

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER 2004

Updated April 29, 2004

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 5, 2004. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

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INDEPENDENT STUDY

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

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisors every semester. For further information see the Chief Advisor, 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. Inquire at Andrews Hall Room 202 for the Chair's name.

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

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

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GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

The English Department offers a great many courses, more than are listed by title in the University Bulletin. These include

courses in British and American literature, women's literature, other literatures in English, some literatures in translation, minority literatures, composition, creative writing, linguistics, film, popular literature, and English as a Second Language.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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DEPARTMENT OF ENGLISH

University of Nebraska-Lincoln

SUMMER SESSIONS 2004**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	20C Women Writers			X	
Engl 230A	Shakespeare	X*	X*		
Engl 244	African American Lit			X	X
Engl 245B	Native American Lit			X	X
Engl 245D	Chicano Lit			X	X
Engl 315B	Women in Popular Culture			X	
Engl 361B	Intro to Late American Lit				X
Engl 364	Restoration & 18th C Lit	X	X		
Engl 403A	American Short Story				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 SESSIONS 2004**Curriculum Committee Evaluation of Courses for Major Requirements -- Previous to Fall 1999**

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		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	20C Women Writers			X	
Engl 230A	Shakespeare	X*	X*		
Engl 244	African American Lit			X	X
Engl 245B	Native American Lit			X	X
Engl 245D	Chicano Lit			X	X
Engl 315B	Women in Popular Culture			X	
Engl 361B	Intro to Late American Lit				X
Engl 364	Restoration & 18th C Lit	X	X		
Engl 403A	American Short Story				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.

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DEPARTMENT OF ENGLISH

University of Nebraska-Lincoln

SUMMER SESSIONS 2004

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		
		Required for Engl major	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 Women's Lit				X			
Engl 215J	20C Women Writers				X			
Engl 230A	Shakespeare					X*	X*	

Engl 244	African American Lit				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicano Lit				X			
Engl 254	Composition		X					
Engl 315B	Women in Pop Culture				X			
Engl 361B	Intro Late American Lit.							X
Engl 364	Intro Restoration & 18th C Lit					X	X	
Engl 373	Film Theory & Criticism			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

Summer 2004

<u>Freshman English</u>	<u>SUMMER 2004</u>	<u>SUMMER 2004</u>
	<u>- 1st 5-Week Session</u>	<u>- 2nd 5-Week Session</u>
<u>SUMMER 2004</u>		
<u>- Pre-Session</u>		
<u>Engl 205 - 20th Century Fiction</u>	<u>Engl 205 - 20th Century Fiction</u>	<u>Engl 205 - 20th Century Fiction</u>
<u>Engl 230A - Shakespeare</u>	<u>Engl 215E - Intro Women's Lit</u>	<u>Engl 215J - 20th Century Women Writers</u>
<u>Engl 245B - Native American Lit</u>	<u>Engl 215J - 20th Century Women Writers</u>	<u>Engl 254 - Composition</u>
<u>Engl 254 - Composition</u>	<u>Engl 244 - African American Lit</u>	<u>Engl 303 - Short Story</u>
<u>Engl 303 - Short Story</u>	<u>Engl 245D - Chicano Literature</u>	<u>Engl 315B - Women in Pop Culture</u>
<u>Engl 315B - Women in Pop Culture</u>	<u>Engl 252 - Writing of Fiction</u>	<u>Engl 361B - Intro Late American Lit⁷</u>
<u>Engl 364 - Rest & 18th C Lit</u>	<u>Engl 254 - Composition</u>	<u>Engl 373 - Film Theory & Criticism</u>
<u>Engl 4/839 -</u>		

Film Directors -- "British Cinema in the 1960s"	Engl 315B - Women in Pop Culture	
Engl 4/845 - Ethnic Literature -- "African Literature"	Engl 4/803A - American Short Story	
Engl 4/859 - Writing for Film & TV	Engl 4/871 - Literary Criticism	
	Engl 957B - Neb Writing Project	

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.

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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.

SUMMER 2004 – Pre-Session

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Reynolds, G	2017

Aim: This course aims to introduce students, in a brief but wide-ranging survey, to some of the major fiction written in the last century. The emphasis is on the broad sweep of literary history, and also on some of the key formalistic and technical features of modern fiction, especially the development of complex narrative voices. By the end of the course you will hopefully have gained some thematic understanding of what ‘20th Century Fiction’ was about, and you should also have begun to develop your own critical idiom to discuss that work.

Teaching Method: The classes will be taught in an open-ended way, with short ‘mini-lectures’ from me, and lots of discussions with you. There will be regular but reasonable reading, and this will form the basis of class work rooted in close textual analysis of specific books.

Requirements: You will be required to write a paper at the end of the course – some 10 pages, based on your own research. Alongside this, students will all be expected to make a class presentation of some five minutes, which will also form part of the basis for evaluation.

Tentative Reading List: There will be four main texts for this course; they represent in miniature some of the major developments in the field during the 20th century: Joseph Conrad, *Heart of Darkness*; F. Scott Fitzgerald, *The Great Gatsby*; Virginia Woolf, *To the Lighthouse*; Chinua Achebe, *Things Fall Apart*. We will also look at some modern short stories, by figures including Franz Kafka, Flannery O’Connor and Raymond Carver. I will supply copies of these.

Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Buhler, S	3750

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, as historical documents, and 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; regular quizzes; a short essay that provides a close reading of a soliloquy or passage of dialogue; a longer essay, which may report on a Shakespearean production, or a creative project.

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 245B - Native American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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0930-1220p MTWRF 301 Kaye, F 3751

Aim: The purpose of this class is to introduce students to several genres of literature in English by Indigenous writers of the United States and Canada.

Teaching Method: Primarily discussion, some lecture, student reports, and group work.

Requirements: Seven reading journals; one or two out-of-class experience writings; reading quizzes if necessary.

Tentative Reading List: We will read poetry by Simon Ortiz, Joy Harjo, Chrystos, and others; essays by Ward Churchill, Vine Deloria, Lenore Stiffarm and others; fiction by Ella Deloria, James Welch, Scott Momaday, Leslie Silko, and others; films by Sherman Alexie and Alannis Obomsawin.

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Brooke, R	2027
0930-1220p	MTWRF	302	Struloeff	4270

Aim: This course will be a version of 254 Composition that pilots the new aim and scope for the course. In its new form, 254 will be called "Rhetorical Practice and Writing Communities," and will examine the uses of writing to both form and work inside specific communities. Students can expect to learn some concepts from rhetorical theory appropriate to such work, to read and analyze some documents which will allow us to determine the scope of those concepts, and to write three significant projects that use these concepts for students' own purposes.

Teaching Method: Since this will be a three-hour class meeting daily, I will vary activities during each class period. You can expect some of the following each day: discussion of assigned reading; guided in-class writing; small group discussion of overnight writing; occasional lectures on rhetorical concepts.

Requirements: Daily writing. Probably daily reading to support writing. Daily response to the writing of others in the class. Three major projects: 1) An essay explaining, for an educated lay audience, a core concept from one of the academic/professional/civic "discourse communities" you belong to; 2) An essay analyzing, for an audience of rhetoricians, a particular clash between "discourse communities" that has generated a lot of printed discussion; 3) An open essay designed by individual students to contribute to the work and conversation of the "discourse community" of their choice.

Tentative Reading List: We will read collectively a few articles on core rhetorical concepts such as "discourse community" and "identification," such as Patricia Bizzell's "What is a Discourse Community?" and Kenneth Burke's "Identification."

We will also read collectively a few essays that model the kinds of work asked for in the first two main projects—for instance Miroslav Holub's "Kidneys and History" or Nebraska's own Loren Easley's *The Night Country* have great examples of scientists writing for lay audiences; Kathleen Norris' "Can You Tell the Truth in a Small Town" and Stephen Jay Gould's "The Creation Myths of Cooperstown" both explore clashes between religious rhetoric and the rhetoric of other communities.

Finally, individual students will be required to do some reading that helps them define their own major projects.

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Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Behrendt, S	4094

Aim: To read and discuss three collections of short stories, by three modern authors, in order to develop a sense of the range and variety of modern short fiction and to consider what sets this genre apart from other literary genera. We will consider both "content" and "form" or idea and aesthetics, including how a story is constructed and how a *collection* of stories is put together. We will also consider and 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 consistent reading, with occasional brief *ad hoc* lectures to provide background information. There will be a good deal of group work, including some group presentations. I expect everyone to arrive at class every day fully prepared to contribute meaningfully and regularly to class discussions and to all research and presentation activities.

Requirements: 1) Dedicated reading, **in advance**, of all the assigned stories, plus class discussion of them. I have adjusted the reading requirements to the realities of a course that lasts less than three weeks, but you will nevertheless need to keep up with a fair amount of assigned reading. 2) I anticipate asking everyone to write one final, comprehensive examination over the course material, and to submit a daily "reading note" (which I will describe in class on the first day) as the basis for a contribution to classroom discussion.

Tentative Reading List: Three collections of stories: Flannery O'Connor, *A Good Man is Hard to Find*; Jayne Anne Phillips, *Black Tickets*; Ha Jin, *The Bridegroom*.

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Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Dreher, K	2036
0930-1220p	MTWRF	302	Talbird, J	2037

Dreher - 301

Further information unavailable at this time

Talbird - 302

Further information unavailable at this time

Engl 364 - Rest & 18th C Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Stock, R	2041

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

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

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

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

Engl 4/839 - Film Directors -- "British Cinema in the 1960s"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Dixon, W	2048/2057

Special fee=\$30.

Aim: An examination of the classic auteur films of Britain in the 1960s, one of the most influential decades in film history.

Teaching Method: Daily screenings, lectures, discussion. Films to be screened in class include *The Ipcress File*, *The Knack*

and *How to Get It, Performance, Georgy Girl, Look Back in Anger, Horror of Dracula, The Loved One, Village of the Damned, Dr. No, and Alfie.*

Requirements: Three papers of five pages each, typed and carefully proofed. For Engl 839 students, the papers are 10 pages each. Daily attendance at all lectures, and participation in class.

Tentative Reading List: Corrigan, Timothy. *A Short Guide to Writing About Film* (5th ed.), Longman (paperback); Murphy, Robert. *Sixties British Cinema*, British Film Institute.

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Engl 4/845 - Ethnic Literature -- "African Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Owomoyela, O	3754/3755

Aim: To introduce students to African literatures at a relatively advanced and sophisticated level.

Teaching Method: Lectures and discussions.

Requirements: Journals on each work and a brief essay due on the last Friday of the session.

Tentative Reading List: Novels that are yet to be determined.

Engl 4/859 - Writing for Film & TV

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Foster, G	3757/3758

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. In addition, students will share ideas in small groups. 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 a portfolio of short films. Students will write approximately six pages per day.

Tentative Reading List: *Writing Short Films* - Pat Cooper

SUMMER 2004 – 1st 5-Week Session

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Grajeda, R	2018

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.

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Engl 215E - Intro Women's Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	White, L	3785

Aim: This course provides an introduction to women writers in English, emphasizing fiction, and also treating poetry and some non-fiction prose. Our emphasis historically will be the 19th and 20th centuries. Feminist and other critical perspectives will come into play, and we will give significant attention to the relationship between women's history and women's literature.

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

Requirements: Two short papers; one oral presentation; quizzes; one take-home final.

Tentative Reading List: Short stories by Oates, Cisneros, Welty, and Gilman; poetry by Dickinson, Bishop, Plath, Sexton, Olds, and Lorde; Austen, *Pride and Prejudice*; Brontë, *Jane Eyre*; Burnett, *The Secret Garden*; and Woolf, *To the Lighthouse*.

Engl 215J - 20th Century Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	White, L	2021

Aim: This course provides an introduction to 20th-century women writers, emphasizing fiction--both novels and short stories--and poetry. Our approach will be broad, setting historical, cultural, and literary contexts for each text, including a consideration of women's history, feminist theory, literary modernism, literary genre, culture, class, race, and religion. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in their intellectual, literary, and cultural perspectives.

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

Requirements: Two short papers; one oral presentation; quizzes; one take-home final.

Tentative Reading List: Sexton, *Transformations*; Atwood, *The Handmaid's Tale*; Bishop, *Geography III*; Morrison, *Beloved*; Kincaid, *Lucy*; and Welty, *The Robber Bridegroom*; selected short stories.

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Engl 244 - African American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Dreher, K	3786

Further information unavailable at this time

Engl 245D - Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Grajeda, R	2025

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 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Varble	2026

Further information unavailable at this time

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Ford, J	2028

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

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

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

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

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Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Bar-Nadav, H	2038
0630-1020p	MW	502	Schueth, M	4165

Further information unavailable at this time

Engl 4/803A - American Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Bergstrom, R	2047/2056

Aim: In this course we will read major authors and works in the short story genre from the origins of the form in America to contemporary times. This is not precisely a survey course, nor will the arrangement of readings be strictly chronological. We will pay some attention to the development of the form, but the heart of the course is the reading and discussion of excellent stories organized around themes and issues in the American experience.

Teaching Method: The course will depend nearly exclusively on discussion as a whole class along with small group work. I will provide some information about the major authors and will be sure to add my thoughts to the conversation, but I will try very hard not to be tempted into lecturing.

Requirements: Regular attendance and completion of the reading assigned for each day are crucial (we'll be reading 40-50 stories in 24 days). Students will turn in written responses for each week's reading. Undergraduates will write a 5-7 page paper on a story or group of stories; graduate students will write a longer paper for which some library research will be expected. There will be no final examination. To the extent possible, weekly journals and assignments will appear on Blackboard, with a hard-copy option available for those who don't have dependable access to the Internet.

Tentative Reading List: I'm likely to order one anthology and maybe a single-author collection.

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Engl 4/871 - Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Ford, J	3788/3789

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.

Engl 957B - Neb Writing Project

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0900-1230p	MTWRF	501	Minter, D	****

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 31 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, rbrooke1@unl.edu.

SUMMER 2004 – 2nd 5-Week Session

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Staff	2019

Further information unavailable at this time

Engl 215J - 20th Century Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Staff	2022

Further information unavailable at this time

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Gildow, J	2029

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Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Blaha, F	2035

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

Teaching Method: Lecture/discussion.

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

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

Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Jewell, J	4225

Further information unavailable at this time

Engl 361B - Intro Late American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Blaha, F	2040

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: Two exams; one short paper.

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

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Engl 373 - Film Theory & Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Dixon, W	3841

Special fee=\$30.

Aim: A detailed examination of the key film theories of the 20th century in film studies, with daily lectures and screenings.

Teaching Method: Lectures, screenings, discussion. Films screened include *The Great Primitives* (1895-1904), *Ladies of The Big House* (1931), *Cat Ballou* (1965), *Weird Woman* (1944), *The War Game* (1965), *In a Lonely Place* (1950), *House of Dracula* (1945), *La Jete* (1962), *Les Mistons* (1957), *Meshes of the Afternoon* (1943), *Brats* (1930), *The House of Tomorrow* (1949), *An Andalusian Dog* (1929), *The Blood of a Poet* (1930), *Zero de Conduite* (1933), *The Most Dangerous Game* (1932), *The Bank Dick* (1940), *Horsefeathers* (1932), *Battleship Potemkin* (1925), *The Pit and the Pendulum* (1961), *Lord of the Flies* (1963), *The Seventh Voyage of Sinbad* (1958), *Nanook of the North* (1922), *Night Editor* (1946), *The Lavender Hill Mob* (1951), *The Wild One* (1954), *Paranoiac* (1963), *The Red Balloon* (1956)

Requirements: Five papers, five pages each, typed, on the films we see each week and the discussion that follows. These papers are due on the Friday of each class week.

IMPORTANT NOTE: Each film major completing English 373 Film Theory must provide the following two documents in order to complete the requirements for the Film Studies Major instead of the final paper:

- 1) **A five-page paper outlining the individual's work within the Film Studies program**, concentrating on classes taken in film history, theory, and criticism. This document must be typed in advance, and is due on Wed., Aug. 11, 2004. This paper will not be returned.
- 2) **A two-page questionnaire**, in which the student will discuss her/his learning experience in Film Studies. This material will also be handed in to me on Wed., Aug. 11, 2004.

Tentative Reading List: Casetti, Francesco. *Theories of Cinema, 1945-1990*, University of Texas Press; Corrigan, Timothy. *A Short Guide to Writing About Film* (5th ed.), Longman (paperback).

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