

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
FALL 2007

Updated 7/10/07

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.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 19, 2007. 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. Inquire in the English department main office, Andrews 202, for the name and office of the Appeals Committee chair.

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 gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or 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 (e.g., 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 (e.g., 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 (e.g., Literary/Critical Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (e.g., 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 2007

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

		Historical Literature Core						
Course	Title	Required for Engl major [3 hrs.]	Linguistics, writing, rhetoric [3 hrs.]	Literary/rhetorical theory [3 hrs.]	Culture, ethnicity, gender [3 hrs.]	British literature [3 hrs.]	Literature before 1800 [3 hrs.]	American literature [3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 212	Lesbian & Gay Literature				X			
Engl 215E	Intro Women's Lit				X			
Engl 215J	20C Women Writers				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	Chicana/Chicano Lit				X			
Engl 254	Writing & Communities		X					
Engl 270	Literary/Critical Theory			X				
Engl 278	Humanities Computing			X				
Engl 315A	Survey Women's Lit				X			
Engl 315B	Women in Pop Culture				X			
Engl 322A	Modern English Grammar		X					
Engl 330E	Chaucer, Shkespeare, Milton					X*	X*	
Engl 354	Writing: Literacy		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 362	Intro Medieval Lit					X	X	
Engl 364	Intro Restoration & 18th C Lit					X	X	
Engl 365	Intro 19th C British Lit					X		
Engl 373	Film Theory & Criticism			X				
Engl 471	Literary Criticism			X				
Engl 475A	Rhetorical Theory			X				
Engl 478	Electronic Texts			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

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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.

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.

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

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about African-Americans.

English 101B - Writing from Literature - "Chicano Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Mexican-Americans.

English 101D - Writing from Literature - "Native American Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Native Americans.

English 101H - Honors Writing from Literature

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

English 150 - Writing: Rhetoric as Inquiry

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

English 150H - Honors Writing: Rhetoric as Inquiry

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact

the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150 and requires an equivalent amount of reading and writing.

English 151 - Writing: Rhetoric as Argument

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

English 151H - Honors Rhetoric as Argument

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

English180 - Introduction to Literature

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

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

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

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

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

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, Nebraska Hall Rm. 513E, for more information.

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

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Stevenson, P	****
1030-1120a	MWF	030	Schleck, J	****

NOTE: Required of English majors. Obtain call number at English Advising Office, AND 123, 472-3870.

Stevenson, P - 025

Further information unavailable at this time.

Schleck, J - 030

Aim: There are several interlocking goals for this course: 1) to teach students how to "close read," which method is the backbone of literary studies; 2) to make students proficient in written analyses of texts using this method; 3) to consider the strengths and weaknesses of this approach, and to compare it with other possible methods of reading and analysis; 4) to consider the nature of the relationship between readers, writers and texts. While the course is open to all and will be of interest to any critical thinker, the "close reading" focus of this section will render it most useful for those intending to concentrate their studies on literary criticism.

Teaching Method: The course will be a mix of informal lecture, discussion, writing workshops, and student presentations.

Requirements: This is a writing intensive course, requiring up to a possible six (short) papers including rewrites, plus regular online posting and one summary handout on a written discussion of literary theory.

Tentative Reading List: 1) Wildly varying selections of short poems from the *Norton Anthology of Poetry*; for their papers students will be able to focus on the poets or poems that most appeal to them. 2) Shakespeare's *Hamlet*, plus analyses of the play from several different theoretical positions. 3) Short pieces of non-fiction drawn from contemporary publications (TBA) and two modern short stories.

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	8651

Aim: This course surveys modern theater from its roots in 19th-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 - ~~CANCELED~~

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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1230-0145p TR 001 Staff 8544

Further information unavailable at this time.

ENGL 202A - INTRO TO POETRY (REVISED 3/19/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Kuzma, G	8545

Aim: To learn how to read and understand American poets of the later 20th century and early 21st century. How to read with passion and engagement, and in effect, along the way, to lose whatever fear one might bring to the study of poetry.

Teaching Method: Readings from poets, close analysis of texts, full class discussion, student "championing" of individual poems. Students will be asked to memorize a couple poems and to present them.

Requirements: Two 6-page papers. (Perhaps a final exam?)

Tentative Reading List: The *202A Anthology*, published by University Bookstore. Poets Adrienne Rich, David Wagoner, Lisel Mueller, Carole Oles, Richard Wilbur, Richard Howard, Lorine Niedecker, Alicia Ostriker, Diane Glancy, Robert Lowell, May Swenson, Etheridge Knight, Mona Van Duyn, Adrian C. Louis, Julia Alvarez, Charles Bukowski, Elizabeth Bishop, Judy Grahn, Donald Justice, Anne Sexton, Kenneth Koch, Maya Angelou, and 60 others.

ENGL 205 - 20TH CENTURY FICTION (REVISED 3/26/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Blaha, F	3369
0930-1045a	TR	025	Slater, J	8546
1100-1215p	TR	035	Guerra, R	3370
1130-1220p	MWF	040	Iromuanya, J	3371
0130-0245p	MW	060	Hillyer, A	3373
0200-0315p	TR	065	Jaeger, T	3374
0600-0840p	T	101	Lorang, E	3375

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, Morrison, Vonnegut, Hemingway, etc.

Slater, J - 025

Aim: To explore a variety of representative 20th-century novels and short stories in their historical and cultural contexts.

Teaching Method: A combination of activities: in-class quizzes and other writing, small group discussions, whole-class discussions.

Requirements: A take-home midterm and final, regular quizzes on the assigned reading, leading at least one class discussion with a partner or small group, faithful attendance and participation.

Tentative Reading List: This is a partial list, but will likely include the following: Sherwood Anderson's *Winesburg, Ohio*; F. Scott Fitzgerald's *The Great Gatsby*; Flannery O'Connor's *Wise Blood*; J.D. Salinger's *Catcher in the Rye*; Joyce Carol Oates's *American Appetites* or *Black Water*; Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven*; Edward P. Jones's *The Known World*; *Best American Short Stories 2006*.

035, 040, 060, 065 & 101

Further information unavailable at this time.

ENGL 210T – STORIES & HUMAN EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	060	Kinzy, D	3376

Further information unavailable at this time.

ENGL 212 - LESBIAN & GAY LIT (REVISED 3/19/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	101	Gandara, K	8547

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	TR	001	Dixon, W	3377
0930-1045a	TR	002	Dixon, W	3378

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: An overview of film history from the 1890s to the present, illustrated with readings, lectures, and screenings of classic films.

Teaching Method: Lectures, regular screenings, papers as assigned. Films screened include *The Girl in the Armchair*, *Japanese Idyll*, *Film Firsts*, *The Red Badge of Courage*, *Battleship Potemkin*, *Wild Boys of the Road*, *Metropolis*, *Duck Soup*, *Blood of a Poet*, *Heat Lightning*, *It Happened One Night*, *Citizen Kane*, *Fantasia*, *Escape from Crime*, *Bambi*, *Housewife*, *The Third Man*, *All the King's Men* and other classic films.

Requirements: Regular attendance at lectures and screenings; three papers of five pages each, as assigned during class; regular in-class writing on Tuesdays of each week; thoughtful participation in class discussions and lectures.

Tentative Reading List: Corrigan, Timothy. *A Short Guide to Writing About Film* sixth edition (New York, Longman); Cousins, Mark. *The Story of Film* (New York, Thunder's Mouth Press).

ENGL 215E - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Ianno, L	3379
0200-0315p	MW	065	Burnett, T	3380
0600-0845p	M	101	Ritchie, J	9283

025 & 65

Further information unavailable at this time.

Ritchie, J - 101

Aim: In this course we'll read a wide array of writing by women through the centuries and spanning different continents, including writing by women whose race, religion, ethnicity, nationality, sexuality, or physicality provide different perspectives on women's varied experiences. We'll explore social and political contexts that have suppressed and encouraged women writers as well as our own questions about what constitutes women's literature and what assumptions might lead us to offer a course such as this.

Teaching Method: Small group and whole class discussion, regular writing both exploratory and formal, collaborative work.

Requirements: Regular participation, careful, critical reading, weekly writing assignments on Blackboard, two formal papers, library-based research, oral reports, attendance at two outside events.

Tentative Reading List: *Available Means: An Anthology of Women's Rhetoric*, a collection of short stories, *This is Not Chick Lit*; three novels, probably including *Persepolis*, *Stone Butch Blues*, and *Half a Yellow Sun*; a collection of essays by Audre Lorde; *Sister Outsider*, poetry and essays on e-reserve.

ENGL 215J - 20TH C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Douglas, W	8548
0600-0845p	W	101	DiBernard, B	8549

Douglas, W - 025

Further information unavailable at this time.

DiBernard, B - 101

Aim: In this course we will be reading a wide range of works written by women authors in the 20th and 21st centuries. As we read material written by women of different races, cultures, and nationalities, 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 challenge ourselves 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 or Blackboard posting every week, a research project, an oral report, reports on women's events.

Tentative Reading List: Likely but not necessarily to include *The Norton Anthology of Literature by Women*, ed. Sandra Gilbert and Susan Gubar; *The Cancer Journals*, by Audre Lorde; *What Happened to You?: Writings by Disabled Women*, ed. Lois Keith; *Body Outlaws*, ed. Ophira Edut.

ENGL 219 - FILM GENRE -- "BAD GUYS, GANGSTERS & OUTSIDERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	MW	001	Foster, G	8552

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: We will learn how to analyze the American "outsider" as he/she is constructed in popular films, including gangster films and films that center around the "outsider." We will look at films such as *Scarface*, *The Public Enemy*, *White Heat* and *Taxi Driver*. We will look at how masculinity is defined through *violence* and *alienation* in American popular culture. Also, we will discuss related topics such as *violence* and *censorship*.

Teaching Method: Lectures, small groups, large group discussions, and in-class screenings and screenings of classic gangster films at the Mary Riepma Ross Media Arts Center. We discuss technique as much as we discuss themes such as gender, race, class and sexuality.

Requirements: Weekly analytical papers of 3-5 pages covering both the films and the weekly readings. Class participation is very important. Readings are sophisticated and require an analytical ability. Expect to develop analytical abilities.

Tentative Reading List: *The Gangster Film Reader*; various online readings available through electronic reserve.

ENGL 220 - INTRO LINGUIS PRINC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Kaye-Skinner, L	3382

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	Schleck, J	3383
1030-1120a	MWF	030	Stenson, M	3384
1030-1120a	MWF	031 Canceled	Staff	8553
1230-0145p	TR	055	Brooks, D	3385

030 & 055

Further information unavailable at this time.

Schleck, J - 020

Aim: To introduce students to Shakespeare's plays, focusing on those that thematize problems of power and legitimacy. We will spend considerable time discussing the themes, characters, language and construction of the plays; we will also explore them through performing selected scenes, analyzing film versions of each one, and pursuing the problems of power through formal, logical debate. All of the written assignments in the course are geared towards encouraging close attention to the language of the plays, logical argumentation, and good critical writing form.

Teaching Method: The course will be a mix of informal discussion/lecture, formal student debate, group performance, and film analysis.

Requirements: One paper, one extensive rewrite, one performance, one debate with outline, one film discussion/presentation.

Tentative Reading List: *Richard II; Henry IV, Parts 1 & 2; The Tempest; Othello; Macbeth; King Lear.*

ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Rutledge, G	3387
0130-0220p	MWF	060	Leichner, A	3389

Rutledge, G - 025

Aim: In this course, we will explore the theme of "Race and Slavery in the African-American Literary Imagination." Specifically, this course is designed to introduce students to 19th and 20th-century texts by African-American men and women who write about, respond to, or somehow engage race and slavery in their creative endeavors. Students will not only read these authors, learn of the historical and literary periods in which they were writing, and discuss the dominant issues and themes confronting them, but also become more critical and creative readers and writers.

Teaching Method: This course will use a discussion-driven format supported by lectures that provide the relevant historical, literary, and biographical contexts. Some peer-group activities as well.

Requirements: To be determined.

Tentative Reading List: The texts are to be determined. They will likely come from an array of genres including, but not limited to, novels, autobiography, drama, graphic novels, and film (documentary and feature).

Staff - 060

Further information unavailable at this time.

ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Owomoyela, O	3390

Aim: The course aims to introduce students to African cultures and social history through a reading of selected literary works. Since no prior knowledge of these subjects is assumed on the part of students, it is hoped that by the end of the semester they will have gained some useful insights into matters relating to Africa, and be better able to converse intelligently about them.

Teaching Method: I will offer lectures and clarifications of issues at appropriate points and serve as a resource person during class discussions. But the better part of the semester will be spent in group discussions in which students will be expected to participate actively and effectively.

Requirements: Each student will write a brief report on the works we will study and also write a mid-term examination. There will be a research paper at the end of the semester.

Tentative Reading List: To be determined.

ENGL 244B - BLACK WOMEN AUTHORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0445p	TR	085	Gandara, K	3391

Further information unavailable at this time.

ENGL 245A - INTRO ASIAN AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Oakley, S	8550

Aim: This course introduces students to the political and cultural history of Asians in America 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 United States, 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.

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*; Maxine Hong Kingston, *The Woman Warrior*; Karen Tei Yamashita, *Tropic of Orange*; Bharati Mukherjee, *Jasmine*; Chang-

Rae Lee, *A Gesture Life*; Mông-Lan, *Why is the Edge Always Windy?*; Barbara Jane Reyes, *Poeta en San Francisco*; Sueyeun Juliette Lee, *Perfect Villagers*.

ENGL 245B - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Kaye, F	3393

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 - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Guerra, R	3395

Further information unavailable at this time.

ENGL 245N - NATIVE AMER WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Gannon, T	8554

Aim: This course is a survey of Native American literary women, a study and appreciation of their works from the turn of the 20th century to the present day. Not only will the class consider a diversity of genres (including folklore, poetry, creative nonfiction, short stories, and the novel), but a variety of political stances will be examined — as Native women have written back against the "Master's house" — including Native traditionalism, feminism, and ecofeminism. Even more than male Native writers, these women have struggled with the question, how can one "imagine a new language when the language of the enemy" seems to have inevitably rendered the indigenous female Other culturally inarticulate? At last, I hope these works will demonstrate that such a "new language" is being powerfully *articulated* in contemporary Native American women literature(s).

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

Requirements: Attendance & oral participation; weekly written responses; two formal research papers; and a final essay exam.

Tentative Reading List: Joy Harjo, et al., eds.: *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (Norton, 1998); Zitkala Sa: *American Indian Stories* (Bison Press, 2003); Linda Hogan: *Dwellings: A Spiritual History of the Living World* (Touchstone, 1996); Joy Harjo: *How We Became Human: New and Selected Poems* (Norton, 2004); Leslie Marmon Silko: *The Almanac of the Dead* (Penguin, 1992).

ENGL 252 - WRITING OF FICTION (REVISED 4/2/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Davis, F	3396
1030-1120a	MWF	030	Ferguson, K	3397
1100-1215p	TR	035	Madden, D	3398
1230-0120p	MWF	050	Edwards, S	3399
0600-0840p	T	101	Staff	3400

Further information unavailable at this time.

ENGL 253 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Kuzma, G	3401
1230-0145p	TR	055	Kuzma, G	3402
0130-0220p	MWF	060	Shipers, C	3403
0600-0840p	M	101	Engelhardt, J	3404

Kuzma, G – 025 & 055 (Revised 3/19/07)

Aim: To help students write 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.

060 & 101

Further information unavailable at this time.

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	Bednarz, R	3405

Further information unavailable at this time.

ENGL 254 – WRITING & COMMUNITIES

<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	Brooks, D	3406	1130-1220p	MWF	040	Hays, C	3412
0830-0920a	MWF	010	Hays, C	3407	1230-0120p	MWF	050	Hays, C	3413
0930-1020a	MWF	020	Tarabochia	3408	1230-0145p	TR	055	Griffin, J	3414
0930-1045a	TR	025	Brooks, D	3409	0130-0220p	MWF	060	Hays, C	3415
1030-1120a	MWF	030	Friedow, A	3410	0200-0315p	TR	065	Stillwell, M	3416
1100-1215p	TR	035	Ford, J	3411					

005 thru 030 & 040 thru 065

Further information unavailable at this time.

Ford, J - 035

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* (5th edition)

ENGL 258B - AUTOBIOGRAPHICAL WRITING (REVISED 4/4/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Castro, J	3417

Aim: We will explore autobiographical writing in various genres in order to encourage the production of students' own autobiographical work.

Teaching Method: Reading, discussion, in-class writing exercises, occasional lectures, and workshopping of students' creative texts.

Requirements: In addition to attending class regularly and participating in discussion, each student will write several brief critiques of published work, multiple critiques of peer writing, and two original, revised autobiographical pieces in the genre(s) of his/her choice.

Tentative Reading List: We'll use Anne Lamott's *Bird by Bird*, Vivian Gornick's *The Situation and the Story*, and Mary Oliver's *A Poetry Handbook* as guides and read works such as Alison Bechdel's *Fun Home*, Sandra Cisneros's *The House on Mango Street*, Yusef Komunyakaa's *Magic City*, Sharon Olds's *The Dead and the Living*, Eugene O'Neill's *Long Day's Journey into Night*, Alice Sebold's *Lucky*, and Tony Swofford's *Jarhead*.

ENGL 270 - LITERARY/CRITICAL THEORY - CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Ford, J	3418

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

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

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

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

ENGL 275 - RHETORICAL THEORY -- "CLASSICAL & FEMINIST APPROACHES"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Gallagher, C	8555

Aim: This course will put classical and feminist rhetorical theory in conversation. We'll explore questions that have preoccupied rhetoricians and rhetorical theorists for centuries: Who speaks and writes? For what purposes? With what stakes? How are people educated to speak and write? How does rhetoric shape culture and individual identity, and how do culture and individual identity shape rhetoric? What are the possibilities for using public discourse to effect social change? We'll examine how classical Greek and Roman rhetoricians and contemporary feminist rhetoricians address these questions, with special attention to how their various answers shape our study of English and our own literacy practices. This course fulfills the English major's literary/rhetorical theory requirement, but is open to all students.

Teaching Method: Predominantly discussion and activities, some student-led. Occasional mini-lectures on rhetorical concepts or approaches. Group work, including 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* and articles by Krista Ratcliffe, Nancy Welch, Malea Powell, Gwendolyn Pough, Chela Sandoval, and others; and 3) a set of texts that don't announce themselves as rhetorical theory *per se*, but that "do" rhetorical theory, such as the movie *8 Mile* and Dorothy Alison's *Two or Three Things I Know for Sure*.

ENGL 278 - HUMANITIES COMPUTING -- "AMERICAN LIT IN A DIGITAL CONTEXT" - CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price, K/Barney, B	8556

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

Aim: The course is intended to introduce students to both American literary study and to the changing way in which digital media affect the way literature is studied and created. The course is open to all undergraduate students. There are no prerequisites for the course, and no background is expected in either American literary studies or digital humanities.

Teaching Method: Reading, discussion, and occasional lectures.

Requirements: In addition to regular attendance and participation in discussion, each student shall prepare at least two response papers and one longer project. One or more class presentations may also be expected.

Tentative Reading List: Readings will include various writings on digital textuality. We will examine some notable presentations of American literary works in electronic form, including, for example, web-based material on Harriet Beecher Stowe, Mark Twain, Emily Dickinson, and Walt Whitman, as well as large multiple-author gatherings such as the Wright American Fiction project and the Making of America collection. Near the end of the course we will explore contemporary experimental forms, including hypertext fiction and online poetry.

ENGL 282 - LIT & OTHER ARTS -- "AFRICAN AMERICANS IN FILM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Dreher, K	8557

Aim: *African Americans in Film* endeavors to equip students with an intermediate knowledge of African Americans in the film industry of the United States beginning with the Silent Era, the 1920s with White director D. W. Griffith and African American director Oscar Micheaux, and ending with the Blaxploitation era. This course, in the process, offers a broad sweep of African American film history. More specific, *African Americans in Film 1920-1970* offers a history of African American representation in film. It asks questions such as: What is the (performative) value or the investment in the creation of particular images in American history, culture, and society at particular moments in time? In what ways is American identity formed via these moving images?

Teaching Method: Lecture, discussion, group work and film analyses.

Requirements: Four film reviews – 2-3 pages; two film scene analyses – 2-3 pages; final research paper – 10-15 pages to address the question "In what ways do moving images forge American identity?". **NETFLIX membership required.**

Tentative Reading List: Donald Bogle, *Toms, Coons, Mullatoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*; Pearl Bowser and Louise Spence, *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audiences*; Timothy Corrigan, *A Short Guide to Writing About Film*; Ed Guerrero, *Framing Blackness: The African American Image in Film*. Some excerpts from the following: *Classic Hollywood: Classic Whiteness*, ed. Daniel Bernardi; Marguerite H. Rippey, "Commodity, Tragedy, Desire: Female Sexuality and Blackness in the Iconography of Dorothy Dandridge"; Arthur Knight, "Star Dances: African-American Constructions of Stardom"; Thomas Cripps, "Antebellum Hollywood," *Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era*; Richard Dyer, "Into the Light: The Whiteness of the South in *Birth of a Nation*" and "Introduction," *Matter of Images: Essays on Representation*;

Clyde Taylor, "The Re-Birth of the Aesthetic in Cinema," *The Birth of Whiteness: Race and the Emergence of U.S. Cinema*. ed. Daniel Bernardi.

ENGL 302A - POETS SINCE 1960

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Hawley, A	3421

Further information unavailable at this time.

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Currie, J	3422
1130-1220p	MWF	040	White, L	8558
1230-0145p	TR	055	Page, M	3423

020 & 055

Further information unavailable at this time.

White, L - 040

Aim: This course will examine the novel from 1700-1900 in Great Britain, an explosively popular genre that mediated and represented a host of cultural concerns: class and social standing; courtship and marriage practices; love and marriage; gender; technology and progress; money and commerce; sex; religion; nationhood; and so on. Students will be introduced to the issues surrounding the rise of the novel, both in terms of its social role (including its production and reception) and the development of its various--and protean--formal qualities.

Teaching Method: Mostly discussion, with some lecture; some group work.

Requirements: Three short papers; one oral presentation; quizzes (one per novel); one take-home final.

Tentative Reading List: Sterne, *Tristram Shandy* (selection); Fielding, *Joseph Andrews*; Defoe, *Moll Flanders*; Austen, *Emma*; C. Bronte, *Jane Eyre*; Eliot, *Middlemarch*; Dickens, *Great Expectations*; Wilde, *The Picture of Dorian Gray*; three films.

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	3425

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.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Dreher, K	3426
0200-0315p	TR	065	Honey, M	3427

Dreher, K - 035

Aim: This course takes a multi-cultural approach to the study of the Star/The Icon/The Actress. We will discuss the making of these American emblems of fame and success via readings and films, and speculate on what the print and media images might be telling us about women's role in society. More important, we will investigate the impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types and examine what messages may circulate within our society about them. Personalities to be studied include Marilyn Monroe, Jacqueline Kennedy Onassis, Dorothy Dandridge, Whoopi Goldberg, etc.

Teaching Method: Lecture/discussion.

Requirements: Reader responses, one 3-5 page theme paper, pop quizzes.

Honey, M - 065

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 orientations, and time period 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.

ENGL 322A - MODERN ENGL GRAMMAR

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Schwab, W	3428

Further information unavailable at this time.

ENGL 330E - CHAUCER-SHAKESPEARE-MILTON

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	050	Buhler, S	3429

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 among these authors.

Tentative Reading List: Geoffrey Chaucer's *Troilus and Criseyde* and selected *Canterbury Tales*; William Shakespeare's *A Midsummer Night's Dream*, *Much Ado about Nothing*, and *Troilus and Cressida*; John Milton's "On Shakespeare," "L'Allegro" and "Il Penseroso," *A Mask at Ludlow Castle*, *Lycidas*, selections from *Paradise Lost*.

ENGL 333 - AMER AUTH SINCE 1900 -- "SOUTHWESTERN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Lynch, T	8559

Aim: The Southwest is one of the most distinctive regions of the United States, with its own particular history, landscape, and cultures. It blends spectacular landscapes with unique and interesting human cultures. This course is designed to introduce students to some of the important literary works and writers (both male and female) from some of these various cultures: Native, Chicano, and Anglo. We will both utilize and question the concept of the "Southwest" and consider the ways the various works do, or perhaps do not, express a Southwestern mythology, aesthetics, politics, and sensibility. Using works of fiction, creative non-fiction, and poetry, we will explore how literature can contribute to a sense of the Southwest — including the U.S.-Mexico Borderland — as an historical, cultural, and natural region. Students will develop the skills to discuss and analyze literary works from both place-conscious and multi-ethnic perspectives. Note: Though we will encounter a few "cowboys and Indians" in our reading, the works we read will not be "Westerns" in the popular sense of the word.

Teaching Method: Class lectures, discussions, and audio-visual presentations.

Requirements: Reading-response journals, a short research paper, and a final exam.

Tentative Reading List: Readings will be chosen from writers such as Pat Mora, John Nichols, Luci Tapahonso, Rudolfo Anaya, Edward Abbey, Jimmy Santiago Baca, and Cormac McCarthy.

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	3432

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: *Reading Like A Writer: A Guide for People Who Love Books and Those Who Want to Write Them*, by Francine Prose; *Sudden Fiction* (an anthology of short-short stories); possibly a book by a writer scheduled to visit UNL in the fall.

ENGL 353 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	W	001	Vogt, B	3433

Further information unavailable at this time.

ENGL 354 - WRITING: LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Kinzy, D	3434
1130-1220p	MWF	040	Call, J	3435
1230-0145p	TR	045	McIntosh, J	3436

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

Further information unavailable at this time.

ENGL 357 - COMP THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0910p	T	001	Turley, E	****

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

Further information unavailable at this time.

ENGL 361A - INTRO EARLY AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Belasco, S	7905
1230-0120p	MWF	055	Lynch, T	7906

Belasco, S - 035

Aim: This course is a chronological survey of literary works written in American that begins with Native American origin and creation stories and concludes with some of the poetry of Walt Whitman. The intention is to provide a broad overview of what constitutes American literature from its origins to the end of the Civil War. We will read and study works of fiction, non-fiction prose, poetry, and autobiography by a range of writers, men and women of diverse backgrounds and interests. Our object will be to study the many voices that constitute what we call American literature today. In approaching the works, we will ask a variety of critical questions that are a part of literary study, such as: What constitutes a literary canon? What does "American" mean? How do the gender, race, and class of writers and readers affect the creation and reception of a literary text? What constitutes a critical approach to a work? What contextual background do we need to know in order to read and understand a literary work? What does the interpretation of a text involve?

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

Requirements: Two papers, periodic response papers, and a final exam.

Tentative Reading List: Readings from *The Bedford Anthology of American Literature*, Vol. 1; Herman Melville's *Benito Cereno* (packaged with the anthology).

Lynch, T - 055

Aim: This class is a survey of American literature from the era of early European contact until the Civil War. This is a long period of time (roughly 370 years), and so our survey can only touch on a few representative selections. This class will introduce students to some of the important writers and traditions during this period of American history. The class is designed to put literature in its biographical, cultural, aesthetic, natural, religious, philosophical, and historical contexts while also teaching some close reading and analysis skills. Students will develop the ability to read, appreciate, understand, and critically assess a variety of literary works in different genres, from different historical periods, and from different cultural communities. Students should develop an appreciation for how different peoples, in different times, have responded to their experiences in this place we have come to call America.

Teaching Method: Class lectures, discussions, and audio-visual presentations.

Requirements: Reading-response journals, a mid-term exam, and a final exam.

Tentative Reading List: Readings from *The Bedford Anthology of American Literature*, Vol. 1.

ENGL 361B - INTRO LATE AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Blaha, F	7907
1100-1215p	TR	035	Homestead, M	7909
0200-0315p	TR	055	Rutledge, G	7908

Blaha, F - 025

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; class participation is a substantial evaluation criterion.

Requirements: Two exams; reading quizzes on the longer works. Strict adherence to the departmental attendance policy. E-mail address and access to the web is absolutely necessary; familiarity with the Blackboard system required.

Tentative Reading List: To be decided; probably an anthology, supplemented by a few longer works, such as *Huckleberry Finn*, *The Great Gatsby*, *On the Road*, etc.

Homestead, M - 035

Aim: This course surveys American literature from the Civil War through the end of the 20th century. We will read poems, fiction, and drama from a diverse group of writers, including writers from all regions of the country, men and women, and members of different races and ethnic groups. We will pay attention to the evolution of forms and to aesthetic movements, but our primary concern will be reading literary texts in relation to their cultural and historical contexts.

Teaching Method: Mostly discussion, with some brief lectures, small group work, and presentations.

Requirements: Regular in-class writing, two formal papers analyzing assigned readings and incorporating critical and historical materials, and a final examination.

Tentative Reading List: Readings to be drawn from the *Norton Anthology of American Literature*, likely supplemented by a novel or two.

Rutledge, G - 055

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: The texts are to be determined. They will likely come from an array of genres including, but not limited to, novels, autobiography, drama, graphic novels, and film (documentary and feature).

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	3438

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).

ENGL 364 - RESTORATION & 18TH C LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Behrendt, S	3439

Aim: This century produced three revolutions, each of which changed the world. We will look at the end of the old world and the birth of the new through the lens of literature, visual art, music and contemporary culture. While our approach will be historical, the course does *not* expect you to be a specialist. We will work at the material as a group, reading, looking, and listening to discover what more about British culture at various points in the century, and we will try to make sense of how things change, and why. During the 18th century, literature and the arts "went public" as authors and artists appealed to a broad public audience, and the works that resulted were often as entertaining as they were serious. We will sample these materials to get a taste of the culture that gave rise to what we think of as "the modern world."

Teaching Method: Discussion. I will do some *brief* mini-lectures to provide background, but most of our work will involve classroom conversations in which we will offer and compare our impressions and ideas in a non-intimidating environment. Everyone who contributes *regularly, actively, and meaningfully* to our discussions will receive additional grade points, up to a maximum of a full letter grade.

Requirements: Class discussion (quizzes only if necessary to produce discussion). Two working papers (brief, directed essays). A research portfolio on a subject of your own choice and interest. Final examination. A course evaluation is required at semester's end.

Tentative Reading List: Literary texts by both women and men, perhaps from an anthology. Texts will include novels, plays, poetry, and non-fiction prose by authors like Alexander Pope, Aphra Behn, Mary Astell, Henry Fielding, Edmund Burke, Horace Walpole, Jane Collier, Samuel Johnson, Charlotte Smith, Anna Letitia Barbauld, Joanna Baillie, and William Blake.

ENGL 365 - 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Vespa, J	8560

Aim: This course offers a selective survey of British authors of the 19th century. We will read a series of works by Romantic and Victorian writers, many of whom trace a “moral geography” (to use Lord Byron's phrase) in that they use writing as a vehicle for moral discourse and socio-political commentary. As we read their poetry and prose, we will explore specific formal, generic, and historical issues, in order to reconcile some of the major themes, trends, and tensions that shape British literature over the course of the century.

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

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

Tentative Reading List: *The Longman Anthology of British Literature*, Volumes 2A & 2B; *Persuasion*, by Jane Austen; *Mary Barton*, Elizabeth Gaskell

ENGL 373 - FILM THRY & CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Abel, M	3440

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: Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. That is, whereas in a "Film Aesthetics" class you examine basic aspects of film language — montage, mise-en-scène, depth of focus, etc. — and in a "Film History" class you study basic historical developments that impacted the evolution of cinema, in this course we study cinema on a more *conceptual* (read: theoretical or philosophical) level. This course, therefore, studies an array of film theories from throughout the 20th century in order to consider what cinema is and has been as an aesthetic and cultural practice, and what people have imagined it could be. In a sense, we will find ourselves constantly recalling one of cinema's earliest great theoreticians, Béla Balász, who wrote, "No art has ever become great without theory." Regardless of the claim's ultimate veracity, throughout this semester we'll ask *what different modes of engaging various theoretical issues contribute to our understanding of and ability to respond to cinema.*

A Note of Caution: This is a "reading class." While I will screen the occasional film clip to illustrate a point, we will almost exclusively focus on figuring out what, exactly, the texts actually say. Furthermore, though there are no prerequisites for this class I will presuppose your knowledge of basic film history and film language, that is, material that would normally be covered in an introductory course on film history. If you have not taken such a class I recommend that you familiarize yourself with this material by consulting one of the many books on the subject matter available at Love Library.

Teaching Method: I will provide regular lectures on the various theories we cover, but I also expect you to participate vigorously.

Requirements: The main assignments will be a take-home midterm and final exam, plus regular response papers to the readings.

Tentative Reading List: In addition to readings I will make available electronically, you will also have to buy two textbooks: Braudy, Leo and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings* 6th ed. New York: Oxford University Press, 2004; Hayward, Susan. *Cinema Studies: The Key Concepts* 3rd ed. New York: Routledge, 2006.

ENGL 377 - READING THRY & PRACT

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

PREQ: Admission to the College of Education and Human Sciences. Obtain 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 build upon and support students' diverse backgrounds and experiences in our classrooms. In addition to examining our own reading histories and processes, we will be imagining the implications of these activities for our future students.

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

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

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

ENGL 398 - SPECIAL TOPICS -- "20TH CENTURY SHORT STORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	951	Guijarro-Gonzalez, J	8652

Mini-course. Meets Aug. 28 - Sept. 27, 2007.

Aim: Given that the short story as long been a major literary genre in the United States, this course aims to trace its evolution throughout the 20th Century. Following a chronological sequence, we will explore the major topics dealt with in several stories, the evolution of the genre as an art form in the U.S., and its relation with the changing socio-historical context. The course will also pay special attention to the gradual appearance of new voices (such as women and racial minorities), as well as to the rich multicultural landscape which has consolidated in recent times.

Teaching Method: Mostly discussion, with some brief lectures. Class presentations.

Requirements: Active class participation, oral presentation, final paper.

Tentative Reading List: Representative stories by major authors of the genre like William Faulkner, Francis Scott Fitzgerald, Flannery O'Connor, Eudora Welty, James Baldwin, Alice Walker, Helena Maria Viramontes, or Sherman Alexie.

ENGL 4/805K - CANADIAN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0600-0840p	T	101	Kaye, F	8561

Aim: The purpose of this class is to give students a broad background contemporary Canadian fiction in English or English translation. Be prepared to do a fair amount of reading.

Teaching Method: This class is primarily discussion, both in small groups and with the class as a whole. There will also be graduate student presentations.

Requirements: Each student will write seven reader's notebooks on the readings. 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, as a class, read three books on similar themes per week — each student will read one book a week, except for graduate students who will have one week to read all three books. We will read a wide number of contemporary Canadian authors, including First Nations and visible minority writers. Authors who will definitely be included are Margaret Laurence, Mordecai Richler, Sinclair Ross, Richard Wagamese, Michel Tremblay, Rohinton Mistry, Alice Munro, Eden Robinson, Guy Vanderhaeghe, Sharon Butala, Wayne Johnston, and Adele Wiseman.

ENGL 4/810 - LITERARY MOVEMENTS -- "THE CONTEMPORARY NOVEL" (REVISED 3/19/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1100-1215p	TR	001	Reynolds, G	8563

Aim: Arguably, we are living in a great age, if not a golden age, for the novel. A senior generation of contemporary novelists is still at work in the United States: Morrison, Updike, Roth, Oates, Doctorow. An important younger generation of novelists, which came to maturity in the 70s and 80s, is now at the forefront of fiction in Britain: Mantel, Ishiguro, Rushdie, McEwan. The mainstream "literary" novel is alive and well. This course will take the global and transnational contemporary novel as its subject. The emphasis, unabashedly, will be on the identification of the major novelists of our age, and then on a sustained engagement with their works. The emphasis will also be on the "contemporary" novel in its truest sense — fiction written during the last two decades of the 20th-century and at the beginning of the twenty-first. We will also map the English-language novel as it moves towards a global and international significance that it has never achieved before. Many of our writers are émigrés, exiles and migrants; many have also chosen to map a literary terrain far from their own national origin. The course will provide, at the least, an opportunity to see how such near-clichés as "globalization" have been handled and represented by writers.

Although the novel in its American and British incarnations provides much of our material, we will also study both Asian and African texts. The South African novelist J.M. Coetzee will be one focus, as will, for instance, a younger generation of Indian novelists including Arundathi Roy. We will look at the often-controversial immersion of a generation of novelists in some of the most inflammatory political debates of our age. We will study some particular cruces within the literary-political debate: the Rushdie affair; Coetzee's self-exile from South Africa; Don DeLillo's analysis of terrorism and 9/11. Many of these incidents have touched on

ensorship and on the relation between the individual and the state: both topics will be important themes during the course.

Teaching Method: Open-ended discussions in the classroom, focused on clearly-articulated questions and points for debate. Occasionally, I will give "mini-lectures" to provide background historical information, geographical information or theoretical mappings. But the overall emphasis will be on a dialogue between you and me.

Requirements: I will award 50 percent of your grade on the basis of class-work and ongoing assessment. You will keep a weekly response journal of around 500-1000 words per week. Each student will also produce a freestanding research paper (of around 10-12 pages, around 3000 words) on a subject of the student's choice: a topic/theme that cuts across a number of writers, or a focused account of a particular author/work. We will extensively "workshop" the essay in class, but the emphasis of my teaching will be to encourage students towards autonomous and freestanding work of their own devising. The essay is due by the end of finals week. The other 50 percent of your grade will be based on this final piece of written work.

Tentative Reading List: Novels, essays and online materials from amongst the following (for example): Martin Amis, J.M. Coetzee, Ian McEwan, Michael Ondaatje, Arundathi Roy, Salman Rushdie, Zadie Smith.

ENGL 430A - SHAKESPEARE I -- CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	001	Schleck, J	3448

Further information unavailable at this time.

ENGL 452 - FICTION WRITING -- "ADV FICTION WRITING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Montes, A	3451

PREQ: Permission.

Aim: This is a course in advanced fiction writing with an emphasis on experimentation — experimentation with writing style, tone, voice, and with the kind of reading you are doing. We will be doing as much reading as writing in this course. You cannot be a good writer if you are not a good reader. Reading widely (not covering in one style of fiction) is the key. Reading is as necessary within your writing life as eating and sleeping are to your breathing life. If you say you cannot "critique" a piece of writing because you are unfamiliar with the writing style or the author's ethnic background or perspective, I would expect you to passionately "want" to become familiar with all three. If you do not consider yourself a passionate reader (willing to bravely read everything, having a voracious curiosity), you should re-consider being a writer.

This course aims to hone your skills in writing through reading, critiquing, discussing published work as well as each other's story drafts. This involves intense workshop seminar format. The emphasis, of course, will be on critiquing our own work while we study how other writers pursue the craft. You will be pushed to revise your work — draft after draft after draft — through the workshop experience. This is critically important.

Teaching Method: Teacher-led and student-led workshops, group discussion, one-on-one advising, some lecture.

Requirements: Attendance is very important in this discussion-oriented course where your peers will be dependent on your contribution. Portfolio of work: two polished and revised final story drafts.

Tentative Reading List: *The Scribner Anthology of Contemporary Short Fiction: Fifty North American Stories Since 1970*; *Resistance* by Barry Lopez; *Something I've Been Meaning to Tell You* by Alice Munro; *Woman*

Hollering Creek by Sandra Cisneros; *The Whole Story and Other Stories* by Ali Smith; *Drown* by Junot Diaz; *2007 Writer's Market*.

ENGL 454 - ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Brooke, R	8565

Aim: Advanced Writing Projects is a writing workshop for advanced undergraduates, especially English majors, who wish to pursue one-to-three extended writings beyond what's possible for assigned course papers. Writing projects might include extended personal essays, interdisciplinary critical essays, essays for educated lay readers about crucial concepts and ideas, community service writing, educational materials, and public opinion essays. This list isn't exhaustive — it's intended more to give you a sense of the range of possibilities. Individual projects will be negotiated with me (my own writing is in educational theory, creative nonfiction, literary criticism, and civic theory). Class members can expect to hone their writing by extended work on projects of their own design.

Teaching Method: After a couple of weeks of course set-up in which we will explore our collective writing interests, set our projects, and get to know each other as responders, the course will move into a regular rhythm of one small group workshop with the instructor each week.

Requirements: Weekly writing and thoughtful response to other's writing. Completion of one-to-three extended writing projects (10-20 page range). I am likely to require at least one written analysis of the target print audience for your project(s) — that is, an analysis of the publication opportunities and existing written conversation toward which you are aiming your projects.

Tentative Reading List: Reading won't be preset in this class. You can expect to spend a good deal of time reading the writing of your classmates, reading background materials to support your own projects, and reading some materials selected by your classmates to help you understand their developing projects.

ENGL 4/827D - INTRO 1ST & 2ND LANG

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0630-0750p	MW	001	Harpending, M	3446

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

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

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

Tentative Reading List: Brown, *Principles of Language Learning and Teaching*; Ellis, *Second Language Acquisition*; Grosjean, *Life with Two Languages*.

ENGL 4/871 - LIT CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0200-0315p	TR	001	Oakley, S	3452

Aim: This course is an introduction to critical frameworks used in the past or the present to theorize and/or critique literature. The term "theory" encompasses widely diverging definitions, but we will familiarize ourselves with "theory" through the specific sub-discipline of aesthetics. Our goal is to develop an understanding of (1) how a particular aesthetic framework defines and evaluates art and (2) what socio-cultural ideologies are reflected by that aesthetic. For reasons of access and translation, our readings prior to the 20th century will primarily originate from the Western tradition. Readings after the 20th century will feature diverse aesthetics.

Teaching Method: Lecture/discussion.

Requirements: Response papers, group presentations, seminar paper.

Tentative Reading List: Aristotle, Longinus, Horace, Vico, Dumarsais, Burke, Kant, Hegel, Heidegger, Adorno, de Andrade, Bachelard, Gennette, Neal, Cixous, Irigaray, Bhabha, Glissant, Anzaldua, Bourdieu. Note that this is a tentative list.

ENGL 4/875A - RHETORICAL THEORY -- "RHETORIC OF WOMEN WRITERS" (REVISED 3/27/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0230-0510p	M	101	Stenberg, S	8848

Aim: In this course we will explore how women have contributed to the 2000-year tradition of rhetoric in ways that subverted and transformed traditional assumptions about rhetorical theory and practice. Our collaborative inquiry will include the following questions, as well as your own:

- Is there such a thing as "women's rhetoric(s)?" What are the problems in even using those terms together? What might constitute women's rhetorical theory?
- What social, political, and rhetorical contexts have converged to make speaking/writing subjects (im)possible? In what contexts has women's writing/speaking emerged and how is that related to the history of women's literacy?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, and sexual?
- How do we *know*? How have women challenged assumptions about what counts as evidence in the production of knowledge and in so doing sought to revise conceptions of legal, academic, and scientific knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories and how can we strengthen our speaking/writing/rhetorical practices in private and public contexts? What are our ethical responsibilities to speak, write, and act? How can women work collaboratively to support and provoke each other to analyze and take action in the communities in which we live?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and several guest speakers.

Requirements: Include weekly response writing, analysis of two women's public speech acts, two formal projects that involve a proposal, peer review, and revision (one a more traditional academic paper, one an "action-rhetoric" project), one short oral "declamation" on a topic of significance to you.

Tentative Reading List: Ritchie, and Ronald. *Available Means: An Anthology of Women's Rhetoric(s)*. Other texts TBA. If you have suggestions, please let me know, as I would like to include them.

ENGL 4/878 - ELECTRONIC TEXTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
1130-1220p	MWF	001	Ramsay, S	8568

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

Aim: The life of students and scholars in the humanities is now entirely immersed in electronic textuality. Digital text collections, word processors, blogs, wikis, email, online forums, and research databases are increasingly becoming a normal part of conducting humanistic inquiry in the digital age. But what are the consequences of these technologies? How do they change the way discourse is conducted in the humanities, the way scholarship is presented, and the way we research the human record?

This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the development of new media technologies. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of electronic textuality in scholarly research and publishing. We will also study several specific technologies in detail — web technologies, document encoding, and computational text analysis — with an eye toward becoming proficient creators of digital scholarship.

ENGL 4/880 - WRITING THEORY & PRACTICE -- "WRITING CENTER CONSULTING" (REVISED 6/18/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Undergrad Call#</u>
0330-0445p	TR	001	Condon, F	8811

Aim: In this course, we will explore the history, theory, practice, and politics of writing centers and individualized writing instruction. You will have the opportunity to observe writing center consultants in action, to practice teaching writing one-with-one, to reflect on your experiences as a writer and a consultant, and to read and talk critically about the body of theory that constitutes writing center scholarship. Students who successfully complete this course may apply for positions as consultants in the UNL Writing Assistance Center.

Teaching Method: Participation will be very important as this course will be discussion-based.

Requirements: You can expect to write questions for class discussion and response papers to readings, writing center observations, and practice sessions. You will also be asked to design and complete a final writing project.

Tentative Reading List: *The Allyn and Bacon Guide to Writing Center Theory and Practice*; *Good Intentions*, by Nancy Grimm; *Noise from the Writing Center*, by Elizabeth Boquet; *Stories from the Center*, edited by Meg Woolbright; *The Politics of Writing Centers*, edited by Nelson and Evertz; *The Everyday Writing Center*, by

Boquet, Geller, Condon, Carroll, and Eodice; *Listening to the World*, by Helen Fox; and supplementary readings as assigned.

ENGL 487 - ENGL CAPSTONE EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	T	001	Shapiro, G	3454
0230-0510p	R	002	Hawley, A	3455

Shapiro, G – 001

"Literary Roots: Tracing A Novel's Sources"

Aim: This course is designed to give English majors in their final year of college a chance to read a novel closely (in this case, the novel is Philip Roth's *The Ghost Writer*), and then to trace that novel's sources — the literary and biographical source material from which it draws its material. In the process, I hope we'll explore the whole subject of reading literature — how we read it, how it informs us and how our own background (what we know about the world, what we've read before, what we've experienced in our own lives) impacts our experience of reading literature.

Teaching Method: No lectures; lots of in-class discussion, some in-class writing exercises, some small group work if small groups seem to be working. We will spend most of our time discussing the texts of the course. We'll start and finish the course by reading *The Ghost Writer*; the first reading will show us what we need to learn, the second reading will show us what we've gained from reading and discussing the other texts of the course.

Requirements: Some in-class writing exercises, many reading journals in response to the texts of the course, a mid-term essay and a final semester project, faithful attendance, active participation, written statement of goals, written response to syllabus.

Tentative Reading List: Philip Roth, *The Ghost Writer*; Philip Roth, *Goodbye, Columbus*; Bernard Malamud, *The Magic Barrel*; Anton Chekhov, *The Stories of Anton Chekhov* (Bantam books; translated by Larissa Volokhonsky); Nikolai Gogol, *The Overcoat and Other Stories* (Dover Thrift Editions); Willy Lindwer, *The Last Seven Months of Anne Frank*; Anne Frank, *The Diary of a Young Girl - The Definitive Edition*; Isaac Babel, *Red Cavalry and Other Stories* (Penguin Classic Editions); Saul Bellow, *Seize the Day*; Franz Kafka, *The Basic Kafka* (Pocket Editions). There will be a few other items on reserve in the library: a story by Henry James; an essay by Cynthia Ozick; perhaps a chapter from E.M. Forster's *Aspects of the Novel*; a bit of information on Yaddo, the famous writers' colony; and perhaps a chapter from Peter Novick's *The Holocaust in American Life*; and a story or two from Malamud's *Idiots First*.

Hawley - 002

Further information unavailable at this time.