

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING SEMESTER 2002

Updated Nov. 19, 2001

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 October 19, 2001. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

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

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ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

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GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SPRING SEMESTER 2002

Curriculum Committee Evaluation of Courses for Major Requirements -- Previous to Fall 1999

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

		British literature	Literature before 1800	Literature by women, minorities, or in translation	American literature
Course	Title	[9 hours]	[6 hours]	[3 hours]	[3 hours]
Engl 210B	Sex Roles in Literature			X	
Engl 211A	Plains Literature				X
Engl 215J	20C Women Writers			X	
Engl 230A	Shakespeare	X*	X*		
Engl 231/231H	English Authors after 1800	X			
Engl 240B	World Classic Rome		X	X	
Engl 244	African American Literature			X	X
Engl 244B	Black Women Authors			X	X
Engl 245B	Native American Lit			X	X
Engl 245D	Chicano Literature			X	X
Engl 245J	Jewish-American Fiction			X	X
Engl 305A	Novel 1700-1900	X			
Engl 315A	Survey Women's Lit		X**	X	
Engl 315B	Women in Popular Culture			X	
Engl 340	Classical Roots		X	X	
Engl 342A	Irish Literature	X			
Engl 361A	Intro Early American Lit				X
Engl 361B	Intro Late American Lit				X
Engl 362	Intro to Medieval Lit	X	X		
Engl 363	Intro to Renaissance Lit	X	X		
Engl 402E	American Poetry				X
Engl 414B	20th C Women Writers			X	
Engl 430B	Shakespeare II	X*	X*		

Engl 430D	Chaucer	X*	X*		
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* 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

SPRING SEMESTER 2002

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

		Introductory course	Linguistic 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 200	Intro to English Studies	X						
Engl 210B	Sex Roles in Literature				X			
Engl 215J	20C Women Writers				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Literature				X			
Engl 244B	Black Women Authors				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicano Literature				X			
Engl 245J	Jewish-American Fiction				X			
Engl 254	Composition		X					
Engl 270	Literary/Critical Theory			X				
Engl 315A	Survey Women's Lit				X			

Engl 315B	Women in Popular Culture					X			
Engl 322B	Linguistics & Society		X						
Engl 354	Advanced Composition		X						
Engl 361A	Intro Early American Lit								X
Engl 361B	Intro Late American Lit								X
Engl 362	Intro Medieval Lit						X	X	
Engl 363	Intro Renaissance Lit						X	X	
Engl 475A	Rhetorical Theory				X				

* Only one course in this group [230A,330E] may be used for the literary area requirements.

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COURSE DESCRIPTIONS

<p>Freshman English</p> <p>Engl 200 - Intro to English Studies</p> <p>Engl 202A - Intro to Poetry</p> <p>Engl 205 - 20th Century Fiction</p> <p>Engl 210B - Sex Roles in Literature</p> <p>Engl 210I - Illness & Health in Lit</p> <p>Engl 211A - Plains Literature</p> <p>Engl 215J - 20th Century Women Writers</p> <p>Engl 219 - Film Genre</p> <p>"Genre Directors"</p> <p>Engl 220 - Intro to Linguistic Principles</p> <p>Engl 230A - Shakespeare</p> <p>Engl 231H - English Authors after 1800</p> <p>Engl 239 - Film Directors</p> <p>"Pre-Code, Melodrama, and Noir Filmmakers"</p> <p>Engl 240B - World of Classical Rome</p> <p>Engl 244 - African American Lit</p> <p>Engl 244A - Intro African Lit</p> <p>Engl 244B - Black Women Authors</p> <p>Engl 245B - Native American Lit</p> <p>Engl 245D - Chicano Literature</p> <p>Engl 245J/C - Jewish-American Fiction</p>	<p>Engl 252/C - Writing of Fiction</p> <p>Engl 253 - Writing of Poetry</p> <p>Engl 253A - Writing of Poetry</p> <p>"Women & Poetry"</p> <p>Engl 254 - Composition</p> <p>Engl 258B - Autobiographical Writing</p> <p>Engl 270 - Literary/Critical Theory</p> <p>Engl 303 - Short Story</p> <p>Engl 305A - Novel 1700-1900</p> <p>Engl 313B - Film Industry</p> <p>Engl 315A - Survey of Women's Lit</p> <p>Engl 315B - Women in Popular Culture</p> <p>Engl 322B - Linguistics & Society</p> <p>Engl 331 - British Lit after 1800</p> <p>"Blake"</p> <p>Engl 340 - Classical Roots of English Lit</p> <p>Engl 342A - Irish Literature</p> <p>Engl 347 - Humanities on the Plains</p> <p>Engl 352 - Advanced Fiction Writing</p> <p>Engl 353 - Advanced Poetry Writing</p> <p>Engl 354 - Advanced Composition</p> <p>Engl 361A - Intro Early American Lit</p>	<p>Engl 361B - Intro Late American Lit</p> <p>Engl 362 - Intro Medieval Lit</p> <p>Engl 363 - Intro Renaissance Lit</p> <p>Engl 381 - Ancient Novel</p> <p>Engl 4/802E/C - American Poetry</p> <p>Engl 4/805K - Canadian Fiction</p> <p>Engl 4/813 - Film</p> <p>"Feminist Film Theory"</p> <p>Engl 4/814B - 20C Women Writers</p> <p>Engl 4/827E - TESL Theory & Practice</p> <p>Engl 4/830B - Shakespeare II</p> <p>Engl 4/830D - Chaucer</p> <p>Engl 4/871 - Literary Criticism</p> <p>"Postcolonial Theory"</p> <p>Engl 4/875A - Rhetorical Theory</p> <p>"Rhetoric of Women Writers"</p> <p>Engl 487 - English Capstone Exper</p> <p>Engl 4/898 - Special Topics</p> <p>"Disability & Literature"</p> <p>Engl 4/898A - Special Topics</p> <p>"Discourse, Cultural Roles, & Teaching Ethics"</p>
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Freshman English

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

English 101 and 102, including ethnic and honors variations, English 150, and English 151 are freshman English composition courses, designed to help students improve their writing by study and practice. Since reading and writing are closely related, several of the courses involve reading. Although the courses vary some in the amount of writing required as a minimum, students can expect to do a substantial amount of writing, some formal, some informal, some done in class and some at home. Ordinarily students take 100-level courses in the first year.

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

NOTE: ENGLISH 101 AND 102, INCLUDING ETHNIC AND HONORS VARIATIONS, ARE SELF-CONTAINED COURSES, AND IT IS NOT NECESSARY TO TAKE THEM IN SEQUENCE.

English 101 - Composition & Literature I (Fall)

English 102 - Composition & Literature II (Spring)

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

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

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

Each of these courses is identical to its counterpart above -- English 101 or 102 -- in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about African-Americans.

English 101B - Composition & Literature I - "Chicano Literature" (Fall)

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

Each of these courses is identical to its counterpart above -- English 101 or 102 -- in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Mexican-Americans.

English 101D - Composition & Literature I - "Native American Literature" (Fall)
English 102D - Composition & Literature II - "Native American Literature" (Spring)

Each of these courses is identical to its counterpart above -- English 101 or 102 -- in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Native Americans.

English101H - 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).

English151 - Composition II

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

English 151H - Honors Composition II

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

This course resembles closely English 151 (above).

English180 - Introduction to Literature

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

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

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

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

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

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

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

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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	Bergstrom	3769

Aim: In this class we will explore, quite literally, the field of "English Studies," trying to see what its boundaries are and what goes on inside those boundaries. We will look at the English department curriculum and the English major and how they fit into the educational experience at UNL. Ultimately, the aim of the course is to help each of you locate yourself within English Studies now, in the rest of your undergraduate career, and after graduation. We will read and discuss literary texts (thinking about the triangular relationship of author, text, and reader), view a film or two, study some department documents, do oral research reports, and engage in other amusing activities. NOTE: THIS CLASS IS REQUIRED FOR ENGLISH MAJORS AND PLAN A MINORS, AND IT IS RECOMMENDED FOR THOSE CONSIDERING A MAJOR IN ENGLISH. IT IS NOT A GENERAL EDUCATION LITERATURE CLASS.

Teaching Method: Though I'm looking forward to it, this class is not in any sense for me. Thus, to the extent possible, the focus will be directed away from the teacher and toward your needs and the materials we'll be studying. The class sessions will consist of group and full-class discussion and, at times, reports from individuals or groups.

Requirements: Readings, weekly informal writing and a few formal writing projects, an oral report, and a final portfolio of your work.

Tentative Reading List: A Shakespeare play (possibly *Midsummer Night's Dream*); Carver, *Where I'm Calling From*; Morrison, *Beloved*; Melville, short fiction; a nonfiction prose book not yet chosen; selected poetry.

ENGL 202A - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Verigin	3771

Verigin - 030

(Further information unavailable at this time.)

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Blaha	3773
0800a-0915a	TR	006	Grajeda	8838
1100a-1215p	TR	035	Grajeda	3775
0200p-0315p	TR	065	Caramagno	3777
0630p-0920p	T	001	Caramagno	8035

Blaha - 005

Aim: An introduction to and overview of some of the most important authors of prose fiction of this century. We will read both Anglo-American and European writers.

Teaching Method: Lecture/discussion

Requirements: Reading quizzes; presentations/projects; one exam. E-mail address and access to the web is absolutely necessary; familiarity with the Blackboard system is very helpful.

Tentative Reading List: We will read roughly one novel (or equivalent) a week, beginning with Conrad's *Heart of Darkness* and read novels in roughly historical sequence by such authors as Remarque, Conrad, Knowles, Chopin, Heller, Morrison, Burgess, etc.

Grajeda - 006, 055

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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Caramagno - 001, 065

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.

Teaching Method: Lecture and discussion.

Requirements: Four quizzes (short essay type), a final exam and a five page essay that analyzes any work (your choice) for its modern or postmodern characteristics (message, technique), which will all be described in lectures. English majors may find short stories in *Postmodern American Fiction: An Anthology* (edited by Paula Geyh, Fred Leebron, and Andrew Levy), but since most of you are not English majors, you can consider works that coincide with your academic interests: a painting, a campus sculpture, campus architecture, advertisements, methods of mass communications (including the Internet--chat rooms are extremely postmodern), songs by musicians such as Ben Fold's Five, Tori Amos or Shawn Colvin, bizarre underground comic books (especially anything by R. Crumb), television shows like *The Simpsons*, *King of the Hill*, *South Park*, *Seinfeld*, or *The X-Files*, or one of these movies: "After Hours," "American Beauty," "Being John Malkovich," "Better Than Chocolate," "Blue Velvet," "Brazil," "A Clockwork Orange," "Fight Club," "Four Rooms," "Happiness," "Magnolia," "The Matrix," "Monty Python and the Meaning of Life," "My Own Private Idaho," "Naked Lunch," "Natural Born Killers," "The Player," "Pulp Fiction," "Reservoir Dogs," "Rosencrantz and Guildenstern are Dead," "Slacker," or "Taxi Driver." In other words, the paper should demonstrate, in polished, persuasive, and grammatically correct prose, that you can recognize and discuss what makes a work modern or postmodern, and what that means. What is the work saying and how is it saying it? How does it tie in with modernism/postmodernism's history? Be sure to use the lecture notes to provide you with the details, history, and the terminology of modernism and postmodernism.

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*; Thomas Pynchon, *The Crying of Lot 49*.

ENGL 210B - SEX ROLES IN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Wolf	3778

Aim: We'll be reading poems, stories, plays, novels, and memoirs offering diverse views of gay and lesbian experience, zooming in on their portrayals of how women and men become socialized into sex roles, what these roles entail (and have entailed in the past), and what's to be learned from such works about how we live -- and can live -- our lives. We'll be exploring the aesthetic and rhetorical dimensions of what we're reading, as well as the social realities, psychological issues, and political and ethical entanglements we encounter along the way.

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, and imagining.

Requirements: (1) A statement of your aims; (2) careful, engaged reading of assigned texts and handouts; (3) regular, punctual attendance; (4) active participation in discussions; (5) reading a daily newspaper; (6) two 3-page essays (7) attendance at one or more events in the UNL Committee on GLBT Concerns Symposium Series; (8) a final account of the course you took.

Tentative Reading List: Walt Whitman, "Calamus" section of *Leaves of Grass*; Morse and Larkin, eds., *Gay and Lesbian Poetry in Our Time*; Jeannette Winterson, *Oranges Are Not the Only Fruit*; Tony Kushner, *Angels in America*; Holly Hughes, *Clit Notes: A Sapphic Sampler*; Dorothy Allison, *Two or Three Things I Know for Sure*; Suzanne Pharr, *Homophobia: A Weapon of Sexism*; Kenny Fries, *Body, Remember: A Memoir*; Hilda Raz, *Trans*; and a rich selection of short works by such writers as Essex Hemphill, Peter Cameron, Audre Lorde, Pat Parker, Maurice Kenney, Cherrie Moraga, and a host of others too numerous to mention.

ENGL 210I - ILLNESS & HEALTH IN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	050	Minter	8037

Aim: English 210I will use literary texts (as well as some texts and images from the mass media) to study constructions of illness and health in American culture. Students can expect to read a wide variety of genres (autobiography, ethnography, poetry, short and long fiction, short drama) and place those texts along side of other artifacts (regarding illness and health) from American culture. Among the thematic material, students can expect to consider the stigmatizing of (some) illness and ill people; empowerment and disempowerment in the face of illness and health care; loss/grief associated with illness and (sometimes) death; etc.

Teaching Method: Weekly reading and writing (though not all of the writing required each week will be formal.) Lots of discussion and group work the value of which will depend largely on students' engagement with the texts and the assigned work of the course. Minimal lectures.

Requirements: Three or four less formal, smaller-scale writing projects (many of which can be undertaken collaboratively or individually). A final course project in which students synthesize and represent their learning over the course of the semester.

Tentative Reading List: May include (but not limited to) Hilda Raz's *Divine Honors*; Edison's *Wit*; Fadiman's *The Spirit Catches You and You Fall Down* or Smithies and Lather's *Troubling the Angels*; Mark Salzman's *Lying Awake*, etc.

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ENGL 211A - PLAINS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Sorensen	3779

Aim: The course will have as its goal the defining of Plains literature by its content, style, voice, plot, theme, character development, setting, historical perspective, etc. The primary source of our study and subsequent knowledge will be works by the region's authors, past and present, supported by possible guest speakers and field trips when applicable, available and practical.

Teaching Method: Instructor/student exchange and discussion (i.e., style, language, tone, structure, content, development, setting, characters, etc.)

Requirements: No more than two or three reading-related expressive prose essays, journal responses to assigned reading, in addition to active class participation, consistent class attendance. Attendance at the center for Great Plains Studies 26th Annual Interdisciplinary Symposium, *Great Plains Migrations*, March 7-9, is required.

Tentative Reading List: Works by the following authors: Rudolfo Anaya, Willa Cather, Kent Haruf, William Least Heat Moon, Tony Hillerman, William Kloefkorn, Margaret Laurence, Mari Sandoz, James Welch, among others.

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ENGL 215J - 20C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Bhatnagar	3781
1100a-1215p	TR	035	Bauer	8038
1130a-1220p	MWF	040	Stevenson	3782

Bhatnagar - 025

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 Chitra Divakaruni's *Sister of My Heart*. Also some films like *Stella Dallas* and *The Color Purple*.

Bauer - 035

Aim: The aim of this course is to introduce students to a variety of writers from the 20th (and now 21st) century. THIS SECTION WILL FOCUS PRIMARILY ON AMERICAN POETS. We will examine a variety of women's voices and visions -- what these women write "about" and how they write.

Teaching Method: Primarily reading and discussion, some brief lectures, some small group work. Class presentations.

Requirements: Students will write several short "response papers," which will be used to facilitate class discussions. Each student will also do a research project on a woman writer of their choice, which will include a longer paper and a class presentation.

Tentative Reading List: We will read individual volumes of poetry. A reasonable number of books will likely include some of the following: Adrienne Rich, Anne Sexton, Lucille Clifton, Minnie Bruce Pratt, Robin Becker, Margaret Gibson, Joy Harjo, Leslie Adrienne Miller, Ai, Sharon Olds, etc. -- women who have been, and are, significant voices in poetry since the '70s.

Stevenson - 040

(Further information unavailable at this time.)

ENGL 219 - FILM GENRE "Genre Directors"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	MW	001	Dixon	3784

NOTE: Must be free to view films for ENGL 219 at Sheldon on Tuesdays at 1 p.m. or on Wednesdays at 3 p.m. thru February AND THEN, beginning about March 3, in Andrews 102 on Tuesdays at 7 p.m. or Wednesdays at 9 p.m. Special fee=\$20.

Aim: To discuss, and critically examine, a series of classic genre films, including *The Bad and the Beautiful*, *Wild Boys of the Road*, *The Dinner Game*, *The Big Sleep* and many others.

Teaching Method: Lecture, discussion, group work, screenings.

Requirements: Three papers, regular attendance at lectures and screenings, weekly written reports on films, oral reports.

Tentative Reading List: *Film Genre 2000: New Critical Essays* by Wheeler Winston Dixon, ed. (SUNY Press); *A Short Guide to Writing About Film* (Fourth Edition) by Timothy Corrigan (Longman).

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ENGL 220 - INTRO TO LINGUISTIC PRINCIPLES

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

Aim: Intro to Linguistic Principles covers the following areas: pragmatics, semantics, syntax, morphology, phonology, language variation, first-language acquisition, second-language acquisition, written language, language processing, and the neurology of language.

Teaching Method: Lecture, discussion, small group work.

Requirements: Weekly reflective journals (to meet Integrative Studies requirements); six tests throughout the semester; one term project.

Tentative Reading List: *Linguistics for Non-Linguists* by Frank Parker and Kathryn Riley (Allyn & Bacon, 2000).

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Buhler	3786
1100a-1215p	TR	035	Hansen	8040
1130a-1220p	MWF	040	Olson	3787

Buhler - 025

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 the concerns of subsequent ages, including our own. Since these are literary texts, we'll acquaint ourselves with verse form in the sonnets and identify verse and dramatic structure in the plays themselves.

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: Two essays (5 pp.), which may be 1) a comparison between the treatment of a theme in a sonnet and a treatment of that same theme in a dramatic scene, and 2) a report on a Shakespearean production, possibly your own staging of a scene. Response papers (2 pp.) on the sonnets and each play. Regular attendance and fearless participation are essential.

Tentative Reading List: *The Sonnets*; *Much Ado About Nothing* and *Measure for Measure* as comedies; *Richard III* and *Henry V* as histories; *Othello* as tragedy; *The Tempest* as romance play. Also: Russ McDonald, *The Bedford Companion to Shakespeare*.

Hansen - 035

(Further information unavailable at this time.)

Olson - 040

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

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

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

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

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ENGL 231H - ENGLISH AUTHORS AFTER 1800

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Torgerson	8119

(Further information unavailable at this time.)

ENGL 239 - FILM DIRECTORS -- "Pre-Code, Melodrama, and Noir Filmmakers"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Olney	3788

NOTE: Must be free to view films for ENGL 239 at Sheldon on Tuesdays at 3 p.m. or on Wednesdays at 1 p.m. thru February AND THEN, beginning about March 3, in Andrews 102 on Tuesdays at 9 p.m. or Wednesdays at 7 p.m. Special fee=\$20.

Aim: When we speak of filmmakers -- the auteurs or "authors" of cinematic texts -- we usually mean film directors: the people behind the camera. However, the people in front of the camera, the film stars, have played an equal if not greater role in determining not only how films are made, but also how they are received by the general public. In English 239, we will be looking at the ways in which the female stars who appeared in three of the most popular film genres of the classic Hollywood era-pre-Code, melodrama, and film noir-can themselves be considered filmmakers. We will consider the lives and careers of such famous stars as Bette Davis, Joan Crawford, Barbara Stanwyck, Jean Harlow, Mae West, Ginger Rogers, and Lana Turner. We will also examine the contributions of lesser-known stars like Joan Blondell, Loretta Young, and Kay Francis, as well as non-white stars like Anna May Wong, Rita Hayworth, and Dorothy Dandridge, and "androgynous" stars like Greta Garbo, Marlene Dietrich, and Katherine Hepburn. We will focus, in particular, on how these female stars were able in many cases to transcend or appropriate for their own purposes the "types" that they were made to play in pre-Code, melodrama, and noir films -- the "gold digger," the "self-sacrificing mother," the "femme fatale," and so on -- and inspire female moviegoers living through the Great Depression and World War II, a time when traditional gender roles were undergoing significant change in the United States and elsewhere.

Teaching Method: Lectures, class and small group discussion, weekly screenings.

Requirements: Two typed, double-spaced research papers of 6-8 pages each, with works cited in proper MLA format; weekly 1-2 page journal assignments; assigned readings in the required texts; written notes on all class lectures and screenings; regular attendance of lectures and screenings and constructive participation in class.

Tentative Reading List: Course packet. Jackie Stacey's *Star Gazing: Hollywood Cinema and Female Spectatorship*. Timothy Corrigan's *A Short Guide to Writing About Film*.

ENGL 240B - WORLD CLASSIC ROME

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Winter	3789

Cross-listed as CLAS282.

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

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

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ENGL 244 - AFRICAN AMERICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Dreher	3790

Aim: This is an introductory-level literature class that examines Black women writing autobiography. The course focuses on the Black woman's quest for Black self-determination and self-definition in a myriad of environments. Some of the questions for consideration are: What is Black autobiography? What do the "I" narratives teach us about American entertainment culture and the formation of a national identity? The 1861 text *Incidents in the Life of a Slave Girl*, by Harriet Jacobs, is the text within which the assigned narratives will be framed. Books to be read and music to be heard include the following: Billie Holiday, Tina Turner, Gladys Knight, Mary Wilson (The Supremes) and Natalie Cole. Other authors include Whoopi Goldberg, Alice Walker, Zora Neal Hurston and Maya Angelou.

Students are expected to develop close-reading and critical reading and writing skills.

Teaching Method: Lecture, discussion and group work.

Requirements: Two take-home exams; one group presentation (oral); pop quizzes; two research papers (10 pages each.)

Tentative Reading List: Jacobs, Harriet. *Incidents in the Life of a Slave Girl*; Holliday, Billie. *Lady Sings the Blues*; Turner, Tina. *I, Tina*; Knight, Gladys. *Between Each Line of Pain and Glory*; Wilson, Mary. *Dreamgirl and Supreme Faith*; Walker, Alice. *Anything You Love Can Be Saved*; Hurston, Zora Neale. *Dust Tracks on the Road*; Angelou, Maya. *I Know Why the Caged Bird Sings*; Goldberg, Whoopi. *Book*; Cole, Natalie. *Angel on My Shoulder*.

ENGL 244A - INTRO TO AFRICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Owomoyela	3791
0930a-1045a	TR	025	Owomoyela	8041

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

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

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

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

ENGL 244B - BLACK WOMEN AUTHORS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	055	Rigney	8361

(Further information unavailable at this time.)

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ENGL 245B - NATIVE AMERICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0200p-0315p

TR

065

Powell

3793

Aim: This course is a general introduction to the textual practices of American Indian writers and the historical, cultural and economic contexts which inform those practices. The goal of this course is NOT "appreciation" of Native Americans, nor will we be focusing on "myths and legends." We will, instead, try to work towards some understanding of what American Indian literature is as well as to participate in some of the current conversations taking place in the American Indian literary studies community.

Teaching Method: Discussion (both instructor and student led), small group work, conferences; very few instructor lectures -- student participation is central to the success of the course.

Requirements: Critical response readings and/or three or four out-of-class exam writings, various classroom exercises, peer response and group presentations.

Tentative Reading List: Mihesuah *American Indian Stereotypes and Realities*, Jaimes *The State of Native America*, Momaday *House Made of Dawn*, Erdrich *Love Medicine*, Silko *Ceremony*, Treuer *Little*, Alexie *Indian Killer*, Leslie (ed.) *Talking Leaves*, Harjo *The Woman Who Fell From the Sky*.

ENGL 245D - CHICANO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Montes	3794

Aim: This course is a survey of Chicana and Chicano literature from the 19th and 20th centuries. Studies will include a focus on Chicana and Chicano culture and history. Students have the opportunity to learn and understand various literary voices--their perspectives and experiences which contribute to Chicana and Chicano identities. Students will also develop analytical skills in their readings, discussions, and writings of these texts. Texts will include various genres: fiction, essay, poetry, drama.

Teaching Method: This course offers a variety of teaching methods: lecture, group discussion, group work, class discussion

Requirements: Requirements include journals, quizzes, two critical briefs (analytical papers), mid-term, final examination

Tentative Reading List: *Who Would Have Thought It?* by Maria Amparo Ruiz de Burton; *George Washington Gomez* by Americo Paredes; *So Far From God* by Ana Castillo; *Across the Wire: Life and Hard Times on the Mexican Border* by Luis Alberto Urrea

ENGL 245J & 245JC - JEWISH-AMERICAN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	R	001	Shapiro	8042
0630p-0920p	R	141(C)	Shapiro	****

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

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.

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ENGL 252 & 252C - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Struloeff	3795
0930a-1045a	TR	025	Talbird	3796
1130a-1220p	MWF	040	Cumberland	3798
1230p-0145p	TR	055	Slater	3800
0630p-0920p	W	102	Shapiro	8044
0630p-0920p	W	141 (C)	Shapiro	****

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

Struloeff - 020

(Further information unavailable at this time.)

Talbird - 025

(Further information unavailable at this time.)

Cumberland - 040

(Further information unavailable at this time.)

Shapiro - 102, 141

Aim: This course is designed to give students an introduction to the art and craft of writing literary fiction (i.e., mainstream realism, as opposed to genre fiction -- things like romance, science fiction, fantasy, mystery, spy thriller, etc.). Since we'll spend a good deal of our time reading and discussing literary fiction, the course will also give students practice in reading and analyzing texts. Along the way, we'll inevitably find ourselves discussing the purpose of fiction -- what it does for those who write it, and for those who read it.

Teaching Method: No lectures; lots of in-class discussion, many in-class writing exercises, regular small group work. Individual conferences. Each small group (three or four students) will lead one class discussion and design a writing exercise for the class. One of the highlights of our semester will be the visit of novelist Thomas Fox Averill, who will be coming to UNL in January to read from his work.

Requirements: Two full-length short stories, many in-class writing exercises, reading journals on anthology stories, faithful attendance, active participation, written statement of goals, written response to syllabus. I'll ask everyone to attend one reading on campus and write a report on it.

Tentative Reading List: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone, and *Secrets of the Tsil Cafe*, by Thomas Fox Averill. We'll read stories in the Scribner Anthology by Lee Smith, Stephanie Vaughn, Stuart Dybek, Bharati Mukherjee, Sandra Cisneros, Toni Cade Bambara and others.

Slater - 055

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 texts; (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: *Secrets of the Tsil Cafe*, by Thomas Fox Averill and *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

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ENGL 253 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Stillwell	3801
1230p-0145p	TR	055	Kuzma	3802
0200p-0315p	TR	065	Robinson	3803

Stillwell - 035

(Further information unavailable at this time.)

Robinson - 065

(Further information unavailable at this time.)

Kuzma - 055

Aim: To help students write effective poems and to encourage reading and discussion.

Teaching Method: Discussion -- some readings from contemporary poets; weekly exercises.

Requirements: All the exercise poems; attendance; report on a poetry reading; book report on a book of poems; class discussion; final essay over student work.

Tentative Reading List: *Laurus* 2000-01 issue (blue) or *Laurus* 2001-02 issue (white)

ENGL 253A - WRITING OF POETRY "Women & Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Raz	3804

Aim: An intermediate course for majors and non majors to introduce experienced student poets to the resources of women's poetry. Students will read the work of women poets and write and revise their own poems in a workshop setting.

Teaching Method: Discussion, group work, student presentations.

Requirements: Ten original poems with revisions; presentation on the work of a living woman poet; reading journals; attending poetry readings at UNL and in the community, etc.

Tentative Reading List: Individual books by women poets, for example, Maureen Seaton, Marilyn Hacker, Hilda Raz, Carole Simmons Oles, Mary Oliver; Rita Dove; Robin Becker; *Prairie Schooner* magazine and/or anthology.

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ENGL 254 - COMPOSITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0730a-0820a	MWF	001	Hays	8046
0800a-0915a	TR	005	Reilly	3805
0830a-0920a	MWF	010	Montaperto	3806
0930a-1020a	MWF	020	Nielsen	3807
0930a-1045a	TR	025	Gavin	8839
0930a-1045a	TR	026	Kaye-Skinner	3810
1030a-1120a	MWF	030	Gildow	3811
1030a-1120a	MWF	031	Nielsen	8840
1100a-1215p	TR	035	Whitney	3812
1100a-1215p	TR	036	Hayes	8841
1230p-0120p	MWF	050	Justice	3814
1230p-0145p	TR	055	Mindrup	3815
0130p-0220p	MWF	060	Struloeff	3816
0130p-0220p	MWF	061	Milliken	8842
0130p-0220p	TR	065	Stillwell	3818
0230p-0320p	MWF	070	Hays	3820
0630p-0750p	MW	141(C)	Archer	****
0630p-0750p	MW	201	Archer	3822

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

(Further information unavailable at this time.)

ENGL 258B - AUTOBIOGRAPHICAL WRITING

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	055	Gavin	3823

Gavin - 055

(Further information unavailable at this time.)

ENGL 270 - LITERARY/CRITICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Ford	3825

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

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

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

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

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	050	Ford	3829

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

Teaching Method: Lectures and class and group discussion

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

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

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ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	060	Stock	8082

Aim: To read representative novelists in the context of their times and in relation to each other. To trace the development of the novel in this period.

Teaching Method: Informal lecture/discussion.

Requirements: One midterm examination, one final examination, one critical term paper, periodic in-class writing.

Tentative Reading List: Novels by Behn, Defoe, Fielding, Johnson, Austen, Mary Shelley, Dickens, Charlotte Brontë, Hardy, Wilde.

ENGL 313B - FILM INDUSTRY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	MW	001	Dixon	8083

NOTE: Must be free to view films for ENGL 313B at Sheldon on Tuesdays at 1 p.m. or on Wednesdays at 3 p.m. thru February AND THEN, beginning about March 3, in Andrews 102 on Tuesdays at 7 p.m. or Wednesdays at 9 p.m. Special

fee=\$20.

Aim: To understand better the workings of the film industry and to obtain an entry-level position in the industry through an internship, if possible.

Teaching Method: Lectures, readings, discussions.

Requirements: Regular class attendance is a must. There will be several pop quizzes and a mid-term. Two papers of five pages minimum length will also be required. Please obtain a loose-leaf spiral-bound notebook of 100 pages exclusively for class notes for this course. Students will also be expected to create a professional one-page résumé and apply for at least 20 internship positions.

Also, on Mondays you will be required at the start of class to write one page in class on the film you have seen during the previous week. This will take about 15 minutes. These one-page analyses will then be handed in and graded for return to you the following Wednesday.

Tentative Reading List: *The Blu-Book 2002 Film, TV & Commercial Production Directory* by The Hollywood Report; *Reel Power: The Struggle for Influence and Success in the New Hollywood* by Mark Litwak (Silman-James Press, 1994); *Film Production: The Complete Uncensored Guide to Independent Filmmaking* by Greg Merritt (Lone Eagle Publishing); *Breaking into Film: Making Your Career Search a Blockbuster* by Kenna McHugh (Peterson's Guides).

ENGL 315A - SURVEY OF WOMEN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	055	Belasco	8084

Aim: A course in the fiction, poetry, and prose written by a diverse group of 19th-century American women who were interested in major social reform issues, especially women's rights and abolition. Attention will also be paid to women who wrote about other social problems such as the plight of American Indians, temperance, worker's rights, the condition of prisons and asylums, and lynch laws.

Teaching Method: Discussion and group work.

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

Tentative Reading List: Works by Lydia Maria Child, Margaret Fuller, Harriet Jacobs, Harriet Beecher Stowe, Sojourner Truth, Dorothea Dix, Elizabeth Cady Stanton, Susan B. Anthony, Rebecca Harding Davis, Fanny Fern, Maria Amparo Ruiz de Burton, Zitkala Sa (Gertrude Bonin), Helen Hunt Jackson, Louisa May Alcott, Frances E.W. Harper, Sarah Winnemucca Hopkins, Ida Wells Barnett, and Emily Dickinson.

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ENGL 315B - WOMEN IN POPULAR CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Verigin	3830
1230p-0145p	TR	035	Archer	3831

Verigin - 010

(Further information unavailable at this time.)

Archer - 035

(Further information unavailable at this time.)

ENGL 322B - LINGUISTICS & SOCIETY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Spitzer	3832

Aim: This course investigates how language is used in the media, education and politics. Other related topics include bilingualism, speech style, kinesics, pragmatics, orality and literacy, dialects, gender and applied sociolinguistics.

Teaching Method: Lecture, discussion, small group work.

Requirements: One term project, six tests, one class presentation

Tentative Reading List: *Language and Thought in Action* by S. I. Hayakawa; *Doublespeak* by William Lutz

ENGL 331 - BRITISH LITERATURE AFTER 1800 -- "Blake"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Behrendt	3833

NOTE: Use of computer is required. Special fee=\$10.00.

Aim: William Blake (1757-1827) is famous as both a poet and a visual artist. He developed a type of illustrated poetry he called "illuminated poetry," in which every page includes both words and visual images. During Blake's lifetime the western world changed irreversibly as a consequence of the three great revolutions : Industrial, American, and French. Blake's poetry and visual art records his responses to these changes and his vision of the complex relationships among the individual, humanity, history, God, and the arts. Blake's poetry is more than just "The Tiger" and "The Lamb," which are his most famous works: he also composed longer and more difficult works that have fascinated and challenged readers for two centuries.

We will study Blake's illuminated poetry and his visual art to better understand Blake's unique and ultimately optimistic prophetic vision of humanity and the modern world. In the process, we will explore both the life and times of this remarkable artist and writer.

Teaching Method: We will work in a computerized classroom in which everyone will be able to study Blake's illuminated poetry and his visual art in on-line as well as conventional print media. Because every colored copy of Blake's poems is unique and different from other copies, the computers will allow us to study different versions side by side, as well as enable us to access relevant on-line supplementary materials.

We will do most of our work in study groups, with only the barest minimum of lecture to provide background information

Requirements: Consistent attendance and participation in group work (including presentations). A research project arising from the subject matter of the course. Probably two exams, a midterm and a final.

Tentative Reading List: *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman. Several paperback facsimile editions of individual poems. I will place some reference materials on reserve at Love Library.

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ENGL 340 - CLASSICAL ROOTS OF ENGLISH LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Stock	8085

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

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

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

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

ENGL 342A - IRISH LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	McShane	8087

Aim: The aim of this course is to have students develop a sense of the history and literary culture of early 20th Century Ireland. The reading material will be drawn from the Anglo Irish writings of the "Irish Literary Renaissance." We will read works in a variety of genres as will be clear from the tentative reading list below. The Irish Renaissance is an extraordinary period of recovery, creativity, and revitalization -- worth studying in its own right as well as for its historical and cultural impact.

Teaching Method: Class activities will include lectures, lecturettes, discussion, student reports, group work, and several papers.

Requirements: Attentive reading of a broad range of materials, some historical background, some prose, some drama and some poetry. Students will be asked to précis a serious work of history of the period, to write an independent piece on a story, a play and a poem we do not discuss in class. The final exam will provide an opportunity to pull together many strands we have been focusing on all semester.

Tentative Reading List: Depending on the availability of texts, we will read short stories by Joyce and others; plays by Lady Gregory, Synge, O'Casey and Yeats; poetry from an anthology of Irish verse and a heavy selection of Yeats. Not all of this is predetermined and much of what we do is open to negotiation, especially in terms of paper topics.

ENGL 347 - HUMANITIES ON THE PLAINS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Haller	8086

Aim: To understand what the humanities are and how they contribute to the understanding of the Great Plains, its history and culture. We will look at the art, the religious practices and expression, the social and political structure (and the ideas behind these structures), the architecture, the music, the literature, the philosophy, and the languages of the Plains, identifying and evaluating the contributions of various ethnic groups and importance of the peculiar history of Plains discovery, settlement and development. We will consider the Plains landscape as an object of admiration and exploitation and the settlement of the Plains as a unique formative experience for individuals and for our society.

Teaching Method: Class meetings will take the following forms: lectures, slide and video shows, music listening, small-group and whole-class discussions (some student-led), excursions to cultural institutions, visiting presenters, and the modeling and discussion of humanistic research methods.

Requirements: Three papers, one assessing an institution of humanistic endeavor, one recording and assessing the career of an artist or humanist of the Plains or a project of such a person, and one discussing how the humanistic enterprise has or could affect the understanding of the Plains and the development of policies and programs which improve its quality of life and maximize the value of its resources.

Tentative Reading List: Literary works: Willa Cather's *O Pioneers*, *My Antonia*, *The Song of the Lark*; Mari Sandoz's *Sandhills Sundays*; John Neihardt, *Black Elk Speaks*; William Least Heat Moon, *PrairieEarth*. The political and religious writings of W.J. Bryan and George Norris; the anthropological work of Francis LaFlesche and Alice Fletcher, materials relating to the Nebraska State Capitol project, excerpts from explorers, settlers, scientists and policy-makers on the Plains.

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ENGL 352 - ADVANCED FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0315p	TR	065	Slater	3835

Aim: This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques -- creating vivid characters, building a scene, writing effective dialogue, etc. -- and we will read a lot of good published fiction and use it as models for our own work. PLEASE NOTE: STUDENTS SHOULD HAVE TAKEN ENGLISH 252 OR THE EQUIVALENT BEFORE SIGNING UP FOR 352. I will assume that you have a knowledge and mastery of basic fiction-writing skills.

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

Requirements: (1) Two stories (10-15 pages each), each revised extensively into polished form; (2) a variety of creative exercises; (3) careful, thoughtful critiques of classmates' stories; (4) faithful attendance, active participation.

Tentative Reading List: *Secrets of the Tsil Cafe* by Tom Averill; *The Student Body: Short Stories About College Students and Professors*, edited by John McNally.

ENGL 353 - ADVANCED POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	R	001	Kuzma	3836

Aim: Further work in writing successful poems -- an extension of and continuation of Engl 253, with new exercises, some quite demanding.

Teaching Method: Discussion, with readings from model poems.

Requirements: Completion of all exercises, drawn from this group: landscape, dramatic monologue, dialogue, sonnet, identity, narrative, journal, symphonic, etc.; a book report on a contemporary poet.

Tentative Reading List: Student poems; *LAURUS* 2000-01 (blue cover).

ENGL 354 - ADVANCED COMPOSITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Milliken	3838
1030a-1120a	MWF	030	Cumberland	3837
0200p-0315p	TR	065	Whitney	3839

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

Milliken - 010

(Further information unavailable at this time.)

Cumberland - 030

(Further information unavailable at this time.)

Whitney - 065

(Further information unavailable at this time.)

[To Table of Contents](#) [To Course Description List](#)**ENGL 361A - INTRO TO EARLY AMERICAN LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Dreher	3840

Aim: This course is a survey of the literatures that dominated the "American" landscape from its beginnings. The course will necessarily cover the folklore and myths that sustained the indigenous inhabitants so as to shed light on what cultures were eventually overturned in order to accommodate the settlement of the European. Attention will be paid to the literature that governed the campaign for discovery of a "new" land and the observations made by those who came into contact with Native Americans. By examining the literature, particular attention will be paid to the psychological effects that the move to "America" had on its first settlers; how the settlers coped with their disengagement from the mother country, England; what precipitated the business of slavery and its impact on American culture and its literature. Students are expected to develop close-reading and critical reading and writing skills.

Teaching Method: Lecture, discussion, group work.

Requirements: Two take-home exams; one group presentation (oral); pop quizzes; two research papers (10 pp. each)

Tentative Reading List: *Heath Anthology of American Literature*, 4th Edition, Vol. I, P. Lauter, ed.; Morrison, Toni. *Beloved* and *Playing in the Dark*. Reserved materials: Himmelsbach, Erik. "The Reluctant Spokesman," *Los Angeles Times*; Morrison, Toni. "The Pain of Being Black," *Time*; Smith, Doug. "Native Americans Win 17-Year Fight," *Los Angeles Times*; Stiffarm, Lenore, with Phil Lane, Jr. "The Demography of Native North America: A Question of American Indian Survival," *The State of Native America: Genocide, Colonization, and Resistance*; Westerman, Floyd Red Crow. "Chief Seattle Speaks, *Heaven Under Our Feet*, D. Henley and D. Marsh, Eds.

ENGL 361B - INTRO LATE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Milliken	3842
1100a-1215p	TR	035	Blaha	3843
1230p-0145p	TR	055	Goecke	3844
0200p-0315p	TR	065	Goecke	3845

Milliken - 020

(Further information unavailable at this time.)

Blaha - 035

Aim: A survey course of the second half of American Literature roughly from the Civil War to the present. Students will gain insight into the main authors and movements in American Literature of that period. The approach will be essentially chronological/historical.

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

Requirements: Weekly journal entries/essays on the assigned readings. One paper. The quality of writing will be considered in the evaluation of the journals/essays. Strict adherence to the departmental attendance policy. E-mail address and access to the web is absolutely necessary; familiarity with the Blackboard system is very helpful.

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

Goecke - 055, 065

(Further information unavailable at this time.)

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ENGL 362 - INTRO TO MEDIEVAL LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Nissé	3846

Aim: This course is an introduction to European literature from around 1180 to 1436, the so-called "Middle Ages." We will consider various genres of medieval writing -- including romance, allegory, and satire -- within their social and cultural contexts. Some of the topics that we will examine are the politics of "chivalry"; the origins of English national identity; medieval views of gender and sexuality; religious controversies; and exploration of the world beyond Europe.

Teaching Method: Lectures; small-group discussion; general class discussions.

Requirements: Weekly critical response papers; 2 formal essays

Tentative Reading List: *The Lais of Marie de France*; *Roman de Silence*; *The Song of Roland*; *Mandeville's Travels*; Chaucer's *Canterbury Tales* (selections).

ENGL 363 - INTRO TO RENAISSANCE LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	McShane	8088

McShane - 035

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.

ENGL 381 - ANCIENT NOVEL

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0320p	MWF	001	Winter	3850

Cross-listed with Classics 381. PREQ: Junior standing.

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

Teaching Method: Informational sessions and lots of questions.

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

Tentative Reading List:

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ENGL 4/802E & 4/802EC - AMERICAN POETRY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0530p-0820p	M	001	Pratt	8734/8735
0530p-0820p	M	141(C)	Pratt	****/****

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

Aim: Advanced survey of major figures and developments in the making of an American poetic tradition. We will focus both on understanding the text of the poems and on examining the cultural context surrounding the poems.

Teaching Method: Discussion, some small group discussion, some background lecture.

Requirements: Attendance, reading assignments, probable mid-term and final exams (essay style) and two papers.

Tentative Reading List: We will briefly look at early American poets Anne Bradstreet and Phillis Wheatley and move quickly to Emerson. Major poets who will receive extended attention include Whitman, Dickinson, Frost, Williams, Stevens, Hughes, Eliot. Near the end of the semester we will read "confessional poets" Robert Lowell and Sylvia Plath, and "Beat" poet Allen Ginsberg. Textbooks will probably be individual paperbacks of the poems of the major poets.

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ENGL 4/805K - CANADIAN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Wolf	8091/8092

Aim: The course will introduce you to what's been happening in Canadian Fiction while most Americans beneath the 49th parallel weren't watching. We'll be reading and discussing a selection of modern and contemporary works, relating them to social and cultural trends in Canada, and attempting to gain some sense of the range, diversity, and quality of recent fiction north of the border.

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

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

Tentative Reading List: Most, but not all, of the following: Sinclair Ross, *As for Me and My House*; Mordecai Richler, *The Apprenticeship of Duddy Kravitz* (or *Barney's Version*); Margaret Laurence, *The Stone Angel*; Gabrielle Roy, *Garden in the Wind*; Margaret Atwood, *The Handmaid's Tale*; Alice Munro, *Who Do You Think You Are?* (US title: *The Beggar Maid*); Anne Hébert, *Kamouraska*; Carol Shields, *The Stone Diaries*; Thomas King, *Green Grass, Running Water*; Guy Vanderhaeghe, *The Englishman's Boy*; Wayne Johnston, *The Divine Ryans*; Jane Urquhart, *The Underpainter* (or *Away*).

ENGL 4/813 - FILM -- "Feminist Film Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Foster	8110/8111

NOTE: Must be free to view films for ENGL 4/813 at Sheldon on Tuesdays at 3 p.m. or on Wednesdays at 1 p.m. thru February AND THEN, beginning about March 3, in Andrews 102 on Tuesdays at 9 p.m. or Wednesdays at 7 p.m. Special fee=\$20.

Aim: In this class we will study pre-Code films, women's melodramas, and film noir. The aim of the course is to develop analytical skills in feminist film theory. Students can expect to gain an understanding of film theories of female spectatorship, the archetype of the "fallen woman," the elements of the "maternal melodrama," and "femme fatale." We will also study concepts such as "excess" in melodrama, women as consumers of the "star system," and changing gender roles in the Depression era and the Postwar era.

Teaching Method: Students are expected to attend screenings and be ready to discuss them in the context of the readings. Most classes will be discussions in small groups and as a large group. There are some lectures and in-class screenings of clips, etc. This is a challenging class in which you will develop and practice analytical arguments in weekly writing assignments, papers, and in class participation.

Requirements: Attendance at screenings is mandatory. You will write weekly formal journals on the readings and films. Two papers. Participation is very important. An ability to read and analyze advanced film theory is necessary. Students who are looking for a course in which to further their knowledge of feminist theory, cultural studies, and literary theory should take this course. (Graduate students may write one longer paper, two short papers, an annotated bibliography, or make other arrangements in terms of requirements, according to their needs and purposes.)

Tentative Reading List: Course packet will include advanced feminist film theory, readings from Mary Ann Doane, Linda Williams, Richard Dyer, etc. Tentative: Jackie Stacey, *Star Gazing: Hollywood Cinema and Female Spectatorship*; Richard Dyer, *Stars*; Jeanine Basinger, *A Woman's View: How Hollywood Spoke to Women, 1930-1960*.

ENGL 4/814B - 20C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0315p	TR	001	Honey	8093/8094

Aim: This is a multicultural survey of American women writers that includes fiction and prose from the 20th century. We will cover all the major ethnic groups -- European, Latina, Native, Asian, and African American, as well as lesbian writers.

Teaching Method: Discussion format and small group work.

Requirements: Two formal papers, 4-6 pages each, and weekly response papers.

Tentative Reading List: Edith Wharton, *Summer*; Willa Cather, *My Antonia*; Judy Slater, *The Baby Can Sing*; Zora Neale Hurston, *Their Eyes Were Watching God*; Louise Erdrich, *Love Medicine*; Amy Tan, *The Joy Luck Club*; Toni Morrison, *Song of Solomon*; Julia Alvarez, *How the Garcia Girls Lost Their Accent*.

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ENGL 4/827E - TESL THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0745p	MW	001	Harpending	3861/3879

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

Teaching Method: Primarily via group discussion of readings.

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

Tentative Reading List: Marianne Celce-Murcia, Ed., *Teaching English as a Second or Foreign Language*, Heinle and Heinle/Thomson Learning, 3rd ed., 2001.

ENGL 4/830B - SHAKESPEARE II

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Nissé	8095/8096

Aim: The aim of this upper-level and graduate course will be to read Shakespeare's later history plays and tragedies in the light of recent critical theories -- historicist, psychoanalytic, postcolonial and feminist. The central theme of the course will be Shakespeare's relation to Early Modern theories of history and historical narrative.

Teaching Method: Informal background lectures; small-group discussions; general class discussions.

Requirements: Weekly critical response papers; one in-class report; two papers: one essay and a final research paper.

Tentative Reading List: Shakespeare's *Richard II*; *Henry IV*, 1-2; *Henry V*; *King Lear*; *Antony and Cleopatra*; *Coriolanus*; and *Cymbeline*; together with recent critical articles on these plays.

ENGL 4/830D - CHAUCER

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	001	Haller	8097/8098

Aim: To understand and appreciate Chaucer as a master of the language and literary resources of his time who can effectively speak to readers of our own time. We will focus on three aspects of his writing: his symbolic programs; the embedding of his narratives; and the content of his fictional universes. Class sessions will be devoted to close reading of Chaucer's own works and to examination of symbolic programs in the art and literature he knew, sampling of embedded narratives in other writers, and consideration of range and kinds of agents allowed in the various genres he uses.

Teaching Method: Class sessions will alternate between teacher- and student-led whole-class discussions focused on passages in Chaucer or other writers, and student and teacher presentations of resources and models for the study of Chaucer.

Requirements: Two class reports or panels and three moderate-length papers, one dealing with a Chaucerian genre, one with a Chaucerian religious and political idea, and one with a symbol interpreting scripture, classical writing, or some aspect of the social and political world. A midterm and a final examination.

Tentative Reading List: Chaucer, *Parlement of Foules*, *Troilus and Criseyde*, *Legend of Good Women*, *Canterbury Tales*. Further reading in such works as Dante's *Divine Comedy*, Ovid's *Metamorphoses* and *Art of Love* and Boethius's *Consolation of Philosophy*. Study of some patterns of iconography in scriptural and poetic commentaries and in selected English buildings and manuscripts.

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ENGL 4/871 - LITERARY CRITICISM -- "Postcolonial Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Powell	8099/8101

Aim: This course is a general introduction to the wide variety of theoretical and textual practices now characterized as "post-colonial." Participants can expect to leave the course with a sense of the historical foundations of postcolonial theory as well as exposure to current questions within the field -- what does it mean to be "postcolonial"? what kinds of responses do postcolonial writers/theorists have in common? what substantial differences are found within this same group of writers/theorists? how do we use postcolonial theory in our work as scholars today?

Teaching Method: Discussion (both instructor and student led), some group work, conferences; very few instructor lectures -- student participation is central to the success of this course.

Requirements: Critical response readings, in-class presentations, midterm exploratory writing, and a final project (including a proposal and annotated bibliography).

Tentative Reading List: *Colonial Discourse and Postcolonial Theory* (Barker, et al, eds.), *The Rhetoric of Empire* (Spurr), *Red on Red* (Womack), *The Woman Who Fell From the Sky* (Harjo), and a coursepack of readings.

ENGL 4/875A - RHETORICAL THEORY -- "Rhetoric of Women Writers"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0850p	R	001	Ritchie	8104/8106

Aim: In this courses we'll examine the many rhetorical strategies women have used in their persuasive writing. Working from rhetorical and historical perspectives, we'll attempt to understand women's place in the rhetorical tradition, women's use of traditional methods of argument, and also their attempts to revise and stretch the boundaries of rhetoric as they use writing to take action in the world. We will focus on these questions: 1) What is "women's rhetoric?" Does it exist? What might identify it? In what multiple forms and in what social contexts do we find it? What might constitute women's rhetorical theory? What scholarly practices are needed to reclaim women's rhetorical practice? Is it important to assert a "tradition" of women's rhetoric? 2) What is the relationship between language and social change? Do women's challenges to traditional rhetoric and writing also challenge the very institutions in which we live and work? 3) What can we learn about our own rhetorical practices and our own use of writing and language for social change? In all of these questions, we'll look at how gender, race, sexual orientation, economic and political situations influence sense of audience, methods of invention, arrangement, style, form, genre, and the material conditions and processes of composing and arguing.

Teaching Method: Reading, writing, presentations by the teacher and by students, small and large group discussion.

Requirements: Assigned and self-selected reading, response papers, participation in women's rhetorical events on campus, two major projects concerning women's rhetoric.

Tentative Reading List: We'll read writing in the form of manifestos, essays, speeches, letters, and scholarly writing by women from Aspasia (367 B.C.E) to Sor Juana Inez de la Cruz (1691), Ida B. Wells (1893), to Patricia Williams (1991) and Gloria Steinem (1999). Texts: *Reclaiming Rhetorica; Regendering the Rhetorical Tradition; Available Means: An Anthology of Women's Rhetoric(s)*.

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ENGL 487 - ENGLISH CAPSTONE EXPERIENCE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	001	Gallagher	3869

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

Aim: This course has three primary components. First, we will take a retrospective look back at your coursework in English. The purpose of this inquiry will be to reflect on and synthesize your learning both in English courses, and across your undergraduate courses. Second, we will develop some perspective on where you are now: where has all this thinking, reading, and writing led you? How has this work helped shape who you are, what you know and think, and what you can do? Third, we will take a prospective look forward, exploring the myriad opportunities for which English has prepared you, including (but not limited to) professional aspirations, graduate study, or civic roles (i.e. participating in public conversations and debates). We will put all three of these components in the context of the history and changing nature of English Studies so that you can 1) understand the social and intellectual commitments of the discipline, and 2) situate your own work -- past, present, and future -- in relation to those commitments.

Teaching Method: Discussion, group work, student-led presentations, mini-lectures.

Requirements: Weekly reading and writing, participation in class activities and discussions, reflective archive, group project, research project.

Tentative Reading List: We will read the following texts, either excerpted or in full: *What is English?* (Elbow), *Professing Literature* (Graff), *The Rise and Fall of English* (Scholes), *Rhetoric and Reality* (Berlin), *Talkin That Talk* (Smitherman), *Culture Studies/English Studies* (Smithson and Ruff).

ENGL 4/898 - SPECIAL TOPICS -- "Disability & Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	R	001	DiBernard	8108/8109

Aim: Disability Studies is a new and exciting academic area. This course, like courses at other universities in Disability Studies, will put the experiences of people with disabilities at the center and see what the world looks like from that perspective. The result will be a rich and rewarding look at the lives of people with disabilities through novels, memoirs, poetry, and essays. Reading this literature will also expand our perspectives on important and universal questions on the nature of humanity, identity, accessibility, and so on. We will have the opportunity to meet at least one of the writers whose work we are reading (Kenny Fries), and to attend a Disability Film Festival on campus in April. Expect to read good literature, to have rich and thought-provoking discussions, and to have your world expanded!

Teaching Method: Discussion, small group work, student reports.

Requirements: Reading a substantial amount of literature each week; writing a weekly reading journal; reporting on at least one event outside of class; doing a project on a topic of the student's choice.

Tentative Reading List: Joseph Shapiro, *No Pity: People with Disabilities Forging a New Civil Rights Movement*; Kenny Fries, *Body, Remember: A Memoir*; Kenny Fries, ed., *Staring Back: The Disability Experience from the Inside Out*; Shelly Tremain, ed., *Pushing the Limits: Disabled Dykes Produce Culture*; Connie Panzarino, *The Me in the Mirror*; Lois Keith, ed., *What Happened to You?: Writings by Disabled Women*; Lennard Davis, *My Sense of Silence: Memoirs of a Childhood with Deafness*; Barrett Shaw, ed., *The Ragged Edge: The Disability Experience from the First Fifteen Years of Disability Rag*; Jean Stewart, *The Body's Memory*.

ENGL 4/898A - SPECIAL TOPICS "Discourse, Cultural Roles, & Teaching Ethics

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0620p-0910p	M	001	Lee, Minter, Poland*	8676/8677

*Team-taught.

Aim: This interdisciplinary team-taught course aims to help participants develop their capacity for rhetorical and ethical analysis while also focusing on questions of pedagogy and education. We will examine how three different kinds of roles (client, consumer and reader) are constructed through three different kinds of texts (psychiatric classification, advertising, literary criticism). Questions we will want to pursue: What does our analysis of these texts reveal in terms of the kinds of ethical conduct or action privileged in these texts? What kinds of capacities would we, as teachers, want to sponsor via our teaching in order to enable our students to engage critically with the discourses that they encounter in their lives?

The course will culminate in a study of the range of constructions of "student" on which much public discourse about education depends. (Interestingly, clients and consumers -- two roles examined earlier in the course -- will resurface in the context of this final unit of the course.)

Teaching Method: Weekly reading. Considerable discussion and group work, the value of which will depend largely on students' engagement with the texts and the assigned work of the course. Lectures will be kept to a minimum.

Requirements: While the course is still under development, the teachers imagine two informal "conversation papers" over the course of the semester that will be used to shape class discussion; two short "discovery" projects (one focused principally on ethics, one on pedagogy); and a final project.

Tentative Reading List: While required readings have not been finalized, course readings may include (but are not limited to) *They Say You're Crazy* (Caplan); *Making Us Crazy* (Kutchins and Kirk); excerpts from *The Myth of Mental Illness* (Szasz); *Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society* (Jhally); *The Company We Keep: An Ethics of Fiction* (Booth); *The Turn to Ethics* (Garer, Hanssen, Walkowitz, eds.); and various magazine essays and news editorials on education.

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