

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER SESSIONS 2002

Revised March 11, 2002

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 1, 2002. 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.

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ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Committee Chair is Laura White, 336 Andrews.

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

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

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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 also 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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DEPARTMENT OF ENGLISH

University of Nebraska-Lincoln

SUMMER SEMESTER 2002**Curriculum Committee Evaluation of Courses for Major Requirements -- Previous to Fall 1999**

NOTE: This list contains only those courses offered this semester that will automatically be credited for the literature 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.

		British literature	Literature before 1800	Literature by women, minorities, or in translation	American literature
Course	Title	[9 hours]	[6 hours]	[3 hours]	[3 hours]
Engl 215E	Introduction to Women's Lit			X	
Engl 215J	20th Century Women Writers			X	
Engl 230A	Shakespeare	X*	X*		
Engl 315B	Women in Popular Culture			X	
Engl 341	Judeo-Christian Lit		X	X	
Engl 445	Ethnic Lit			X	X

* Only one course in this group [230A,430A,430B,430D,430E] may be used for the literary area requirements.

** A course subtitle will determine whether a particular offering of this course deals substantially with pre-1800 literature.

DEPARTMENT OF ENGLISH

University of Nebraska-Lincoln

SUMMER SEMESTER 2002**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		
		Introductory course	Linguistics, writing, rhetoric	Literary/rhetorical theory	Culture, ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 215E	Intro to Women's Lit				X			
Engl 215J	20th Century Women Writers				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			

Engl 245D	Chicano Lit				X			
Engl 254	Composition		X					
Engl 315B	Women in Popular Culture				X			
Engl 361A	Intro to Early American Lit							X
Engl 361B	Intro to Late American Lit							X
Engl 364	Intro to Restoration & 18th C Lit					X	X	
Engl 471	Literary Criticism			X				

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

COURSE DESCRIPTIONS

Freshman English

Pre-Session (May 20-June 7)

- [Engl 150 - Composition I](#)
- [Engl 151 - Composition II](#)
- [Engl 205 - 20th Century Fiction](#)
- [Engl 215E - Intro to Women's Lit](#)
- [Engl 215J - 20th Century Women Writers](#)
- [Engl 230A - Shakespeare](#)
- [Engl 244A - Intro to African Lit](#)
- [Engl 254 - Composition](#)
- [Engl 303 - Short Story](#)
- [Engl 315B - Women in Pop Culture](#)
- [Engl 341 - Judeo-Christian Lit](#)
- [Engl 4/839 - Film Directors](#)
"Classic Directors"
- [Engl 4/845 - Ethnic Lit](#)
"Contemporary Black Lit"
- [Engl 4/853 - Advanced Poetry Writing](#)
- [Engl 4/859 - Writing for Films and TV](#)

1st Five-Weeks(June 10-July 12)

- [Engl 150 - Composition I](#)
- [Engl 151 - Composition II](#)
- [Engl 205/205C - 20th Century Fiction](#)
- [Engl 244 - African American Lit](#)
- [Engl 245D - Chicano Lit](#)
- [Engl 254 - Composition](#)
- [Engl 315B - Women in Pop Culture](#)
- [Engl 361A - Intro to Early American Lit](#)
- [Engl 364 - Restoration & 18th Century Lit](#)
- [Engl 4/803A - American Short Story](#)
- [Engl 4/805D - 20th Century British Fiction](#)
- [Engl 957B - Nebraska Writing Project](#)

2nd Five-Weeks(July 15-August 15)

- [Engl 150 - Composition I](#)
- [Engl 151 - Composition II](#)
- [Engl 180 - Introduction to Lit](#)
- [Engl 205 - 20th Century Fiction](#)
- [Engl 215J - 20th Century Women Writers](#)
- [Engl 230A - Shakespeare](#)
- [Engl 252 - Writing of Fiction](#)
- [Engl 303 - Short Story](#)
- [Engl 361B - Intro to Late American Lit](#)
- [Engl 4/801 - Modern Drama](#)
- [Engl 4/871 - Literary Criticism](#)

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 and 102, 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. Although the courses vary some in the amount of writing required as a minimum, 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 AND 102, INCLUDING ETHNIC AND HONORS VARIATIONS, ARE SELF-CONTAINED COURSES, AND IT IS NOT NECESSARY TO TAKE THEM IN SEQUENCE.

English 101 - Composition & Literature I (Fall)

English 102 - Composition & Literature II (Spring)

These are first-year English composition courses. English 101 combines writing with the reading of shorter types of literature -- poems, short stories, and essays. English 102 combines writing with the reading of longer types of literature -- novels, plays, and narrative poetry. Students in both courses can expect to write at least 7500 words during the semester. The kinds of writing may vary some from section to section, though most students can expect to write a number of formal papers, as well as some less formal ones, including perhaps in-class exercises and journals. These courses assume that reading and writing well are closely connected, and they are recommended for students who wish to improve their reading skills through the study of literature.

English 101A - Composition & Literature I - "African American Literature" (Fall)

English 102A - Composition & Literature II - "African American Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- 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 - Composition & Literature I - "Chicano Literature" (Fall)

English 102B - Composition & Literature II - "Chicano Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- 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 - Composition & Literature I - "Native American Literature" (Fall)

English 102D - Composition & Literature II - "Native American Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- 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 Composition & Literature I (Fall)

English 102H - Honors Composition & Literature II (Spring)

NOTE: These courses are intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Chief Advisor, Jacquelynn Sorensen, Andrews 123A, for more information.

Each course closely resembles its counterpart above -- English 101 or 102.

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English 150 - Composition I

This is a first-year English composition course that concentrates on the study and practice of writing. The course is intended to help students develop ways of using writing that will serve them in the university and in their lives; to help them see connections among language activities, writing, speaking, reading, listening; to help them become more aware of how they and others use language. English 150 emphasizes writing and speaking on issues about which the individual knows a great deal, beginning with issues related to family, friends, organizations, university, or local communities.

English 150H - Honors Composition I

NOTE: This course is intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Advisor, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 150 (above).

English 151 - Composition II

This course shares the same aims as English 150 but emphasizes uses of language less close to the individual, more global than local. The course stresses writing and speaking on issues interesting to the individual, but about which he or she may need to know more, including ideas and issues of regional, national, or global scope. English 150 and 151 do not need to be taken in sequence.

English 151H - Honors Composition II

NOTE: This course is intended for students who have demonstrated unusual ability in previous English classes. Admission is by invitation or application only. See the Department of English Advisor, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 151 (above).

English180 - Introduction to Literature

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

This course is intended to introduce first and second-year students to examination of reading, especially the reading of

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

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

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

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

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, Andrews 309.1, for more information.

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

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SUMMER 2002 - Pre-Session

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Caramagno	2600

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

Teaching Method: Lecture and discussion

Requirements: Three examinations on lecture material and readings

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

Engl 215E - Intro to Women's Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Bhatnagar	2604

Aim: Introductory course for undergraduates interested in women's studies and women's literature. Introduces students to a selection of poetry, short fiction, and film texts. The course is designed to encourage students to reflect on their assumptions about women's literature.

Teaching Method: Lecture/discussion/group work

Requirements: Class presentations and/or short writing assignments, pop quizzes, in-class writing, group work.

Tentative Reading List: *Norton Anthology of Literature by Women*, second edition. Also some film texts.

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Engl 215J - 20th Century Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Raz	2607

Aim: This course will introduce students to a variety of contemporary women writers. We will read and discuss poetry, fiction, and an occasional essay to discover the range of their and our interests and some ways women write now.

Teaching Method: Reading, discussion, small-group work; journal responses to assigned readings; class presentations; final paper.

Requirements: Students will write short journal entries in response to assigned readings in order to shape class discussion. Each student will be responsible for doing research on the work of a contemporary woman writer in order to present the author and her work to the class. A longer paper will document your research and presentation and will serve as a major requirement for the course.

Tentative Reading List: *The Norton Anthology of Literature by Women*, ed. Sandra Gilbert and Susan Gubar.

Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Buhler	2609

Aim: To introduce students to Shakespeare's plays and to different ways of approaching and appreciating them. We will explore the plays as dramatic scripts and historical documents, as well as literary texts. Since these are dramatic scripts, we'll work on staging short scenes the better to understand how Shakespeare draws upon actor and audience alike. Since these are historical documents, we'll learn about social and political concerns in Shakespeare's day and his sense of history; we will also see how these plays have served to illuminate subsequent ages (including our own) and their concerns.

Teaching Method: Lecture/discussion; active reading and viewing--we'll be looking at and working through the plays in considerable detail. Videotapes of Shakespearean plays in television and film productions, along with in-class presentations, will help us in considering how the plays can be interpreted by directors, actors, audiences, and individual readers.

Requirements: Reading/response journals; an explication of a soliloquy or passage of dialogue; one essay, which may report on a Shakespearean production, possibly your own staging of a scene.

Tentative Reading List: *Much Ado About Nothing* and *Twelfth Night* as comedies; *Richard III* and *Henry V* as histories; *Othello* as tragedy; *The Tempest* as romance.

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Engl 244A - Intro to African Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Owomoyela	4835

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 matter 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: Chinua Achebe and C. L. Innes, eds., *The Heinemann Book of Contemporary African Short Stories*; Yvonne Vera, *Opening Spaces: An Anthology of Contemporary African Women's Writing*; Tsitsi Dangarembga, *Nervous Conditions*; Oyekan Owomoyela, *A History of Twentieth-Century African Literatures*.

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Staff	2618
0930a-1220p	MTWRF	302	Staff	2619

Further information unavailable at this time.

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Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Behrendt	4836

Aim: To read a broad selection of short stories (including perhaps one or two in translation) to develop a sense of the range and variety of short fiction and to consider what sets this genre apart from other literary genera. We will also consider a collection of stories by an individual author, to study how a collection is constructed. And we will discuss ways in which short stories reflect and comment on the cultural circumstances from which they emerge at particular historical and cultural moments.

Teaching Method: Intensive discussion based on student reading, with occasional brief, ad hoc lectures to provide background information. There will probably be some group presentations. Think of this course as an ongoing **conversation** among all those enrolled. I expect everyone to be prepared to contribute meaningfully to class discussion and to keep up with the assigned reading and research.

Requirements: 1) **Dedicated reading, in advance**, of all the stories, plus class discussion of them.

NOTE: Because it is a course in fiction, and because it meets for only three weeks, this course will require considerable reading, which you will need to get done at a fairly rapid pace. **If you will not be able to handle this reading load, you should not enroll in this course.**

2) I anticipate asking everyone to write one examination and to prepare some sort of directed critical course project or paper. I will probably require some sort of journal involving daily brief written responses to the stories and to class discussions.

Tentative Reading List: Several dozen stories (primarily British and North American) from a variety of sources, as well as a collection like Flannery O'Connor's *A Good Man Is Hard to Find*. I hope to base the course reading on a relatively reasonably-priced anthology.

Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Dreher	2626
0930a-1220p	MTWRF	302	Staff	2627

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. Stars of focus: Marilyn Monroe, Jacqueline Kennedy, Dorothy Dandridge/Halle Berry, Selena/Jennifer Lopez, Julia Roberts, Oprah Winfrey, and Michelle Yeoh.

Teaching Method: Student participation in class discussion either individually or as a group is a requirement. Two films per week will be viewed in class.

Requirements: Three response papers of 3-5 pages; one take home examination; one final project.

Tentative Reading List: Dyer, Richard, *Star*; several articles and books that will be placed on reserve.

Staff - 302

Further information unavailable at this time.

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Engl 341 - Judeo-Christian Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Stock	2630

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

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

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

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

Engl 4/839 - Film Directors -- "Classic Directors"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Dixon	4871/4872

Special fee=\$30.

Aim: To explore the works and careers of the classic film directors, with examples of their works screened on a daily basis.

Teaching Method: Lectures, screenings, group discussion, readings. Films screened include *She Had to Say Yes*, *Stagecoach to Dancers Rock*, *La Dolce Vita*, *Five Star Final*, *The Ipcress File*, *Homicidal*, *Big Sleep* (1946), *The Green Light*, *Royal Wedding*, *Mouthpiece*, *San Quentin* (1937), *Duck Soup*, *The Thin Man*, and *The Four Skulls of Jonathan Drake*.

Requirements: Daily attendance at lecture/screenings; three papers of five pages each (for Engl 839 students each paper is 10 pages), participation in class discussions, attentive and careful attention to films and texts being discussed.

Tentative Reading List: Katz, Ephraim. *The Film Encyclopedia* (4th ed.), Harper (paperback); Corrigan, Timothy. *A Short Guide to Writing About Film* (4th ed.), Longman (paperback).

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Engl 4/845 - Ethnic Literature -- "Contemporary Black Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Patton	4837/4838

Aim: This course surveys contemporary African American Literature (1970s-1990s). We will study various genres, including prose, poetry, and drama. The course may also include a few African American films. The literature of this period addresses a variety of themes such as the exploration of selfhood; the concept and construction of memory; and psychic, spiritual, and social healing and restoration. The course will spend time on the Black Arts Movement and the rise of black women writers.

Teaching Method: The class will meet as a discussion group with occasional lectures and small group activities.

Requirements: Attendance, participation, study questions, reading responses, an essay, and a final.

Tentative Reading List: *New Bones: Contemporary Black Writers in America*

Engl 4/853 - Advanced Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Kuzma	4839/4840

Aim: To have an open and friendly discussion of poems and writing.

Teaching Method: Discussion, plus each poem we discuss will have a champion who will help us focus on the virtues of the poem.

Requirements: A final paper over class poems, 8-10 pp.

Tentative Reading List: We will work from the student poems.

Engl 4/859 - Writing for Films and TV

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1220p	MTWRF	301	Foster	4841/4842

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

Aim: This class is designed to combine creativity with professionalism in order to serve the needs of student writers working on a variety of types of short film screenplays. A basic understanding of the mechanics of cinema is necessary to master the format of screenwriting. Students also learn how to analyze their own work.

Teaching Method: Most of the class period will be devoted to writing and writing exercises. We view film clips to demonstrate film language and grammar.

Requirements: The ability to write in a computer lab environment is essential. Students will complete and revise one 30-page screen play or a number of short screenplays. Students will write six pages per day.

Tentative Reading List: Optional but suggested: *Final Draft* software. Required: *Writing Short Films*, Linda Cowgill.

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SUMMER 2002 - 1st 5-Week Session

Engl 205 & 205C - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	501	Grajeda	4699
0630p-1020p	MW	502	Staff	2602

Grajeda -- 501

Aim: To read, analyze, discuss and understand short stories and novels of the 20th century, with emphasis on the work of U.S.A. and Latin American writers.

Teaching Method: Lecture, discussion, and group work.

Requirements: Two papers, reading journals, quizzes, attendance and participation.

Tentative Reading List: Writers like Toni Morrison, Saul Bellow and Isabel Allende.

Staff - 502

Further information unavailable at this time.

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Engl 244 - African American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	501	Owomoyela	2612

Aim: The course will cover works by writers of African descent from the different parts of the African diaspora, especially Africa, North America, and Caribbean. It recognizes the current trend in African Studies to emphasize the shared experiences of African peoples around the world, the survival and adaptation of African cultures in the face of the experiences of the past four centuries, and the strategies for forging a viable identity while also participating in the global family. The course will explore common trends and account for particularities in the different geographical/cultural areas. It is expected that prose will predominate, in deference to its preponderance among the other genres in African and African American letters.

Teaching Method: Apart from occasional lectures at appropriate points during the session the class will meet as a discussion group. The discussion will be both in small groups and in plenaries.

Requirements: I envisage setting an essay test and assigning a formal paper of appropriate length. The details will be announced in the syllabus at the beginning of the session.

Tentative Reading List: To be determined.

Engl 245D - Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	501	Grajeda	2615

Aim: This is an introductory course on Mexican-American literature in English (mainly fiction and poetry but including also a few representative examples of drama and nonfiction prose). The goal of the course is to understand the literature as emerging out of a specific historical and cultural situation.

Teaching Method: Discussion and lecture. Some small group work.

Requirements: Reading journal, quizzes, two short papers

Tentative Reading List: Rodolfo Anaya, Tomas Rivera, Sandra Cisneros, Gary Soto and others.

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	501	Staff	2620

Further information unavailable at this time.

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Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	501	Dreher	2628
1100a-1235p	MTWRF	502	Staff	2629

Dreher - 501

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. Stars of focus: Marilyn Monroe, Jacqueline Kennedy, Dorothy Dandridge/Halle Berry, Selena/Jennifer Lopez, Julia Roberts, Oprah Winfrey, and Michelle Yeoh.

Teaching Method: Student participation in class discussion either individually or as a group is a requirement. Two films per week will be viewed in class.

Requirements: Three response papers of 3-5 pages; one take home examination; one final project.

Tentative Reading List: Dyer, Richard, *Star*; several articles and books that will be placed on reserve.

Staff - 502

Further information unavailable at this time.

Engl 361A - Intro to Early American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	501	Young	4701

Aim: Designed for the intermediate and advanced student, this course is an introduction to American literature before 1850 (with the exception of *Uncle Tom's Cabin* -- 1852). Students should approach the texts they read with critical thinking. They are expected to explore and analyze the various arguments that may be taken toward the texts they read. Most importantly, student will be encouraged to enjoy the literature and to relate it to their own experiences and personal interests.

Teaching Method: Many of the course materials, including the syllabus, will be posted on Blackboard. So though the class will synchronously convene, students may be asked to communicate through the online discussion board, digital drop box, email, and/or virtual classroom. Sessions will be comprised of lecture & discussion, with group project presentations during the last 2 days of class.

Requirements: Maintain syllabus reading assignments; write two papers (4-6 pp.); lead two class discussions; Do one major presentation that connects an early American writer to any artistic interest of yours from the 20th to 21st century. This aesthetic connection may include film, music, visual art, etc. This is an oral group project.

Tentative Reading List: Excerpts from Native American oratory, letters by political leaders, websites, movie excerpts, music, and articles from newspapers will be provided to complement class discussion. Many of the following authors can be found in the *Norton Anthology* that we will use.

- * Alvar Nunez Cabeza De Vaca - *Castaways: The Narrative of Alvar Nunez*
- * Anne Bradstreet - *The Works of Anne Bradstreet*
- * Phillis Wheatley - *Complete Poems*
- * J. Hector St. John De Crevecoeur - *Letters from an American Farmer*
- * **Charles Brockden Brown - *Edgar Huntly, or, Memoirs of a Sleep-Walker*
- * Edgar Allan Poe - *The Complete Tales and Poems of Edgar Allan Poe*
- * **James F. Cooper - *Last of the Mohicans*
- * Frederick Douglass - *Narrative of the Life of F.D., an American Slave*
- * Nathaniel Hawthorne - *The Scarlet Letter*
- * Henry Wadsworth Longfellow - *Evangeline and Selected Tales and Poems*
- * **Harriet Beecher Stowe - *Uncle Tom's Cabin: Or, Life Among the Lowly*

**We will be reading these [3] books in their entirety.

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Engl 364 - Restoration & 18th Century Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	501	Bhatnagar	4721

Aim: Upper-level course for undergraduates interested in British literature. Introduces students to a selection of drama, poetry and essays.

Teaching Method: Lecture/discussion/group work.

Requirements: Class presentations and/or short writing assignments, pop quizzes, in-class writing, group work.

Tentative Reading List: Scott McMillin, ed., *Restoration and Eighteenth-Century Comedy* (Norton) and Robert W. Uphaus, ed., *The Other Eighteenth Century*.

Engl 4/803A - American Short Story

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	501	Wolf	2637/2649

Aim: (1) To develop skills in reading (and, for some students, teaching) short stories; (2) to provide an overview of developments in the American short story through works by major 19th- and 20th-century short story writers; (3) to examine the character and direction of contemporary American short stories. The course is directed toward intelligent, open-minded readers regardless of major, especially teachers (and prospective teachers) of literature.

Teaching Method: Full class discussions alternating with discussions in small groups, supplemented by frequent written and performance exercises.

Requirements: (1) A statement of your aims; (2) careful, engaged reading of all assigned materials; (3) regular attendance; (4) active participation in class discussions; (5) for undergraduates: two 3-4 page personal essays; for graduate students: one 3-4 page personal essay and one 6-8 page research report or critical paper; (6) a final account of the course you took.

Tentative Reading List: Hawthorne, *The Celestial Railroad and Other Stories*; Melville, *Bartleby & Benito Cereno*; James, *Great Short Works of Henry James*; Anderson, *Winesburg, Ohio*; Hemingway, *The Snows of Kilimanjaro & Other Stories*; Flannery O'Connor, *Everything that Rises Must Converge*; Angus and Angus, eds., *Contemporary American Short Stories*; Cahill, ed., *Women and Fiction*; Ravenel, ed., *The Best Short Stories of the Eighties*; bookstore packet of stories; Strunk and White, *The Elements of Style*.

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Engl 4/805D - 20th Century British Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	501	Caramagno	4708/4709

Aim: This course will survey the fiction of nine novelists who represent the artistic and cultural aspects of modern, postmodern, and post-colonial narratives published in English in Britain from 1899 to 1985. Works of fiction are cultural documents that respond to what is going on in science, history, art, psychology, and philosophy. Like other fields of knowledge, fiction contributes to intellectual history. In lectures I will outline the roots and concepts of modernism, postmodernism, and post-colonial theory, as well as the contributions of philosophers (Descartes, Kant, Hegel, Schopenhauer, Nietzsche, Heidegger, Said, Spivak, and Derrida) and scientists (such as Albert Einstein, Margaret Mead and Sigmund Freud) to 20th century thought.

Teaching Method: Lecture and discussion.

Requirements: Exams each week on lectures and readings.

Tentative Reading List: Joseph Conrad's *Heart of Darkness*, E.M. Forster's *Passage to India*, Virginia Woolf's *A Haunted House and Other Stories*, Evelyn Waugh's *Brideshead Revisited*, Chinua Achebe's *Things Fall Apart*, V.S. Naipaul's *The Mimic Men*, R. K. Narayan's *The Financial Expert*, Douglas Adams' *The Hitchhiker's Guide to the Galaxy*, and Jeanette Winterson's *Oranges are Not the Only Fruit*.

Engl 957B - Nebraska Writing Project

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0900a-1230p	MTWRF	501	Brooke	****

PREQ: Permission.

Aim: The Nebraska Writing Project Summer Institute is Nebraska's yearly Invitational Institute for our National Writing Project site. Admission is by application only (March 16 deadline), and is limited to Nebraska teachers, kindergarten through college, who wish to explore and share the place of writing in their curriculum. Interested teachers should request application materials from Director Robert Brooke, 472-1807, rbroke1@unl.edu.

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SUMMER 2002 - 2nd 5-Week Session

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	601	Staff	2603

Further information unavailable at this time.

Engl 215J - 20th Century Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	601	Staff	2608

Further information unavailable at this time.

Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	601	Staff	2611

Further information unavailable at this time.

Engl 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	601	Staff	2616

Further information unavailable at this time.

Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	601	Ford	4845

Aim: To develop the skills needed to understand and appreciate the short story as a literary form through the close analysis of stories written through the centuries, with primary emphasis on the 19th and 20th centuries.

Teaching Method: Lectures and class and group discussion

Requirements: Informed discussion resulting from careful, active reading before class; one short unresearched and one longer researched paper; maybe a short story.

Tentative Reading List: Kennedy, *An Introduction to Fiction*; handouts.

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Engl 361B - Intro to Late American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	601	Blaha	2631

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

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.

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

Engl 4/801 - Modern Drama

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0915a-1050a	MTWRF	601	Blaha	4599/4600

Aim: To give an overview of modern dramatic literature from Büchner to the present, concentrating on the competing approaches of the realistic and the anti-illusionist drama.

Teaching Method: Discussion, group work, individual projects. NOTE: Much of the class material and the class work will be Web-based (Course Info).

Requirements: One substantial project and class presentation (two for 800-level); attendance (absolutely mandatory); attendance at and two-page review of two live theater performances.

Tentative Reading List: One anthology yet to be chosen.

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Engl 4/871 - Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1235p	MTWRF	601	Ford	4846/4847

Aim: This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will emphasize approaches leading to understanding over mere coverage, asking about each critic: What are the critic's assumptions, including ethical assumptions, about literature (and where did these literary assumptions come from)? What is the critic's method of interpreting literary works (how does he or she determine a work's meaning)? What is the critic's standard of evaluation (how does he or she know if a work is successful/beautiful/good, including ethically/morally good)? How are this critic's ideas like or different from the other critics' we examine?

Teaching Method: Lecture, class and group discussion, student presentations. A graduate student intern will be available to give extra help to undergraduate students in the class.

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

Tentative Reading List: Adams, *Critical Theory Since Plato*; Stevens and Stewart, *A Guide to Literary Criticism and Research*; handouts.

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