWF	050	Ford	8051

Spencer - 030

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 -- Marxism, cultural studies, 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 Iron Heel* by Jack London, *Absolute Beginners* by Colin MacInnes, and *White Noise* by Don DeLillo. Theory: writings by Karl Marx, Friedrich Engels, Antonio Gramsci, Mikhail Bakhtin, Raymond Williams, Stuart Hall, Dick Hebdige, Angela McRobbie, Jean-François Lyotard, Umberto Eco, Linda Hutcheon, Jean Baudrillard, and others.

Ford - 050

Aim: This practically focused course will introduce students to -- and allow them to practice using -- several of the more common critical approaches. We will learn ways to interpret and evaluate literature. We will also discuss the critical context of English as a field of study.

Teaching Method: Lecture, demonstration, guided practice, class discussion.

Requirements: Quizzes on the text, three to five short practice papers, one researched essay, informed class participation.

Tentative Reading List: Guerin, et al. *A Handbook of Critical Approaches to Literature*; handout readings.

Engl 302A - Poets Since 1960

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Bauer	3639

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

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

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

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

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Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Ford	8052

Aim: To develop the skills needed to understand and appreciate the short story as a literary form through the close analysis of stories written through the centuries, with primary emphasis on the 19th and 20th centuries.

Teaching Method: Lectures and class and group discussion.

Requirements: Informed discussion resulting from careful, active reading before class; one short unresearched and one longer researched paper; maybe a short story.

Tentative Reading List: Kennedy, *An Introduction to Fiction*; handouts.

Engl 305A - Novel 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Stock	3640
0630-0920p	T	101	Behrendt	8053

Stock - 020

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

Teaching Method: Informal lecture/discussion.

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

Tentative Reading List: Novels by Behn, Defoe, Fielding, Johnson, Austen, Mary Shelley, Dickens, Charlotte Brontë, Hardy, Wilde.

Behrendt - 101

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: 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.

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

Tentative Reading List: Eight to ten novels, probably including the following: Defoe, *Moll Flanders* or *Robinson Crusoe*; Fielding, *Joseph Andrews*; Walpole, *The Castle of Otranto*; Edgeworth, *Castle Rackrent*; Martin, *The Enchantress*; Mathews, *Simple Facts*; Austen, *Pride and Prejudice*; Brontë, *Wuthering Heights*; Dickens, *Hard Times* or *Oliver Twist*; Stevenson; *Dr. Jekyll and Mr. Hyde*.

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Engl 315B - Women in Popular Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Honey	3641
0200-0315p	TR	065	Honey	3642

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 341 - Judeo-Christian Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	McShane	3645

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 - Adv Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	W	001	Shapiro	3646

Aim: This is an intermediate course in fiction-writing, designed for students who have already taken English 252 (Intro to fiction-writing) and have done well in it. In English 352 we will work on honing skills you've already acquired in English 252. I hope it will be a chance for students to work on more complex and ambitious projects as fiction writers.

Teaching Method: Primarily we will operate as a discussion group and a writers' workshop.

Requirements: Two completed short stories (not revisions of stories already written for English 252). Written responses to assigned readings and workshop stories. Active participation and faithful attendance.

Tentative Reading List: I will probably assign an anthology, perhaps the latest *Best American Short Stories* or another one. I will also assign one book by Israeli novelist Amos Oz, who will be coming to campus in the fall to give a lecture. And I will assign something by a fiction writer who will be coming to campus next fall to give a reading. I don't know yet who we'll be inviting.

Engl 353 - Adv Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Kuzma	3648

Aim: To make our poems better. As a class, to learn how to discuss poems and help each other to discuss poetry.

Teaching Method: Readings and full group discussion; exercises from poem models; student "champions" of chosen poems.

Requirements: Book report over a contemporary poet; student must "champion" at least once; brainstorm on assigned topics; four to seven exercise poems.

Tentative Reading List: We will work from class poems.

Engl 354 - Adv Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Ford	3649
1100-1215p	TR	035	Staff	3650
1130-1220p	MWF	040	Minter	3651

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

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

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

Further information unavailable at this time

Minter - 040

Aim: This section of 354 is designed to put our practices, beliefs and understandings as writers at the center of the course, and provides students with an opportunity to take up the kinds of intellectual projects that require sustained analysis/engagement (writing projects with polished drafts running 9+ pages). Though topics are not assigned, each of the three formal writing projects for the course will have specific guidelines associated with them (such as "entering a public conversation," "exploring uncertainty," "experimenting with form"). In addition, the course will focus on "going public" with our work (designing projects/intellectual work that have audiences and purposes that extend beyond the class). Because it focuses on longer texts (and also asks students to engage with reading designed to support writing), this course requires a commitment of time and energy from students and takes the 200-level prerequisite seriously.

Teaching Method: Discussion, group work, student-led presentations and peer response, daily reading and writing.

Requirements: Multiple drafts of three writing projects; daily reading and writing; participation in class activities and discussion; peer response groups.

Tentative Reading List: To be determined. Texts under consideration include Ted Kooser's *Local Wonders: A Season in the Bohemian Alps*; Dave Eggers' and Michael Cart's *The Best American Nonrequired Reading*. Interested students are welcome to email me at dminter1@unl.edu and I'll talk with them about the text selection process.

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Engl 361A - Intro Early American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	3652
1100-1215p	TR	035	Reynolds	3654
0200-0315p	TR	065	Staff	8055

Staff – 005, 065

Further information unavailable at this time

Reynolds - 035

Further information unavailable at this time

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Engl 361B - Intro Late American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Kaye	3655
1230-0145p	TR	055	Price	3656

Kaye - 030

Aim: The purpose of this class is to introduce people to some of the important authors and themes of the last 125 years of American literature and particularly to look at the great changes in both Americans and their writing.

Teaching Method: This is primarily a discussion class with a minimum of lecture, some student reports, and a good deal

of small-group work.

Requirements: Attendance and intelligent, informed participation are required. You will read the equivalent of about 12 books, including novels, short stories, poetry, drama, and essays. You will write approximately seven short journals and a longer paper and present an oral report on the historical background for one author or period. There may be reading quizzes.

Tentative Reading List: We will begin by reading *Wah' Kon-Tah*, a work from the exact middle of this period that introduces many important themes. Then we will read longish selections from the following canonical writers: Whitman, Dickinson, Twain, Howells, Fitzgerald, Faulkner, and Stevens; longish selections from the following "new canonical" writers: Morrison, Wright, Silko, and Hong Kingston; and shorter pieces from a variety of writers from Charles W. Chesnutt to Simon Ortiz.

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 play 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: *The Norton Anthology of American Literature*, 6th edition, three-volume set (C, D, E), ed. Nina Baym.

Engl 362 - Intro Medieval Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	010	Haller	3657

Aim: To read works of the Middle Ages in ways that promote pleasure and understanding of the unique qualities of two ages (Old English; the late 14th and early 15th centuries) and their literature. To examine the way in which literature reflects understandings of the cosmos and history as influences on current behavior. To determine the motives for the variety of literary forms used in these two periods. To identify the religious and political issues which lie behind the literature.

Teaching Method: Small group and teacher- and student-led discussions, focusing on specific works and passages and on the idea of the Middle Ages. There will also be occasional slide shows and some examination of resources for the study of the Middle Ages.

Requirements: Two class presentations, one concerning a resource for the study of the Middle Ages, the other an idea from a paper in progress. Three short papers of analysis or summary, one on political or religious politics, one on the idea of the cosmos or history, and one on literary method.

Tentative Reading List: *Beowulf*, *Wanderer*, *Seafarer* and other short poems of the Old English Period; Geoffrey Chaucer, *Canterbury Tales*; Wm. Langland, *Piers Plowman*; Dame Julian of Norwich, *Revelations of Divine Love*; *Sir Gawain & the Green Knight*; *Patience & Pearl*; Plays of the Wakefield Master; *Booke of Margerie Kempe*.

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Engl 364 - Rest & 18th C Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Stock	3658

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

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

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

Tentative Reading List: Behn, *Oroonoko*; Defoe, *Robinson Crusoe*; Swift, *Gulliver's Travels*; poems by Pope; Johnson, *Rasselas*; plus a selection of essays and other poems.

Engl 373 - Film Theory & Criticism -- "French Filmmakers"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Foster	8249

NOTE: You must be free to attend at least one of the following screenings for ENGL 373 at the Mary Riepma Ross Media Arts Center (313 N. 13 St., across from Nebraska Bookstore, in the small theater), at the following times: **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m.**

SPECIAL FEE - \$30.

Aim: The aim of the class is to analyze and discuss French films from an informed perspective. We will view films directed by Jean-Luc Godard, Jean Cocteau, René Clair, and Jean Renoir. This is an exciting class; but remember -- we will be analyzing difficult, cerebral, complex and non-linear films. Many films are black and white. All are subtitled.

Teaching Method: Class discussions, in-class film clips, brief lectures, no midterm or final. Oral participation is necessary. Class participation is the most important criterion for grading purposes.

Requirements: Two papers, in-class writing, journals, possibly one oral report. Ability to read subtitles while watching a film is essential. Knowledge of French is not necessary. Willingness and preparedness for class discussions and writing is essential.

Tentative Reading List: *French Cinema: A Student Guide* and selected handouts of film theory and criticism.

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Engl 4/801 - Drama -- "Renaissance Drama"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Hilliard	8056/8057

Aim: To introduce students to a range of Elizabethan and Jacobean drama in terms of both their Renaissance context and their appeal to modern audiences. In particular we will look at revenge tragedies and satiric comedies, with special attention paid to gender issues and to theatricality as an implicit and explicit theme in the plays. We will explore how the techniques and concerns of these pre modern dramas link to post modern theater. Due attention will be directed at the plays as a context for Shakespeare's dramatic career, although his plays are not taught in this course.

Teaching Method: Discussion, short lectures, video tape presentations, student presentations.

Requirements: Short-reader response papers on the individual plays, two longer critical essays, two exams. Participation in class exercises.

Tentative Reading List: Ten to twelve plays including Kyd, *The Spanish Tragedy*, Marlowe, *Tamburlaine* and *Dr. Faustus*, Cary, *The Tragedy of Mariam*, Jonson, *Volpone* and *The Alchemist*, Middleton, *The Revenger's Tragedy*, Middleton and Rowley, *The Changeling*, Webster, *The Duchess of Malfi*, and Ford, *'Tis Pity She's a Whore*.

Engl 4/805K - Canadian Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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0930-1020a MWF 001 Kaye 8058/8059

Aim: The purpose of this course is to introduce students to a wide variety of modern Canadian fiction within the context of Canada as a country.

Teaching Method: In this class, we will cover three books on a similar theme per week. Each student will read one of the three books. Class will alternate between discussions of the books in the context of each other and small group discussions among people who have all read the same book.

Requirements: Attendance and informed, intelligent participation are required. You will read 14 to 16 books for the semester and write seven short journals and one longer paper. Students will serve as discussion leaders, and 800-level students will be introducers and facilitators for one week's worth of reading.

Tentative Reading List: This class focuses on works from the 20th century. Authors will include Pauline Johnson, Ralph Connor, Nellie McClung, Frederick Phillip Grove, Morley Callaghan, Sinclair Ross, Hugh McLennan, W.O. Mitchell, Margaret Laurence, Ethel Wilson, Gabrielle Roy, Adele Wiseman, Henry Kreisel, Alice Munro, Robert Kroetsch, Margaret Atwood, Rudy Wiebe, Jeannette Armstrong, Bernice Culleton, Nourbese Philip, Dionne Brand, Joy Kogawa, Rohinton Mistry, Michel Tremblay, Shanti Mootoo, Timothy Findley, Antoinine Maillet, Richard Adams, Thomas King, Robertson Davies, and others.

Engl 4/805M - American Novel I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	001	Belasco	8060/8061

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

Teaching Method: Class discussion.

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

Tentative Reading List: William Hill Brown, *The Power of Sympathy*; Lydia Maria Child, *Hobomok*; Nathaniel Hawthorne's *The Blithedale Romance*, Fanny Fern, *Ruth Hall*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Harriet Wilson, *Our Nig*; Elizabeth Barstow Stoddard, *The Morgesons*; Mark Twain, *Pudd'nhead Wilson*; Henry James, *The American*; and Frances E.W. Harper, *Iola Leroy*.

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Engl 4/813 - Film -- "French Cinema"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Foster	3662/3677

NOTE: You must be free to attend at least one of the following screenings for ENGL 4/813 at the Mary Riepma Ross Media Arts Center (313 N. 13 St., across from Nebraska Bookstore, in the small theater), at the following times: **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m. SPECIAL FEE - \$30.**

Aim: The aim of the class is to analyze and discuss French films from an informed perspective. We will view films directed by Jean-Luc Godard, Jean Cocteau, René Clair, and Jean Renoir. This is an exciting class; but remember -- we will be analyzing difficult, cerebral, complex and non-linear films. Many films are black and white. All are subtitled.

Teaching Method: Class discussions, in-class film clips, brief lectures, no midterm or final. Oral participation is necessary. Class participation is the most important criterion for grading purposes.

Requirements: Two papers, in-class writing, journals, possibly one oral report. Ability to read subtitles while watching a film

is essential. Knowledge of French is not necessary. Willingness and preparedness for class discussions and writing is essential.

Tentative Reading List: *French Cinema: A Student Guide* and selected handouts of film criticism.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0750p	MW	001	Harpending	3665/3680

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*

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Engl 4/830A - Shakespeare I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	001	Olson	3666/3681

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*.

Engl 4/845 - Ethnic Literature -- "Black Women Authors"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	R	001	Dreher	3667/3682

Aim: This course examines Black women writing autobiography. The course focuses on the Black woman's quest for Black self-determination and self-definition in a myriad of environments. Some of the questions for consideration are: What is Black autobiography? What do the "I" narratives teach us about American culture, the culture of entertainment, and the formation of a national identity?

Teaching Method: Lecture/discussion.

Tentative Reading List: Authors covered and music to be heard include the following: Linda Brent, Alice Dunbar Nelson (tentative), Zora Neale Hurston, Billie Holiday, Maya Angelou, Angela Davis, Mary Wilson, Whoopi Goldberg.

Engl 452 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Slater	3668

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: permission of instructor is required. Students should have taken English 252 and 352 or the equivalent before signing up for 452.** 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: To be announced. Probably one anthology of contemporary fiction, one novel, and one or two story collections by a contemporary author.

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Engl 457 - Comp Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Minter	****

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

Aim: This course introduces students to the teaching and study of writing as part of their preparation to teach English/ Language Arts at the middle and secondary level.

Teaching Method: 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; and try out these approaches in our classroom community. We will use a mix of discussion, group work and student-facilitated class time to develop a collective and individual understanding of the wide range of opportunities to grow as writers and teachers of writing.

Requirements: Weekly writing; individual and collaborative writing and research; lesson plans and syllabi; teaching philosophy; development of a teaching/writing portfolio.

Tentative Reading List: Course readings have not yet been selected. Among the texts I'm considering are: Langer's *Effective Literacy Instruction*, Weaver's *Teaching Grammar in Context*; Romano's *Writing with Passion and/or Blending Genre, Altering Style*; Randy Bomer's *For a Better World: Reading and Writing for Social Action* or *Time for Meaning: Crafting Literate Lives in Middle & High School*. Students who are interested in proposing titles may email me at dminter1@unl.edu.

Engl 4/871 – Literary Criticism -- "Post-colonialism & African Lit"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Owomoyela	8063/8064

Aim: Our aim will be to become familiar with the theoretical issues that writers and students of African literature have been elaborating and debating during the postcolonial period. These include the nature of the postcolony and its relationship with the "mother country," and the ideas of nationality and identity. Discussion of the issues in the African context will seek connections with their manifestation in other geographical areas with similar histories.

Teaching Method: The prevailing method will be group discussions, although I will give occasional presentations as necessary. Throughout the semester students will take turns research and leading discussions on selected texts and the issues they address.

Requirements: The most important requirements will be class attendance, diligence in leading discussions (when called upon to do so), and active participation in those discussions. In addition, I will require students to write brief reflections on the readings, and a final research paper.

Tentative Reading List: To be determined.

Engl 476 - Reading Theory & Practice

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

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

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

- 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: Several 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: *Reading Don't Fix No Chevys*, Michael Smith and Jeffrey Wilhelm; *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; *40 Short Stories* (an anthology); a packet of readings and project prompts.

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Engl 487 - Capstone

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Hilliard	3672

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

Aim: Working together in a seminar format, English majors will be asked to compare and sum up their academic studies as majors and students generally. The course will look back at other courses the students have taken, take stock of the abilities that they have developed as readers and writers, and look forward to eventual careers or graduate study. We will place the academic careers of the students in a context of understanding the role of reading and writing in late modern culture. We will ask how the whole of the English major is greater than the sum of its parts. The goal is to enable English majors to make active use of their abilities and interests in their future lives and careers.

Teaching Method: A seminar approach with the material of the course emerging from the interests and concerns of the students enrolled. There will be an emphasis on short classroom presentations by the students and instructor as a way of provoking and shaping discussion.

Requirements: A final portfolio of writings in a variety of formats for the course, including web-based and oral presentation projects. One longer research paper on a topic of each student's choosing.

Tentative Reading List: Much of the reading will emerge from the discussion of the course, but there will be one anthology of essays on the study of English, yet to be chosen. We may also read one short work of recent fiction as a way of getting to know each other as students of English.

Engl 4/889 - Medieval Lit & Theology

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Olson	3673/3690

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 4/898 - Special Topics -- "Chicana & Latina Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Montes	8066/8068

Aim: This course is an upper division Special Topics Seminar. The course specifically focuses on writings (novels, short stories, poetry, non-fiction) by contemporary Chicanas and Latinas. These American women writers identify with various ancestries (Mexican, Puerto Rican, Cuban, Latina American) which are reflected in their writings. Additionally, their narratives, be they non-fiction or fiction, include themes of gender, class, racial, and political contexts. By reading these works, students will gain a broader understanding of the complexities and differences, as well as the similarities these contemporary women experience and observe in American society.

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

Requirements: Attendance, participation within class discussions/group work, response journals, mid-term, research paper, final examination.

Tentative Reading List: *Caramelo* by Sandra Cisneros; *Borderlands/La Frontera* by Gloria Anzaldúa; *Loving in the War Years* by Cherríe Moraga; *Memory Mambo* by Achy Obejas; *Telling to Live: Latina Feminist Testimonios* by the Latina Feminist Group; *Loving Pedro Infante* by Denise Chavez; *Flaming Iguanas: An All-Girl Road Novel Thing* by Erika Lopez; *Remedios: Stories of Earth and Iron from the History of Puertorriqueñas* by Aurora Levins Morales.

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Engl 4/898A - Special Topics -- "American Texts/Digital Contexts"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price	8074/8073

NOTE: Use of computer 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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