

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2004

Updated April 29, 2004

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.

TABLE OF CONTENTS

	Page #
How to Use This Booklet	2
Level of Courses	2
Independent Study	2
English Majors	2
Student Appeals Committee	2
Guide to The English Department's Curriculum	3
Course Descriptions	5

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 26, 2004. 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. Inquire at Andrews Hall Room 202 for the Chair's name.

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.

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.)

[To Table of Contents](#)[To Course Descriptions](#)**DEPARTMENT OF ENGLISH**

University of Nebraska-Lincoln

FALL 2004**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 [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 244B	Black Women Authors				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicano Lit				X			
Engl 254	Rhetorical Practice		X					
Engl 261A	Intro Early American Lit							X
Engl 261B	Intro Late American Lit.							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	Writing: Literacy		X					
Engl 362	Intro Medieval Lit					X	X	
Engl 364	Intro Restoration & 18th C Lit					X	X	
Engl 471	Literary Criticism			X				

Engl 487	Engl Capstone Experience	X						
----------	--------------------------	---	--	--	--	--	--	--

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

COURSE DESCRIPTIONS

Freshman English Engl 200 - Intro to Engl Studies Engl 201A - Intro to Drama Engl 205 - 20th Century Fiction Engl 210T - Stories & Human Experience Engl 211A - Plains Literature Engl 213E - Intro Film History Engl 215E - Intro Women's Lit Engl 219 - Film Genre -- "Comedy" Engl 220 - Intro Linguistic Principles Engl 230A - Shakespeare Engl 230H - Shakespeare Engl 240A - World of Classical Greece Engl 244 - African American Lit Engl 244A - Intro African Lit Engl 244B - Black Women Authors Engl 245B - Native American Lit Engl 245D - Chicano Literature Engl 252 - Writing of Fiction Engl 253 - Writing of Poetry	Engl 253A - Writing of Poetry – "Women & Poetry" Engl 254 - Rhetorical Practice Engl 258B - Autobiographical Writing Engl 261A - Intro Early American Lit Engl 261B - Intro Late American Lit Engl 270 - Literary/Critical Theory Engl 302A - Poets since 1960 Engl 303 - Short Story Engl 305A - Novel 1700-1900 Engl 315B - Women in Pop Culture Engl 322A - Modern Engl Grammar Engl 330E - Chaucer-Shakespeare-Milton Engl 341 - Judeo-Christian Lit Engl 349 - National Cinemas Engl 352 - Adv Fiction Writing Engl 353 - Adv Poetry Writing Engl 354 - Writing: Literacy	Engl 357 - Comp Theory & Practice Engl 362 - Intro Medieval Lit Engl 364 - Rest & 18th C Lit Engl 377 - Reading Theory & Practice Engl 4/802 - Poetry -- "Romantic Poetry" Engl 4/805M - American Novel I Engl 4/813 - Film -- "Feminist Theories of Comedy" Engl 4/818 - Electronic Texts Engl 4/827D - Intro 1st & 2nd Lang Engl 4/830A - Shakespeare I Engl 4/845 - Ethnic Literature -- "Ideas and Visions" Engl 452 - Fiction Writing -- "Adv Fiction Writing" Engl 4/871 - Literary Criticism Engl 4/882 - Literacy Issues & Community Engl 487 - Engl Capstone Experience Engl 4/889 - Medieval Lit & Theo
--	--	--

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, 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, and students can expect to do a substantial amount of writing -- some formal, some informal, some done in class and some at home. Ordinarily students take 100-level courses in the first year.

Students registered in the College of Arts & Sciences are required to take any two of the following courses. Students in other colleges should check their college's bulletin or with an advisor, since different colleges have different requirements.

NOTE: ENGLISH 101, 150 AND 151, INCLUDING ETHNIC AND HONORS VARIATIONS, ARE SELF-CONTAINED COURSES. THEY ARE NOT DESIGNED TO BE TAKEN IN ANY PARTICULAR SEQUENCE.

English 101 – Writing from Literature

This a first-year English composition course that focuses on composing practices and critical reading strategies through the analysis of literature. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. The kinds of writing may vary from section to section, but all sections assume that reading and writing well are closely connected. This course is recommended for students who wish to improve their writing and reading skills through the study of literature.

English 101A – Writing from Literature - "African American Literature"

This course is identical to English 101(as described above) 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 - Writing from Literature - "Chicano Literature"

This course is identical to English 101(as described above) 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 - Writing from Literature - "Native American Literature"

This course is identical to English 101(as described above) 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.

[To Table of Contents](#)

[To Course Descriptions](#)

English 101H - Honors Writing from Literature

NOTE: This course is intended for students who have had significant prior experience and success in English classes. Admission is by invitation or application only. See the Department of English Chief Advisor, Jacquelynn Sorensen, Andrews 123A, for more information. This course shares the same focus and goals as English 101 and requires an equivalent amount of reading and writing.

English 150 – Writing: Rhetoric as Inquiry

This is a first-year English composition course that engages students in using writing and rhetorical concepts such as purpose, audience, and context to explore open questions -- to pose and investigate problems that are meaningful in their lives and communities. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing, reading and inquiry skills (such as learning to identify relevant and productive questions, learning to synthesize multiple perspectives on a topic, etc.)

English 150H - Honors Writing: Rhetoric as Inquiry

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150

and requires an equivalent amount of reading and writing.

English 151 - Writing: Rhetoric as Argument

This is a first-year English composition course that engages students in the study of written argument: developing an informed and committed stance on a topic, and using writing to share this stance with particular audiences for particular purposes. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing and reading skills through the study and practice of argument.

English 151H – Honors Rhetoric as Argument

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

[To Table of Contents](#)

[To Course Descriptions](#)

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 Engl Studies

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	White, L	3421
1030-1120a	MWF	030	Bergstrom, R	3422

White, L - 025

Aim: This course serves to orient English majors and Plan A minors within the highly diversified arena of English studies. Our goal will be to engage in the kinds of intellectual work which best characterize the study of English, broadly defined, as well as to provide an introduction to the variety of topics and basic analytical tools of English Studies; to

reading and writing which explores the full complexity of relationships among writers, readers, texts, and contexts; to literacy practices; to a variety of literary and non-literary texts (the latter may include public argument, cultural criticism, and popular media); to multiple critical perspectives; and to the cultural and historical awareness needed to study texts and textual practices with justice and discrimination. The ultimate goal of the course is for each student to discover a more secure sense of his or her own relation to English studies and a better knowledge of the questions he or she finds most interesting and valuable to ask.

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

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

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

Bergstrom, R - 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 texts (thinking about how meaning is made in English Studies), study some department documents, do oral research reports, and engage in other interesting activities. **NOTE: this class is required for English majors and plan A minors, and it is recommended for those considering a major in English. It is not a general education literature class.**

Teaching Method: Though I am 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, active participation, and a final portfolio of your work. The use of Blackboard may be required for some assignments or activities.

Tentative Reading List: We will read a variety of literary texts and essays as well as writings aimed specifically at English Studies (some on electronic reserve), all with the aim of exploring the opportunities and challenges offered by this field.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 201A - Intro to Drama

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Blaha, F	8136

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 yet to be chosen, including *Oedipus Rex*, *Lysistrata*, and plays by Shakespeare, Moliere, Ibsen, Strindberg, and some contemporary plays.

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	001	Staff	8137
0930-1045a	TR	025	Staff	3424
1100-1215p	TR	035	Caramagno, T	3426
1130-1220p	MWF	040	Staff	3425
0130-0245p	MW	060	Staff	3427
0200-0315p	TR	065	Caramagno, T	3428

Staff – 001, 025, 040, 060

Further information unavailable at this time

Caramagno, T – 035, 065

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

Teaching Method: Lecture and discussion.

Requirements: An exam once a month, plus a final exam.

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

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 210T - Stories & Human Experience

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3431

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	Haller, R	3432

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*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 213E - Intro Film History

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	MW	002	Dixon, W	3434
1100-1215p	MW	003	Abel, M	8858

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): **Tues. 1 p.m. or 7 p.m. or Wed. 3 p.m. or 9 p.m. SPECIAL FEE - \$30. Check WAM! or UNL online schedule for section 3 call number.**

Dixon, W – 002 & Abel, M - 003

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

Teaching Method: Lectures, discussion, screenings. Films to be screened include George Melies's *Conquest of the Pole* (1912), Robert Wiene's *The Cabinet of Dr. Caligari* (1919), F. W. Murnau's *The Last Laugh (Der Letzte Mann)* (1924), Charles Chaplin's *The Gold Rush* (1925), Sergei Eisenstein's *Battleship Potemkin* (1925), Jean Cocteau's *Blood of a Poet* (1930), The Marx Brothers in *Horsefeathers* (1932), Fritz Lang's *Metropolis* (1926), Orson Welles's *Citizen Kane* (1941), W. C. Fields in *The Bank Dick* (1940), Jean-Luc Godard's *Masculin/Feminin* (1965), Ingmar Bergman's *Persona* (1968), John Schlesinger's *Darling* (1965).

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

Tentative Reading List: Corrigan, Timothy. *A Short Guide to Writing About Film* (5th ed.), Longman (paperback); Parkinson, David. *History of Film*, Thames & Hudson (1995, paperback).

Engl 215E - Intro Women's Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3435
1100-1215p	TR	035	Staff	3436
0200-0315p	TR	065	Staff	3437

Further information unavailable at this time

Engl 219 - Film Genre -- "Comedy"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Foster, G	8138

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): **Tues. 3 p.m. or 9 p.m. or Wed.**

1 p.m. or 7 p.m. SPECIAL FEE - \$30.

Aim: The aim of this course is to learn to analyze and write about film comedy from an informed perspective. In this class, we will analyze the role of gender, class, race, and sexuality in film comedy, especially Depression-era comedy. In this class, you will be expected to develop your critical abilities, expand your vocabulary and knowledge of the field, and express yourself in writing exercises and discussions.

Teaching Method: Lectures, screenings, discussion, readings, in-class writing, papers. Films to be screened include *The Thin Man* (1934), *My Man Godfrey* (1936), *Libeled Lady* (1936), *Dinner at Eight* (1933), *Twentieth Century* (1934), *Trouble in Paradise* (1932), *Arsenic and Old Lace* (1944), *Born Yesterday* (1950), *Some Like It Hot* (1959), *The Man Who Came to Dinner* (1941), *Christmas in Connecticut* (1945).

Requirements: Weekly paper of two pages (one page on the film and one on the readings); two term papers (midterm and final) of 6-8 pages; regular attendance at class and screenings and constructive participation in class; written notes on all class lectures and film screenings.

Tentative Reading List: *The Unruly Woman* by Kathleen Rowe (U. of Texas Press, 1995); *Comedy is a Man in Trouble* by Alan Dale (U. of Minnesota Press, 2000).

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 220 - Intro Linguistic Principles

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Staff	3438

Further information unavailable at this time

Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Haller, R	3440
1030-1120a	MWF	030	Nissé, R	3441

Haller, R - 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*.

Nissé, R - 030

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.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 230H - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Hilliard, S	8148

PREQ: Good standing in the University Honors Program.

Aim: An introduction to Shakespeare as both an Elizabethan and an author who still delights and stimulates modern audiences across the world. We will look at how the political, social, and psychological interests of the English Renaissance are reflected in the plays along side a reflection of our contemporary concerns.

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 of Shakespeare=s plays, probably *The Taming of the Shrew*, *A Midsummer Night=s Dream*, *Henry IV Part I*, *Henry V*, *The Merchant of Venice*, *Twelfth Night*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest*.

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, N	3444

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; midterm and final essay, four quizzes and one presentation.

Tentative Reading List: Homer, *Iliad Prose Translation*, (tr. Rieu); Lattimore, *Greek Lyrics*, Revised Edition; Aeschylus, *Aeschylus I: Complete Greek Tragedies* (ed. Grene/Lattimore); Aeschylus, *Prometheus Bound & Other Plays*;

Sophocles, *Sophocles I, 2nd Complete Greek Tragedies*, (tr. Grene/Lattimore); Sophocles, *Sophocles II*, (tr. Grene/Lattimore); Euripides, *Euripides IV: Complete Greek Tragedies*, (ed. Grene/Lattimore); Euripides, *Euripides V: Three Tragedies*, (ed. Grene/Lattimore); Aristophanes, *Complete Plays of Aristophanes*, (tr. Hadas).

Engl 244 - African American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Owomoyela, O	8680
1100-1215p	TR	035	Dreher, K	3445

Owomoyela, O - 005

Aim: This course will introduce students to the spectrum of African American writing from the period of slavery to the present, and also to the theories that have been advanced about the literature.

Teaching Method: Occasional lectures, but mostly group discussions based on assigned texts.

Requirements: I will assign some journals on certain works, and there will be an essay test at mid-term, and a research project at the end of the semester.

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

Dreher – 035

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 tentatively selected include Alain Locke, Arthur Schomberg, 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, O	8686

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.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 244B - Black Women Authors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Dreher, K	8142

Aim: This course examines Black women's writing beginning with 1900 and ending with contemporary literature. We will focus on Black women and their treatment of slavery, passing and color consciousness, romantic love, the quest for self-determination, mother/daughter relationships, popular culture, etc. through a myriad of genres, specifically through poetry and the novella.

Teaching Method: Lecture/discussion.

Requirements: One midterm examination; two 3-5 page papers, 5-10 reader responses or short-answer quizzes; and one final examination.

Tentative Reading List: Pauline Hopkins, *Contending Forces*, Jessie Redmon Fauset, *Plum Bun*, Zora Neale Hurston, *Their Eyes Were Watching God*, Gwendolyn Brooks, *Maud Martha*, Ann Petry, *The Street*; poetry by Nikki Giovanni, Mari Evans, Sonia Sanchez, and Carolyn Rogers; Maya Angelou, *I Know Why the Caged Bird Sings*, Toni Morrison, *The Bluest Eye*, Alice Walker, *The Color Purple*, Elizabeth Nunez, *When Rocks Dance*, Gloria Naylor, *Mama Day*, and Terry McMillan, *Waiting to Exhale*.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 245B - Native American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Kaye, F	3447
1130-1220p	MWF	040	Staff	8149

Kaye, F - 020

Aim: The purpose of this class is to give students a broad background in Native American Literatures of the United States and Canada, focusing on contemporary written literature in English. Be prepared to do a fair amount of reading as well as attending some out-of-class events.

Teaching Method: This class is primarily discussion, both in small groups and with the class as a whole. We will also have occasional speakers, video or audio tapes, and student presentations.

Requirements: Each student will write six reader's notebooks on the readings and two on out-of-class events as well as preparing a final paper or presentation. Careful, prompt reading of all assigned texts is required, and I will give frequent reading quizzes to make sure we are all alert and responsible. Regular attendance and intelligent, informed preparation are taken for granted.

Tentative Reading List: We will read novels, short stories, essays, and poems by a number of Canadian and American Native writers, including most of the following: Jeannette Armstrong (Okanagan), Simon Ortiz (Acoma), John Joseph Matthews (Osage), Richard Wagamese (Ojibway), James Welch (Blackfeet/Gros Ventre), Adrian Lewis (Paiute), Maria Campbell (Metis), Pauline Johnson (Mohawk), Marilou Awiakta (Cherokee), and others.

Staff – 040

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	Lynch, T	3448

Further information unavailable at this time

Engl 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0900p	T	001	Staff	3449
0930-1045a	TR	025	Staff	3450
1030-1120a	MWF	030	Staff	3451
1100-1215p	TR	035	Staff	3452
1230-0120p	MWF	050	Staff	3453

Further information unavailable at this time

Engl 253 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	M	001	Raz, H	8681
0930-1045a	TR	025	Staff	3454
1230-0145p	TR	055	Staff	8688
0200-0315p	TR	065	Kuzma, G	3457
0200-0430p	W	070	Kuzma, G	3458

Raz, H - 001

Aim: To write and discuss our own poems and to read poetry by contemporary poets as models and context for our work.

Teaching Method: Workshop/discussion/presentations.

Requirements: To attend class, write poems, and read poems for discussion. One 20-minute oral report to the class on a living poet of your choice, a written essay based on your presentation, and 12 original and finished poems are required. Keeping journals and class response also are required.

Tentative Reading List: Issue(s) of the literary quarterly *Prairie Schooner*; Mary Oliver, *A Poetry Handbook*; *Introspections: American Poets on One of Their Own Poems*, ed. Robert Pack and Jay Parini, U. Press of New England; handouts; more. Some of the poets we may read, among others, include Mark Doty, Rita Dove, Stephen Dunn, Rosellen Brown, Marvin Bell, A. R. Ammons, Julia Alvarez, Robert Pinsky, Maxine Kumin, Mark Strand, Erica Jong, Dave Smith.

Staff – 025, 055

Further information unavailable at this time

Kuzma, G – 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. The white *Laurus*; the pink *Laurus*.

[To Table of Contents](#)

[To Course Descriptions](#)

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Bauer, G	8682

Aim: This is a course for beginning writers of poetry who are interested in exploring the particular problems and possibilities contemporary women poets encounter.

Teaching Method: Reading, discussion, small group work, writing exercises and class workshop.

Requirements: Active participation, writing exercises, written responses to other students' work, one book review, eight relatively complete revised poems for final portfolio.

Tentative Reading List: Mary Oliver's *Handbook*. An anthology of women's poetry, and several individual volumes of poems by visiting writers.

Engl 254 - Rhetorical Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	8661
0830-0920a	MWF	010	Staff	8662
0930-1020a	MWF	020	Staff	8663
0930-1045a	TR	025	Staff	8664
1030-1120a	MWF	030	Staff	8665
1100-1215p	TR	035	Staff	8666
1130-1220p	MWF	040	Staff	8667
1230-0120p	MWF	050	Staff	8668
1230-0145p	TR	055	Staff	8669
0130-0220p	MWF	060	Staff	8670
0200-0315p	TR	065	Staff	8671
0230-0320p	MWF	070	Staff	8672

Aim: This composition course extends students' opportunities for writing and inquiry by engaging them in the study of writing within a community. While the focus and terms of analysis will vary across sections, some communities that have been studied in past sections of Engl 254 include on-line communities, the academy/academic disciplines, environmental organizations, the UNL campus, and hometowns. This course is intended for students who have prior experience with college-level writing.

Requirements: Students should expect to apply what they learn through their study of writing in a community to their own writing projects, and to produce the equivalent of 30 pages of polished prose during the semester.

Further information unavailable at this time

Engl 258B - Autobiographical Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Goodburn, A	8409

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

NOTE: This course has a prerequisite of at least one first-year writing course (101, 102, 150, or 151). Students are expected to have strong experience with drafting and revising texts and with writing and sharing constructive critiques to others' texts.

Aim: In this course we will read, write, and reflect upon the power of autobiographical texts in our lives. We will consider how autobiographical writing functions in our families, our communities, and our culture(s), particularly in terms of understanding ourselves and others. We'll examine the different purposes we have for writing and reading autobiography — as ritual, as healing, as witnessing, as play, as identity-making, as nation building, as history, and so on. To accomplish these aims, we'll immerse ourselves in writing our own autobiographical texts, and we'll read a variety of autobiographical texts to explore how other writers can inform our writing. Finally, we'll read essays that address issues of representation, ethics, and craft related to writing autobiographical texts.

Teaching Method: This class is designed to be interactive and participatory. We will spend most of class time writing autobiographical texts, reading and discussing others' autobiographical texts, and working in small groups and full class workshops. Class members will be expected to share their writing with one another, to lead class discussions, and to facilitate writing activities individually and in groups.

Requirements: 1) Final Class Book: You will compile, edit, and bind (with a cover) a thematic collection of polished autobiographical writing of about 30-45 double-spaced typed pages. This book will draw upon most of your writing throughout the semester (about three formal projects, reading observations, and in-class work.) Your formal writing projects will relate to particular themes (such as identity or community) connected to assigned readings. While each project will be connected to a theme, you will be given much latitude in constructing and carrying out autobiographical writing projects that meet your needs and interests. I will conference with you individually so that we can outline your goals.

2) In-class writing and response writing to readings: We will be writing during every class session. Some days we will write in response to assigned readings. Other days we will try out new genres or experiment with a revision strategy. Class members will lead activities to sponsor and support writing.

3) Peer response: We will use Blackboard and small groups to respond to each others' writing.

4) Midterm and Final Course Narratives: Twice during the semester, you will write reflective narratives that document and analyze your performance.

Tentative Reading List: One or two books and assorted readings (placed on electronic reserve through Love Library). While I have some authors in mind (Dorothy Allison, Anne Lamott, Toi Derricotte, Russell Baker, etc.), I would welcome feedback from prospective students about texts/themes you would like to read. Please email me at agoodburn1@unl.edu with your suggestions.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 261A - Intro Early American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	7211
1100-1215p	TR	035	Reynolds, G	7209
0200-0315p	TR	065	Reynolds, G	7210

Staff - 005**Further information unavailable at this time****Reynolds, G – 035, 065**

Aim: The course aims to introduce students to a wide range of texts (poetry, fiction, folk literatures, political writing, essays) written in the Americas up to the end of the Civil War. We will look at many of the "classic" writers, including Whitman, Melville and Dickinson, but we'll also examine many figures that have entered the literary canon for the first time recently (including Hispanic and Native authors). Students will develop, through a variety of writing projects, a critical idiom to analyze and evaluate this material.

Teaching Method: Some "mini-lectures" from me; lots of class discussion; some small-group work; debates that blend close readings and historical overviews.

Requirements: Two shorter papers (5-6 pages) focused on close readings of specific texts; a longer (10-12 page) research paper that incorporates secondary critical reading.

Tentative Reading List: *The Heath Anthology of American Literature*, vol. 1.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 261B - Intro Late American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Blaha, F	8150
1030-1120a	MWF	030	Staff	7212
1100-1215p	TR	055	Lynch, T	7213

Blaha, F - 005

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

Teaching Method: Lecture/discussion; the class is based on the Blackboard web system.

Requirements: Weekly journal entries/essays on the assigned readings. One paper. The quality of writing will be considered in the evaluation of the journals/essays. Strict adherence to the departmental attendance policy. E-mail address and access to the web is absolutely necessary; familiarity with the Blackboard system is very helpful.

Tentative Reading List: *Heath Anthology of American Literature*, 4th ed., vol. 2.

Staff – 030**Further information unavailable at this time****Lynch –055****Further information unavailable at this time**

Engl 270 - Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Spencer, N	3474
1230-0120p	MWF	050	Gannon, T	3475

Spencer, N - 020

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, postmodernism, and ethical theory — 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 Jungle* by Upton Sinclair, *White Noise* by Don DeLillo, and *Beloved* by Toni Morrison. Theory: writings by Karl Marx, Friedrich Engels, Antonio Gramsci, Ernst Bloch, Georg Lukács, Jean-François Lyotard, Umberto Eco, Linda Hutcheon, Jean Baudrillard, and others. Also, selections from *Literary Theory* by Jonathan Culler and *Mapping the Ethical Turn: A Reader in Ethics, Culture, and Literary Theory*, ed. Todd F. Davis and Kenneth Womack.

Gannon, T - 050

Aim: This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the last century — some that have privileged one or more of the contexts above (e.g., Marxism, feminism), some that have repressed most or all by denying such contexts (various brands of formalism), and some that have (seemingly) denied the viability of privileging anything at all (poststructuralism). The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the text as language, form and genre, the author as creative genius or interpolated subject, the reader as a psyche of complex expectations and desires, and various cultural forces and identities as polyphonic "voices" in the often maddening dialogue of race, class, and gender that is our current socio-political milieu.

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

Requirements: Attendance and oral participation; weekly written responses to the readings and two formal research papers.

Tentative Reading List: Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (3rd ed.); Adams, Hazard, and Leroy Searle, eds.: *Critical Theory Since 1965*; various essays/photocopies on reserve.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 302A - Poets since 1960

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Bauer, G	3477

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 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3478

Further information unavailable at this time

Engl 305A - Novel 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	McShane, J	3479

Further information unavailable at this time

Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Honey, M	3481
0200-0315p	TR	065	Staff	3482

Honey, M - 055

Aim: Students will become familiar with popular materials that have special appeal for a female audience. The course will focus on American culture in the 20th century and will cover a variety of media: magazines, novels, film, television, music. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual orientation, and time periods in order to see what messages have been and are being sent out about women's roles.

Teaching Method: Discussion and group work.

Requirements: Weekly response papers; two papers, 4-6 pages each.

Tentative Reading List: A Harlequin romance; a women's magazine; Pipher, *Reviving Ophelia*; Butler, *Kindred*; McMillan, *How Stella Got Her Groove Back*; Letts, *Where the Heart Is*; Fielding, *Bridget Jones's Diary*; handouts of contemporary articles on popular culture.

Staff - 065

Further information unavailable at this time

Engl 322A - Modern Engl Grammar

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	010	Haller, R	8152

Aim: To understand the structure of present-day English, specifically the syntax and phrase-structure variations of the language. We will make an inventory of the various forms an English sentence or text can take, infer from this evidence the rules for converting the word-store of the language to its realizations as speech and written text. The other areas of language study--sound, meaning, social function, language development, language learning, the variations among English-speakers, the history of the language--will come up as implications and inferences from the study of English structure.

Teaching Method: Class periods will be devoted to the consideration of language data in the textbooks and generated by the class. We will work on the data as native speakers or as people for whom English is a second language and attempt to formulate the rules and generalizations which explain the structures and variations within the data.

Requirements: Students will be asked to find data of various sorts and to take class leadership in discussing some of that data. There will be regular exercises, some to be turned in. Two examinations, a paper on a subject related to the material of the class, and a final examination.

Tentative Reading List: A textbook such as Ronald Wardhaugh, *Understanding English Grammar: A Linguistic Approach*, Second Edition.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 330E - Chaucer-Shakespeare-Milton

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Buhler, S	8153

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 among these authors.

Tentative Reading List: Geoffrey Chaucer's *Troilus and Criseyde* and selected *Canterbury Tales*; William Shakespeare's *A Midsummer Night's Dream*, *The Tempest*, 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>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Stock, R	3483

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

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

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

Tentative Reading List: The King James Version (also known as Authorized Version) will be the basic text as it is the

most significant translation for English literary studies. All students must have a copy of this translation.

Engl 349 - National Cinemas

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	MW	002	Abel, M	8683

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): **Tues. 1 p.m. or 7 p.m. or Wed. 3 p.m. or 9 p.m. SPECIAL FEE - \$30.**

Aim: To explore the cinemas of various countries around the globe, with screenings and readings to aid in our discussion.

Teaching Method: Lectures, screenings, discussion, small-group work, in-class writing, readings as directed.

Requirements: Readings as assigned; film-viewing journals; three papers, 5-7 pages each.

Tentative Reading List: Thomas Elsaesser, *New German Cinema: A History*, Rutgers Univ. Press (1989); Peter Bondanella, *Italian Cinema: From Neorealism to the Present*, 3rd ed., Continuum Press (2001); Richard Neupert, *A History of the French New Wave Cinema*, Univ. of Wisc. Press (2002)

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 352 - Adv Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Slater, J	3484

Aim: This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques C creating vivid characters, building a scene, writing effective dialogue, etc. C 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 or the equivalent before signing up for 352.** I will assume that you have a knowledge and mastery of basic fiction-writing skills. We will build upon these skills and use them in more sophisticated ways in 352.

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

Requirements: 1) Several short stories (3-6 pages), each aimed at practicing a specific technique; two of these will be expanded and developed into final-draft form; 2) a variety of creative exercises; 3) careful, thoughtful critiques of classmates= stories; 4) faithful attendance, active participation.

Tentative Reading List: Susan Jackson Rodgers= story collection, *The Trouble With You Is*. (Rodgers is one of our visiting writers for the fall, and will be meeting the class.) Also, an anthology of contemporary short fiction (to be decided later).

Engl 353 - Adv Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Kuzma, G	3485

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; brainstorms on assigned topics; four to seven exercise poems.

Tentative Reading List: We will work from class poems. The white *Laurus*; the pink *Laurus*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 354 - Writing: Literacy

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3486
1100-1215p	TR	035	Staff	8394
1130-1220p	MWF	040	Staff	8395

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

Further information unavailable at this time

Engl 357 - Comp Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0445p	MW	001	Brooke, R	****

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

Aim: This course is part of the secondary English education certification program and is open only to admitted students in that program. The course will immerse students in writing and various theories and practices behind the teaching of writing, and will link students to teachers active in the Nebraska Writing Project network. Please contact the instructor or Bev Jenson, the advisor for the program in the College of Education and Human Sciences, for additional information about enrollment.

Engl 362 - Intro Medieval Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	060	Nissé, R	3494

Aim: This course is an introduction to European literature from around 1180 to 1436, the so-called "Middle Ages." We will consider various genres of medieval writing -- including romance, allegory, and satire -- within their social and cultural contexts. Some of the topics that we will examine are the politics of "chivalry"; the origins of English national identity; medieval views of gender and sexuality; religious controversies; and exploration of the world beyond Europe.

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

Requirements: Weekly critical response papers; 2 formal essays

Tentative Reading List: *The Lais of Marie de France*; *Roman de Silence*; *The Song of Roland*; *Mandeville's Travels*; Chaucer's *Canterbury Tales* (selections).

[To Table of Contents](#)

[To Course Descriptions](#)

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, R	3495

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 377 - Reading Theory & Practice

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

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.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 4/802 - Poetry -- "Romantic Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
-------------	-------------	------------	----------------	--------------

0630-0920p R 001 Behrendt, S 8156/8157

Aim: What we think of as "Romantic Poetry" is very different than it was half a century ago, when the name identified perhaps half a dozen male poets and virtually no one else. In the past two decades the field has been thoroughly reassessed in light of the fact that between 1780 and 1835 well over ten thousand volumes of poetry were published in Britain, including a large number by women whose works were often as popular (if not more so) than those of their male contemporaries. Unlike today, poetry was central to public discourse and provided a forum for discussion of all the major issues of the contemporary culture. Because so many of the poets knew one another's work, the most accurate view of the poetry of the period is not a set of isolated works by equally isolated poets but rather an ongoing conversation in print among an interrelated group of socially and intellectually committed poets.

This course will acquaint you with the work of some of these poets and the historical, political, cultural, aesthetic, and intellectual milieu which they both reflect and helped to shape. It will offer opportunities for you to discuss, and to think and write about, this poetry, its authors, its aspirations, and its ideological implications within a variety of historical and critical contexts. And it will help you to become a better, more informed, and more articulate reader and critic of Romantic texts in particular, and of Romantic-era cultural phenomena generally.

Teaching Method: I prefer discussion, with only the minimal impromptu lecturing necessary to fill in backgrounds and contexts for the assigned readings and the cultural materials with which they are engaged in dialogue. I will expect everyone to participate regularly and thoughtfully in our discussions.

Requirements: Intellectual curiosity, a spirit of adventure, and an interest in examining the ideological and aesthetic underpinnings of culture. Beyond that, your active, substantive participation in class discussion. Mid-term examination, differentiated for undergrads and grads. A project on the contemporary reputation of a poet. A research-based course project. Final exam for undergrads; alternative arrangement for grads.

Tentative Reading List: These authors, principally: Williams, Blake, Baillie, Wordsworth, Coleridge, Barbauld, Seward, Smith, Robinson, Byron, P. B. Shelley, Landon, Hemans, Keats. Additional reading from other poets of the period, as well as relevant contextual documents. Probable text: *British Literature, 1780-1830*, ed. Anne Mellor and Richard Matlack.

[To Table of Contents](#)

[To Course Descriptions](#)

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, S	3501/3516

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, *Puddnhead Wilson*; Frances E.W. Harper, *Iola Leroy*; and Kate Chopin's *The Awakening*.

Engl 4/813 - Film -- "Feminist Theories of Comedy"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Foster, G	3502/3517

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): **Tues. 3 p.m. or 9 p.m. or Wed.**

1 p.m. or 7 p.m. SPECIAL FEE - \$30.

Aim: The aim of this course is to learn to analyze and write about film comedy from an informed perspective. In this class, we will analyze the role of gender, class, race, and sexuality in film comedy, especially Depression-era comedy. In this class, you will be expected to develop your critical abilities, expand your vocabulary and knowledge of the field, and express yourself in writing exercises and discussions.

Teaching Method: Lectures, screenings, discussion, readings, in-class writing, papers. Films to be screened include *The Thin Man* (1934), *My Man Godfrey* (1936), *Libeled Lady* (1936), *Dinner at Eight* (1933), *Twentieth Century* (1934), *Trouble in Paradise* (1932), *Arsenic and Old Lace* (1944), *Born Yesterday* (1950), *Some Like It Hot* (1959), *The Man Who Came to Dinner* (1941), *Christmas in Connecticut* (1945).

Requirements: Weekly paper of two pages (one page on the film and one on the readings); two term papers (midterm and final) of 6-8 pages; regular attendance at class and screenings and constructive participation in class; written notes on all class lectures and film screenings.

Tentative Reading List: *The Unruly Woman* by Kathleen Rowe (U. of Texas Press, 1995); *Comedy is a Man in Trouble* by Alan Dale (U. of Minnesota Press, 2000).

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/818 - Electronic Texts

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price, K	3502/8977

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: 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 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.

[To Table of Contents](#)

[To Course Descriptions](#)

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0750p	MW	001	Harpending, M	3503/3518

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

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

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

Tentative Reading List: Brown, *Principles of Language Learning and Teaching*; Ellis, *Second Language Acquisition*; Lightbown and Spada, *How Languages Are Learned*.

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, P	3504/3519

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*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/845 - Ethnic Literature -- "Ideas and Visions"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
-------------	-------------	------------	----------------	--------------

0130-0220p MWF 001 Gannon, T 3505/3520

Aim: The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry and fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence and wisdom: this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the — potentially postmodern — Trickster in all such debates.

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

Requirements: Attendance and oral participation; weekly written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of one class period.

Tentative Reading List: Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*; N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*; Vine Deloria, Jr.: *For This Land: Writings on Religion in America*; Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*; Linda Hogan: *Dwellings: A Spiritual History of the Living World*; Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*. [To Table of Contents](#) [To Course Descriptions](#)

Engl 452 - Fiction Writing -- "Adv Fiction Writing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0900p	M	001	Agee, J	3506

PREQ: Permission.

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

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

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

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

Engl 4/871 - Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Staff	3508/3522

Further information unavailable at this time

Engl 4/882 - Literacy Issues & Community

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
-------------	-------------	------------	----------------	--------------

0600-0850p W 001 Ritchie, J 8411/8760

Aim: This 4/800 level course examines the ways that literacy is defined in our culture and the impact these definitions have for the way literacy is valued and understood in schools, communities, and public policy. We will explore some of the following questions: What is literacy? Who gets to define whose literacy is valued? What are the consequences for individuals and groups? How do race, gender, nationality, ethnicity, ability and other factors influence literacy? How have legal and education decisions influenced literacy policy? How are literacies supported, recognized, devalued, suppressed? What forms of research are available for studying relationships between literacy and communities? What ethical issues are involved in literacy learning and 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 (472-1850 or email: jritchie1@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: Texts are still to be determined, but possible texts include *Literacy: A Critical Sourcebook*, eds. Cushman, Kintgen, Kroll, Rose; *Literacy: Reading the Word and the World*, Freire and Macedo; *The Struggle and the Tools*, Ellen Cushman; *Language Diversity in the Classroom*, eds. Smitherman and Vllaneuva; various literacy narratives and essays by teacher/scholars (Jonathan Koziol, Denny Taylor, Linda Flowers).

[To Table of Contents](#) [To Course Descriptions](#)

Engl 487 - Engl Capstone Experience

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Hilliard, S	3510
0130-0220p	MWF	002	Kaye, F	8920

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

Hilliard - 001

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 discussion approach with some of the material of the course emerging from the interests 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: Writings in a variety of formats for the course, including web-based and oral presentation projects. One longer review 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 an overview: Peter Barry, *English in Practice: The Pursuit of English Studies*. We will also read a work of recent fiction as a way of getting to know each other as students of English.

Kaye - 002

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/889 - Medieval Lit & Theo

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Olson, P	3511/3528

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%.)

[To Table of Contents](#)

[To Course Descriptions](#)