

**DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA**

COURSE DESCRIPTION BOOKLET

FALL SEMESTER 2000

**2nd Edition
July 17, 2000**

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

TABLE OF CONTENTS

[How to Use This Booklet](#)
[Level of Courses](#)
[Independent Study](#)
[English Majors](#)
[Student Appeals Committee](#)
[Guide to The English Department's Curriculum](#)
[Class Descriptions](#)

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 July 17, 2000. 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 Adviser 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 Adviser by the end of Drop/Add period will be canceled.

[To Table of Contents](#)

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisers every semester. For further information see the Chief Adviser, 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 Franz Blaha, 335 Andrews.

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

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

[To Table of Contents](#)

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 Brontes, 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.)

[To Table of Contents](#)

CLASS DESCRIPTIONS

Freshman English	230A	Shakespeare	353	Advanced Poetry Writing
101 Composition & Literature I	230H	Shakespeare "Honors Shakespeare"	354	Advanced Composition
101A Composition & Literature I "African American Literature"	233B	Major American Authors "Hawthorne, Melville, Dickinson"	361A	Intro to Early American Literature
101B Composition & Literature I "Chicano Literature"	239	Film Directors "Gay/Lesbian Filmmakers"	361B	Intro to Late American Literature
101D Composition & Literature I "Native American Literature"	240A	World of Classical Greece	363	Intro to Renaissance Literature
101H Honors Composition & Literature I	244E	Early African American Literature	365	19th Century British Literature
150 Composition I	245D	Chicano Literature	4/805G/C	American Novel to Dreiser
150H Honors Composition I	245J	Jewish-American Fiction	4/811B	Plains Literature
151 Composition II	245N	Native American Women Writers	4/813	Film "Transgressive Identity Theory"
151H Honors Composition II	252/C	Writing of Fiction	4/814B	20th Century Women Writers "Lesbian Writers"
151H Honors Composition II	253/C	Writing of Poetry	4/820/C	Intro to Linguistics

180	Introduction to Literature	254	Composition	4/827D	Intro to 1st & 2nd Language
186	English as a Second Language	261E	American Literary Works	4/830A	Shakespeare I
187					
188					
200	Intro to English Studies	270	Literary/Critical Theory	4/840	Classical Drama
205/ C	20th Century Fiction	305A	Novel 1700-1900	452	Advanced Fiction Writing
210I	Illness & Health in Literature	315B	Women in Popular Culture	4/853	Writing of Poetry "Advanced Poetry Writing"
210T	Stories & Human Experience	322A	Modern English Grammar	457	Composition Theory & Practice
211A	Plains Literature	330E	Chaucer, Shakespeare, Milton	4/865	19th Century British Literature
213E	Intro to Film History	331	British Authors since 1800 "Jane Austen"	4/871	Literary Criticism
215E	Intro to Women's Literature	333B/C	Fitzgerald & Hemingway	476	Reading Theory & Practice
220	Intro to Linguistic Principles	341	Judeo-Christian Literature	4/898	Spec Topics in English Lit "Medieval Literature & Theology"
230	English Authors to 1800	352	Advanced Fiction Writing		

[To Table of Contents](#)

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 adviser, 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 Adviser, Jacquelynn Sorensen, Andrews 123A, for more information.

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

[To Table of Contents](#) [To Class Description List](#)

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 Adviser, 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 Adviser, Jacquelynn Sorensen, Andrews 123A, for more information.

This course resembles closely English 151 (above).

English 180 - 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.

[To Table of Contents](#) [To Class Description List](#)

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.

Engl 200--Intro to English Studies

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Gallagher	7961

Aim: This course introduces students to the reading, writing, and thinking practices that characterize the study of English in the university. At the heart of the course are questions such as the following: What is English? What (and whose) purposes does it serve? How can we best articulate the relationships between and among writers, texts, readers, and contexts? What is the nature of authorship? What is the nature of textual meaning? In an effort to address these questions, we will explore the curriculum and the courses in it; try out a range of ways that people in English study and produce texts; and explore a variety of texts, including "literary" and "nonliterary," fiction and nonfiction, and professional- and

student-generated.

Teaching Method: Discussion (some student-led), group work, collaborative projects, presentations (by instructor and students).

Requirements: Participation; weekly reading and writing; four or five writing projects, at least one including significant research; group projects.

Tentative Reading List: The readings for this course will be diverse in terms of both culture and genre. We will read all kinds of texts, chosen for the diverse reading, interpreting, and writing experiences they invite. Readings may include Rottenberg's *Elements of Argument*; O'Brien's *The Things They Carried*; Conrad's *The Heart of Darkness*; Whitman's *Leaves of Grass*; Wilson's *The Piano Lesson*; and UNL's own *Plains Song Review*.

[To Table of Contents](#) [To Class Description List](#)

Engl 205 & 205C--20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Jewell, J.	3717
1030a-1120a	MWF	030	Spencer	3719
1100a-1215p	TR	035	Caramagno	3720
1130a-1220p	MWF	040	Staff	3721
0200p-0315p	TR	065	Caramagno	3723
0630p-0920p	T	101(C)	Staff	****

***To register, contact DCS (472-2175)

010 - Jewell, J

(Further information unavailable at this time.)

030 - Spencer

(Further information unavailable at this time.)

040, 101 - Staff

(Further information unavailable at this time.)

035, 065 - Caramagno

Aim: 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 intersect with various majors. It not only introduces students to six important novelists of the 20th century; it helps us see how their fiction expresses the social, cultural, philosophical, and psychological issues of 20th century life.

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

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

Lost in the Funhouse.

[To Table of Contents](#) [To Class Description List](#)

Engl 210I--Illness & Health in Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Brookes	7962

Aim: This course is about the ways in which novelists, poets, autobiographers, and other story-tellers represent illness and health. Such texts offer ways of understanding how we experience, think about, and deal with illness in ourselves or in others. We will look at illness, aging, disability, and health from the point of view of patients, doctors, nurses, care-givers, friends, family, strangers (both healthy and not), and society. The course should be of special interest to students thinking about careers in health or to anyone else interested in human experience. The literature itself creates a world beyond illness and so may appeal to any reader, though, yes, not all the stories have happy endings.

Teaching Method: Discussion, some informal lectures or mini-lessons, some group work.

Requirements: Frequent short informal response papers; several formal papers; midterm and final essay exams.

Tentative Reading List: Bobbie Ann Mason, *Spence and Lila*; Reynolds Price, *A Whole New Life*; Oliver Sacks, *The Man Who Mistook His Wife for a Hat*; Kay Redfield Jamison, *An Unquiet Mind*; Lucy Grealey, *Autobiography of a Face*; a collection of poems; probably works by Verghese, Tolstoy, Tillie Olson, Styron, Carver, and Shapiro.

Engl 210T--Stories & Human Experience

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Staff	3728

(Further information unavailable at this time.)

[To Table of Contents](#) [To Class Description List](#)

Engl 211A--Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Kaye	8478
1130a-1220p	MWF	040	Haller	7991

020 - Kaye

Aim: The purpose of this course is to introduce people to novels, short stories, non-fiction prose, poetry, and drama set on the Great Plains. You should expect to do a great deal of reading, some of it in familiar texts, some unfamiliar. Our focus will be mostly on works by writers of American Indian (or First Nations) or European descent.

Teaching Method: This is primarily a discussion class, with some background lectures by the professor, some group work, and important student presentations.

Requirements: Reading all texts and attending class are the first and most important requirements. Expect to write at least

seven reader's notebooks, attend and write up at least two out-of-class events, and make a presentation to the class.

Tentative Reading List: We will read a cross-section of books from the Great Plains region of North America, focusing mostly on the 20th century. We will include Nebraska authors such as Willa Cather and John Neihardt, Canadians such as Margaret Laurence and Sinclair Ross, American Indian authors such as James Welch and Louise Erdrich, poets such as William Stafford, non-fiction writers such as Mary Clearman Blew, and dramatists such as Rex Deverell.

040 - Haller

Aim: This is a course in the literature of the Great Plains which tries to represent that literature over time and with attention to the diversity of its peoples. Our object will be to identify the defining features of this literature and to assess how the peculiar history, geography and economics of the Plains have created a unique literature. We will assess the effectiveness of this literature in establishing an identity for people of the Plains and knowledge of its special qualities for those from outside.

Teaching Method: Primarily class discussion based upon study questions and analyses. There will be some slide presentations, excursions and open sessions for the exchange of experiences on the Plains.

Requirements: Three papers. One will involve a close analysis of passages, one will take a sociological or geographical or anthropological look at the literature, and one will be personal and the choice of each student. There will be a midterm evaluation and a take-home final examination.

Tentative Reading List: Readings from the following: Wister, *The Virginian*; Roolvaag, *Giants in the Earth*; Cather, *O Pioneers*; Roger Welsh, *Omaha Myths*; McMurtry, *Leaving Cheyenne*; James Welch, *Winter in the Blood*; Margaret Laurence, *A Bird in the House*; Mari Sandoz, *Sandhills Sundays*; Frank Baum, *The Wizard of Oz*; William Least Heat Moon, *PrairieErthe*. A packet containing Lewis and Clark journals, original reports of explorations. Narratives of Indian captivity. Speeches of Standing Bear, W.J. Bryan; Sermons, Chautauqua presentations. Charles L. Woodard, ed, *As Far as I Can See. Contemporary Writing of the Middle Plains*. Windflower Press, 1989.

[To Table of Contents](#) [To Class Description List](#)

Engl 213E--Intro to Film History

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	MW	001	Dixon	3729
1100a-1215p	MW	002	Olney	3730

NOTE: Must be free to view films for English 213E on Tuesdays at 1:00pm at Sheldon or on Tuesdays at 7:00pm at BH 117 or on Wednesdays at 3:00pm at Sheldon. Special fee = \$20.00

001 - Dixon

Aim: An overview of film history from 1896 to the present.

Teaching Method: Lectures, discussion, papers, group work, screenings with notes.

Requirements: Three papers of five pages length each, typed, with works cited in proper MLA format; weekly one-page in-class writing assignments; assigned readings in the books cited below; regular attendance at all screenings and lectures; taking notes on all class lectures and screenings; one oral report per semester per student on a film of her/his choice; constructive participation in class.

Tentative Reading List: *A Short Guide to Writing About Film* (Third Edition) by Timothy Corrigan. New York: Longman. PAPERBACK ONLY, ISBN #0-321-01110-4; *History of Film* by David Parkinson. New York: Thames

and Hudson, 1995, PAPERBACK ONLY, ISBN #0-500-20277-X; *The American Cinema: Directors and Directions* by Andrew Sarris. New York, Da Capo, 1996 PAPERBACK ONLY, ISBN #0-306-80728-9.

002 - Olney

Aim: An overview of film history from 1896 to the present.

Teaching Method: Lectures, discussion, group work, weekly screenings.

Requirements: Three five-page papers, one oral presentation, attendance at lectures and screenings, class participation.

Tentative Reading List: Timothy Corrigan, *A Short Guide to Writing About Film* (3rd edition); David Parkinson, *History of Film*; Andrew Sarris, *The American Cinema: Directors and Directions*.

[To Table of Contents](#) [To Class Description List](#)

Engl 215E--Intro to Women's Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Ritchie	3732
0930a-1045a	TR	025	Belasco	3734
1100a-1215p	TR	035	Staff	7964
1230p-0145p	TR	055	Bhatnagar	3735

005 - Ritchie

Aim: To study a variety of women's literature from the past 2,000 years in order to reclaim the knowledge and artistry of women writers that has often been overlooked or ignored in our educational experiences. We'll read writing by Chicana, British, Egyptian, Chinese, Caribbean, African American, Native American, and European American women; we'll read literature by lesbian and heterosexual women, by women with disabilities and by those who are able-bodied, and by poor women and privileged women. I hope that through our reading, we'll appreciate the differences among women's experiences, gain new perspective on our own lives and on the goals we hope to achieve in them. We'll also consider the cultural values and assumptions about literature and about women's lives that have influenced what and how women have written. In all of this we'll practice effective strategies for reading and writing about literature.

Teaching Method: Discussions in small groups and in the full class, in-class writing, oral presentations.

Requirements: Informal response papers, a traditional research project, and an action-research project, oral report, attendance at women's events.

Tentative Reading List: *The Norton Anthology of Literature by Women*; *An Anthology of Hope: Women's Literature about Human Rights*; Allison, Dorothy. *Two or Three Things I Know for Sure*; Mernisi, Fatima. *Dreams of Trespass: Tales of a Harem Girlhood*; Feinberg, Leslie. *Stone Butch Blues*; El Saadawi, Nawal. *Woman At Point Zero*; *Adios Barbie* or *Listen Up: Voices from the Next Feminist Generation*.

025 - Belasco

(Further information unavailable at this time.)

035 - Staff

(Further information unavailable at this time.)

055 - Bhatnagar

Aim: Introductory course for undergraduates interested in women's studies and women's literature. Introduces students to a selection of poetry, short fiction, 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, and *Women's Writing in India Vol. II: The 20th Century*, ed. by Susie Tharu and K. Lalita.

[To Table of Contents](#) [To Class Description List](#)

Engl 220--Intro to Linguistic Principles

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Staff	8480

(Further information unavailable at this time.)

Engl 230--English Authors to 1800

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Butler	3737

(Further information unavailable at this time.)

Engl 230A--Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Haller	3738
1030a-1120a	MWF	030	Nissé	7965
1100a-1215p	TR	035	Croft	8771

020 - Haller

Aim: We will read eight or nine of Shakespeare's plays and one of his longer poems (*The Rape of Lucrece*). We will use Shakespeare as the means of learning the characteristics of dramatic speech and structure, and we will study the qualities of his language and thought which make him one of the most respected writers of all ages.

Teaching Method: Classes will usually be focused on a passage from a play, presented in class performance or on video or by means of an exercise in class. In each case there will be some general principle which will be the outcome of the

class period. These principles in turn will serve as the basis for individual student work of analysis and interpretation.

Requirements: One background report to the class (5 minutes) and one performance of a scene with commentary (15 minutes). Two papers, one a close analysis of a scene, the other on a general and comparative topic of the student's choice. Occasional exercises and quizzes. A take-home midterm evaluation and a final exam.

Tentative Reading List: *As You Like It; Much Ado About Nothing; The Winter's Tale; The Tempest; Othello; Richard II; Henry V; Antony and Cleopatra; King Lear; The Rape of Lucrece.*

030 - Nissé

(Further information unavailable at this time.)

035 - Croft

(Further information unavailable at this time.)

[To Table of Contents](#) [To Class Description List](#)

Engl 230H--Shakespeare "Honors Shakespeare"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	040	Milliken	8770

Aim: We will study examples of all four categories of Shakespeare's plays: comedies, histories, tragedies, and romances, noting how Shakespeare uses nuances of drama, performance, poetry, and culture to develop his major themes.

Teaching Method: We will use lecture, discussion, video, and informal performance of scenes by students.

Requirements: Frequent quizzes and a final exam. One 5-7 page paper.

Tentative Reading List: Comedies: *Much Ado About Nothing; A Midsummer Night's Dream; Twelfth Night.* Histories: *Henry IV, part 1; Henry IV, part 2; Henry V.* Tragedies: *Hamlet, King Lear, Othello.* Romance: *The Tempest.*

Engl 233B--Major American Authors "Hawthorne, Melville, Dickinson"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Wolf	7966

Aim: The course will focus on three major 19th-century American writers--who they were, how they saw their world, and what they wrote. Our readings and discussions will from time to time focus on the impact of Puritanism on the 19th-century imagination, critical views of orthodox Christianity, 19th-century perceptions of women, and attitudes toward social reform.

Teaching Method: Full class discussions; frequent small group discussions; various exercises involving writing, drawing, reading aloud, recollecting, role playing, dramatizing; student oral reports. We'll be using *Moby-Dick* as our central work and as our entrance into the worlds of Hawthorne and Dickinson.

Requirements: (1) A statement of your aims; (2) active participation in discussions; (3) regular attendance; (4) two 3-4

page essays; (5) a research or creative project; (6) an oral report on your research; (7) a final appraisal of your work in the course.

Tentative Reading List: Hawthorne: a selection of short stories; *The Scarlet Letter*; *The Blithedale Romance*. Melville: *Moby-Dick*; a selection of short stories. Dickinson: *Complete Poems*; Strunk and White, *The Elements of Style*.

Engl 239--Film Directors "Gay/Lesbian Filmmakers"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Foster	7967

NOTE: Must be free to view films for English 239 on Tuesdays at 3:00pm at Sheldon or Tuesdays at 9:00pm at BH 117 or on Wednesdays at 1:00pm at Sheldon. Special Fee = \$20.00

Aim: We will view and analyze films that feature gay/lesbian/bisexual and transgendered characters. We look at the history of queer identity in film history from films such as *The Servant* to *Love and Death on Long Island*.

Teaching Method: Class discussions, journals, and in-class screenings, but mostly discussions; oral reports; weekly film screenings at the Ross Film Theater.

Requirements: An analytical engagement with the material, both visual and written texts, is a prerequisite. Weekly journals, two or three short papers; extensive note-taking at screenings.

Tentative Reading List: *The Celluloid Closet*; *Vampires and Violets: Lesbian Representation in the Cinema*; *Bisexual Characters in Film*.

[To Table of Contents](#) [To Class Description List](#)

Engl 240A--World of Classical Greece

(Cross-listed with Classics 281)

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Adkin	3742

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

Teaching Method: Lectures and discussions.

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

Tentative Reading List: Homer, *The Iliad* (tr. Rieu) (Penguin); *Greek Lyrics* (tr. Lattimore) (Chicago); Aschylus, *Oresteia* (tr. Lattimore) (Chicago); Aeschylus, *Prometheus Bound* (tr. Anderson) (Library of Liberal Arts); Sophocles I, II, (tr. Greene and Lattimore) (Chicago); Aristophanes, *The Complete Plays* (Tr. Hadas) (Bantam).

Engl 244E--Early African American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0930a-1045a	TR	025	Patton	3745
1230p-0145p	TR	055	Patton	7968

Aim: This course surveys literary productions by African Americans from the oral tradition and first writings through the Harlem Renaissance. We will study various genres, including prose, poetry, and drama. The course addresses such topics as: What constitutes African American literature? What is the relationship between the historical context and literary production?

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

Requirements: Attendance, participation, study questions, oral report, two essays, a midterm and a final.

Tentative Reading List: *The Norton Anthology of African American Literature* and *The Marrow of Tradition*.

[To Table of Contents](#) [To Class Description List](#)

Engl 245D--Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Montes	8756

Aim: This course is a survey of 19th and 20th-century Chicana/o literature. We will begin with the first California novelist, writer Maria 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 Alejandro Morales' novel, *The Brick People*. We will also look at the genre of the "testimonio" and then proceed to representative selections from the following genres: fiction, essay, poetry, theater and musical lyrics. Each author selected will be studied in relation to her/his particular thematic/formal contribution to the development of the tradition as well as in relation to the artistic, ideological, and institutional affiliations that have made American/Chicana(o) literature possible.

Tentative Reading List: Ruiz de Burton, Maria Amparo. *Who Would Have Thought It?* Houston: Arte Publico Press, 1995. Morales, Alejandro. *The Brick People*. Houston: Arte Publico Press, 1992. Americo Paredes. George Washington Gomez: *A Mexicotexan Novel*. Houston: Arte Publico Press, 1990. Ana Castillo. *The Mixquiahuala Letters*. New York: Doubleday, 1986. Graciela Limon. *The Memories of Ana Calderon*. Houston: Arte Publico Press, 1994. A reader packet.

Engl 245J--Jewish-American Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	R	001	Shapiro	7969

Aim: This course will explore a broad sampling of the best of Jewish-American fiction covering most of the 20th 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 also 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.

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).

Tentative Reading List: Works by Sholem Aleichem, I.L. Peretz, Art Spiegelman, Cynthia Ozick, Grace Paley, Saul Bellow, Bernard Malamud, Elinor Lipman, Joseph Skibell, Philip Roth, Isaac Bashevis Singer, Tillie Olsen, Lev Raphael, Anzia Yezierska, Francine Prose, and Allegra Goodman, among others.

[To Table of Contents](#) [To Class Description List](#)

Engl 245N--Native American Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	055	Powell	7956

Aim: To gain a critical understanding of American Indian women's writings across a range of genres.

Teaching Method: Instructor- and participant- led discussion.

Requirements: Previous coursework that addresses race/ethnicity/gender issues will be helpful for the success of course participants but is not required. Each participant will be responsible for keeping a critical response journal with weekly entries, plus there will be a midterm paper and a final project (including proposal and bibliography).

Tentative Reading List: We will read both historical and contemporary texts in a wide range of genres--autobiography, poetry, fiction, critical theory, non-fiction, etc. The final reading selections will probably include Sarah Winnemucca Hopkins, Alice Callahan, Zitkala-Sa, Leslie Silko, Susan Power, Winona LaDuke, Joy Harjo, Wendy Rose, Maria Campbell, Jeanette Armstrong, and others.

Engl 252 & 252C--Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Staff	3749
0930a-1045a	TR	025	Shapiro	3750
1100a-1215p	TR	035	Slater	3751
0200p-0315p	TR	065	Vivian	3752
0630p-0920p	W	102	Staff	3753
0630p-0920p	W	141(C)	Staff	****
****To register, contact DCS (472-2175).				

010, 102, 141 - Staff(Further information unavailable at this time.)

025 - Shapiro

(Further information unavailable at this time.)

065 - Vivian

(Further information unavailable at this time.)

035 - Slater

Aim: This is an introductory course in the craft of fiction writing, aimed at helping you become an accomplished writer

and reader of fiction. We will practice a variety of fictional techniques--creating vivid characters, building a scene, writing effective dialogue, avoiding plot cliches, etc.--and we will read a lot of good published fiction and use it as models for our own work.

Teaching Method: A combination of activities: in-class writing, small group work, individual story conference with instructor, and whole-class discussion.

Requirements: (1) two stories (8-15 pages each), extensively revised and polished into final-draft form; (2) occasional quizzes on the assigned text; (3) a number of creative exercises aimed at developing technique; (4) detailed written critiques of classmates' stories; (5) faithful attendance and active participation.

Tentative Reading List: *Scribner Anthology of Contemporary Short Fiction*

[To Table of Contents](#) [To Class Description List](#)

Engl 253 & 253C--Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Staff	3755
1100a-1215p	TR	035	Kuzma	3756
1230p-0145p	TR	055	Staff	3757
1230p-0145p	TR	056	Kuzma	3758
0630p-0920p	M	201	Raz	3760
0630p-0920p	M	141(C)	Raz	****

***To register, contact DCS (472-2175).

025, 055 - Staff(Further information unavailable at this time.)

035, 056 - Kuzma

Aim: To learn to write better poems and to learn to give close attention to other poets in the class.

Teaching Method: Readings, lecture, discussion primarily; some group work.

Requirements: Report on a poetry reading, book report over a recent book of poems, all written exercises, paper over class poems.

Tentative Reading List: We will work from student poems.

141, 201 - Raz

Aim: To write and discuss our own poems and to read poetry by contemporary poets as models and context for our work.

Teaching Method: Workshop/discussion/presentations.

Requirements: To attend class, write poems, and read poems for discussion. One 20-minute oral report to the class on a living poet of your choice, a written essay based on your presentation, and 12 original and finished poems are required. Keeping journals and class response also are required.

Tentative Reading List: Issue(s) of the literary quarterly *Prairie Schooner*; Mary Oliver, *A Poetry Handbook*; *Introspections: American Poets on One of Their Own Poems*, ed. Robert Pack and Jay Parini, U. Press of New

England; handouts; more. Some of the poets we'll read are Mark Doty, Rita Dove, Stephen Dunn, Rosellen Brown, Marvin Bell, A. R. Ammons, Julia Alvarez, Robert Pinsky, Maxine Kumin, Mark Strand, Erica Jong, Dave Smith and others.

[To Table of Contents](#) [To Class Description List](#)

Engl 254--Composition

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Staff	3761
0830a-0920a	MWF	010	Staff	3762
0930a-1020a	MWF	020	Staff	3763
0930a-1045a	TR	025	Staff	3765
1030a-1120a	MWF	030	Staff	3766
1100a-1215p	TR	035	Vivian	3768
1130a-1220p	MWF	040	Staff	3769
1230p-0120p	MWF	050	Staff	3770
1230p-0145p	TR	055	Staff	3772
0130p-0220p	MWF	060	Staff	3773
0200p-0315p	TR	065	Staff	3774
0230p-0320p	MWF	070	Staff	3775

Staff(Further information unavailable at this time.)

Vivian - 035

(Further information unavailable at this time.)

[To Table of Contents](#) [To Class Description List](#)

Engl 261E--American Literary Works

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Blaha	3777

Aim: To enhance students' skills in close critical reading and literary analysis. To establish a thorough understanding of each text in terms of character, theme, structure, and style. We will read a range of poetry and fiction from the late 19th and 20th centuries. Various subjects such as relations between North and South and social organization will be recurrent throughout the course. Students will be encouraged to think about the relationship between literature and society by considering the wider implications of literary form and textual detail.

Teaching Method: Classroom discussion will be the primary teaching method. Some introductory lectures will be given, and group presentations will be included. Vigorous and engaged classroom participation is essential.

Requirements: Three 3-4 page papers; midterm exam; final exam; regular unannounced quizzes. You will also be required to read all assignments and attend class regularly and punctually.

Tentative Reading List: Kate Chopin, *The Awakening*; Stephen Crane, *The Red Badge of Courage*; Toni Morrison, *Tar Baby*; Mark Twain, *Huckleberry Finn*; B. Franklin, *Autobiography*; *The Autobiography of Frederick Douglass*; Fitzgerald, *The Great Gatsby*; Miller, *Death of a Salesman*.

Engl 270--Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	040	Spencer	7970

Aim: To understand the role of literary theory in English studies and to appreciate how literary theory can be used to produce meaningful interpretations of literary works. We will start the semester by defining literary and critical theory. Then we will read about and discuss how and why literary theory has become an important part of English studies. Next, we will learn about three different types of literary theory--New Criticism, Marxist criticism and psychoanalytic criticism--and apply each of these theories to three classic literary works--*Hamlet* by William Shakespeare, *Frankenstein* by Mary Shelley, and *The Great Gatsby* by F. Scott Fitzgerald. The overall purpose of the course is to show how our understanding of literary texts is enhanced and enriched by reading such texts with reference to various literary theories.

Teaching Method: Primarily discussion, but also some mini-lectures and student group activities.

Requirements: Three four-page papers. Each student will be required to make an oral presentation to the class. Regular class participation and punctual attendance are also required.

Tentative Reading List: *Hamlet* by William Shakespeare, *Frankenstein* by Mary Shelley, and *The Great Gatsby* by F. Scott Fitzgerald. Writings on literary and critical theory by I.A. Richards, T.S. Eliot, W.K. Wimsatt, Monroe Beardsley, Cleanth Brooks, Karl Marx, Friedrich Engels, Georg Lukács, Jean-Paul Sartre, Fredric Jameson, Sigmund Freud, Gaston Bachelard, Norman Holland, Jacques Lacan, Slavoj Zizek, and others.

Engl 305A--Novel 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Bhatnagar	3779
1100a-1215p	TR	035	Bhatnagar	7973

Aim: Introduce English majors/upper level senior undergraduates to the British novel. The course is designed to encourage students to think about the novel form--its origins, its readerly pleasures, realism, social-political criticism through the novelistic genres, gender and the novel form.

Teaching Method: Lecture/discussion

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

Tentative Reading List: Richardson, Fielding, Brontë, Shelley, Dickens and some films based on literary classics.

[To Table of Contents](#) [To Class Description List](#)

Engl 315B--Women in Popular Culture

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	025	Staff	3781
1230p-0145p	TR	055	Honey	3784

025 - Staff

(Further information unavailable at this time.)

055 - Honey

Aim: Students will become familiar with popular materials that have special appeal for a female audience. The course will focus on American culture in the 20th century and will cover a variety of media: magazines, novels, film, television, music. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual orientation, and time periods in order to see what messages have been and are being sent out about women's roles.

Teaching Method: Discussion, some group work. Viewing videotapes will be a prominent part of the course as will discussion of popular culture items students bring to class. The course will be student oriented in the sense that student responses to the material will form the core of the class activity.

Requirements: Rigorous level of attendance and reading preparation for class, two six-page papers, eight 2-page response papers.

Tentative Reading List: *Loving With a Vengeance*--Tania Modleski; *Reviving Ophelia*--Mary Pipher; *The Feminine Mystique*--Betty Friedan; *Black Looks*--bell hooks; *Kindred*--Octavia Butler; a Harlequin romance; a contemporary women's magazine; selected magazine fiction from the early 20th century; other texts to be determined.

Engl 322A--Modern English Grammar

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Staff	3785

(Further information unavailable at this time.)

Engl 330E--Chaucer, Shakespeare, Milton

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	050	Buhler	3787

Aim: This course is designed to increase our familiarity with three major figures of English literature: Geoffrey Chaucer, William Shakespeare, and John Milton. We will explore how the media of literary production (oral presentation, manuscripts, public and private stages, print) affected each writer's sense of his audience and his craft. We will also consider these writers in relation to each other; influence and intertextuality are important factors in building literary communities. Our concerns will include common themes, shared sources, and each author's awareness of--and challenges to--his predecessors.

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

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

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

[To Table of Contents](#) [To Class Description List](#)

Engl 331--British Authors since 1800

"Jane Austen"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	White	8804

Aim: This course will examine the works and times of Jane Austen (1775-1816), one of the greatest English novelists. We will read all six novels and some of her letters, juvenalia and unfinished work, as well as some secondary critical material. Austen wrote in the midst of the age of revolutions and during the full flush of English Romanticism; we will explore her resistances and accommodations to these pressures and others as she negotiates in her novels the place of middle-class women in the early 19th century. Our aim will be both inward and outward; that is, we will practice close reading of the novels (and of some recent Austen films) while also placing her work in the perspective of its intellectual, literary, and cultural history.

Teaching Method: Some lecture, discussion, and group work.

Requirements: Two papers, one comprehensive final exam, six short quizzes, one group project.

Tentative Reading List: All six novels (*Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion*), letters, juvenalia, and unfinished work (*Sanditon*); some secondary criticism.

Engl 333B & 333BC--Fitzgerald & Hemingway

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>	
0630p-0920p	T	001	Blaha	3788	
0630p-0920p	T	141(C)	Blaha	****	****To register for section 141, contact DCS (472-2175).

(Further information unavailable at this time.)

[To Table of Contents](#) [To Class Description List](#)

Engl 341--Judeo-Christian Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	020	McShane	3791

Aim: The Hebrew and Christian Scriptures form a library. We will read representative books from that library so students may learn useful skills for making sense out of those materials and out of other literature that assumes an audience is familiar with them.

Teaching Method: Lecture, discussion, group work etc.

Requirements: One paper, one exam, regular journals, occasional quizzes.

Tentative Reading List: Genesis, Exodus, Leviticus, Numbers and Deuteronomy; representative historical, prophetic and wisdom books of the Hebrew Scriptures, and representative gospels, epistles, and Revelation

Engl 352--Advanced Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	T	001	Agee	3792

(Further information unavailable at this time.)

Engl 353--Advanced Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	King	3794

Aim: Advanced poetry writing is designed for students with some previous experience in writing, reading, discussing, and revising poetry and who are familiar with the basic concepts and terminology generally covered in English 252 or other introductions to writing poetry. The goal of the course is to advance each student's ability and fluency in individual poetry writing as well as sharpen and broaden his/her abilities in reading, discussing, and reflecting on poetry.

Teaching Method: The course is divided into (1) reading, discussing, and writing activities from the text and instructor, influenced by group discussion, and (2) a "writers' workshop," the reading of each other's poetic work with constructive response and reflection.

Requirements: Drafts/revisions of poems throughout the semester (a booklet of 10 at the end); participation in workshop discussion; a writer's notebook kept on a weekly basis at the least; weekly reading assignments from text or handout; a 3-4 page review of a book of poems by a contemporary poet of your choice.

Tentative Reading List: The text, *The Generation of 2000: Contemporary American Poets*, ed. William Heyen, contains approximately eight poems and a commentary by 31 contemporary poets, so we'll read one or two poets a week and discuss.

[To Table of Contents](#) [To Class Description List](#)

Engl 354--Advanced Composition

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Ford	3795
1100a-1215p	TR	035	Minter	3796
1130a-1220p	MWF	040	Ford	3797

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

020, 040 - Ford

Aim: This is an advanced composition course which focuses on practical academic and professional writing in the student's major field. Therefore, the objectives are for each student to develop writing abilities and increase writing confidence that will serve him or her during the college years and beyond.

Teaching Method: Workshopping, lecture, demonstration, and discussion.

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

Tentative Reading List: Student writing, materials found through research.

035 - Minter

Aim: This section of 354 will focus on nonfiction essays, exploring conventions of public and academic argument as well as experimental forms of argument. While some of the writing will be "teacher-directed," much of the writing will be "student-directed," requiring students to design and carry out their own nonfiction prose projects. The "readings" for this course will take up two kinds of questions: (1) using reading and writing as a means of locating one's self among a range of communities and voices; (2) strategies for (and reflections on) the challenges of representing one's position in writing.

Teaching Method: Collaborative work, large and small group discussions, writing and reading activities (including reflection on one's own processes as a writer, reader and learner), conferences, mid- and end-of-semester portfolios of writing.

Requirements: Four or five writing projects designed by students individually and/or as members of groups; weekly reading and writing; active and consistent participation in whole-class or smaller group discussions, productive work in smaller peer-response groups. Though the class will meet in the computer classroom, no computer experience is necessary (though some experience with keyboarding/word-processing will likely prove useful).

Tentative Reading List: While final book selections have not yet been made, students can plan on reading three books and a few essays, in addition to classmates' writing.

[To Table of Contents](#) [To Class Description List](#)

Engl 361A--Intro to Early American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Wolf	3798
1230p-0145p	TR	055	Price	3802

005 - Wolf

Aim: The course is designed to introduce you to a representative selection of works from a variety of traditions that constitute American literature from the Colonial Period through the Civil War. These will include works by such canonical writers as Hawthorne, Emerson, Whitman, Dickinson, and Melville, as well as less known women writers (e. g. Bradstreet, Fletcher, Fuller) and writers of color.

Teaching Method: Discussions based on questions and issues you and I raise; frequent small group discussions; various exercises involving writing, drawing, reading aloud, recollecting, role playing, dramatizing; student reports.

Requirements: (1) A statement of your aims; (2) active participation in discussion; (3) careful, engaged reading of assigned works and handouts; (4) regular and punctual attendance; (5) two 3-4 page essays; (6) one 5-10 minute oral research report; (7) a final self-appraisal of your work in the course.

Tentative Reading List: Selections from Lauter, et al., eds., *The Heath Anthology of American Literature*, 3rd ed., Volume I; Melville, *Moby-Dick*; Strunk and White, *The Elements of Style*.

055 - Price

Aim: This course surveys literary documents from what is now the U.S. and spans the period from Columbus and Native American oral literature to Dickinson and Whitman. I have several goals: to increase your knowledge of this body of literature and its historical context, to sharpen your analytical ability, and to improve your writing.

Teaching Method: Lecture, group work, and, primarily, class discussion.

Requirements: Two or three papers; a mid-term; a final; some in-class writing or quiz-taking; regular attendance and

active participation.

Tentative Reading List: Columbus, Native American oral literature, Bradstreet, Taylor, Franklin, Jefferson, Irving, Emerson, Thoreau, Fuller, Stowe, Poe, Hawthorne, Melvill, Whitman, Dickinson, and others.

Engl 361B--Intro to Late American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Staff	8757
1230p-0145p	TR	055	Grajeda	3803

020 - Staff

(Further information unavailable at this time.)

055 - Grajeda

Aim: This course is an introduction to U.S.A. "American" writers from 1865 to the present. Fiction, non-fiction prose, autobiography, and poetry will be read within the historical context and as literary expressions of national experience.

Teaching Method: Some lecture; mainly discussion.

Requirements: Reading quizzes, two essays; mid-term and final exams.

Tentative Reading List: *Heath Anthology of American Literature*, Vol. II

[To Table of Contents](#) [To Class Description List](#)

Engl 363--Intro to Renaissance Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	McShane	8789

Aim: Introduction to Renaissance Literature--the literature just before and after Shakespeare. My expectation is that students in this class will learn to read poetry and prose of the period, and to develop information about the period relevant to the material we read. If you leave this course with a sense of confident competence to access this material we will have succeeded nicely.

Teaching Method: Some lectures, some group work and discussion, a lot of writing (journals and reports), some individual and group work, projects for everyone culminating in presentations to the class. Various ways of approaching the works we read will be encouraged and some party lines will not.

Requirements: Reading, lots of it, and discussion of what we have read; preparing a term project which should be the focus of frequent e-mail discussions between us over the semester.

Tentative Reading List: Machiavelli's *Prince*, Erasmus' *In Praise of Folly*, Sidney's *Apology for Poetry*; Kermode and Hollander: *Renaissance Literature* (Oxford UP, Paper), supplemental readings provided or found in Love Library.

[To Table of Contents](#) [To Class Description List](#)

Engl 365--19th Century British Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Behrendt	3807

Aim: To give students an opportunity to examine important works of 19th-century British literature (primarily non-fiction) within the broad context of the evolving British culture. And to give students the opportunity to think, talk, and write about these works and the culture they at once reflect and help to shape, on a regular basis.

Teaching Method: I very much prefer discussion, and to that end I will reward regular, active participation in classroom discussions. Our focus will always be on the literature, first and foremost, but we will try continually to see it from a variety of critical and cultural angles. There may be some group work, but in a class this small I prefer to think of us as one group.

Requirements: Two examinations, one substantial writing project, and course evaluations at the end. I will probably ask for some sort of reading notes and/or some individual group presentations.

Tentative Reading List: For convenience, we will use an anthology: *The Longman Anthology of British Literature*. At least half of our reading assignments will be poetry, and most of the rest will be intellectual non-fiction prose. I may squeeze in some fiction, but it will be only a small portion of the required reading.

Engl 4/805G & 4/805GC--American Novel to Dreiser

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	Bergstrom	3812/3827
0630p-0920p	W	141(C)	Bergstrom	****/****

****To register for section 141, contact DCS (472-2175).

Aim: We will survey major authors and types of extended prose fiction written in the United States from the end of the 18th century to the beginning of the 20th. We will attend to the formal development of American fiction, to its relationship to social and intellectual history, and to its treatment of basic issues in American culture.

Teaching Method: The class will consist almost exclusively of class discussion, with substantial group work.

Requirements: Students will submit weekly reading journals to be graded. One major paper will be required of all students, with differential standards for undergraduate and graduate students.

Tentative Reading List: Foster, *The Coquette*; Hawthorne, *The Scarlet Letter*; Stoddard, *The Morgesons*; Melville, *Moby-Dick*; James, *Portrait of a Lady*; Twain, *Huckleberry Finn*; Crane, *The Red Badge of Courage*; Frederic, *The Damnation of Theron Ware*; Chopin, *The Awakening*.

[To Table of Contents](#) [To Class Description List](#)

Engl 4/811B--Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	T	001	Kaye	7974/7975

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

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

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

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

Engl 4/813--Film "Transgressive Identity Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Foster	7976/7977

NOTE: Must be free to view films for English 4/813 on Tuesdays at 3:00pm at Sheldon or Tuesdays at 9:00pm at BH 117 or on Wednesdays at 1:00pm at Sheldon. Special Fee = \$20.00

Aim: To utilize queer theory in the context of studying classic queer representations in the cinema from *Queen Christina* to *Rope* and from *Ma Vie en Rose* to *Love and Death on Long Island*. The aim is to understand queer theory and other theories of identity.

Teaching Method: Class discussion, journals, in-class screenings, oral reports. Weekly screenings at the Ross Film Theater.

Requirements: For graduate students--one lengthy paper, plus weekly journals. For undergraduates--three short papers, plus weekly journals, plus extensive note-taking at screenings.

Tentative Reading List: *Queer Looks*, *Gender Trouble*, *Identity Matters*, and other various readings in queer theory and identity theory and the cultural construction of identity.

[To Table of Contents](#) [To Class Description List](#)

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

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	DiBernard	3814/3829

Aim: We will read and discuss a wide range of lesbian literature written in English in the 20th century, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. 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 century in the U.S., moving into transgender and queer identity as well,

but our attention will also be on the personal experience, the human experience, expressed in the writing.

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

Requirements: A weekly reading journal, an oral report, reports on out-of-class activities, a project.

Tentative Reading List: Lillian Faderman, *Odd Girls and Twilight Lovers* and *Scotch Verdict*; Ann Bannon, *Beebo Brinker*; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Dawn Atkins, *Looking Queer*; an anthology of writing by lesbians with disabilities, and possibly work by other authors, such as Beth Brant, Chrystos, Gloria Anzaldua, and Connie Panzarino.

Engl 4/820 & 4/820C--Intro to Linguistics

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>	
0630p-0920p	M	001	Butler	7957/7958	
0630p-0920p	M	141(C)	Butler	****/****	****To register, contact DCS (472-2175)

(Further information unavailable at this time.)

Engl 4/827D--Intro to 1st & 2nd Language

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0750p	MW	001	Harpending	7978/7979

Aim: The course will include a brief introduction to first language acquisition, followed by a more in-depth analysis of factors involved with second language acquisition. The course serves as an introduction to the study of language development, with an emphasis on the second language acquisition process and in conjunction with an examination of methods of instruction used in teaching English as a Second Language.

Teaching Method: Classroom time will be spent primarily in discussion, individual and group presentations, and lecture.

Requirements: Requirements include text readings, classroom participation, written and oral presentation of classroom observations (30%) written presentation of individual student observation (10%), written and oral presentation of article reviews (20%), a mid-term examination (10%), a final examination (10%), and a final paper (20%).

Tentative Reading List: (1) Brown, *Principles of Language Learning & Teaching*; (2) Ellis, *Second Language Acquisition*

[To Table of Contents](#) [To Class Description List](#)

Engl 4/830A--Shakespeare I

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Olson	3818/3833

Aim: We will study Shakespearean comedy in relation to Roman new comedy and Shakespearean developments from it, including his use of iconology, exemplum, stage emblem and medieval modifications of new comedy. The course will require that students be willing to discuss a lot and even try some ham acting. Students should, at the end of the course, understand new comedy, Renaissance society and what Shakespeare says about both.

Teaching Method: Lecture/discussion.

Requirements: Full attendance, one critical paper, quizzes, final evaluation.

Tentative Reading List: Shakespeare's *All's Well that End's Well*, *Comedy of Errors*, *A Midsummer's Night's Dream*, *As You Like It*, *Merchant of Venice*, *Measure For Measure*, *Much Ado About Nothing*, *Twelfth Night*, *Tempest*, *Two Noble Kinsmen*, *Taming of the Shrew*.

Engl 4/840--Classical Drama

(Cross-listed with Classics 483)

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0330p-0420p	MWF	001	Leinieks	8766/8767

Aim: Reading and class discussion of a number of Greek and Roman plays, mostly tragedies but also examples of Old and New Comedy.

Teaching Method: Lectures and class discussion.

Requirements: We will read about 20 Greek and Roman plays in English translation.

Tentative Reading List: Aeschylus, *Aeschylus One: Oresteia, Agamemnon, The Libation Bearers, The Eumenides* (University of Chicago Press); Sophocles, *Sophocles One: Oedipus the King, Oedipus at Colonus, Antigone* (Univ. of Chicago Press); Sophocles, *Electra & Other Plays (Ajax, The Women of Trachis, Electra, Philoctetes)* (Penguin Classic); Euripides, *Euripides IV: Four Tragedies (Rhesus, The Suppliant Women, Orestes, Iphigenia in Aulis)*, (Univ. of Chicago Press); Euripides, *Euripides V: Three Tragedies (Electra, The Phoenician Women, The Bacchae)*, (Univ. of Chicago Press).

[To Table of Contents](#) [To Class Description List](#)

Engl 452--Advanced Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>	
0200p-0315p	TR	001	Slater	7980	PREQ: Permission.

Aim: This is an advanced course in the craft of fiction writing, aimed at helping you further develop your skills as a fiction writer. We will practice a variety of advanced fictional techniques--direct and indirect dialogue, using dialect in fiction, character development, scene building, magical realism, creating a strong narrative voice, creating a sense of place in fiction--and we will read a lot of contemporary published fiction and use it as models for our own work. English 252 and 352 (or the equivalent), or permission of instructor required. If you have never written fiction before, this course is not for you.

Teaching Method: A combination of activities: in-class writing, small group work, individual story conference with instructor, and whole-class discussion.

Requirements: (1) two stories (8-15 pages each), extensively revised and polished into final-draft form (or the equivalent if you're working on a novel); (2) an oral report on a literary magazine of your choice; (3) a number of creative exercises aimed at developing technique; (4) detailed written critiques of classmates' stories; (5) faithful attendance and active participation.

Tentative Reading List: Two or three short fiction collections by contemporary authors such as Tim O'Brien, Tobias

Wolff, Joyce Carol Oates, Marly Swick, Gerald Shapiro, Jonis Agee, Charles Baxter, Amy Bloom, Sandra Cisneros, Alice Munro. (I'm not sure which ones yet.) Also, *Creating Fiction* (Julie Checkoway, editor).

[To Table of Contents](#) [To Class Description List](#)

Engl 4/853--Writing of Poetry "Advanced Writing of Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>	PREQ: Permission.
0230p-0450p	R	001	Kuzma	****/****	Contact the instructor for the call number.

Aim: To write poems and to share them and to support other poets in their work.

Teaching Method: Discussion, with brainstorm.

Requirements: Poems for class, brainstorm over poems or problems of poetry, final paper over all the class writers or one or a select few.

Tentative Reading List: We will work from student poems.

Engl 457--Composition Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	001	Gallagher	****
****Obtain call number at Henz 105.				

Aim: Restricted to students enrolled in Teachers College English Education programs, this course introduces students to the teaching and study of writing in middle and secondary schools. We will immerse ourselves in our own (and each other's) writing; read a great deal of writing by teachers who write and who teach writing; consider various approaches to writing and writing instruction; try out these approaches in our classroom community--basically, we'll read, write, listen, and talk about writing and teaching writing. We won't be looking for the One True Way; we'll all be looking to make our way--together, since writing and teaching writing are social acts. By the end of the course, students will have familiarized themselves with professional literature on writing and teaching writing; articulated (and defended) their core beliefs about writing and teaching writing; tried out different approaches to writing and teaching writing; and begun a professional teaching/writing portfolio that they will develop after the course has ended. In short, students will have developed a solid foundation for their work as developing teachers.

Teaching Method: Discussion (some student-led), group work, collaborative projects, presentations (by instructor and students).

Requirements: Weekly writing; individual and collaborative research and writing projects; lesson plans and syllabi; teaching philosophy; teaching/writing portfolio.

Tentative Reading List: Readings may include Atwell's *In the Middle*; Gaughan's *Cultural Reflections*; Romano's *Writing with Passion*; Soven's *Teaching Writing in Middle and Secondary Schools*; and Weaver's *Teaching Grammar in Context*.

[To Table of Contents](#) [To Class Description List](#)

Engl 4/865--19th Century British Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0130p-0220p

MWF

001

White

8863/8864

Aim: This course will explore the tension between representation and imagination in the 19th century, from Romantic theories of the imagination to the strategies deployed by Victorian novelists to reconfigurations of the role of art at the end of the century.

Teaching Method: Mostly discussion with some lecture.

Requirements: For both undergraduates and graduates: one midterm, one comprehensive final exam, and one paper, as well as study questions (weekly). For graduates: a second final paper as well as one short research report.

Tentative Reading List: Representative Romantic lyrics (e.g., "Kubla Khan"); Austen, *Mansfield Park*; Shelley, *Frankenstein*; Eliot, *Middlemarch* and "Mr. Gilfil's Love Story"; Dickens, *Bleak House*; Brontë, *Jane Eyre*; representative Victorian lyrics; representative critical essays on art (e.g., Pater's *The Renaissance*); Kipling, *Kim*; Conrad, *Heart of Darkness*.

Engl 4/871--Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Ford	7981/7982

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 these critic's ideas like or different from the other critic's 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, possible 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.

[To Table of Contents](#) [To Class Description List](#)

Engl 476--Reading Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Goodburn	**** ****Obtain call number at Henz 105.

Aim: This course is designed to prepare potential English/Language Arts teachers at the middle and secondary school level with theoretical and practical guidance for teaching reading and literature. Admission to the Teachers College is a prerequisite. Some of the questions we will investigate during the semester include the following: What reading processes and strategies do we use to make sense of texts? What do readers need to grow and develop their reading abilities? How can we promote reading as a life-long process and activity? How can we build upon family and community reading practices in the classroom?

Teaching Method: Our class activities will include extensive reading, observing, writing about reading, talking about

literature, and reflecting on our various responses to literature. We will move between small group activities and full class discussions. By the fourth week of the semester, we will begin working with adolescent readers at a local alternative high school to gain experience with reading strategies and the teaching of literature.

Requirements: A weekly response journal (2-3 typed pages) in response to assigned class readings; weekly writing and related activities related to the reading of literary texts; one hour a week spent in a reading partner exchange at a local high school and journal observations about this experience; active participation in small groups and full class discussions; a midterm and final portfolio; collaborative presentation on a teaching-related topic.

Tentative Reading List: Two novels to be used in conjunction with the reading partner exchange; two or three "teaching texts" that focus on theories and practices of reading; assorted articles and essays about the teaching of reading and literature

Engl 4/898--Special Topics in English Literature "Medieval Theology & Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Olson	8493/8494

Aim: Theology was sometimes, in the Middle Ages, dissolved into the terms *theos* and *logos* or the word about God. So understood, it was an effort to achieve definitive understanding of dogmatic positions. Theology was also said to be "faith seeking understanding," a definition that places more emphasis on the autobiographical and contemplative. Literature in the hands of writers like Hildegard of Bingen, Chretien, Alanus, Dante, Petrarch and Boccaccio, Chaucer at least part of the time, and the writers of medieval English lyrics and plays was thought to perform a similar function. This course will place more emphasis on the autobiographical and literary than on the technical-theological, the second rather than the first definition, because, for a first encounter with this area, the autobiographical and literary are a good deal more interesting than the technical. There is ample reason to look at the influence on medieval literature of theologians like Augustine, Boethius, Alanus, Thomas Aquinas (for Dante), Wyclif and so forth. There is also ample reason to examine the claim made in various forms by Dante, Petrarch, Boccaccio, and others that poetry is a kind of theology. This course will examine the back-and-forth.

Medieval writers seem to fall into three groups: (1) Those of the 400s-700s who write in the context of various threats of the fall of the Roman empire in which the church had spread. The primary figures here are Augustine and Boethius, who write works that become both the basis of literary theory and provide ideology that is incorporated into or subverted by later writers. (2) Those of the 12th and 13th centuries when monastic theology achieves its heights and also when the great schools of the Paris area became the basis of the University of Paris, perhaps the first university in the world and the citadel of early scholasticism (e.g. Hugh of St. Victor and Chretien; Bernard and Hildegard; Alanus of Insulis and the Roman de la Rose writers; Thomas Aquinas and Dante). (3) Those of the 14th and 15th centuries who play out from under the intellectual hegemony of the church in various ways and prepare for a kind of splintering within much of Christendom. The primary figures likely to be studied here would be Julian of Norwich and Margery Kemp as both writers and theologians; Ockham and Wyclif as theologians and Chaucer and the lyricists and craft-cycle writers as literary figures.

Requirements: Attendance, discussion, one 10 to 20-page paper, quizzes, journals. **Grading:** Attendance and discussion, 25%; paper, 25%; quizzes, 25%, journals, 25%.

[To Table of Contents](#) [To Class Description List](#)