

## DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

# COURSE DESCRIPTION BOOKLET

## FALL 2006

Updated July 21, 2006

Available on the World Wide Web at <http://www.unl.edu/english/courses/courses.html>

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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## **HOW TO USE THIS BOOKLET**

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 13, 2006. 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.

## 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 United States 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.)

**DEPARTMENT OF ENGLISH**  
University of Nebraska-Lincoln  
**FALL 2006**

**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.

						<b>Historical Literature Core</b>		
<b>Course</b>	<b>Title</b>	<b>Required for Engl major</b>	<b>Linguistics, writing, rhetoric</b>	<b>Literary/rhetorical theory</b>	<b>Culture, ethnicity, gender</b>	<b>British literature</b>	<b>Literature before 1800</b>	<b>American literature</b>
		[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 215E	Intro Women's Lit				X			
Engl 230A	Shakespeare					X*	X*	
Engl 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 315A	Survey Women's Lit				X			
Engl 315B	Women in Pop Culture				X			
Engl 322A	Modern English Grammar		X					
Engl 330E	Chaucer, Shakespeare, Milton					X*	X*	
Engl 354	Writing: Literacy		X					
Engl 362	Intro Medieval Lit					X	X	

Engl 364	Intro Restoration & 18th C Lit					X	X	
Engl 373	Film Theory & Criticism			X				
Engl 471	Literary Criticism			X				
Engl 487	Engl Capstone Experience	X						

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

## COURSE DESCRIPTIONS

<a href="#">First-year English</a> <a href="#">Engl 200 - Intro Engl Studies</a> <a href="#">Engl 201B- Modern Drama</a> <a href="#">Engl 202 - Modern Brit &amp; Amer Poetry</a> <a href="#">Engl 205 - 20th-Century Fiction</a> <a href="#">Engl 210T - Stories &amp; Human Exper</a> <a href="#">Engl 213E - Intro Film History</a> <a href="#">Engl 215E - Intro Womens Lit</a> <a href="#">Engl 220 - Intro Linguis Princ</a> <a href="#">Engl 230A - Shakespeare</a> <a href="#">Engl 239 - Film Directors</a> <a href="#">Engl 244 - African American Lit</a> <a href="#">Engl 244A - Intro African Lit</a> <a href="#">Engl 244B - Black Women Authors</a> <a href="#">Engl 244D - African-Caribbean Lit</a> <a href="#">Engl 245B - Native American Lit</a> <a href="#">Engl 245D - Chicano Literature</a> <a href="#">Engl 252 - Writing of Fiction</a> <a href="#">Engl 253 - Writing of Poetry</a> <a href="#">Engl 253A - Writing of Poetry - "Women &amp; Poetry"</a>	<a href="#">Engl 254 - Rhetorical Practice</a> <a href="#">Engl 258B - Autobiograph Writing</a> <a href="#">Engl 261A - Intro Early Amer Lit</a> <a href="#">Engl 261B - Intro Late Amer Lit</a> <a href="#">Engl 270 - Literary/Critcl Thry</a> <a href="#">Engl 275 - Rhetorical Theory</a> <a href="#">Engl 283 - Contemporary Culture</a> <a href="#">Engl 298 - Special Topics - "Intro to Asian American Literature"</a> <a href="#">Engl 302A - Poets since 1960</a> <a href="#">Engl 305A - Novel 1700-1900</a> <a href="#">Engl 315A - Survey Womens Lit - "African Women Writers"</a> <a href="#">Engl 315B - Women In Pop Culture</a> <a href="#">Engl 322A - Modern Engl Grammar</a> <a href="#">Engl 330E - Chaucer-Shakespr-Milton</a> <a href="#">Engl 332 - Amer Authors to 1900</a> <a href="#">Engl 333A - Willa Cather &amp; Her World</a> <a href="#">Engl 341 - Judeo-Christian Lit</a> <a href="#">Engl 352 - Adv Fiction Writing</a> <a href="#">Engl 353 - Adv Poetry Writing</a>	<a href="#">Engl 354 - Writing: Literacy</a> <a href="#">Engl 357 - Comp Theory &amp; practice</a> <a href="#">Engl 362 - Intro Medieval Lit</a> <a href="#">Engl 364 - Rest &amp; 18th C Lit</a> <a href="#">Engl 373 - Film Thry &amp; criticism - "French Films-Auteur Theory"</a> <a href="#">Engl 377 - Reading Thry &amp; Pract</a> <a href="#">Engl 4/801 - Drama - "Renaissance Drama"</a> <a href="#">Engl 4/802 - Poetry</a> <a href="#">Engl 4/830 - Brit Authors to 1800 - "Chaucer"</a> <a href="#">Engl 4/830A - Shakespeare I</a> <a href="#">Engl 4/832 - Amer Authors to 1900 - "Nature in 19th C Literature"</a> <a href="#">Engl 4/845B - African American Lit - "Afr American Lit 1787-Present"</a> <a href="#">Engl 452 - Fiction Writing - "Adv Fiction Writing"</a> <a href="#">Engl 4/871 - Lit Criticism &amp; Theory</a> <a href="#">Engl 4/882 - Literacy Issues &amp; Comm</a> <a href="#">Engl 487 - Engl Capstone Exprnc</a>
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### 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.**

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### **English 101 - Writing from Literature**

This is 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.

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### **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.

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### **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.

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### **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.

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### **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.

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### **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.)

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### **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.

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### **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.

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### **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.

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### **English180 - Introduction to Literature**

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

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

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### **English 186 - English as a Second Language/Language Skills (3 credits)**

### **English 187 - English as a Second Language/Introduction to Writing (3 credits)**

### **English 188 - English as a Second Language/Advanced Communication Skills (3 credits)**

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, 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	Staff	3202
1030-1120a	MWF	030	Homestead, M	3203

### Staff – 025

**Further information unavailable at this time.**

### Homestead, M - 030

**Aim:** This course will introduce you to the broader field of "English studies" by giving you structured practice in reading closely and writing analytically about texts. We will read paired literary texts that are writings and rewritings—that is, a later author rewriting the work of an earlier one—but we will also read secondary materials that will ask us to think about broader issues, such as the nature of language and culture, and you will be asked to apply some of these ideas to the literary texts. Although most of the assigned writing will be analytical, you will also have an opportunity to respond creatively, creating your own rewritings.

**Teaching Method:** Whole class discussion and small group work.

**Requirements:** A reading journal; a formal paper for each major unit of the class (including opportunities for revision); class attendance and participation will count toward the final grade.

**Tentative Reading List:** William Shakespeare, *Othello* and *Romeo and Juliet*; Anne-Marie MacDonald, *Good Night Desdemona*, *Good Morning Juliet*; Nathaniel Hawthorne, *The Scarlet Letter*; Bharati Mukherjee, *The Holder of the World*; a selection of poems from the 17th-century through the present.

### Engl 201B– Modern Drama

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	MW	001	Ramsay, S	8763

**Aim:** This course surveys modern theater from its roots in nineteenth-century melodrama to the rise of Naturalism and the avant-garde. Our concerns will include the modulations in theatrical convention during this period (including innovations in performance and set design), the philosophical underpinnings of modern writing for the theater, and the Modernist conversation with drama's rich past.

**Tentative Reading List:** Readings may include plays and essays by Wood, Scribe, Pinero, Wilde, Buchner, Ibsen, Strindberg, Chekhov, Shaw, Jarry, O'Neal, Brecht, Artaud, and Beckett.

### Engl 202 - Modern Brit & Amer Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Pratt, L	8174

**Aim:** To introduce students to the main figures and characteristics that defined modern poetry in England and the United States from 1900-1960.

**Teaching Method:** Discussion, group work

**Requirements:** Regular attendance, participation in class discussion, active role in your group's work, ten one-page response papers, one longer paper, and two exams.

**Tentative Reading List:** T.S. Eliot, Ezra Pound, W.B. Yeats, H.D., William Carlos Williams, Langston Hughes, Robert Frost, Wallace Stevens, and Sylvia Plath are some of the major figures we will read. The text will be the *Norton Anthology of Modern Poetry*.

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## Engl 205 – 20th-Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Blaha, F	3206
1100-1215p	TR	035	Shapiro, G	3208
1130-1220p	MWF	040	Staff	3209
1230-0145p	TR	055	Staff	3210
0130-0245p	MW	060	Staff	3211
0200-0315p	TR	065	Staff	3212
0200-0315p	TR	066	Staff	3207
0630-0920p	T	101	Staff	3205

### Blaha, F - 005

**Aim:** An introduction to and overview of some of the most important authors of prose fiction of the 20th century. We will read both Anglo-American and European writers.

**Teaching Method:** Lecture/discussion

**Requirements:** Reading quizzes; presentations/projects; two exams. E-mail address, access to the web, and familiarity with the Blackboard system absolutely necessary.

**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.

### 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, mid-term and final take-home essay exams, an oral presentation to the class, faithful attendance, active participation, written response to the syllabus, written statement of goals for the

course.

**Tentative Reading List:** We will read short stories from *The Best American Short Stories of the Century*, ed. by John Updike (some of the authors we'll read from this anthology will probably include Jean Toomer, Willa Cather, Ernest Hemingway, Katherine Anne Porter, William Faulkner, F. Scott Fitzgerald, Richard Wright, Eudora Welty, Jean Stafford, Elizabeth Bishop, John Cheever, Flannery O'Connor, Philip Roth, Bernard Malamud, Joyce Carol Oates, Saul Bellow, Raymond Carver, and Alice Munro). We'll also read novels by Edith Wharton, Joseph Heller, Vladimir Nabokov, Toni Morrison, David Trever, and Kent Haruf.

**Staff – 040 thru 101**

**Further information unavailable at this time.**

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### Engl 210T - Stories & Human Exper

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	060	Staff	3213

**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	3215
1100-1215p	MW	002	Dixon, W	3216

**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 5 p.m. or Wed. 3 p.m. or 7 p.m. Special fee - \$30.

**Aim:** To explore the history of motion pictures from 1896 to the present, using screenings, lectures, and discussion of classic films.

**Teaching Method:** Lectures, screenings, readings in the textbooks, oral reports, in-class writing, discussion groups. Films screened will include *The Girl in the Armchair*, *Japanese Idyll*, *Film Firsts*, *Potemkin*, *Metropolis*, *It Happened One Night*, *The Bank Dick*, *Fantasia*, *Citizen Kane*, *The Third Man*, *Strangers on a Train*, *Cool Hand Luke*, *Persona*, *Masculine/Feminine*, *For a Fistful of Dollars*, *The Day I Became a Woman*, *The Red Badge of Courage*, *Wild Boys of the Road*, *Duck Soup*, *Heat Lightning*, *Escape from Crime*, *Bambi*, *Freaks*, *She Had To Say Yes*, *House on Haunted Hill*, *Three on a Match*, *Horse Feathers*, *Nancy Drew & the Hidden Staircase*, *Ex-Lady*, *Never Give a Sucker an Even Break*, and *A Christmas Carol*.

**Requirements:** Three papers, 5 pages each; one oral report per student per semester; in-class writing each Monday.

**Tentative Reading List:** Corrigan, Timothy. *A Short Guide to Writing About Film* Fifth Edition (paperback); Cousins, Mark. *The Story of Film*.

### Engl 215E - Intro Womens Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	DiBernard, B	3218
0200-0315p	MW	065	Staff	3219
0600-0830p	T	101	Staff	3217

### **DiBernard, B - 025**

**Aim:** In this course we will be reading a wide range of works written by women authors from the Middle Ages to the present—literature which is often omitted from other courses. As we read material written by women of different races and cultures, women who have disabilities or are temporarily able-bodied, women who are lesbians, bisexual, transgender, and heterosexual, women who are poor, and women who are economically privileged, we will be challenged to look at things from the perspectives of these women, to try to feel and understand what they have experienced. In the course we will also ask some fundamental questions about

women's literature, such as its absence from much of the curriculum, its challenge to traditional genres, and the importance of context in reading and responding to a work of literature.

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

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

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

**Staff – 065, 101**

**Further information unavailable at this time.**

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### **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	3220

**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	3221
1030-1120a	MWF	030	Schleck, J	3222

1230-0145p TR 055 Nissé, R 3223

**Staff – 020****Further information unavailable at this time.****Schleck, J –030****Further information unavailable at this time.****Nissé, R - 055**

**Aim:** We will read a selection of Shakespeare's plays and poems, interpreting these works within the cultural context of Renaissance England. Some of the topics we'll deal with include problems of political authority under a powerful monarch, ideas about gender and bodies (all female roles were played by boys), and the resources of imagination and illusion. We'll also see some films of Shakespeare's plays and stage a few scenes ourselves.

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

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

**Tentative Reading List:** Plays and sonnets from *The Norton Shakespeare*, ed. Stephen Greenblatt et al.

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**Engl 239 - Film Directors**

<b><u>Time</u></b>	<b><u>Days</u></b>	<b><u>Sec</u></b>	<b><u>Faculty</u></b>	<b><u>Call#</u></b>
1100-1215p	TR	001	Abel, M	8175

**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 7 p.m. or Wed. 1 p.m. or 5 p.m. Special fee - \$30.**

**Aim:** This course invites you to study in some greater depth four directors who arguably are among the most celebrated *auteurs* of the last 50 years of world cinema: Jean-Luc Godard (France), Rainer Werner Fassbinder (Germany), Pedro Almodovar (Spain), and Wong Kar-Wai (Hong Kong). All four directors have become legends already in their own lifetime, having won many important film awards and received much critical praise all over the world. As well, all four have had (and still have) a significant influence on each other as well as on other directors, both abroad and here in the United States. The level of significance of these directors allows us also to engage the history of film as such—even though one must caution against a blind endorsement of the "great man" version of (film) history. Rather, we might best think of these filmmakers as functioning as particularly interesting and powerful (in terms of their effects) intersections of or relays between a multiplicity of political, historical, social, cultural, and cinematic forces. Since this is a *directors* course, we will frame our investigation of these four filmmakers' work with the help of one of the most significant methodologies used to study cinema, namely "auteurism." Hence, early on in the semester, we will familiarize ourselves with the concept of the *auteur* (and "auteurism" as a critical methodology) through a series of readings. We will then use this framework to test the viability of "auteurism" based on extensive engagements with the work of these four directors. In the process, we will find ourselves complicating generally held assumptions about the central role a director plays in the filmmaking process by having recourse to socio-cultural and film-historical contexts. Most importantly, however, we will closely examine the films themselves to see what function a concept such as an *auteurist signature* plays in the production, construction, and reception of these films; we will also think about the effects the concept of the *auteur* has on the critical discourse surrounding these directors, as well as the history and theory of cinema in general.

**Requirements:** You have to watch two films per week outside of class, read a book on each director, write regular short response abstracts on the readings and viewings, participate, do a group discussion leader presentation, and write a

critical 10-page research paper on one of the four directors.

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### Engl 244 - African American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Owomoyela, O	3226
1100-1215p	TR	035	Dreher, K	3227
0130-0220p	MWF	060	Staff	3228

#### Owomoyela, O - 025

**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.

#### Staff - 060

**Further information unavailable at this time.**

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### Engl 244A - Intro African Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	101	Eaton, K	3229

**Aim:** The course will explore African writing by writers who have published writings as part of the Postcolonial African literary movement; as well as contemporary authors who set their novels in a Postmodern/Post-postcolonial Africa. This course will examine the "old" and "new" writings and images from the African continent, particularly writings and films that explore the diversity of the continent in different generational contexts. Our goal is to analyze if *Sankofa*, or the remembrance of the past, *remains* a current concept within contemporary African literature written by Black Africans.

**Teaching Method:** Primarily discussion based. There will be frequent introductory lectures throughout the semester.

Group work will be assigned as necessary. Videos will be shown throughout the course.

**Requirements:** One short (4-5 page) midterm essay; one long (7-9 page) final essay; research presentations; active participation. Assigned articles on E-reserve.

**Tentative Reading List:** In addition to assigned articles on E-reserve, the following primary texts will be required: *The Collected Plays*, Wole Soyinka; *The Radiance of the King*, Camara Laye; *The River Between*, Ngugi wa Thiong'o; *The Double Yoke*, by Buchi Emecheta; *Changes*, Ama Aidoo; *The Sun Hath Looked Upon Me*, Calixthe Beyala; *Thirteen Cents*, K Sello Duiker; *Butterfly Burning*, Yvonne Vera.

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### Engl 244B - Black Women Authors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0445p	TR	085	Dreher, K	3230

**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.

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### Engl 244D - African-Caribbean Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Oakley, S	3232

**Aim:** In this course, we will read novels, poems, and essays in which Afro-Caribbeans undertake multiple migrations not only throughout the Black Atlantic but also in mind and heart. Haunted by the coerced migration of the Middle Passage and slavery, recent migration puts into question the concept of "home." In search of an "island that heals with its harbour / and guiltless horizon," as Derek Walcott writes in a poem, Afro-Caribbeans must constantly re-member their homes through the imagination, memory, and daily practices that create roots through routes.

**Teaching Method:** Discussion and occasional group work.

**Requirements:** Response papers, quizzes, midterm and final exam, two 5-page papers.

**Tentative Reading List:** Césaire's *Notebook of a Return to the Native Land*; Condé's *Last of the African Kings*; Marshall's *Brown Girl, Brownstones*; Nichols's *I is a Long Memored Woman*; Mordecai's *Certifiable and Other Poems*; among others.

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### Engl 245B - Native American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Gannon, T	3233

0130-0220p MWF

060

Kaye, F

3234

**Gannon, T - 020**

**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 1960s. 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; weekly responses to the readings, 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*.

**Kaye, F - 060**

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

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

**Requirements:** Each student will write seven reader's notebooks on the readings and two on out-of-class events or background context. Careful, prompt reading of all assigned texts is required, and I will give frequent reading quizzes if we are not all alert and responsible. Regular attendance and intelligent, informed preparation are taken for granted.

**Tentative Reading List:** We will read novels, short stories, essays, and poems by a number of Canadian and American Native writers, including most of the following: Jeanette Armstrong (Okanagan), Simon Ortiz (Acoma), John Joseph Mathews (Osage), Richard Wagamese (Ojibway), James Welch (Blackfeet/Gros Ventre), Adrian Lewis (Paiute), Eden Robinson (Haisla), Pauline Johnson (Mohawk), Leslie Silko (Laguna), and others. We will also read background essays from *In the State of Native America*.

**Engl 245D - Chicano Literature**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Staff	3235

**Further information unavailable at this time.**

**Engl 252 - Writing of Fiction**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3237
1030-1120a	MWF	030	Staff	3238
1100-1215p	TR	035	Staff	3239
1230-0120p	MWF	050	Staff	3240
0600-0830p	T	101	Staff	3236

**Further information unavailable at this time.**

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### **Engl 253 - Writing of Poetry**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3242
1230-0145p	TR	055	Kuzma, G	3243
0130-0220p	MWF	060	Staff	3244
0200-0315p	TR	065	Kuzma, G	3245
0600-0830p	M	101	Staff	3241

**Staff – 025, 060, 101**

**Further information unavailable at this time.**

**Kuzma, G – 055 & 065**

**Aim:** To help students writer better poems.

**Teaching Method:** Full class discussion of student poems; six writing exercises profiled; readings from model poems.

**Requirements:** The six exercises handed in on the assigned due date; a book report on a living poet (1500 words, plus typed appendix). The choice of poet must be approved.

**Tentative Reading List:** The three (possibly four) most recent issues of *LAURUS*, i.e., *The Phantom Issue* (if available); *Laurus 04/05*; *LAURUS 05/06*; and the new issue, *LAURUS 06/07*, if done.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Raz, H	3246

**Aim:** An intermediate course for majors and non-majors to introduce experienced student poets to the resources of

women's poetry. Students will read the work of women poets and write and revise their own poems in a workshop setting.

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

**Requirements:** Ten original poems with revisions; presentation on the work of a living woman poet; reading journals; attending poetry readings at UNL and in the community, etc.

**Tentative Reading List:** Individual books by women poets, for example, Joy Harjo, Marilyn Hacker, Hilda Raz, Carole Simmons Oles, Linda Hogan, Constance Merritt, Robin Becker, Natasha Trethaway, and Marilyn Chin; *Prairie Schooner* magazine and/or anthology.

### 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	3247	1130-1220p	MWF	040	Staff	3253
0830-0920a	MWF	010	Staff	3248	1230-0120p	MWF	050	Staff	3254
0930-1020a	MWF	020	Staff	3249	1230-0145p	TR	055	Staff	3255
0930-1045a	TR	025	Ford, J	3250	0130-0220p	MWF	060	Staff	3256
1030-1120a	MWF	030	Staff	3251	0200-0315p	TR	065	Staff	3257
1100-1215p	TR	035	Staff	3252					

#### Staff 005-020 & 030-065

**Further information unavailable at this time.**

#### Ford, J – 025

**Aim:** The goal is improved student performance in the writing of argumentative expository prose. This writing will be directed toward specific purposes and addressed to carefully chosen appropriate audiences. Success in this course should help prepare students for kinds of writing often required in college and beyond.

**Teaching Method:** Demonstration, class discussion, small groups, guided practice.

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

**Tentative Reading List:** Wood, *Perspectives on Argument* (4th edition)

### Engl 258B - Autobiograph Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Staff	3258

**Further information unavailable at this time.**

### 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	Staff	3259
1100-1215p	TR	035	Reynolds, G	3260
1230-0145p	TR	055	Lynch, T	8178

### Staff - 005

**Further information unavailable at this time.**

### Reynolds, G - 035

**Aim:** To introduce students to a range of texts written in the Americas—and specifically the United States— from the colonial era through to 1865.

**Teaching Method:** I'll teach the course through class discussions that will include plenty of opportunity for student participation and engagement. Occasionally I will give "mini lectures" on the literary contents of these texts.

**Requirements:** All students will keep a reading journal, and they will also write substantive midterm and final papers.

**Tentative Reading List:** We will use a variety of online and printed resources. Major authors will include Melville, Dickinson, Las Casas, Whitman, Stowe, Douglass, Poe, Jefferson, Tocqueville, Emerson, Thoreau.

### Lynch, T - 055

**Aim:** The course will introduce students to a wide variety of literature written in the Americas between 1492 and 1865. We will place literature within its historical, cultural and literary contexts. We will examine both canonical and lesser known figures from a variety of cultural backgrounds: Native, Hispanic, Anglo, and African-American. Students will learn to assess, interpret, and, I hope, enjoy works of literature from an earlier historical era and from differing cultural traditions.

**Teaching Method:** A mixture of lectures, class discussions, and audio-visual presentations.

**Requirements:** Reading journals, mid-term and final exams.

**Tentative Reading List:** The *Heath Anthology of American Literature* vols. A and B, including works by Cabeza de Vaca, Anne Bradstreet, Jonathan Edwards, Ben Franklin, Frederick Douglass, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson.

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### Engl 261B - Intro Late Amer Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Rutledge, G	3263
1030-1120a	MWF	030	Vespa, J	3261
1100-1215p	TR	035	Blaha, F	3262

### Rutledge, G - 025

**Aim:** This course will survey American literature since 1865. We will read select canonical texts representing a number of genres to mark the historical and aesthetic shifts consonant with the changes and tensions within American society.

**Teaching Method:** A combination of introductory lectures and, significantly, discussion.

**Requirements:** Active reading and rigorous class participation. The final grade will depend upon a paper (probably 4-5 pages), exam (midterm or final), group presentation, and class participation.

**Tentative Reading List:** These are to be determined, but will consist of a representative assortment of items including poetry, novels, plays, short stories, and other appropriate texts.

### Vespa, J - 030

**Aim:** This course is the second in an optional two-semester sequence devoted to American literature, one offering a selective survey of American authors of the 19th and 20th centuries. Their poems and novels, 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 as well as how these works represent, understand, and share human experience.

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

**Requirements:** Course work most likely will include a mix of short papers and essay exams.

**Tentative Reading List:** We will read selected poetry and prose by Ralph Waldo Emerson, Walt Whitman, Herman Melville, John Greenleaf Whittier, Emily Dickinson, Robert Frost, Jean Toomer, Ezra Pound, T. S. Eliot, William Carlos Williams, Wallace Stevens, William Faulkner, W. H. Auden, Elizabeth Bishop, James Baldwin, and Thomas Pynchon, plus some contemporary writers.

### Blahe, F - 035

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

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

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

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

### Engl 270 - Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	040	Gannon, T	3264

**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 responses to the readings, two formal research papers, and a final essay exam.

**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.

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## Engl 275 - Rhetorical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Gallagher, C	8328

**Aim:** This course explores rhetorical theory and practice primarily through two lenses: classical and feminist. While it is not intended to be a historical overview of rhetoric, we will aim to develop a general, conceptual understanding of these two major rhetorical traditions. As we do so, a set of straightforward questions with not-so-straightforward answers will guide us: What is rhetoric? Who is a rhetor? How do rhetors *use* rhetoric and for what purposes? How do they learn it? This last question, in particular, will lead us to look critically at 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 regular sharing of writing.

**Requirements:** Active participation in discussion/activities; weekly writing in response to texts; three projects spanning rhetorical analysis and rhetorical production; a final, reflective narrative.

**Tentative Reading List:** We will read 1) classical rhetorical treatises (including Plato's *Gorgias* and *Phaedrus* and selections from Aristotle's *On Rhetoric*, Isocrates' *Against the Sophists*, Gorgias' *Encomium of Helen*, Cicero's *Of Oratory*, and Quintilian's *Institutes of Oratory*); 2) feminist rhetorical theory (including selections from Ritchie and Ronald's *Available Means* and *Teaching Rhetorica*, Ratcliffe's *Rhetorical Listening*, and articles or book chapters by Nancy Welch, Malea Powell, Gwendolyn Pough, and others); and 3) a set of texts that don't announce as rhetorical theory *per se*, but that do rhetorical work and repay rhetorical study (for example, Adrienne Rich's *Dream of a Common Language*, the movie *8 Mile*, and Dorothy Allison's *Two or Three Things I Know for Sure*).

## Engl 278 – HUMANITIES cCOMPUTING -- **cANCELED**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	001	Ramsay, S	8577

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

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**Engl 283 - Contemporary Culture**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Spencer, N	8329

**Aim:** In this course we will critically assess contemporary popular culture. Through critical readings, we will approach forms of culture, such as advertising, television, popular music, film, children's toys, and public and private spaces, as texts that can be interpreted in ways that are similar to those used in literary criticism. The course assumes that popular culture is not some marginal and insignificant dimension of culture. Rather, we will view popular culture as a type of discourse that is filled with rich, complex, and contending meanings. We will also reflect on the different methods of reading various forms of culture and the role that popular culture has in our lives. Our perspectives will enable us to consider both the relation between cultural texts and power relations in society and the distinctive textualities of multiple types of culture.

**Teaching Method:** Discussion, some mini-lectures, small group work, in-class writing assignments.

**Requirements:** Three exams, class participation, reading assignments, attendance.

**Tentative Reading List:** *Signs of Life in the U.S.A.* (5th edition), edited by Sonia Maasik and Jack Solomon. Writings on such things as Barbie, Batman, blue jeans, SUVs, The Osbournes, WWF wrestling, and much more.

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**Engl 298 - Special Topics – "Intro to Asian American Literature"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Oakley, S	8180

**Aim:** This course introduces students to the political and cultural history of Asians in American and the emergent group of U.S.-born Asian Americans. Placing Asian Americans—the M.I.H. or "Missing in History," as Helen Zia wryly puts it—at the center of a cultural studies course will clarify the stakes of cultural production in the United States. Because Asian Americans as a group are inherently diverse, with initially diverse or even contrary histories in the U.S., they challenge the assumption that any minority represents homogeneous features, aims, needs, and experiences. We will see that any account of majority white American culture and identity which does not include—much less begin with—racial critique is disingenuous and inadequate at best. The course provides an overview of immigration policy and the impact of the various wars on labor, xenophobia, and phenotypic prejudice to enable students to critically explore novels, poems, films, documentaries, and other visual media by Asian Americans of Chinese, Japanese, South Asian, Korean, and Vietnamese heritage.

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

**Requirements:** Response papers, group presentations, midterm and final exam.

**Tentative Reading List:** Helen Zia, *Asian American Dreams: The Emergence of a People*;

Ronald Takaki, *Strangers from a Different Shore*; Maxine Hong Kingston, *The Woman Warrior*; John Okada, *No-No Boy*; Bharati Mukherjee, *Jasmine*; Gus Lee, *China Boy*; Chang-Rae Lee, *A Gesture Life*.

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**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, L	3267

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

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

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

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

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**Engl 305A - Novel 1700-1900**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	050	Vespa, J	8578
1230-0145p	TR	055	Staff	8330
0200-0315p	TR	065	Staff	3269

**Vespa, J - 050**

**Aim:** This course covers the rise and maturation of the British novel as the pre-eminent literary form in English. We will read some of the various kinds of novels that were published during the 18th and 19th centuries, such as the sociological novel, the satirical novel, the sentimental novel, the gothic novel, the historical novel, the novel of society and manners, and the regional novel. This sequence is intended to introduce some of the major themes, trends, and tensions that have shaped British fiction, but is not intended as an exhaustive survey. The primary purpose of the course is to explore how these novelists use various literary conventions to help evoke the economic, psychological, and social forces that shape the lives of the characters that they depict. We will attend closely to character and narrative technique in the process.

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

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

**Tentative Reading List:** We most likely will read novels by Daniel Defoe, Henry Fielding, Henry Mackenzie, Ann Radcliffe, Walter Scott, Jane Austen, Emily Bronte, and George Eliot.

**Staff – 055, 065**

**Further information unavailable at this time.**

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**Engl 315A - Survey Womens Lit – "African Women Writers"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Owomoyela, O	8182

**Aim:** The aim is to familiarize students with the spectrum of African women's creative writing south of the Sahara. We will cover writers in both Francophone and Anglophone traditions, the former in English translation, of course.

**Teaching Method:** A few lectures but mostly group discussions.

**Requirements:** Students will be required to write 750-word journals on each work, and write a 2500-word research paper at the end of the semester.

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

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### 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	3270
0200-0315p	TR	065	Staff	3271

#### 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; *The Joy Luck Club* by Amy Tan; *Reviving Ophelia* by Mary Pipher.

#### Staff - 065

**Further information unavailable at this time.**

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### Engl 322A - Modern Engl Grammar

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Haller, R	8183

**Aim:** To develop facility in identifying the rules and processes whereby native speakers of English produce what they as a group regard as well-formed sentences. To examine the implications of this latent knowledge for the understanding of the ways language gives insight into human cognition and interaction. The focus will be on

syntax, the arrangements of words to form discourse. We will assume the primacy of the spoken language over the written, and will emphasize the creativity and diversity of English as against its standardization.

**Teaching Method:** Each class will include the working out of a problem of grammatical description or explanation, based on exercises in the text, a difficulty brought in by a student, or a problem set by the professor. The working out will be done by the professor, individual students, or the class as a whole. The conclusion of the class will be a general or theoretical principle illustrated by the problem and its solution.

**Requirements:** Each student will be expected to share in the problem analysis on a regular basis. There will be four or five take-home problems to be solved and turned in. Two papers on assigned topics, one on a general topic in English grammar, the other directed to a student's professional or intellectual interest.

**Tentative Reading List:** A systematic grammar, probably Ronald Wardhaugh, *Understanding English Grammar: A Linguistic Approach*, Second Edition, Blackwell Publishing. A book of readings about English, TBA.

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### Engl 330E - Chaucer-Shakespr-Milton

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	050	Buhler, S	3272

**Aim:** This course is designed to increase our familiarity with three major figures of English literature: Geoffrey Chaucer, William Shakespeare, and John Milton. We will explore how media of production (oral presentation, manuscripts, public and private stages, print) affected each writer's sense of his audience and his craft. We will also consider these writers in relation to each other: their common themes, shared sources, and awareness of—and challenges to—literary predecessors.

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

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

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

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### Engl 332 - Amer Authors to 1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price, K	8184

**Aim:** This course focuses on a handful of significant American writers who treat issues of "race," passing, citizenship, and identity.

**Teaching Method:** Discussion

**Requirements:** Several papers; one or two exams

**Tentative Reading List:** Frederick Douglass, Harriet Jacobs, Mark Twain, Charles Chesnutt, William Faulkner, Gloria Naylor

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### Engl 333A - Willa Cather & Her World

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	050	Homestead, M	3273

**Aim:** In this course, we will place Willa Cather, Nebraska's most famous novelist, in a tradition of American women's regional fiction. We will not limit our focus to Cather's Nebraska fiction, but will instead move with her across regions and landscapes (for instance the Southwest, New York City, Quebec, and Virginia), pairing her works with those of her female predecessors, contemporaries, and successors and considering how they imaginatively engage regional cultures and similar subject matters. Women's literary regionalism has been predominantly a white women's tradition, and our reading list reflects this. However, race will still be an important category of analysis as we think about how each woman negotiates between a national audience and the local people and places she fictionalizes.

**Teaching Method:** Whole class discussion, with small groups occasionally being given responsibility for directing discussion.

**Requirements:** Several shorter writing exercises and a final research-based critical paper; class attendance and participation will count toward the final grade.

**Tentative Reading List:** Novels and short fiction by Willa Cather and writers such as Sarah Orne Jewett, Dorothy Canfield, Bess Streeter Aldrich, Mary Austin, Ellen Glasgow, and Zora Neal Hurston; critical essays on the works we will be reading and on the concept of literary regionalism and literature and place.

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### Engl 341 - Judeo-Christian Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Stock, R	8185

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

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

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

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

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### 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	3274

**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) 3-4 short-short stories (1-3 pages each); 3) a variety of creative exercises; 4) careful, thoughtful critiques of classmates' stories; 5) faithful attendance, active participation.

**Tentative Reading List:** *Gotham Writers Workshop: Writing Fiction* (a book on craft); *Sudden Fiction* (an anthology of short-short stories).

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### 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	3275

**Aim:** A continuation of Engl 253 but with more difficult exercises.

**Teaching Method:** Lecture, class discussion, readings from model poems. Students championing class poems will comprise the bulk of the work.

**Requirements:** Students will be required to "champion" twice. Two champions will cover every chosen student poem. Four exercises, with the fifth (the dialogue) for extra credit. A 2000-word book report on a living poet, plus typed appendix of key poems.

**Tentative Reading List:** Three or four issues of *LAURUS*; whatever is available (*The Phantom Issue*; *The Collector's Issue*; *LAURUS 05/06*; and *the new issue*; *LAURUS 06/07*).

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### Engl 354 - Writing: Literacy

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3276
1100-1215p	TR	035	Brooke, R	3277
1130-1220p	MWF	040	Staff	3278

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

**Staff – 020, 040****Further information unavailable at this time.****Brooke, R - 035**

**Aim:** This course will explore the role and work of writing in our culture through the guiding concept of literacy. At present, I plan to divide the course around three major concerns about literacy in our culture: literacy and citizenship, literacy and education, and literacy and creative expression. We'll explore these issues in our own experience, in film representations, and in literacy theory.

**Teaching Method:** Discussion, both in class and on line, and group work.

**Requirements:** Weekly reading and writing, supported by online discussion boards. Three projects, each in the 5-8 page range, exploring and analyzing various aspects of literacy. For each unit, we will have a list of possible projects that allow various ways of addressing the core concepts. For instance, for the citizenship unit, possible projects might include the following: an exploration of literacy/citizenship issues in your family history; critical analysis of the literacy/citizenship connection in a film like *The Man Who Shot Liberty Valance* or in scholarship like *Minor Re/Visions*; an interview with a local citizenship worker and a rendering of that context and work in relation to the scholarship we are reading. Other units would have a similar list of possible projects. Students would select one project from the list for each unit.

**Tentative Reading List:** At present, I am thinking of organizing the reading materials around the three issues noted above. For each issue, we'll feature a film rendering of the issues, some critical material, and some local work. Such materials might include: For literacy and citizenship: film, *The Man Who Shot Liberty Valance*; Morris Young, *Minor Re/Visions: Asian American Literacy Narratives as a Rhetoric of Citizenship*; James Gee, "What is Literacy?" For literacy and education: films *Educating Rita* and *Anna and the King of Siam*; Deborah Brandt, "Sponsors of Literacy"; excerpts from Sarah Robbins, *Writing America: Classroom Inquiry and Public Engagement*. For literacy and creative expression: film *Adaptation*; Jorge Luis Borges stories from *Labyrinths*; Mary Pipher's new *Writing to Change the World*; and since Julie Jung will be this fall's visiting Composition/Rhetoric speaker, possibly material from her *Revisionary Rhetoric, Feminist Pedagogy, and Multigenre Texts*.

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**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 a Teachers College Teacher Education program. 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>
0930-1045a	TR	001	Nissé, R	3280

**Aim:** This course is an introduction to European literature from around 1180 to 1400, the "Middle Ages." We will consider various genres of medieval writing — including romance, allegory, and satire — within their social and cultural contexts. Some of the topics that we will examine are the politics of the Crusades and "chivalry"; medieval views of gender and sexuality; religious controversies; and exploration of the world beyond Europe.

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

**Requirements:** Weekly critical response papers; two formal essays.

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

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### Engl 364 - Rest & 18th C Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Stock, R	3281

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

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

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

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

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### Engl 373 - Film Thry & criticism – "French Films-Auteur Theory"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Foster, G	3282

**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 7 p.m. or Wed. 1 p.m. or 5 p.m. Special fee - \$30.

**Aim:** Students will learn about French filmmakers such as Jean Renoir, Jean Cocteau, Alain Resnais, H. Clouzot, and Robert Bresson. Students will read and apply film theory, especially "auteur" theory, to films of the classic era, the New Wave, and contemporary era. Students can expect to develop *analytical* skills and *writing* skills.

**Teaching Method:** Brief lectures introducing films and theoretical texts and ideas. Small and large group discussions. Screenings at the Ross as well as in-class screenings in Andrews 102. Participation is expected. **All films are in French with subtitles.**

**Requirements:** A great deal of reading and writing is expected of students. The readings are upper-level theory. Students are expected to learn to theorize and analyze "difficult" films such as *Hiroshima Mon Amour*. Weekly papers of 3-5 pages and one final paper.

**Tentative Reading List:** Various readings in theory will be available online through Love Library or given out as handouts. Film theory is difficult and demanding but very rewarding and intellectually invigorating!

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**Engl 377 - Reading Thry & Pract**

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

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

**Aim:** This course is designed to prepare potential English/Language Arts teachers at the middle and secondary school level with theoretical and practical guidance for teaching reading and literature. Admission to the College of Education and Human Sciences is a prerequisite. Some of the questions we will investigate during the semester include the following: What reading processes and strategies do we use to make sense of texts? What do readers need to grow and develop their reading abilities? What role can reading literature play in fostering life-long reading? What strategies for reading and responding to literature are valuable in the classroom? How can teachers assess and evaluate students' reading practices?

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

**Teaching Method:** Our class activities will likely include extensive reading, observing, writing about reading, talking about literature, and reflecting on our various responses to literature. We will move between small group activities and full class discussions.

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

**Tentative Reading List:** While course readings have not yet been chosen, here are some texts under consideration: *The Literature Workshop*, Sheridan Blau; *Reading Don't Fix No Chevys*, Michael Smith and Jeffrey Wilhelm; *A Classroom of Teenaged Readers: Nurturing Reading Processes in Senior High English*, Driek Zirinsky and Shirley Rau; *I Read It, But I Don't Get It*, Cris Tovani.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0630-0850p	M	001	Buhler, S	8331

**Aim:** To read — and to explore in other ways — a selection of Elizabethan and Jacobean dramatic works in their historical contexts. We will consider the social and political dynamics with which the plays engage, contemporary stage practices, and recent scholarship that applies the insights of both performance theory and cultural criticism.

**Teaching Method:** Brief lecture, extensive discussion, small-group work, in-class presentations and performances. Each class session will include at least one performance-based exercise.

**Requirements:** Regular response papers; one major paper/project with annotated bibliography; attendance and participation, as all of the above implies.

**Tentative Reading List:** From *Renaissance Drama: An Anthology of Plays and Entertainments*, ed. Kinney: Kyd, *The Spanish Tragedy*; Marlowe, *Doctor Faustus*; Arden of Faversham; Dekker, *The Shoemaker's Holiday*; Jonson, *Bartholomew Fair*; Beaumont, *The Knight of the Burning Pestle*; Webster, *The Duchess of Malfi*;

Middleton and Rowley, *The Changeling*. Also essays in *The Cambridge Companion to English Renaissance Drama*, ed. Braunmuller and Hattaway.

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### Engl 4/802 - Poetry – "The Avant Garde"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0820p	R	001	Hawley, A	8579

**Aim:** The goal of the course is two-fold: 1) to introduce students to various movements, figures, and poetic practices in the tradition of avant-garde American poetry, beginning with Gertrude Stein and ending with 21st century poets writing in and through these traditions; 2) to diversify appreciation and understanding of 20th century avant-garde poetry by equipping students with the critical skills necessary to read untraditional works. While honoring the inventiveness of texts in question, the course works to demystify what is often deemed "difficult" poetry. The class will explore the varieties of method and approach to thinking about and reading avant-garde texts.

**Teaching Method:** Discussion/presentation. Occasional lectures on historical context and tradition of avant-garde movements in Europe, but majority of classroom material generated by dialogue.

**Requirements:** 1) Curiosity; 2) Weekly readings and responses. These can be reactions/interactions with the texts (critical, epistolary, imitative, etc.) and should focus on any aspect of the readings you find interesting. You should also use the responses as a place to pose questions to be addressed by the class. 3) Midterm (for graduate students) and final essay; 4) Class presentation on one poet of your choice from syllabus; 5) Several imitative exercises.

**Tentative Reading List:** Bruce Andrews and Charles Bernstein, eds., *The Language Book*; John Ashbery, *Self-Portrait in a Convex Mirror*; Peter Bürger, *Theory of the Avant-Garde*; Theresa Hak Kyung Cha, *Dictee*; Lyn Hejinian, *My Life*; Harryette Mullen, *Sleeping with the Dictionary*; Michael Palmer, *At Passages*; Claudia Rankine, *Don't Let Me Be Lonely*; Lisa Samuels, *Paradise for Everyone*; Juliana Spahr and Claudia Rankine, eds., *American Women Poets in the 21st Century*; Gertrude Stein, *Tender Buttons*; additional essays, poems, and files available under my name on e-reserve.

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### Engl 4/830 - Brit Authors to 1800 – "Chaucer"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1030-1120a	MWF	001	Haller, R	8337

**Aim:** First: get good enough at Chaucer's language to be able to appreciate what it took to create an English vernacular literature. Second: recognize the importance of genre and persona in his poetry and in his age. Third: examine in this context the operation of agency and causality in fiction and what claims can be made through fiction about the understanding of agency and causality in the "real world." Fourth: consider the issues raised by modern theory

concerning the recovery of meaning and intent in older literature and in Chaucer in particular. Fifth: to consider questions of pedagogy: how can Chaucer be accessible and the source of pleasure for students in schools and colleges?

**Teaching Method:** In general, small-group or whole-class discussion. Occasional lectures and presentations by the instructor. Reports to the class and panels testing approaches to the interpretation of specific works. Practice in reading aloud.

**Requirements:** A report to the class on a relevant Chaucer source or modern interpretation. A panel appearance testing an approach to a text. Two short (approx. 5-page) papers (which may follow a report or panel appearance) and a longer paper pursuing a topic of the student's choice within the *Aims* listed above.

**Tentative Reading List:** Chaucer's works including some short poems, the Parliament of Birds, the Legend of Good Women, Troilus and Criseyde, and the Canterbury Tales. Texts in classical and medieval literary theory and philosophy.

### Engl 4/830A - Shakespeare I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0130-0220p	MWF	001	Schleck, J	8189

Further information unavailable at this time.

### Engl 4/832 - Amer Authors to 1900 – "Nature in 19th C Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0930-1045a	TR	001	Lynch, T	8192

**Aim:** During the 19th century the United States transformed from a largely agrarian society with extensive areas of wild land to an increasingly industrializing society in which wild lands were seen to be in need of preservation. Through the examination of a selection of works from the 19th century we will examine how writers responded to and sometimes influenced this process.

**Teaching Method:** Some lectures, but mainly class discussion and student presentations.

**Requirements:** All students: Reading journals and 8-10 page research paper. Students taking the class for 800 credit will also do a class presentation and a longer research project.

**Tentative Reading List:** Works by William Bartram, James Fenimore Cooper, Herman Melville, Susan Fenimore Cooper, Henry Thoreau, Celia Thaxter, John Burroughs, John Muir.

### Engl 4/845B - African American Lit – "Afr American Lit 1787-Present"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0830p	W	001	Eaton, K	8339

**Aim:** This course will function as a survey course focusing on the experiences, literatures, critical theories, philosophies, and histories attributed to African Americans as represented by African American writers. Throughout the course, we will work to understand the diversity of themes that comprise the African American literary canon.

**Teaching Method:** Primarily discussion based, with frequent introductory lectures throughout the semester. Videos will be shown throughout the course, as a method of instruction.

**Requirements:** Undergraduate Requirements: Five critical reading responses; one (7-9 page) paper; research presentation. Graduate Requirements: Lead class discussion on assigned reading; annotated bibliography; final seminar paper (15-20 pages) /presentation.

**Tentative Reading List:** Class readings will be selected from the following primary texts and other readings placed on E-Reserve: *Clotel, or the President's Daughter*, William Wells Brown; *A Narrative of the Life and Travels of Mrs. Nancy Prince* (digital), Nancy Prince; *Imperium in Imperio*, Sutton Griggs; *A Voice from the South*, Anna Julia Cooper; *The Blacker the Berry*, Wallace Thurman; *The Street-*, Ann Petry; *Another Country*, James Baldwin; *A Raisin in the Sun*, Lorraine Hansberry; *Flight to Canada*, Ishmael Reed; *Mama Day*, Gloria Naylor; *The Gotham Diaries*, Tonya Lee and Crystal Anthony.

## 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	Slater, J	3292

**PREQ:** Permission.

**Aim:** This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques 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 352 or the equivalent before signing up for 452.** I will assume that you have read and written considerable fiction before taking this class.

**Teaching Method:** A combination of activities: small group work, individual story conferences with instructor, whole-class discussion, occasional in-class writing. Depending upon the size of the class, we will either have a whole-class writing workshop or small, peer editing groups to give you feedback on your work.

**Requirements:** 1) Two short stories (8-12 pages), developed into final-draft form, or several chapters of a novel; 2) a variety of creative exercises aimed at developing specific aspects of craft such as dialogue, setting, structure, voice; 3) careful, thoughtful critiques of classmates' stories; 4) faithful attendance, active participation.

**Tentative Reading List:** *The Art of the Story*, edited by Daniel Halpern; plus at least one novel or short story collection by a contemporary author.

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## Engl 4/871 - Lit Criticism & Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1230-0145p	TR	001	Ford, J	8045

**Aim:** This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will

emphasize understanding over mere coverage, asking about each critic: What are the critic's assumptions about literature (and where did these literary assumptions come from)? What is the critic's method of interpreting literary works (how does he or she determine a work's meaning)? What is the critic's standard of evaluation (how does he or she know if a work is successful/beautiful/good, including ethically/morally good)? How are this critic's ideas like or different from the other critics' we examine?

**Teaching Method:** Lecture, class and group discussion, student presentations.

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

**Tentative Reading List:** Adams, *Critical Theory Since Plato*

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## Engl 4/882 - Literacy Issues & Comm

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0820p	M	001	Ritchie, J	8342

**Aim:** This 4/800 level course examines literacy theory and research as it affects various contexts: personal, academic, community, cultural and political. We will explore the following questions: What basic assumptions concerning literacy influence schools, communities, and public policies? How do race, gender, nationality, ethnicity, ability and other factors influence literacy? How are literacies supported, recognized, devalued, and suppressed? How can literacy research be used to support community literacy? What ethical issues are involved in literacy learning and literacy work in communities?

This course carries three credit hours with up to three hours additional credit available via a literacy-related internship project. Students interested in registering for additional credit must contact the instructor **before** the first class meeting (472-1858 or [jritchie1@unl.edu](mailto:jritchie1@unl.edu)). The additional credit will be determined by the amount of time and nature of the work involved in each student's project. Past students' projects have included working with the Lincoln Literacy Council, tutoring in various community groups, writing materials for a workplace, etc.

**Teaching Method:** Large and small group discussions, in class writing, lectures, student-led presentations.

**Requirements:** Weekly reading 40-80 pages, two formal projects (8-10 pages each); class presentations, informal writing, Blackboard discussions.

**Tentative Reading List:** Readings from *Literacy: A Critical Sourcebook*; Freire and Macedo, *Literacy: Reading the Word and the World*; Cushman, *The Struggle and the Tools*; and other possibilities, including Barton and Hamilton, *Local Literacies*; Brandt, *Literacy in American Lives*; Gorzelsky, *The Language of Experience*; or Kells, Balester and Villaneuva, *Latino/a Discourses*.

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## Engl 487 - Engl Capstone Exprnc

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Rutledge, G	3294
0130-0220p	MWF	002	Staff	3295

**Rutledge, G – 001**

**Aim:** This section of Engl 487, subtitled "African American Literature & Law," will introduce and allow senior English majors to meaningfully reflect upon African-American literature and its engagement with American jurisprudence. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark United States Supreme Court cases, statutes, and law-review articles. The goal of this course will be to create a de facto law-school environment using the legal and critical vernacular pertinent thereto. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists.

**Teaching Method:** Largely discursive and student-driven, except in instances where instructor knowledge is essential.

**Requirements:** Primarily, a long project developed in consultation with the instructor and driven by individual student's inclinations. There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

**Tentative Reading List:** Although this list far exceeds the reading we will be able to pursue, it should give you some idea of the historical range (likely, cases, materials, and issues of a more concurrent nature and of your choosing—e.g., racial profiling, post-911 jurisprudence—will also play a significant role): U.S. Constitution; Hannah Crafts' *The Bondswoman's Narrative*; Plessy v. Ferguson; Charles W. Chesnutt's *The Marrow of Tradition*; Richard Wright's *Native Son*; Brown v. Board of Education; Martin Luther King, Jr.'s "Letter from a Birmingham Jail"; Regents of the University of California v. Bakke; Patricia Williams' *Alchemy of Rights*; and Michael Hames-Garcia's *Fugitive Justice*.

**Staff - 002**

**Further information unavailable at this time.**

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