

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2005

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

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

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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 Oct. 20, 2004. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

Students should not take more than six hours at the 100 level. These courses are intended for beginning students; upperclass students should take courses on the 200, 300, and 400 level. Course numbers with a middle digit of 5 mark writing courses, which are required in some colleges. Consult your college bulletin.

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff, but not with instructors or graduate assistants. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Department Office, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the Chief Advisor for department records. The student may then obtain the call number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Inquire at Andrews Hall Room 202 for the Chair's name.

Students may inform the Chair of the Department, Andrews 204A, of cases where the content of courses materially differs from the description printed in the Course Description Booklet. Questions or complaints concerning teachers or courses should also be addressed to the Chair of the Department.

The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to race, color, sex, religion, national origin, age, disability, marital status, sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

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GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

A middle digit of "0" indicates courses in types of literature, such as short story (303), poetry (202), drama (4/801), or fiction (205), and popular fiction (206A, 206B).

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

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

A middle digit of "3" indicates courses focusing on authors (Shakespeare, The Brontës, Major American Authors).

A middle digit of "4" indicates ethnic minority courses, courses in translation, and courses that represent literature written in English in countries other than the U.S. and Britain (Judeo-Christian Literature, Canadian Literature, African-American Literature, for example).

A middle digit of "5" indicates creative writing or composition courses.

A middle digit of "6" indicates a historical survey of literature.

A middle digit of "7" indicates courses in criticism, theory, rhetoric (Literary Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (Introduction to Comparative Literature).

A middle digit of "9" indicates special and professional courses (English as a Second Language).

Note: Film courses are spread throughout the numbering system, by analogy with literature courses. Thus Writing for Film and TV is numbered 259; Film Directors, 233; and so on. Women's literature courses are beginning to be spread out in a similar fashion. There are some anomalies in the numbering system, but it provides a useful guide.

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find others by looking for similar numbers at different levels. As may be clear from these examples, there is a lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 123 Andrews Hall.)

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University of Nebraska-Lincoln
SPRING 2005

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

						Historical Literature Core		
Course	Title	Required for Engl major [3 hrs.]	Linguistics, writing, rhetoric [3 hrs.]	Literary/rhetorical theory [3 hrs.]	Culture, ethnicity, gender [3 hrs.]	British literature [3 hrs.]	Literature before 1800 [3 hrs.]	American literature [3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 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 245D	Chicano Lit				X			
Engl 245J	Jewish-American Fiction				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 322B	Linguistics & Society		X					
Engl 354	Writing: Literacy		X					
Engl 363	Intro Renaissance Lit					X	X	
Engl 365	Intro 19th C British Lit					X		
Engl 373	Film Theory & Criticism			X				
Engl 376	Rhetoric: Arg. & Soc.		X					
Engl 487	Engl Capstone Experience	X						

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

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COURSE DESCRIPTIONS

Freshman English Engl 200 - Intro Engl Studies Engl 202A - Intro to Poetry Engl 205 - 20th Century Fiction Engl 210I - Illness & Health in Lit Engl 211A - Plains Literature Engl 212 - Lesbian & Gay Lit Engl 215E - Intro Womens Lit Engl 215J - 20th C Women Writers Engl 219 - Film Genre Engl 230A - Shakespeare Engl 239 - Film Directors Engl 240B - World Classical Rome Engl 244 - African American Lit Engl 244A - Intro African Lit Engl 244B - Black Women Authors Engl 245D - Chicano Literature Engl 245J - Jewish-Amer Fiction Engl 245K - Canadian Literature Engl 245N - Native Amer Women	Engl 261A - Intro Early Amer Lit Engl 261B - Intro Late Amer Lit Engl 270 - Literary/Critical Theory Engl 275 - Rhetorical Theory Engl 303 - Short Story Engl 305A - Novel 1700-1900 Engl 315A - Survey Womens Lit -- "African Women Writers" Engl 315B - Women in Pop Culture Engl 322B - Linguistics & Soc Engl 331 - Brit Auth since 1800 -- "Byron & Hemans" Engl 340 - Classic Root Eng Lit Engl 352 - Adv Fiction Writing Engl 353 - Adv Poetry Writing Engl 354 - Writing: Literacy Engl 363 - Intro Renaissance Lit Engl 365 - 19th C British Lit Engl 373 - Film Theory & Criticism Engl 376 - Rhetoric Argument & Soc Engl 381 - Ancient Novel	Engl 4/801 -- Drama -- "Medieval Drama" Engl 4/805D - 20th C British Fiction -- "Masks, Masquerade, & Mimery: Racial Identification in the British Novel" Engl 4/805N - American Novel II Engl 4/814B - 20th C Women Writers -- "20th Century Lesbian Literature" Engl 4/827E - TESL Theory & Practice Engl 4/830E - Milton Engl 4/845 - Ethnic Literature Engl 453 - Writing of Poetry Engl 4/864 - Brit Lit 1660-1800 Engl 487 - Engl Capstone Exper Engl 4/898 - Sp Topic English -- "Fiction Writing Workshop: Rita Mae Brown" Engl 4/898A - Sp Topic English -- "Introduction to Publishing"
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[Engl 252 - Writing of Fiction](#)
[Engl 253 - Writing of Poetry](#)
[Engl 254 - Rhetorical Practice](#)

[Engl 398 - Special Topics -- "Banned Books"](#)

Freshman English

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

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

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

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

English 101 – Writing from Literature

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

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

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

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

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

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

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

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.)

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.

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English180 - Introduction to Literature

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

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

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

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

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

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, 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>
1230-0145p	TR	055	Staff	2896

Further information unavailable at this time.

Engl 202A - Intro to Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	2897

Further information unavailable at this time.

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Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	M	001	Staff	2898
1030-1120a	MWF	030	Staff	2900
0200-0315p	TR	065	Christensen, T	2899

Staff – 001 & 030

Further information unavailable at this time.

Christensen - 065

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

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

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

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

Engl 210I - Illness & Health in Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	2901

Further information unavailable at this time.

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Engl 211A - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Olson, P	2902

Aim: To introduce the student to Great Plains literature.

Teaching Method: Lecture, discussion, small group discussions.

Requirements: One final paper, quizzes, journal, evaluation.

Tentative Reading List: *Black Elk Speaks*, *My Antonia*, *Giants in the Earth*, *And the Earth Did Not Devour Him*, *Love Medicine*, and poems by Ted Kooser.

Engl 212 - Lesbian & Gay Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	DiBernard, B	7840

Aim: Discussions about sexual orientation, identity, and sexuality underlie many debates in the contemporary United States and have huge implications for everyday life as well as major institutions of society, such as marriage. By reading and discussing 20th- and 21st-century literature by and about lesbian, gay, bisexual, and transgender people, we will be engaging with these important questions on the individual human level, which necessarily leads us to larger cultural, theoretical, and historical questions as well. What is it like to grow up gay, lesbian, bisexual, or transgender? How does one come to such an identity? How do other aspects of identity, such as race, class, gender, economic class, or disability, interact with sexual orientation? Are the labels heterosexual, gay, lesbian, and bisexual still adequate to name our sexuality? How do historical events and intellectual trends affect sexual orientation?

These are just a few of the questions we'll be exploring this semester. Expect lively, spirited discussions, challenge, and an open community. We will also get the chance to meet two of the authors whose works we'll be reading! Dorothy Allison, award-winning author of *Bastard Out of Carolina* and *Two or Three Things I Know for Sure*, will be reading on campus and attending our class in March. In addition, after we read and discuss writing by UNL professor Amelia Montes, we will get a chance to talk with her in class. It's going to be a great semester!

Teaching Method: This class is based on your participation -- expect to be active in every class! We will engage in small group discussions, round robins, in-class writing, reading aloud, and other activities.

Requirements: You will write a reading journal once a week; attend and report on out-of-class events (including Dorothy Allison's reading); do a service-learning, action, or research project which includes an oral report to the class; and write a final paper. You will also have to log on to your email at least once a week to read current articles on GLBT issues.

Tentative Reading List: Leroy Aarons, *Prayers for Bobby*; Pat Parker, *Movement in Black*; Chrystos, *Fugitive Colors*; Dorothy Allison, *Two or Three Things I Know for Sure* and possibly one other book; Tony Kushner, *Angels in America*; Patrick Merla, *Boys Like Us*; Connie Panzarino, *The Me in the Mirror*; Amelia Montes, several stories; Leslie Feinberg, *Stone Butch Blues*.

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Engl 215E - Intro Womens Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Belasco, S	7608

Aim: Students will undertake a study of literature written by women from Queen Elizabeth through the late 20th century. Students will read a wide variety of texts by women writers and will focus primarily on the general theme of women and vocation, especially the topics of the development of women as writers, women's involvement in social reform and protest, and how women writers depict characters in conflict with vocational roles and family obligations. To enhance our reading and understanding of the texts, we will also study and discuss major trends in feminist criticism: defining a female tradition, gender and genre theory, female sexuality, race and ethnicity, and women and literary production.

Teaching Method: Discussion and group work.

Requirements: Formal papers, oral presentations, and informal writing assignments.

Tentative Reading List: *Norton Anthology of Literature by Women*; Jean Rhys, *Wide Sargasso Sea*

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	Slater, J	2903
1130-1220p	MWF	040	Staff	2905
0200-0315p	TR	065	Honey, M	2904

Slater, J - 025

Aim: To read, discuss, and explore a wide variety of fiction by contemporary American women writers.

Teaching Method: Mainly whole-class discussion; some small-group work.

Requirements: Regular 1-2 page response journals on the work assigned; two 5-6 page papers; one oral report and book review on an author not on the assigned reading list; regular attendance and participation; attendance at one reading by a visiting author.

Tentative Reading List: *More Stories We Tell: Best Contemporary Short Stories by North American Women*; *The Summer Before the Summer of Love*, stories by Marly Swick; *Bastard Out of Carolina*, novel by Dorothy Allison; *The Trouble With You Is*, stories by Susan Jackson Rodgers; *South of Resurrection*, novel by Jonis Agee.

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Staff – 040

Further information unavailable at this time.

Honey, M - 065

Aim: This course will cover a variety of women writers from the early 20th century up to the present day. The reading list is ethnically diverse and also represents women of different social and economic groups, geographic regions, and affectional preferences. This reflects the huge variation encompassed by the word "women." One prominent theme of the course will be girls and young women coming of age. Students' individual responses to the texts will be at the heart of this course. Although I will provide the class with historical and critical frameworks that shape our understanding of these writers, it is the students' interaction with them that will form the basis of our discussions.

Teaching Method: Discussion, small-group work, student presentations, and extensive writing by students.

Requirements: Weekly response papers to the reading; one oral presentation on a woman writer; two 4-6 page papers. Daily attendance required.

Tentative Reading List: *My Antonia*, Willa Cather; *Summer*, Edith Wharton; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Joy Luck Club*, Amy Tan; *Woman Hollering Creek and Other Stories*, Sandra Cisneros; *The Bluest Eye*, Toni Morrison; *American Indian Stories*, Zitkala-Sa; *Bastard Out of Carolina*, Dorothy Allison; *Where the Heart Is*, Billie Letts; *Paper Wings*, Marly Swick.

Engl 219 - Film Genre

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Abel, M	2906

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): **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m. SPECIAL FEE - \$30.**

Aim: To study film based on the idea of "genre." That is, most films use specific conventions developed throughout the history of film, and we will investigate films in relation to film conventions and history: how does a film or director use a set of codes and to what end?

Teaching Method: Lecture and discussion.

Requirements: Screenings at the Ross; screenings at the library; two separate viewing journals – one based on the Ross screenings, one based on VHS tapes, on course reserve; a research paper, to be written in stages.

Tentative Reading List: We will read a number of essays theorizing the various genres we will discuss. For instance, we will read essays about what makes a Western a Western, or a melodrama a melodrama. These essays provide historical background and pose theoretical questions.

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Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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0930-1045a	TR	025	Nissé, R	7142
1130-1220p	MWF	040	Olson, P	2909
1230-0145p	TR	055	Staff	2910

Nissé, R - 025

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

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

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

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

Olson, P - 040

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

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

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

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

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Staff – 055

Further information unavailable at this time.

Engl 239 - Film Directors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	MW	001	Dixon, W	2911
1100-1215p	MW	002	Dixon, W	2912

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): **Tuesday 1 p.m. or 7 p.m. or Wednesday 3 p.m. or 9 p.m. SPECIAL FEE - \$30.**

Aim: An examination of the works of some of the key directors of the 20th-century cinema.

Teaching Method: Lectures, discussions, screenings, small-group work, readings. Films screened include *Action in the North Atlantic* (1943), *The Bad and the Beautiful* (1952), *The Closet* (2001), *The Big Clock* (1948), *Blow Up* (1966), *Fahrenheit 451* (1967), *A Hard Day's Night* (1964), *Fat City* (1972), *Green Light* (1937), *Casablanca* (1942), *The Lost Weekend* (1945), *Scandal Sheet* (1952), *Amelie* (2001), *Ed Wood* (1994), and *The Straight Story* (1999).

Requirements: Three papers, five pages each, plus weekly in-class writing on the films screened, done each Monday, and one oral report per student.

Tentative Reading List: *The Hollywood.com Guide to Film Directors*, by the staff of Hollywood.Com (Carroll & Graf, 2002); *Moviemakers' Master Class: Private Lessons from the World's Foremost Directors* by Laurent Tirard (Faber & Faber, 2002); *A Short Guide to Writing About Film* by Timothy Corrigan, 5th edition (Longman).

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Engl 240B - World Classical Rome

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	001	Winter, T	2913

PREQ: Sophomore standing.

Aim: This course covers many of the most important works of Latin literature in English, with two main purposes: 1) To study the literature per se; 2) To use the literature as documents from which to see the culture of the Romans.

Requirements: There will be a test at the end of each of the seven source documents. Each student will do a paper and a presentation. There will be a comprehensive final exam.

Required Texts: Horace, *Horace: Complete Odes & Epodes*, tr. Shepherd, (Penguin, 1983); Juvenal, *Satires of Juvenal*, tr. Humphries (Indiana UP, 1958); Plautus, *Pot of Gold & Other Plays*, tr. Watling (Penguin, 1965); Polybius, *Riso of the Roman Empire*, tr. Scott-Kilvert (Penguin, 1979); Cicero, *On Government*, tr. Grant, (Penguin, 1994); Terence, *Comedies*, tr. Bovie (John Hopkins UP, 1992); Catullus, *Pliny, Letters of Pliny the Younger*, tr. Radice (Penguin, 1976); Virgil, *Aeneid of Virgil*, tr. Humphries (Pearson, 1951).

Engl 244 - African American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Burns, P	2914

Aim: Students will develop close reading strategies of 20th-century African American novels to determine how concepts of society work to establish which texts exist within/outside the canon.

Teaching Method: Discussion-driven, supported by lecture.

Requirements: Students are required to write a series of 2-page response papers, complete a series of quizzes, participate in a final group presentation, and submit a final research essay.

Tentative Reading List: *The Marrow of Tradition*, Charles Chesnutt; *The Street*, Ann Petry; *Linden Hills*, Gloria Naylor; *Dreamer*, Charles Johnson; *The Outsider*, Richard Wright; *Paradise*, Toni Morrison

Engl 244A - Intro African Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Owomoyela, O	2916

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.

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Engl 244B - Black Women Authors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Burns, P	7609

Aim: Students will develop close reading strategies to engage and inquire into ideals of self-determination defined by Black women authors writing from the Continent and the Diaspora amidst oppression imposed by slavery and neo-colonialism.

Teaching Method: Discussion-driven, supported by lecture.

Requirements: Students are required to write a series of response papers (at least two per text), complete a series of quizzes, and submit a final research essay.

Tentative Reading List: *Incidents in the Life of Slave Girl*, Harriet Jacobs; *The History of Mary Prince, A West Indian Slave*, Mary Prince; *Nervous Conditions*, Tsitsi Dangaremba; *Beloved*, Toni Morrison; *Push*, Sapphire; *Assata*, Assata Shakur.

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Engl 245D - Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Montes, A	2920

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

Teaching Method: lecture, discussion. student presentations, group work

Requirements: Attendance is required in this course. You must attend and participate in class. In addition to the readings, assignments for this class will include quizzes, focus papers, midterm and a take-home final.

Tentative Reading List: María Amparo Ruiz de Burton (1872), *Who Would Have Thought It?*; Americo Paredes (1990) *George Washington Gomez: A Mexicotexan Novel*. (Note: Paredes began writing *George Washington Gomez* in 1936 and finished in 1940.) Gloria Anzaldúa (1987), *Borderlands/La Frontera*; Rolando Hinojosa (1990), *Becky and Her Friends*; Sandra Cisneros (2002), *Caramelo*; a reader of critical essays.

Engl 245J - Jewish-Amer Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	001	Shapiro, G	2922

Aim: This course will explore a broad sampling of the best of Jewish-American fiction covering most of the last century in a variety of forms: novellas, novels, short stories, films, and a two-volume comic strip. Inevitably, as we read and discuss these works of fiction, we'll explore the culture that produced them, and deepen our understanding of the conflicts and concerns that distinguish that culture. For those who already know something (or a great deal) about Judaism and Jewish-American life, the course will, I hope, offer new insights and pleasures. For those whose knowledge of Jewish life is more limited, I hope the work of this course will provide an opportunity to become acquainted with a complex, fascinating, vital and vibrant culture.

Teaching Method: Discussion, occasional short lectures, group presentations.

Requirements: Weekly reading journals in response to assigned texts; faithful attendance and active participation; miscellaneous bits of writing (statement of goals, response to the syllabus, end-of-semester evaluation); a group presentation.

Tentative Reading List: Works by Art Spiegelman, Cynthia Ozick, Grace Paley, Saul Bellow, Philip Roth, Isaac Bashevis Singer, Tillie Olsen, Anzia Yezierska, Bernard Malamud, and many others.

Engl 245K - Canadian Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Kaye, F	7143

Aim: The purpose of this course is to introduce students to Canadian literature in the context of Canadian culture and history. We will focus on the search for a Canadian identity and how it has changed over the past 500+ years.

Teaching Method: This course is mainly discussion. That implies a good deal of reading on the parts of students and teacher, a number of reports by individual students, web-based research.

Requirements: Read approximately eight books, write reader's notebooks, adopt a "Canadian hometown" and follow what's going on via the local newspaper or CBC website and report to us regularly about what is happening, find a "favourite Canadian poet" (I'll give hints) and present his or her works to the class, write a final paper on some aspect of Canadian literature or culture.

Tentative Reading List: *Barometer Rising*, McLennan; *Who Has Seen the Wind*, Mitchell; *Obasan*, Kogawa; *Les Belles Soeurs* (in English), Tremblay; *Rez Sisters*, Highway; *A Fine Balance*, Mistry (Canada's first Oprah Book selection); a short story anthology; one or more Canadian films.

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Engl 245N - Native Amer Women

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Gannon, T	7464
1230-0145p	TR	055	Gannon, T	7144

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* [1921] (Bison Books, 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)

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Engl 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	W	001	Staff	2928
0930-1020a	MWF	020	Staff	2923
0930-1045a	TR	025	Staff	2924
1130-1220p	MWF	040	Staff	2925
1230-0145p	TR	055	Staff	2926

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>
1100-1215p	TR	035	Staff	2930
1230-0145p	TR	055	Kuzma, G	2931
0200-0315p	TR	065	Staff	2932

Staff - 035

Further information unavailable at this time.

Kuzma, G - 055

Aim: To help students write better poems.

Teaching Method: Lecture, discussion, readings.

Requirements: Six exercises, poems read aloud in class, one book report on a current book of poems, 1500-word self-assessment, final essay over the student poems.

Tentative Reading List: Student poems; *Laurus 04/05*; *Laurus: The Phantom Issue*

Staff - 065

Further information unavailable at this time.

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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>
0730-0820a	MWF	001	Staff	2933	1100-1215p	TR	035	Staff	2941
0630-0745p	MW	002	Staff	2948	1230-0120p	MWF	050	Ford, J	2943
0800-0915a	TR	005	Staff	2934	1230-0145p	TR	055	Staff	2944
0830-0920a	MWF	010	Staff	2935	0130-0220p	MWF	060	Staff	2945
0930-1020a	MWF	020	Staff	2936	0200-0315p	TR	065	Staff	2946
0930-1045a	TR	025	Staff	2938	0230-0320p	MWF	070	Staff	2947
1030-1120a	MWF	030	Staff	2939	0330-0420p	MWF	080	Staff	7146

Staff

Further information unavailable at this time.

Ford, J - 050

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 261A - Intro Early Amer Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	7147
1030-1120a	MWF	030	Staff	7148

1230-0145p TR 055 Staff 7149

Further information unavailable at this time.

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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>
1100-1215p	TR	035	Blaha, F	7150
1230-0145p	TR	055	Staff	7151
0200-0315p	TR	065	Royster, P	7152

Blaha, 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.

Staff - 010

Further information unavailable at this time.

Royster, P - 065

Aim: A survey of American literature from the Civil War to the present. Students will study the main authors, genres, and movements in American literature of that period.

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

Requirements: Class attendance and active participation. One short paper (5-6 pages) on a specific text; a longer (10-12 page) research paper that incorporates secondary criticism. Final exam.

Tentative Reading List: Works by Alcott, James, Mark Twain, Crane, DuBois, Cather, O'Neill, Faulkner, Neihardt, O'Connor, Pynchon.

Engl 270 - Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Ford, J	2950

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.

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Engl 275 - Rhetorical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Brooke, R	7153

Aim: This course will be an introduction to rhetorical theory for English majors and others especially interested in persuasion, rhetoric and poetics, and the analysis of popular media. We will examine in detail three important rhetorical theorists: Plato, whose ideas of true and false rhetoric provoked the development of both western philosophy and western rhetoric; Wayne Booth, whose *Rhetoric of Fiction* was largely responsible for moving literary criticism beyond the New Critics; and Gloria Anzaldua, whose *Borderlands* is currently being celebrated as an important example of contact zone or identity politics or cross-cultural rhetoric. We will use these theories to examine popular rhetoric around us -- what we examine will change, but at present I'm thinking of looking at television shows such as *Star Trek: The Next Generation* or *Buffy the Vampire Slayer*, films such as *The Sixth Sense* or *Adaptation*, and coverage of the current presidential race and the Iraq War, etc.

Teaching Method: I'll do some lectures to introduce main concepts and put the material into historical context. But for the most part expect discussion and group work as we work to use these theories to illuminate elements of our culture.

Requirements: Weekly reading and prepared attendance; three papers 5-8 pages (or equivalent projects) applying the rhetorical concepts we study to contemporary popular media; either reading journals or Blackboard forums.

Tentative Reading List: Plato, *Phaedrus* and *Gorgias*; Booth, Wayne. *Rhetoric of Fiction*; Anzaldua, Gloria. *Borderlands*; Possibly Zhan Gonclaves, *Social Action, Sexuality, and the Politics of Ethos in the Writing Classroom*; films such as *The Sixth Sense* or *Adaptation*; political media; TV shows such as *Star Trek* or *Buffy the Vampire Slayer*.

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Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Blaha, F	2953

Aim: An introduction to and overview of the short story as a distinct literary genre; a number of the authors included in the syllabus will be read in translation.

Teaching Method: Lecture/discussion.

Requirements: Class presentations, one short paper, one exam.

Tentative Reading List: One or two anthologies of short fiction (the precise titles have not yet been decided upon). There will also be a package of critical material.

Engl 305A - Novel 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Vespa, J	2954
0200-0315p	TR	065	Vespa, J	7154

Aim: This course covers the rise and maturation of the 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 philosophical 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. We will proceed chronologically, beginning with Defoe, and proceed to Fielding, Johnson, Mackenzie, Radcliffe, Scott, Austen, Dickens, Eliot, and Hardy. 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, narration, and narrative structure in the process.

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, a midterm exam, and a final exam.

Tentative Reading List: *Roxana*, by Defoe; *Joseph Andrews*, by Fielding; *Rasselas*, by Johnson; *The Man of Feeling*, by Mackenzie; *The Romance of the Forest*, by Radcliffe; *Waverley*, by Scott; *Pride and Prejudice*, by Austen; *Hard Times*, by Dickens; *The Mill on the Floss*, by Eliot; *Jude the Obscure*, by Hardy.

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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>
0930-1045a	TR	025	Owomoyela, O	2955

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: Aidoo, *Changes*; Alkali, *The Stillborn*; Ba, *Scarlet Song*; Dangarembga, *Nervous Conditions*; Emecheta, *Joys of Motherhood*; Fall, *Beggars Strike*; Head, *Question of Power*; Ngcobo, *And They Did Not Die*; Vera, *Butterfly Burning*; Wicombe, *You Can't Get Lost in Cape Town*.

Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	010	Staff	2956
0200-0315p	TR	065	Staff	2957

Further information unavailable at this time.

Engl 322B - Linguistics & Soc

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	010	Haller, R	7155

Aim: To study the way language creates social interaction and functions in the institutions of society (political, educational, religious) and in its various media. To do this we will develop the tools of analysis -- stylistics, pragmatics, kinesics -- that make possible the understanding of how language works in these areas. We will examine the ways in which political and educational policy are based on assumptions about how language works. We will look at the place of language in a global economy and at the phenomena of bilingualism and bidialectalism as they affect civic life.

Teaching Method: Class periods will be of two kinds: exercises and practice of the various tools of analysis; and presentations and discussions dealing with issues of policy and with phenomena of language use.

Requirements: Passing of tests to show mastery of the tools of analysis. Two papers, one demonstrating the use of the tools of analysis in the examination of a phenomenon of social life, the other discussing a policy issue. Regular attendance and participation in discussion.

Tentative Reading List: *Language in the USA*, ed. by Edward Finegan and John Rickford (Cambridge University Press, 2004).

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Engl 331 - Brit Auth since 1800 -- "Byron & Hemans"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Behrendt, S	2960

Aim: To introduce you to the lives and works of the two most famous and popular British poets of the first half of the 19th century, Lord Byron and Felicia Hemans. Through them and their works, to examine the beginnings of the "modern world" as it began to take shape in the wake of the French Revolution and the defeat of Napoleonic France. We will read the poetry and prose of Byron and Hemans within the context of British culture, but we will also use their works as a means of getting acquainted with that culture itself and with the distinctly "modern" issues, themes, and preoccupations that followed the high tide of Romanticism that crested in these two writers.

Teaching Method: Primarily discussion. I will lecture occasionally and briefly, but we will do most of our work in a conversational mode, augmented with a variety of supplementary materials drawn from the visual arts, music, theatre, history, and popular culture.

Requirements: Dedicated reading of all assigned texts, in advance of class meetings for which they are assigned (with quizzes **only** if necessary to ensure that you have read). Two examinations (midterm and final). A directed course research project. Perhaps some individual or group presentations. And (of course) course evaluations at the end.

Tentative Reading List: A good selected edition of each poet. Most likely *Felicia Hemans: Selected Poems, Prose, and Letters* (ed. Gary Kelly) and *Byron's Poetry* (ed. Frank McConnell). Perhaps a supplementary paperback text on the history and culture of the period.

Engl 340 - Classical Roots of Engl Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Stock, R	2962

Aim: This course deals with Greek and Roman literature in translation. The focus will be on works important in their own right which also have influenced subsequent English and American literature. Many different forms will be studied: epics, lyrics, satires, philosophical essays, tragedies, comedies.

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

Requirements: One major paper, two examinations, in-class writing exercises.

Tentative Reading List: Emphasis will be on such works as Homer's *Odyssey*, Virgil's *Aeneid*, Ovid's *Metamorphoses*, Plato's *Symposium*, plays by Sophocles, Euripides, Aristophanes.

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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	Staff	2964

Further information unavailable at this time.

Engl 353 - Adv Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Kuzma, G	2965

Aim: To challenge poets beyond the limits of Engl 253.

Teaching Method: Readings, lecture, group discussions, reports of champions.

Requirements: Each student must "champion" a student poem (twice); brainstorm (three); book report over current volume (2000 words); final essay over class work.

Tentative Reading List: Student poems; *Laurus: The Phantom Issue*; *Laurus 04/05*.

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Engl 354 - Writing: Literacy

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Staff	2967
1100-1215p	TR	035	Ritchie, J	7890
0200-0315p	TR	065	Staff	2968

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

Staff – 030 & 065

Further information unavailable at this time.

Ritchie, J – 035

Aim: In this advanced writing course we will examine our own literacy histories, academic conversations about literacy, and public discussions about the value and uses of reading and writing in order to expand our own work as writers. Students will engage in research and writing about their own literacy practices, about the ways scholars study literacy, and about ongoing debates about literacy ("No Child Left Behind," the NEA Reading Survey, "English Only," etc.). At the same time, students will also define and extend their own goals and practices as writers.

Teaching Method: Reading, writing, discussion, individual and group research and presentations.

Requirements: In-class writing, three multi-stage formal research/writing projects with drafts and revisions; group work and class presentations of writing; regular reading assignments and responses to reading; attending two or three campus events outside of class time; some off-campus research possible.

Tentative Reading List: A packet of readings on literacy theory; possibly an anthology of literacy readings; one or two book-length literacy narratives (tentatively, Dorothy Allison, Gloria Anzaldua, and Victor Villaneuva).

Engl 363 - Intro Renaissance Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Hilliard, S	2969

Aim: To read some important Renaissance works that are both characteristic of the period and of direct interest to modern readers because of their literary quality and their relation to issues that still resonate in our society. In particular, we will discuss how the relationship between the individual person and the social, political, and religious structures of the period are reflected in literary practice. This will include addressing questions about how Renaissance attitudes on matters such as the social role of women or the relationship of government and religion are continuous or discontinuous with the complex assumptions of our own society.

Teaching Method: Lecture, discussion.

Requirements: Several short reading responses, an hour exam and final exam, two short papers.

Tentative Reading List: Selections from the *Norton Anthology of English Literature*, including prose, poems and plays by More, Wyatt, Sidney, Spenser, Marlowe, Shakespeare, Donne, Cary, Jonson, Webster, Herbert, Wroth, Marvell and Milton.

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Engl 365 - 19th C British Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	065	Christensen, T	2970

Aim: In this course, we will examine the mutual influence of scientific discourses and literature in 19th-century Great

Britain. We will focus on the ways that literary models influence the life and social sciences, and the ways that concepts, rhetorical figures, and metaphors from developing scientific discourses influence the understanding of writers regarding national, racial, sexual, and class identities.

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

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

Tentative Reading List: Writers studied will include William Wordsworth, S. T. Coleridge, Mary Shelley, DeQuincey, T. H. Huxley, Darwin, Arnold, Carlyle, and Samuel Butler.

Engl 373 - Film Theory & Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Abel, M	7157

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): **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m. SPECIAL FEE - \$30.**

Aim: To introduce students to thinking about cinema from a range of perspectives. We will ask: What **is** cinema? How does it relate to the audience? How does it intervene in its social, cultural, and historical context. And what does cinema **do**? In short, we will think of cinema as something that produces **effects** and will inquire into **how** it produces them.

Teaching Method: Lecture and discussion.

Requirements: Response papers to the readings; viewing journal based on Ross screenings; midterm exam; final exam or paper (not sure yet).

Tentative Reading List: We will read key essays that illustrate how the history of **theoretical** and **philosophical** inquiry into cinema has evolved. The readings draw upon philosophical, political, art historical, and psychological backgrounds that will be discussed in detail to enable students to understand the various film theories.

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Engl 376 - Rhetoric Argument & Soc

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	060	Goodburn, A	2971

Aim: This course uses rhetorical theory to examine how language and image work in culture and individual lives -- including, of course, our own. We will explore questions such as these: What is rhetoric? What are its purposes/ends? How does it function in culture? What is its relationship to truth? What is its relationship to ethics? How does it frame the relationships between writer/speaker, reader/listener, language, and context? How does it help us understand how language and image work? How might it help us transform our work with language and image? We will examine these frameworks and questions across two historical moments and cultures: that of ancient Greece and Rome, when classical rhetoric took shape, and that of the contemporary United States. In addition, we will design projects that perform and enact rhetoric in a variety of contexts and for multiple purposes.

Note: This course is designed for advanced students with a keen interest in intellectual history in general and rhetorical theory in particular. The readings and writing projects are demanding and likely will require varieties of intellectual work with which you are unfamiliar. Intellectual openness, curiosity, and experimentation are required.

Teaching Method: Mini-lectures, student-generated discussions, small groups, presentations, and in-class writing and analysis activities.

Requirements: Three formal writing projects, reading responses, discussion-starter questions, an oral presentation, and active and engaged participation.

Tentative Reading List: Plato's *Gorgias*; essays and chapters by rhetorical theorists such as Trinh Min Ha, Gloria Anzaldua, Dorothy Allison, Cheryl Glenn, Susan Jarratt, Linda Flower, and others. We will also use film and other media for analysis and engagement.

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<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Winter, T	2972

PREQ: Junior standing.

Aim: Reading and discussion of works of Romans Apuleius and Petronius, Greeks Achilles Tattius, Chariton of Aphrodisias, Heliodorus of Emesa, Longus, Xenophon of Athens, and Xenophon of Ephesus. Attention given to their classical borrowings, and to the authors' times.

Required Books: Apuleius, *The Golden Ass*, tr. Robert Graves, (Noonday Press, 1998); Petronius, *The Satyricon and Seneca the Apocolocyntosis*, tr. Sullivan, (Penguin, 1986); *Heliodorus, an Ethiopian Romance*, tr. Hadas, (Univ. of PA, 1999); Tattius, *Leucippe and Clitophon*, tr. Whitmarsh, (Oxford UP, 2003); *Lucian: Vera Historia*, tr. Jerram, (Bolchazy-Carducci, 1991); *Daphnis and Chloe*, tr. Mc Cail, (Oxford UP, 2002); *Three Greek Romances*, tr. Hadas, (Irvington Pub., 1965)

Teaching Method: Informational sessions and lots of questions.

Requirements: Exercises in literary archaeology plus a paper/semester project. Two hour exams, one final exam.

Engl 398 - Special Topics -- "Banned Books"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Haller, R	7159

Aim: To study the history and present state of censorship, with a view to understanding its place in literate culture. We shall test the claims of censors by examining the evidence that books are able to corrupt or mislead persons and create undesirable conditions in a society. We shall look specifically at idea that books destroy faith, promote anti-social behavior, cause sexual misconduct and crime, or promulgate dangerous or demeaning images and ideas about persons or institutions. We shall test the claims of those opposed to censorship about the power of literacy and the principles which render censorship illegal, anti-intellectual or restrictive.

Teaching Method: Discussion of texts and issues. Group work on specific banned texts, on the law, on the forms of censorship, on the psychology of reading, and on the relationship of censorship to government, religion and educational institutions.

Requirements: Four projects, leading to two reports to the class and two papers. Participation in group work and discussions.

Tentative Reading List: Each student will read a selection of famous works banned in the past and of books of current concern to censors. The other reading will consist of background in the law and in the procedures of censorship; studies of the effects of reading on belief and moral character; and case studies of specific attempts to ban books.

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<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Nissé, R	7160/7161

Aim: We will read an extensive selection of plays from the four "Mystery Cycles" as well as morality plays of the 14th and 15th centuries. We will then move on to read some Tudor plays that were influenced by the dramatic idioms of the Middle Ages such as, most famously, Marlowe's *Doctor Faustus*. We will also put on some medieval plays.

Teaching Method: Lectures, discussions, student presentations, and amateur performances.

Requirements: Two papers; participation in a production of a play.

Tentative Reading List: *Selections from the Mystery Cycles; Mankind; The Croxton Play of the Sacrament; Cambyses;*

David and Bethsabe; The Spanish Tragedy; Dr. Faustus.

Engl 4/805D - 20th C British Fiction – "Masks, Masquerade, & Mimery: Racial Identification in the British Novel"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	M	001	Christensen, T	7162/7163

Aim: In this class, we will examine the phenomena of interracial and cross-cultural identifications in British modernism through an examination of the multiple ways that identification with the racial Other works to reinforce and/or undermine the stability of metropolitan and colonial identities. Students should develop their critical thinking and writing skills through interrogations of novels and critical essays.

Teaching Method: Primarily discussion, augmented with short writing assignments and individual student presentations.

Requirements: Three papers; pop quizzes; oral presentation.

Tentative Reading List: *The Nigger of the "Narcissus"* (Joseph Conrad); *Kim* (Rudyard Kipling); "Telemachus" section of *Ulysses* (James Joyce); *A Passage to India* (E. M. Forster); *Burmese Days* (George Orwell); *Mimic Men* (V. S. Naipaul); *Satanic Verses* (Salman Rushdie).

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Engl 4/805N - American Novel II

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Vespa, J	7164/7165

Aim: This course covers the ascendancy of the American novel in the 20th century. We will read a series of authors known for their experiments with character, narrative technique, and theme, paying special attention to the aesthetics of Modernism and Postmodernism. The primary purpose of the course is to elucidate these experiments and articulate the implications these experiments have on such matters as language, meaning, and representation.

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

Requirements: Course work for both undergraduates and graduate students will include a mix of short papers and exams. Graduate students can expect to do a long paper as well.

Tentative Reading List: *As I Lay Dying*, by Faulkner; *Their Eyes Were Watching God*, by Hurston; *Invisible Man*, by Ellison; *Lolita*, by Nabokov; *The Crying of Lot 49*, by Pynchon; *Slaughterhouse Five*, by Vonnegut; *Beloved*, by Morrison; *White Noise*, by DeLillo.

Engl 4/814B - 20th C Women Writers -- "20th Century Lesbian Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0845p	W	001	DiBernard, B	7166/7169

Aim: We will read and discuss a wide range of lesbian literature written in the United States in the 20th and 21st centuries, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. (One geographical exception is the British novel *The Well of Loneliness*, acknowledged as the first "out" lesbian novel in English.) Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course will be arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th and into the 21st century in the United States, moving into transgender and queer identity as well. We will use some ideas from queer theory to look at issues of identity and pedagogy, but our attention will primarily be on the personal experience, the human experience, expressed in the writing. I believe, with Adrienne Rich, that "Theory -- the seeing of patterns, showing the forest as well as the trees --

theory can be a dew that rises from the earth and collects in the rain cloud and returns to earth over and over. But if it doesn't smell of the earth, it isn't good for the earth." ("Notes toward a Politics of Location," *Blood, Bread, and Poetry*, Norton 1986, pp. 213-14).

We will be privileged to have two of the authors we'll be reading in class with us this semester! Dorothy Allison, author of *Bastard Out of Carolina*, *Two or Three Things I Know for Sure*, *Skin*, and other books, will attend our class on March 2 and will give a public reading on March 3. In addition, after we have read some of her works, UNL professor Amelia Montes will come to class to discuss her fiction and theory writing.

I expect this to be an exciting, challenging class, characterized by open discussions and a feeling of community. I hope you will want to join such a group.

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

Requirements: A weekly reading journal; reports on out-of-class events, including Dorothy Allison's reading; a project which includes an oral report; a final paper; and weekly reading of articles on the class listserv.

Tentative Reading List: Lillian Faderman, *Odd Girls and Twilight Lovers*; Radclyffe Hall, *The Well of Loneliness*; Ann Bannon, *Beebo Brinker* or another "pulp" novel; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Chrystos, *Fugitive Colors*; Connie Panzarino, *The Me in the Mirror*; Dorothy Allison, at least two of her books, including *Bastard Out of Carolina*, *Two or Three Things I Know for Sure*; *Skin: Talking About Sex, Class, and Literature*; Amelia Montes, stories and theory.

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Engl 4/827E - TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0745p	MW	001	Harpending, M	2977/2991

Aim: To review the major methodological approaches which have influenced ESL/EFL classroom instruction, and to examine the current trends in teaching in relation to the major skill areas.

Teaching Method: Primarily via group discussion of readings.

Requirements: Oral and written presentations of assignments, midterm and final exams.

Tentative Reading List: To be announced.

Engl 4/830E - Milton

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Buhler, S	7179/7180

Aim: To gain familiarity with a wide selection from Milton's works, and to develop a sense of his public careers as poet, political controversialist, and apologist. We will focus on integrating, as far as possible, his poetry and his prose works (what he termed his "right and left hands"). Finally, we will explore the interconnections at work between Milton's texts and the personae he adopts in them.

Teaching Method: Some lecture, predominant discussion, extensive reading, and occasional performance.

Requirements: Active participation; regular response papers; one short paper (such as an explication); one class presentation; a seminar• or conference•style paper.

Tentative Reading List: From *The Riverside Milton*, ed. Roy Flannagan: select Prologues; "Nativity Ode"; "L'Allegro" and "Il Penseroso"; *Comus (A Mask at Ludlow Castle)*; *Lycidas*; selected pamphlets, including *Of Education*, *Areopagitica*, sections from *Eikonoklastes* and *The Readie and Easie Way*; selected sonnets; *Paradise Lost*; and *Samson Agonistes*. Also *The Cambridge Companion to Milton* (revised edition), ed. Dennis Danielson.

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Engl 4/845 - Ethnic Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Montes, A	7167/7168

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

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

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

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

Engl 453 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	R	001	Bauer, G	2981

PREQ: Permission

Aim: This is an **advanced** poetry-writing workshop. Students should have previously taken both Engl 253 and Engl 353 and done well in those courses before enrolling in this class. Students should also be writing regularly and generating poems on their own and should also have some background in reading contemporary poetry. This class will be a combination of workshop and seminar and will aim to build on already established knowledge and skills. We will devote our time and attention to the art and craft of poetry and poetry writing, to supporting and challenging each other as writers and thinkers, to writing poems that, in the words of Wallace Stevens, will "help us live our lives."

Teaching Method: Workshops, discussion, possibly some group work.

Requirements: Regular contribution of original poems for workshop, class participation and presentations – including critiques of other students' work, papers on required readings.

Tentative Reading List: To be decided, but will probably include individual issues of several literary journals, as well as individual books of poems.

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Engl 4/864 - Brit Lit 1660-1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Stock, R	2982/2996

Aim: To read and discuss major pieces of British literature in the Restoration and 18th century (1660-1800). Special emphasis will be placed in poetry and non-fiction prose. No plays or novels (as traditionally defined) will be included.

Teaching Method: Informal lecture/discussion.

Requirements: Short papers, many of them written in class, one longer critical or research paper, midterm examination, final examination. Graduate students may be asked to present short, oral reports. Graduate students may be exempted from one or both exams.

Tentative Reading List: Defoe, *Journal of the Plague Year*, Boswell, *Life of Johnson* (abridged!), extensive readings in Samuel Johnson ("Rasselas," critical essays, poems), poetry by Dryden, Behn, Pope, Finch, Gray, Goldsmith, Crabbe, and others.

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Engl 487 - Engl Capstone Experience

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Bergstrom, R	2985

NOTE: Engl 487 is open only to English majors who have completed 24 hrs. of English courses number 200 and above.

Aim: This course is intended to be a culminating academic experience for English majors at or near the end of their course work, a purpose made difficult by the wide diversity among English majors. We will attempt to celebrate that diversity and put it to use, tapping into the skills and interests of the class members and helping them look forward to their lives and activities after graduation. As I imagine the course right now, it will be divided into two parts (probably not equal in duration). First we will all read, discuss, and write about a few literary texts. At the center will stand Melville's *Moby-Dick*, itself one of the most diverse texts in American literature (with the notation that it is devoid of women characters). Next to that big book (again, as I see the course now) we will study another 19th-century novel, Elizabeth Stoddard's *The Morgesons*, and a 20th-century fiction, Frederick Busch's *The Night Inspector*. These selections may seem rather narrow, but they open up more doors than we can possibly go through in one semester. They invite discussion and writing about gender, family, race, the law, economics, art, history, warfare, employment, poetry, politics, beauty, medicine, sexuality, religion, culture, social structure, psychology. They offer opportunities, as well, to engage in primary and secondary research, historical comparisons and source studies, critical analysis, the application of theoretical constructs, rhetorical analysis, writing of every imaginable sort (including the students' own creative writing). Thus the second part of the course will be devoted to individual (or even team) projects that will fit students' interests and skills and, at least in some cases, help prepare them for the next stage in their lives.

Teaching Method: The success of this course will depend on all of us being willing to tackle the central readings, whatever our initial attitudes may be toward them, and our openness to the as-yet unknown directions they may take us as individuals and a community. We are all teachers. We are all learners.

Requirements: Careful and imaginative reading, informal responses, oral reports, and a major course project arranged individually (or in groups) with the instructor.

Tentative Reading List: The three novels named above and smaller literary or other texts in handouts or accessible through electronic media.

Engl 4/898 - Sp Topic English -- "Fiction Writing Workshop: Rita Mae Brown"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1050a	MTWRF	951	Brown, R	****/****

Mini-course April 4-15, 2005.

NOTE: This is a limited-enrollment workshop course. **Prospective students should submit a sample of their fiction (no more than 25 pages)** to Professor Linda Pratt, Andrews Hall Rm. 202, Lincoln, NE 68588-0333, **by Friday, Nov. 5.**

Aim: Novels are imaginary gardens with real toads in them. All five senses must be deployed to develop characters. Humans vary in their abilities to see, smell, hear, taste and touch. If you add to that range, the sensing abilities of other creatures, it requires some work from the novelist to bring your characters to life. The emphasis in this course is on creating those real toads, with an apology to the poet M. Moore for snatching her wonderful line.

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Engl 4/898A - Sp Topic English -- "Introduction to Publishing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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1100-1215p TR 001 Royster, P 7612/7613

Aim: Introduction to the American book publishing industry, including its historical and present influence on literature production. Topics will include the financial, editorial, design and production, marketing, and bookselling aspects of publishing, as well as developments in commercial, electronic, desktop, and scholarly publishing. Attention will be give to identification of potential career paths and practice of necessary skills.

Teaching Method:

Requirements: 20-minute class presentation or 10-page paper, a collaborative group project, a mid-term exam, and a final exam.

Tentative Reading List: *Book Business: Publishing Past, Present, and Future*, by Jason Epstein (W. W. Norton, 2002) ; *The Complete Idiot's Guide to Getting Published*, 3rd edition, by Sheree Bykofsky and Jennifer Basye Sander (Alpha Books, 2003); *Publishing for Profit: Successful Bottom-Line Management for Book Publishers* by Thomas Woll and Jan Nathan (Chicago Review Press, 2001).