

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2005

Revised August 3, 2005

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
Evaluation of Fall Courses for the Major	4
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 21, 2005. 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 lecturers or graduate assistants. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 123 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the Chief Advisor for department records. The student may then obtain the call number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisors every semester. For further information see the Chief Advisor, in Andrews 123A.

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Committee chair is Franz Blaha, 355 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.

[To Table of Contents](#)

[To Course Descriptions](#)

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

A middle digit of "3" indicates courses focusing on authors (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/Critical Theory, Film Theory and Criticism).

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

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

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

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find

others by looking for similar numbers at different levels. As may be clear from these examples, there is a lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 123 Andrews Hall.)

[To Table of Contents](#)

[To Course Descriptions](#)

DEPARTMENT OF ENGLISH

University of Nebraska-Lincoln

FALL 2005

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 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 373	Film Theory & Criticism			X				
Engl 475	Rhetoric of Prof. Discourses & Communities			X				
Engl 487	Engl Capstone Experience	X						

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

[To Table of Contents](#)

[To Course Descriptions](#)

COURSE DESCRIPTIONS

<p>First-year English Engl 200 - Intro Engl Studies Engl 201B - Modern Drama Engl 205 - 20th Century Fiction Engl 210T - Stories & Human Expr Engl 211A - Plains Literature Engl 213E - Intro Film History Engl 215E - Intro Womens Lit Engl 220 - Intro Linguis Princ Engl 230A - Shakespeare Engl 239 - Film Directors Engl 240A - World Classcl Greece Engl 244 - African American Lit Engl 244A -</p>	<p>Engl 253A - Writing of Poetry -- "Women & Poetry" Engl 254 - Rhetorical Practice Engl 258B - Autobiograph Writing Engl 261A - Intro Early Amer Lit Engl 261B - Intro Late Amer Lit Engl 270 - Literary/Critcl Thry Engl 275 - Rhetorical Theory Engl 302A - Poets since 1960 Engl 305A - Novel 1700-1900 Engl 315B - Women in Pop Culture Engl 330E - Chaucer-Shkpr-Milton Engl 333A -</p>	<p>Engl 373 - Film Thry & Criticism - "1950s Cold War Hysteria" Engl 377 - Reading Thry & Pract Engl 4/803A - American Short Story Engl 4/805E - Modern Fiction Engl 4/811 - Plains Literature Engl 4/813 - Film -- "1950s Cold War Hysteria" Engl 4/818 - Electronic Text Engl 4/820 - Intro to Linguistics Engl 4/827D - Intro 1st & 2nd Lang Engl 452 - Fiction Writing -- "Adv Fiction Writing" Engl 4/875 - Rhetoric - "Place Conscious</p>
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Intro African Lit	Willa Cather & World	Writing"
Engl 244B - Black Women Authors	Engl 352 - Adv Fiction Writing	Engl 487 - Engl Capstone Exprnc
Engl 244D - Africn- Caribbean Lit	Engl 353 - Adv Poetry Writing	
Engl 245B - Native American Lit	Engl 354 - Writing:	
Engl 245D - Chicano Literature	Literacy	
Engl 252 - Writing of Fiction	Engl 357 - Comp Theory & Practice	
Engl 253 - Writing of Poetry	Engl 362 - Intro Medieval Lit	
	Engl 364 - Rest & 18th C Lit	

First-year English

NOTE: 100-LEVEL ENGLISH COURSES WILL BE OPEN ONLY TO FRESHMAN AND SOPHOMORE STUDENTS. Students in Arts and Sciences who have not completed the Communication requirement and have 65 credit hours or more should choose English 254 or 354 (or both) to complete this requirement. (In unusual cases, exceptions to this rule may be granted by the Chief Advisor, English Department.) Advanced students in other Colleges who want or need a composition course should also choose 254 or 354.

English 101, including ethnic and honors variations, English 150, and English 151 are first-year English composition courses, designed to help students improve their writing by study and practice. Since reading and writing are closely related, several of the courses involve reading, and students can expect to do a substantial amount of writing -- some formal, some informal, some done in class and some at home. Ordinarily students take 100-level courses in the first year.

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

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

[To Table of Contents](#)

[To Course Descriptions](#)

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.

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, 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, Nebraska Hall Rm. 513E, for more information.

English 188 applies to the composition requirement in Arts and Sciences, and in some other colleges.

Engl 200 - Intro Engl Studies

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	White, L	3123
1030-1120a	MWF	030	Kaye, F	3124

White, L - 025

Aim: In this class we will explore the highly diverse field of English Studies. The course allows you to explore your own relation to English Studies and to gain a better knowledge of the questions you find most interesting and valuable to ask.

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: Short lectures, mostly discussion; some group work and group presentations.

Requirements: One written group project; one oral group project; two short creative exercises, the first a poem, the second a poem or a parody; one short (2 page) close reading of a poem; one 1-2 page summary of a short critical article; one 3-4 page application of a critical approach (e.g., feminist, Marxist) to a selected work; one annotated bibliography for the final paper (at least ten annotated critical articles and/or chapters relevant to your topic); one final paper of 5-8 pages (with at least ten critical sources); avid, informed, prepared class participation.

Tentative Reading List: Austen, *Emma*; Shakespeare, *Hamlet* (Bedford edition a must); Stoppard, *Rosencrantz and Guildenstern Are Dead* (film; viewings will be arranged); Morrison, *Beloved*; Percy, *Lost in the Cosmos*; Welty, *One*

Writer's Beginnings; and Kaplan and Anderson, eds., *Criticism: Major Statements*.

Kaye, F - 030

Aim: Stories create the universe; stories change the world. At the heart of it, this is why we study English. The purpose of this class is to introduce English majors and minors to the study of English as a discipline that is practiced worldwide and particularly in this department. We will also look at careers that can be constructed on the base of an English major or minor. The particular focus of this section is on critical thinking and on what happens if we take seriously the mantra at the head of this paragraph -- the idea that stories change the world.

Teaching Method: This is primarily a discussion class, punctuated by speakers from within the department and without who will display their involvement with English studies. Students will frequently be expected to serve as discussion leaders.

Requirements: Attendance and informed, intelligent participation are required. Careful, interactive reading of all texts, including student-selected texts, is required and may be enforced with pop quizzes. We will write a variety of papers that examine how narrative and rhetoric shape meaning, and make oral presentations on our readings, in response to in-class speakers and selected speakers in the university community, and exploring the field of English studies.

Tentative Reading List: We will read some creation narratives, especially those that posit origins from words; we will read *Beowulf* as a creation narrative of English language and literatures; we will read a couple of classic texts bent on changing the world, Milton's "Areopagitica" and Thoreau's "Civil Disobedience"; and we will finish with a major text of world literatures in English, probably Shani Mootoo's *Cereus Blooms at Night*. Each student will be responsible for selecting and presenting one short work that embodies whatever principles the student considers significant.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 201B - Modern Drama

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Blaha, F	7678

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	001	Staff	3126
0800-0915a	TR	005	Blaha, F	3127
0930-1045a	TR	025	Christensen, T	7840
1100-1215p	TR	035	Shapiro, G	3128

1130-1220p	MWF	040	Oakley, S	3129
1230-0145p	TR	055	Caramagno, T	7841
0130-0245p	MW	060	Spencer, N	3130
0200-0315p	TR	065	Caramagno, T	3131

Staff - 001

Further information unavailable at this time.

Blaha, F - 005

Aim: An introduction to and overview of some of the most important authors of prose fiction of this century. We will read both Anglo-American and European writers.

Teaching Method: Lecture/discussion

Requirements: Reading quizzes; presentations/projects; one exam. E-mail address and access to the web is absolutely necessary; familiarity with the Blackboard system is very helpful.

Tentative Reading List: We will read roughly one novel (or equivalent) a week, beginning with Conrad's *Heart of Darkness* and read novels in roughly historical sequence by such authors as Remarque, Conrad, Knowles, Chopin, Heller, Morrison, Burgess, etc.

Christensen, T - 025

Aim: This course focuses on "modernism," a literary movement that significantly defines 20th-century literature. We will consider the unique set of ideas regarding language and literature that defines modernism through an examination of the ways that British and American writers formulate their national, racial, and sexual identities in the context of industrialization and empire.

Teaching Method: Discussion augmented by regular short writing assignments and oral presentations.

Requirements: Two papers, frequent quizzes and short writing assignments, participation in class discussion.

Tentative Reading List: *Heart of Darkness* (Joseph Conrad), *A Passage to India* (E.M. Forster), *Passing* (Nella Larsen), *1984* (George Orwell), *Heart of the Matter* (Graham Greene), *A Good Man Is Hard to Find and Other Stories* (Flannery O'Connor), *Satanic Verses* (Salman Rushdie).

Shapiro, G - 035

Aim: There's no way a one-semester course called "20th century fiction" can offer anything resembling a comprehensive exploration of the 20th century or of the fiction that was produced in it. This course will provide a glimpse of a few authors, a few ideas, a few moments of that century. Along the way I hope that through our reading and discussion, we will be able to construct a view, however tentative and fragmentary, of the issues and ideas that characterized 20th century life and culture.

Teaching Method: Discussion, in both small group and large group settings.

Requirements: Weekly reading response journals, two 5-8 page formal essays, an oral presentation to the class, faithful attendance, active participation.

Tentative Reading List: We will read novels and short stories by a number of writers, including some of the following: Willa Cather; Ford Madox Ford; F. Scott Fitzgerald; Kent Haruf; Edith Wharton; Flannery O'Connor; Kurt Vonnegut, Jr.; Joseph Heller; James Baldwin; John Cheever; Muriel Spark; Alice Walker; Sherman Alexie; Sandra Cisneros; Philip Roth; Joyce Carol Oates; Cynthia Ozick; Stanley Elkin; Ernest J. Gaines.

Oakley, S - 040

Aim: Twentieth-century writers demonstrate that literary realism (linear plots, empirical detail, objectivity, etc.) is

inadequate for expressing modern experience. Our readings will suggest that realism is pure fiction, just someone else's. The protagonists of the short stories and novels we examine are all "lost souls" searching for a way to live in a world that denies their sense of reality.

Teaching Method: Close reading and discussion.

Requirements: Several 1-1/2 page response papers, some of which you will post on the course listserv; midterm; two papers.

Tentative Reading List: Short stories from Cather, Borges, Kafka, Joyce, James; Faulkner, *Absalom, Absalom*; Ellison, *Invisible Man*; Woolf, *To the Lighthouse*; Pynchon, *The Crying of Lot 49*; Camus, *The Stranger*; Rhys, *Wide Sargasso Sea*; Auster, *City of Glass*.

Caramagno, T – 055, 065

Aim: To introduce students to 20th century fiction in the context of modernism and postmodernism. Novels are historical documents that testify about what is going on in the real world -- in science, history, art, psychology, and philosophy. Like all other fields of knowledge you are studying here at the university, novels contribute to intellectual history. This course is cross-disciplinary, designed to interrelate fiction with various majors and see how it expresses the social, cultural, and philosophical issues of 20th century life.

Teaching Method: Lecture and discussion

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

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

Spencer, N - 060

Aim: In this course we will read significant examples of British and American modernism and postmodernism. We will chart the similarities and differences between British and American fiction of the 20th century. Through an emphasis on issues such as technology, politics, gender, race and history, we will examine the critical nature of the fiction that we read. In other words we will assess the relation between fiction and other aspects of society. Our conversations will touch on the stylistic elements of fiction and their links to other areas of cultural production, including art, architecture, and music. Several other lines of investigation, such as the transition from modernism to postmodernism and the intersection of postcolonialism and postmodernism, will be developed over the course of the semester.

Teaching Method: Discussion, small group work, some mini-lectures.

Requirements: Three exams, one 6-8 page paper.

Tentative Reading List: *Lord Jim* by Joseph Conrad, *Mrs. Dalloway* by Virginia Woolf, *The Sun Also Rises* by Ernest Hemingway, *Cane* by Jean Toomer, *The Heart of the Matter* by Graham Greene, *Things Fall Apart* by Chinua Achebe, *Oranges Are Not The Only Fruit* by Jeanette Winterson, *A Book of Common Prayer* by Joan Didion, and *Mao II* by Don DeLillo.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 210T - Stories & Human Expr

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	060	Vespa, J	3132

Aim: English 210T, as the course title suggests, concerns stories and human experience, which can be understood as an

interactive or reciprocal relationship. We will study a series of imaginative works, mostly novels and films of those novels, in order to consider the ways in which we use these genres or media to tell stories. We will attend closely to fictive narration and cinematic narration, in particular, so that we can learn to distinguish their respective components or conventions, and elaborate the effects of these narrative conventions.

Teaching Method: Class sessions will vary in format, featuring a mix of lecture, discussion, group work, and of course film viewing.

Requirements: Course work will include a mix of short papers, presentations, and exams.

Tentative Reading List: TBA.

Engl 211A - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Staff	3133

Further information unavailable at this time.

Engl 213E - Intro Film History

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	MW	001	Dixon, W	3134
1100-1215p	MW	002	Abel, M	3135

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.

Dixon, W – 001 & Abel, M – 002

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

Teaching Method: Lectures, discussions, screenings of classic films, readings, in-class writing, oral reports. Films screened include *The Girl in the Arm Chair* (1909); *Japanese Idyll* (1912); *The Haunted Castle* (*Schloss Vogeloed*, 1921); *Battleship Potemkin* (1925); *Metropolis* (1926); *A Nous la Liberté* (1931); *It Happened One Night* (1934); *Fantasia* (1940); *Wuthering Heights* (1939); *The Third Man* (1949); *Citizen Kane* (1941); *Orpheus* (*Orphée*, 1949); *Gilda* (1946); *The Trouble with Angels* (1966); *The Gospel According to St. Matthew* (1964); *The Day I Became a Woman* (2000).

Requirements: Three major papers of five pages each; in-class writing on Mondays of each week; one oral report per student.

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

Engl 215E - Intro Womens Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	001	DiBernard, B	3136
0930-1020a	MWF	020	Staff	7924

0200-0315p MW 065 Staff 3138

DiBernard, B - 001

Aim: In this course we will be reading a wide range of works written by women authors from the Middle Ages to the present, literature which is often left out of other courses. As we read material written by women of different races and cultures, women who have disabilities or are temporarily able-bodied, women who are lesbians, bisexual, transgender, and heterosexual, women who are poor, and women who are economically privileged, we will be challenged to look at the world from the perspectives of these women, to try to feel and understand what they have experienced. In the course we will also ask some fundamental questions about women's literature, such as its absence from much of the curriculum, its challenge to traditional genres, and the importance of context in reading and responding to a work of literature.

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

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

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

Staff – 020, 065**Further information unavailable at this time.**[To Table of Contents](#)[To Course Descriptions](#)**Engl 220 - Intro Linguis Princ**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Staff	3140

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	Staff	3141
1030-1120a	MWF	030	Hilliard, S	3142
1230-0145p	TR	055	Olson, P	7842

Staff – 020**Further information unavailable at this time.****Hilliard, S - 030**

Aim: An introduction to Shakespeare as a Renaissance dramatist whose plays still delight and stimulate modern audiences across the world. We will look at the plays in terms of the continuities and discontinuities between their Renaissance historical and cultural context and our contemporary assumptions about literature and human life.

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 1*, *Henry V*, *The Merchant of Venice*, *Twelfth Night*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest*.

Olson, P - 055

Aim: Ben Jonson, who was Shakespeare's chief rival and a very serious writer of satirical comedies, praised Shakespeare as the greatest comic writer of all time. I will treat Shakespeare as both a writer of serious comedy and a serious critic of his own age, and this treatment dictates my approach to the content of the course. Shakespeare begins with a formula that he got from Plautus and Terence, the Roman dramatists, but one that still continues in modern musical comedy: boy meets girl; boy and-or girl have other opportunities for love, flirtation, or relationships; a "miracle" occurs so that boy and girl get back together and boy marries girl. Shakespeare takes the Plautine-Terentian formula and plays with it throughout his career, moving it toward allegory, pastoral, satire, and indirect social commentary of various sorts. I expect you to come to understand Shakespeare's plays as drama, commentary on his and other ages, and as poetry.

Teaching Method: We will read several Shakespearean comedies, and I will lecture on them and discuss them with you. I will have frequent quizzes and a final test.

Requirements: Grading will be based on attendance and participation, 25%; quizzes, 35%; final, 40%.

Tentative Reading List: The Pelican volumes of the assigned comedies.

Engl 239 - Film Directors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	MW	001	Abel, M	7680

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: This course aims to study a number of directors – specifically, directors one might call "film philosophers" -- in some greater detail. Taking our cues from an auteurist approach, we will look at a number of films by each director (my current list, subject to change, includes Martin Scorsese, Stanley Kubrick, Douglas Sirk, Rainer Werner Fassbinder, the Coen Brothers, Wong Kar Wai, Lars von Trier, and Todd Haynes) in order to analyze their *stylistic* signatures and thematic preoccupations. In addition, we will consider how these directors engage both their specific time periods and film history as such. Our overriding goal, however, will be to consider the practices of these directors in *conceptual* terms: rather than discussing the films on a more traditional level of story, plot, and character (psychology and motivation), we will attempt to ask questions about the theoretical/philosophical/conceptual underpinnings and effects of their cinematic practices.

Teaching Method: In addition to mandatory weekly film screenings at the Ross Theater and at the library, the course will feature a number of extended in-class lectures and discussions.

Requirements: This class will have two screening tracks: one at the Ross and one at the library. Students are required to watch all films in both tracks. In addition, students are required to write weekly response papers to the screenings in both tracks; attend all class meetings; do the assigned readings; actively engage the subject matter in class; and (probably) write two research papers, about 1500-2000 words in length or, alternatively, one longer research paper, about 4000 words in length.

Tentative Reading List: The readings will include two or three books and a number of essays that will be made available through electronic reserve. The essays and books will discuss the directors and some of their films from various methodological angles.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 240A - World Classcl Greece

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Adkin, N	3143

Cross-Listed with Classics 281.

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

Teaching Method: Lectures and discussion.

Requirements: Reading of assigned works. Mid-term and final essay, four quizzes, and one presentation make up the grade.

Tentative Reading List: Homer, *Iliad Prose Translation*; 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*; Sophocles, *Sophocles II*, (tr. Grene/Lattimore);

Euripides, *Euripides IV: Complete Greek Tragedies*, (ed. Grene/Lattimore); Euripides, *Euripides V: Three Tragedies*; Aristophanes, *Complete Plays of Aristophanes*.

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	3144
1100-1215p	TR	035	Dreher, K	3145
0130-0220p	MWF	060	Rutledge, G	8282

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, K - 035

Aim: This is an introductory-level literature class that provides a survey of African American Literature from the Harlem Renaissance to present. We examine a wellspring of work and literary periods beginning with the writings of the period also known as the "New Negro Renaissance," moving through "Realism, Naturalism, and Modernism," the "Black Arts Era," and "Literature Since 1975." I expect the literature to inform students about African American culture, its language (s), and nuances; to serve as a tool to question stereotypes accorded African Americans; and to make clear the contributions African Americans have made in the building of America.

Rutledge, G - 060

Further information unavailable at this time.

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	3146

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 244B - Black Women Authors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Eaton, K	8278
0200-0315p	TR	065	Dreher, K	3147

Eaton, K - 035

Aim: The course will explore the ways women writers of African descent imagine realism through the incorporation of fantasy, myth, and ancestral knowledge. Students will learn to analyze and understand how certain Black women writers intertwine history with experience. Students will also discuss elements of “magical realism” and cultural limitations of the term.

Teaching Method: Lecture/discussion format, with use of audio-visual formats and Blackboard where appropriate.

Requirements: Assignments will include short response papers, a short essay, and a research assignment including a longer paper.

Tentative Reading List: We will read works by Alice Walker, Pauline Hopkins, Edwidge Danticat, Erna Brodber, and selected articles on reserve in the main library.

Dreher, K - 065

Aim: Black Women Authors examines Black women's writing beginning with the Literature of the Reconstruction moving through and ending with literature since 1975. The focus is on the Black woman's quest for self-determination and self-definition; and the ways in which Black women critique issues of gender, racism, sexism, romantic love, African/African-American ancestry, popular culture, domestic violence and rape, and passing.

Engl 244D - Africn-Caribbean Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Oakley, S	7681

Aim: This course focuses on "place/space" as a theme in Afro-Caribbean writing. We will attempt to respond to the

questions raised by our readings and films: what does it mean to feel "out of place" or "never at home"? What and where is "home" and who gets to decide? We will discuss the various Afro-Caribbean landscapes, which include countrysides and cityscapes both on the islands and in the Canadian, British, and American metropole. Afro-Caribbean writing demonstrates that how places shape our identities and how we re-shape places are fundamental, urgent issues for peoples of transatlantic slave heritage.

Teaching Method: Close reading and discussion, including films screened in class. The instructor will provide historical background.

Requirements: Several 1-1/2 page response papers, some of which you will post on the course listserv; midterm; two papers.

Tentative Reading List: Jamaica Kincaid, *A Small Place*; Paule Marshall, *The Chosen Place, the Timeless People*; Dionne Brand, *In Another Place, Not Here*; Edwidge Danticat, *The Farming of Bones*; poems from Walcott, Goodison, Mordecai, Breeze.

[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	Staff	3148
1130-1220p	MWF	040	Gannon, T	3149

Staff - 020

Further information unavailable at this time.

Gannon, T - 040

Aim: This course is a survey of Native American literatures, a body of texts of true diversity in both its great variety of genres and the variety of its historical and cultural contexts. The broad socio-historical scope notwithstanding, an appropriate emphasis will be placed upon the "Native American Renaissance" that began in the latter 1960's. And so representative authors will include both pre-modern shamans and "matriarchs" -- and postmodern "warriors" and tricksters. The selections from the Trout anthology are, at times, teasingly brief; but, with the James Welch novel and the Sherman Alexie collection, they all ask the same question, ultimately: how can one "imagine a new language when the language of the enemy" seems to inevitably render the indigenous Other culturally inarticulate (Alexie)? At last, I hope you'll agree that such a "new language" is now positively, even rampantly, *articulate* in contemporary Native American literature(s).

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

Requirements: Attendance and oral participation; in-class quizzes, two formal research papers, and a final essay exam.

Tentative Reading List: Trout, ed., *Native American Literature: An Anthology* (including readings from Winnemucca; Standing Bear; Lame Deer; Momaday; V. Deloria, Jr.; Silko; Welch; Vizenor; Hogan; Kenny; Bruchac; Erdrich; and Alexie); James Welch, *The Death of Jim Loney*; Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*.

Engl 245D - Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Montes, A	3150

Aim: This course is a survey of Chicana/o literature from the 19th and 20th centuries. We will begin with a brief history of Chicana/o culture and then proceed to the first California novelist, writer María Ampara Ruiz de Burton, who wrote *Who Would Have Thought It?* in 1872. We will compare historical fiction aesthetics by pairing the Ruiz de Burton novel with contemporary works such as Sandra Cisneros' latest published novel, *Caramelo*. We will also look at the genre of the "testimonio" and then proceed to representative selections from the following genres: fiction, essay, poetry, and film. Each author selected will be studied in relation to her/his particular thematic/formal contribution to the development of the cultural traditions as well as in relation to the artistic, ideological, and institutional affiliations that have made American/Chicana(o) literature possible.

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

Requirements: Two critical papers, midterm and final exam; quizzes, journals.

Tentative Reading List: María Amparo Ruiz de Burton, *Who Would Have Thought It?* (1872); Americo Paredes, *George Washington Gomez: A Mexotexan Novel* (1990); Gloria Anzaldúa, *Borderlands/La Frontera* (1987); Arturo Islas, *The Rain God* (1984); Sandra Cisneros, *Caramelo* (2002); the films *Lonestar* and *Latinos in Nebraska*, documentaries, etc., and a reader.

Engl 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	001	Agee, J	3151
0930-1045a	TR	025	Staff	3152
1030-1120a	MWF	030	Staff	3153
1100-1215p	TR	035	Staff	3154
1230-0120p	MWF	050	Staff	3155

Agee, J - 001

Aim: To introduce formal elements of writing fiction, including point of view, character, plot, setting, scene. To discover and develop an individual voice. To explore a wide range of subject matter with focus on how to make it uniquely your own. To read and discuss stories by published writers, with an emphasis on looking at them from the inside out, as writers examining how a piece came into being, what the craft issues might be.

Teaching Method: Discussion of texts and formal writing issues. Workshop of student stories.

Requirements: Weekly writing assignments, varying in length and complexity.

Tentative Reading List: *Fiction Writing Workshop* by Josip Novacavich. Stories by Pam Houston, Tim Gautreaux, Amy Bloom, Louise Erdrich, Sherman Alexie, Andrea Barrett, and more.

Staff – 025, 030, 035, 050

Further information unavailable at this time.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 253 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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0600-0830p	M	001	Staff	3156
0930-1045a	TR	025	Staff	3157
1230-0145p	TR	055	Kuzma, G	3158
0130-0220p	MWF	060	Staff	7844
0200-0315p	TR	065	Kuzma, G	3159

Staff – 001, 025, 060

Further information unavailable at this time.

Kuzma, G – 055, 065

Aim: To help students write poems and to feel more capable as users of our language.

Teaching Method: Discussion supplemented by readings from contemporary poets.

Requirements: Six required exercise poems; one book report on a contemporary poet; a final essay over the class work.

Tentative Reading List: We work from student poems.

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	3161

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>	<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	3162	1130-1220p	MWF	040	Staff	3168
0830-0920a	MWF	010	Staff	3163	1230-0120p	MWF	050	Staff	3169
0930-1020a	MWF	020	Staff	3164	1230-0145p	TR	055	Staff	3170
0930-1045a	TR	025	Staff	3165	0130-0220p	MWF	060	Staff	3171
1030-1120a	MWF	030	Staff	3166	0200-0315p	TR	065	Staff	3172
1100-1215p	TR	035	Staff	3167	0230-0320p	MWF	070	Staff	3174

Further information unavailable at this time.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 258B - Autobiograph Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Goodburn, A	3175

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

This course has a prerequisite of at least one first-year writing course (Engl 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 will do the following:

- Compose at least 40 typed polished/edited pages of autobiographical writing with a thematic focus.
- Read and analyze a wide variety of autobiographical texts, paying particular attention to issues of craft and style that you can imitate and explore in your own writing.
- Study ethical and cultural issues related to composing autobiographical texts.
- Respond thoughtfully and critically to others' autobiographical writing.
- Prepare a collaborative class activity on an autobiographical text of your choice.
- Participate in weekly writing activities (in and out of class) designed to sharpen your skills as a writer and reader of 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:

- Final Class Book: You will compile, edit, and bind (with a cover) a thematic collection of polished autobiographical writing of 40-45 double-spaced typed pages.
- 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.
- Peer response: We will use Blackboard and small groups to respond to each others' writing.
 - Midterm and Final Course Narratives: Twice during the semester, you will write reflective narratives that document and analyze your performance.

Tentative Reading List: We will read autobiographical texts from many different writers, including Dorothy Allison, Anne Lamott, Toi Derricotte, Jack Todd, Rick Bragg, Louise DeSalvo, and others. I would welcome feedback from prospective students about texts/topics you would like to read. Please email me at agoodburn1@unl.edu with your suggestions.

Engl 261A - Intro Early Amer Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Homestead, M	7342
1100-1215p	TR	035	Reynolds, G	3176

0200-0315p TR 065 Staff 3177

Homestead, M - 005**Further information unavailable at this time.****Reynolds, G - 035**

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.

Staff - 065**Further information unavailable at this time.**

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

Engl 261B - Intro Late Amer Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Vespa, J	3179
1100-1215p	TR	055	Lynch, T	3180
0200-0315p	TR	065	Eaton, K	7684

Vespa, J - 030

Aim: This course offers a survey of American authors of the 19th and 20th centuries, each of whom may be said to offer a singular version or vision of America. These versions or visions, we will find, are tied to specific modes of representation, for which we employ such "isms" as Realism, Modernism, and Postmodernism. We will study the ways these works represent "American" experience, then, as well as how these works also represent, understand, and share human experience.

Teaching Method: Class sessions will vary in format, featuring a mix of lecture, discussion, and group work.

Requirements: Course work will include a mix of short papers, presentations, and exams.

Tentative Reading List: TBA

Lynch, T - 055

Aim: The course will introduce students to some of the important writers and literary movements in the United States during the past 150 years. Students will develop the ability to read, appreciate, understand, and critically assess a variety of literary works from different historical periods, from different ethnic communities, and in different genres.

Teaching Method: Lecture/discussion format, with use of audio-visual formats and internet resources where appropriate.

Requirements: Students will maintain regular reading-response journals, write one short and one longer research paper, and take a final exam.

Tentative Reading List: We will read works chosen from among the following writers: Mark Twain, Kate Chopin, Mary Austin, Langston Hughes, William Carlos Williams, Flannery O'Connor, Jack Kerouac, Gary Snyder, Sylvia Plath, N. Scott Momaday, Ed Abbey, Leslie Silko, Cormac McCarthy, Jimmy Santiago Baca, Sandra Cisneros.

Eaton, K - 065

Aim: The course is an introductory survey of selected works by American authors from approximately 1865 to the present. Throughout the semester, students will be required to read, analyze, and discuss assigned readings as they relate to the larger historical context within which the writings are produced. Students will deconstruct the unifying notion of "American Identity" and explore experience through the eyes of diverse communities.

Teaching Method: Lecture/discussion format, with use of audio-visual formats and Blackboard where appropriate.

Requirements: Assignments will include short response papers, periodic quizzes, and a research assignment including a longer paper.

Tentative Reading List: We will read works chosen from *The Norton Anthology of American Literature (Volumes C-E)*.

Engl 270 - Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Gannon, T	3181
1230-0145p	TR	055	Ford, J	3182

Gannon, T - 020

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 interpellated 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.

Ford, J - 055

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.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 275 - Rhetorical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Gallagher, C	7918

Aim: This course will introduce students to rhetorical theory through select major concepts and approaches. (It is not intended to be a historical overview of rhetoric.) Goals: to develop a general, conceptual understanding of major rhetorical traditions, including classical, modern, and postmodern; to study how individuals and groups use rhetoric for varying personal and social purposes; to examine how different rhetorical concepts and approaches yield different interpretations of texts; and to understand how rhetorical theory helps us examine and perhaps transform our own reading, speaking, writing, and listening practices.

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

Requirements: Active participation in discussion/activities; weekly writing in response to texts; three projects (approx. 5-8 pages, one collaborative); a final, reflective narrative.

Tentative Reading List: Primary and secondary rhetorical texts selected from Covino and Jolliffe's *Rhetoric: Concepts, Definitions, Boundaries*; Bizzell and Herzberg's *The Rhetorical Tradition*; and Ritchie and Ronald's *Available Means: An Anthology of Women's Rhetoric(s)*. Also a small set of texts in different forms for rhetorical analysis – for example, the poetry of June Jordan, the movie *8 Mile*, and Marjane Satrapi's graphic memoir *Persepolis*.

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	3184

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

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

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

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

Engl 305A - Novel 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Stock, R	7688
0200-0315p	TR	065	Christensen, T	7845

Stock, R - 020

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

Teaching Method: Informal lecture/discussion.

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

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

Christensen, T - 065

Aim: This course will cover the development of the novel for the first 200 years of its history in English. It will focus specifically on an examination of the ways that the development of the novel as a literary form is intertwined with changing constructions of sexual, racial, and national identity during this period. Proceeding chronologically from Aphra Behn's *Oroonoko* through Joseph Conrad's *Heart of Darkness*, we will explore how each author studied employs the novel to examine economic, political, and social forces within British society during a period of dramatic change, and how each re-deployment of this literary form in turn works to shape changing perceptions of sexuality, race, and nation. As a class, we will focus on developing new strategies of literary and cultural criticism through close reading and analysis of texts.

Teaching Method: Class sessions will vary in format, featuring a mix of lecture, discussion, and group work. Course work will include formal papers, presentations, and quizzes over the reading assignments.

Requirements: Substantial daily reading assignments, three formal papers, one presentation, six quizzes, frequent short writing assignments, daily participation in discussions.

Tentative Reading List: Aphra Behn, *Oroonoko*; Daniel Defoe, *Robinson Crusoe*; Samuel Johnson, *The History of Rasselas*; Walter Scott, *Ivanhoe*; Emily Brontë, *Wuthering Heights*; George Eliot, *Adam Bede*; Thomas Hardy, *Jude the Obscure*; Joseph Conrad, *Heart of Darkness*

[To Table of Contents](#)

[To Course Descriptions](#)

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	3187
0200-0315p	TR	065	Staff	3188

Honey, M - 055

Aim: This course focuses on popular materials that have special appeal for a female audience. We cover a variety of media: magazines, best-selling novels, film, television, music, and advertising. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual 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; midterm and final papers of 4-6 pages each; oral report on a topic of the student's choice.

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

Staff - 065

Further information unavailable at this time.

Engl 330E - Chaucer-Shkpr-Milton

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	7846

Further information unavailable at this time.

Engl 333A - Willa Cather & World

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Homestead, M	7847

Further information unavailable at this time.

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	3193

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, etc. -- and we will read a lot of good published fiction and use it as models for our own work. **Please note: students should have taken English 252 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) Two short stories (8-12 pages), developed into final-draft form (we will use small peer-editing groups to give you feedback as you work through drafts of your stories; 2) a variety of creative exercises; 3) careful, thoughtful critiques of classmates' stories; 4) faithful attendance, active participation.

Tentative Reading List: *Gotham Writers Workshop: Writing Fiction* (a book on craft); also an anthology of contemporary short stories and/or story collections or novels by writers who will be coming to campus to give readings in the fall (to be announced).

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

Engl 353 - Adv Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0430p	W	001	Kuzma, G	3194

Aim: To serve as a follow-up to, and a fulfillment of, English 253. The exercises are more demanding. We work away from the personal and private toward the communal/collective.

Teaching Method: Discussion of student poems; analysis of exercise formats and models.

Requirements: Four or five exercises; brainstorm (three or more); one 8-page book report; one essay over the semester's student writing.

Tentative Reading List: We work from student poems.

Engl 354 - Writing: Literacy

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3195
1100-1215p	TR	035	Staff	3196
1130-1220p	MWF	040	Staff	3197

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>
0930-1045a	TR	001	Staff	****

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

Further information unavailable at this time.

Engl 362 - Intro Medieval Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Haller	3199

Aim: To read literature of the Middle Ages from various times and places, and in various genres, with an emphasis on English writings and writers. Some time will be spent on general political and intellectual background; the concentration of the course will be on social class, the ideals of chivalry, clergy and secular life, and on language, the development of English as a medium for literary discourse. Students will be asked to read texts of the 14th and 15th centuries in Middle English, their original language. Other texts will be in translation.

Teaching Method: Alternating lectures, presentations, whole class and small group discussions. The whole class discussions will sometimes be based on exercises done outside of class. Some classes will involve the preliminary discussions of topics to be pursued in papers.

Requirements: Regular attendance and participation. Three short papers (5 pp) on questions of class and language. A summary journal, outlining what you have learned from the class discussions and the readings; final examination.

Tentative Reading List: Marie de France, *Lais*; Christine de Pisan, *Book of the City of Ladies*; Chaucer, *Canterbury Tales*; Julian of Norwich, *Revelations*; Wakefield mystery plays; *Lollard Sermons*; Anon, *Sir Gawain and the Green Knight*.

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	3200

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.

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

Engl 373 - Film Thry & Criticism - "1950s Cold War Hysteria"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Foster, G	7691

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 the class is to develop an understanding of the cultural politics of the fifties by studying Cold War-hysteria films. Students can also expect to develop writing and analytical skills. We will study the blacklist and the effect of McCarthyism on film and popular culture. We will look at the culture of repression, hysteria, racism, anti-Semitism, sexism, and fear through the lens of film and popular culture. In what ways did the HUAC meetings affect the dominant culture? In what ways did women experience the fifties? In what ways did the invention of the atomic bomb change our culture? What is it like to live in a culture of bomb-shelters and the threat of annihilation? Alongside the dominant culture, in what ways did peaceniks, beat poets, and filmmakers oppose or challenge the hegemony of the fifties? How can we look at the fifties from a fresh perspective? In what ways are we experiencing a return to the mentality of the fifties, and how is that reflected in our popular culture and film? What can we learn from the past in films such as *Red Menace*, *Invasion of the Body Snatchers*, *I Married a Communist*, *My Son John*, *War of the Worlds*, and *Invaders from Mars*?

Teaching Method: Screenings, lectures, discussions, some small-group work. Lots of discussion of gender, popular culture in the fifties, the chilling effect of the culture of paranoia. Films run from sci-fi to Cold War espionage to straightforward propaganda and so-called "educational" films.

Requirements: Two papers; weekly journals; weekly readings and weekly films. High-level reading materials. Vocal participation is very important, as is attendance at screenings and classes.

Tentative Reading List: *Red Scared: The Commie Menace in Propaganda and Popular Culture* and *Cold War, Cool Medium: Television, McCarthyism, and American Culture*; other additional readings in film theory and feminist film theory.

Engl 377 - Reading Thry & Pract

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

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

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

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

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

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

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

Tentative Reading List: *Reading Don't Fix No Chevys: Literacy in the Lives of Young Men*, Smith and Wilhelm; *The Literature Workshop*, Sheridan Blau; *I Read It, but I Don't Get It*, Cris Tovani; *I Hear America Reading*, Jim Burke; several class-selected novels; other readings on electronic reserve.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/803A - American Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Ford, J	7692/7693

Aim: To experience the development of the American short story and raise questions about the short story, specifically the American short story, as a literary form.

Teaching Method: Discussion, student reports, lecture.

Requirements: Informed discussion, a short story, one short unresearched and one longer researched paper; maybe a midterm.

Tentative Reading List: Current-Garcia and Patrick, *The American Short Story* and handout materials.

Engl 4/805E - Modern Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Spencer, N	7694/7695

Aim: In this course we will study British and American modernist fiction. Through readings of texts by prominent authors, we will assess the varying issues that inform modernism in Britain and the United States. All of the fiction that we read was published between the late 1890s and the early 1930s, and we will use these dates as our parameters for the

historical period of modernism. Our discussions will examine modernist representations of psychology, history, technology, gender, race, anthropology, class, and religion. We will also relate the stylistic aspects of modernist fiction to the modernisms of other cultural forms, such as art, architecture, music, dance, and film. One central goal will be to reflect upon the representations of the cultural past and the imagined future in different traditions of modernist writing. It is important to remember that modernist culture was produced at a time of dramatic social and cultural transformation. Such changes engendered a cultural discourse that was apocalyptic, despairing, ecstatic, visionary, and impassioned. We will assess the cultural conditions that both produced and curtailed the traditions of modernist writing.

Teaching Method: Discussion, small group work, some mini-lectures.

Requirements: Undergraduate students: three 4-page papers, journals. Graduate students: one 15-20 page paper, journals.

Tentative Reading List: *Lord Jim* by Joseph Conrad, *Mrs. Dalloway* by Virginia Woolf, *A Portrait of the Artist as a Young Man* by James Joyce, *Women In Love* by D. H. Lawrence, *The Sun Also Rises* by Ernest Hemingway, *Manhattan Transfer* by John Dos Passos, *Cane* by Jean Toomer, *Tender Is the Night* by F. Scott Fitzgerald.

Engl 4/811 - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	W	001	Kaye, F	7848/7849

Aim: The purpose of this course is to present a fairly spacious overview of the literatures of the North American Great Plains. You should learn to recognize some of the main themes and subjects of Plains literatures.

Teaching Method: This is primarily a discussion class, with some introductory lectures by the professor, some small group work, and a number of student reports.

Requirements: Both Engl 411 and 811 students are required to read 14 or 16 books, and prepare at least seven reader's notebooks. Engl 411 students will do a presentation on a plains poet and complete an 8-10 page final paper. Engl 811 students will do a presentation on one week's array of books and complete a 10-15 page final paper.

Tentative Reading List: During the semester, we will cover 42 full length books of fiction, drama, and non-fiction prose. We will also read a number of poems by a variety of Plains poets. Each week we will focus on a particular theme or author and read three books. Each individual student will be responsible for reading only one book a week, except that Engl 811 students will read all three books for the week they introduce. In addition, everyone will read a few poems and the occasional essay each week. Themes include such topics as "The Myth of the West: *Shane*; *Riders of the Purple Sage*; and *The Prairie*" or "Not Vanishing: *Green Grass, Running Water*; *Skins*; and *The Indian Lawyer*" or "Soft, Cuddly Conquistadors: *My Ántonia*; *Little House on the Prairie*; and *Giants in the Earth*" or "Not Your Sunbonnet Madonnas: *Purple Springs*; *Crackpot*; and *Emily=s Business*" and so on. We focus mostly on the 20th century, about equally between women and men and Canadians and Americans, and on Amer-European, Native (or First Nations), and Hispanic peoples on the Great Plains.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/813 - Film -- "1950s Cold War Hysteria"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Foster, G	3206/3220

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 the class is to develop an understanding of the cultural politics of the fifties by studying Cold War-hysteria films. Students can also expect to develop writing and analytical skills. We will study the blacklist and the effect of McCarthyism on film and popular culture. We will look at the culture of repression, hysteria, racism, anti-Semitism, sexism, and fear through the lens of film and popular culture. In what ways did the HUAC meetings affect the dominant culture? In what ways did women experience the fifties? In what ways did the invention of the atomic bomb change our culture? What is it like to live in a culture of bomb-shelters and the threat of annihilation? Alongside the dominant culture, in what ways did peaceniks, beat poets, and filmmakers oppose or challenge the hegemony of the fifties? How can we look at the fifties from a fresh perspective? In what ways are we experiencing a return to the mentality of the fifties, and how is that reflected in our popular culture and film? What can we learn from the past in films such as *Red Menace*, *Invasion of the Body Snatchers*, *I Married a Communist*, *My Son John*, *War of the Worlds*, and *Invaders from Mars*?

Teaching Method: Screenings, lectures, discussions, some small-group work. Lots of discussion of gender, popular culture in the fifties, the chilling effect of the culture of paranoia. Films run from sci-fi to Cold War espionage to straightforward propaganda and so-called "educational" films.

Requirements: Two papers; weekly journals; weekly readings and weekly films. High-level reading materials. Vocal participation is very important, as is attendance at screenings and classes.

Tentative Reading List: *Red Scared: The Commie Menace in Propaganda and Popular Culture* and *Cold War, Cool Medium: Television, McCarthyism, and American Culture*; other additional readings in film theory.

Engl 4/818 - Electronic Text

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price, K	7699/7700

Aim: How should fiction and poetry behave online? What should it look like, and how should it function? What are the implications of remaking the entirety of our cultural heritage in digital form? Is the move to the digitization of literature a sacrilege? Is it salvation for rapidly-aging books? How has the move to digital publishing changed not just how texts look but even what they contain? What would make for an authoritative version of a literary work online? Can there ever be an "authoritative" edition of a book, anyway?

Our focus will be primarily on 19th-century 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 literary studies. In order to increase our awareness of textual variety, we will consider 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: One or two papers, one or two projects, and possibly a test.

Tentative Reading List:

The William Blake Archive -- <http://www.blakearchive.org/main.html>

The Complete Writings and Pictures of Dante Gabriel Rossetti -- <http://www.rossettiarchive.org>

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

The Charles Chesnutt Digital Archive -- <http://www.berea.edu/faculty/browners/chesnutt/intro.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 may possibly 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 4/820 - Intro to Linguistics

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Haller, R	7697/7698

Aim: To examine the methods, findings and uses of recent linguistics. We will attempt to identify the common assumptions of modern linguistics and the different theoretical and methodological differences within the field. Our focus will be on the syntax and pragmatics of present-day English, but we will use other languages to attempt to separate peculiarities of English from the universal qualities of language. Our object is to explore how speech happens without conscious effort or direct teaching, and to articulate the uses of linguistics in teaching, in the writing and analysis of literature, and in an understanding of social order and institutions. Previous study of linguistics of any sort will make a student more comfortable in the class, but no prerequisites are assumed. A degree of fluency in a language other than English is highly desirable.

Teaching Method: Each class session will focus on a specific problem of linguistic understanding and use the textbook and our own intuition to explore it. Some classes will begin with a report or with a preliminary analysis of a text by a member of the class.

Requirements: Regular attendance and regular readings as assigned. Two occasions of class leadership. Occasional exercises. Two 10-page papers, one chosen from a set of assigned topics and the other according to the student's interest.

Tentative Reading List: Victoria Fromkin, ed., *Linguistics: An Introduction to Linguistic Theory* (Blackwell Publishing, 2000)

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	3207/3221

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 452 - Fiction Writing -- "Adv Fiction Writing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Shapiro, G	3210

PREQ: Permission.

Aim: NOTE: I will expect all students enrolled in this class to have completed English 252 and 352. This course will provide an opportunity for serious, committed fiction-writers to continue the work of developing their craft. We will read and analyze published fiction; we will read and discuss fiction produced by members of the class; we will try to form a supportive, responsive, reliable, serious-minded community of writers in our classroom.

Teaching Method: Discussion, both in small groups and in a large group setting.

Requirements: Two major pieces of original work, at least one of which will be submitted for class discussion; regular reading journals on published stories, written responses to work produced by members of the class; a variety of in-class writing exercises; faithful attendance and active participation.

Tentative Reading List: We'll use an anthology, most likely the *Scribner's Anthology of Contemporary Short Fiction*, ed. by Lex Williford and Michael Martone.

Engl 4/875 – Rhetoric – "Place Conscious Writing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	M	001	Brooke, R	8255/8256

Aim: This course will explore the emerging place-conscious movement in writing and education. We'll be interested in how grounding our work as writers and teachers in local experience, resources, issues, and problems, can guide us to a fuller understanding of active living in our region and nation, and how developing a strong regional understanding can help us shape active citizenship in any place on earth. The work of the course will thus be twofold: our own production, as writers and teachers, of understanding about our local place; our discussion of and reaction to some of the contemporary leading voices in place-conscious education.

Teaching Method: Almost all discussion and group work.

Requirements: We'll each write something new -- or a significant revision of something started earlier in the semester -- for each week's meeting. In addition, we'll read roughly 100 pages per week of supporting material. Undergraduates will complete three writing projects of approximately 8 pages each. Graduates will, in addition, be responsible for planning and leading one class meeting during the semester, and for developing a more extended project, either for classroom use or conference submission.

Tentative Reading List: We'll read two sorts of material: writing from essayists who make the exploration of place crucial to their understanding of satisfying life on this planet; writing from educators who see teaching centered in local place as most useful. Essayists we will read may include Lisa Knopp, *The Nature of Home*; Scott Russell Sanders, *Staying Put*; Paul Gruchow, *Grassroots: The Universe of Home*; Mary Clearman Blew, *Bone Deep In Landscape*; Mary Pipher, *The Middle of Everywhere*, Wendell Berry, *The Sense of Place*. Educators we will read may include Sarah Robbins et al., *Writing America: Classroom Literacy And Public Engagement*; Robert Brooke et al., *Rural Voices: Place Conscious Education and the Teaching of Writing*; Margaret Syverson, *The Ecologies of Composition*, Paul Theobald, *Teaching The Commons*, Nedra Reynolds, *Geographies of Composition*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 487 - Engl Capstone Exprnc

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Behrendt, S	3213
0130-0220p	MWF	002	Staff	3214

Behrendt, S - 001

Aim: To explore the rise and evolution of AThe Gothic@ from its roots in 18th-century England through the modern period. Our approach will be interdisciplinary; we will look at a variety of works and artifacts from literature and the other arts, from Apopular culture,@ and from areas outside traditional literary studies (like history, philosophy, economics, politics, and counter-culture movements in Western society). We=ll try to account for what became of AThe Gothic@ after the craze for Gothic fiction waned after 1820 or so, and what forms AThe Gothic@ has taken in Western culture since then. A primary aim of this course is to provide you with a forum in which you can bring together and apply to various individual and collaborative projects the interests, abilities, and skills you have acquired as an English major.

Teaching Method: Unlike a typical Acourse,@ this Capstone course will operate as a seminar, a course format that combines individual research and group discussion and which may lead to collaborative as well as individual projects. There are no examinations, and each of you will conduct research that leads to a major scholarly or creative project that you will share with the group as well as submit to the instructor. You will also make at least one brief presentation to the group on a subject of interest to you, with a brief write-up to follow, and you will also serve as an informal respondent to someone else=s presentation.

We will keep the enrollment relatively small, so that there will be ample opportunity for discussion. I will expect everyone to participate fully and regularly in the discussions.

Requirements: One formal research or creative project. One individual presentation, with write-up to follow. One response to another student's presentation. Active participation in discussion and other classroom activities.

Tentative Reading List: We=ll look at a variety of materials, and each of you will also bring in at least one item of your own choosing. Probably we will look most closely at most of the following: Walpole, *The Castle of Otranto*; Beckford, *Vathek*; Radcliffe, *The Mysteries of Udolpho*; Dacre, *Zofloya*; Shelley, *Frankenstein*; Austen, *Northanger Abbey*; Brontë, *Wuthering Heights*; Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. We will look at some more recent works, of course, and I will put some things on reserve at Love Library. All the reading we do will be a sort of Aspringboard@ to discussion of larger cultural, philosophical, historical, and intellectual issues that the individual readings help to foreground for us, including issues relating to the place of AEnglish Studies@ (and your English major) in contemporary society.

Staff - 002

Further information unavailable at this time.

[To Table of Contents](#)

[To Course Descriptions](#)