

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2004

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

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

TABLE OF CONTENTS

	Page #
How to Use This Booklet	2
Level of Courses	2
Independent Study	2
English Majors	2
Student Appeals Committee	2
Guide to The English Department's Curriculum	3
Course Descriptions	6

HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of Oct. 17, 2003. 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.

[To Table of Contents](#)

[To Course Descriptions](#)

INDEPENDENT STUDY

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

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

[To Table of Contents](#)

[To Course Descriptions](#)

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

[To Table of Contents](#) [To Course Descriptions](#)

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

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

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

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

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

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

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

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

[To Table of Contents](#) [To Course Descriptions](#)

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SPRING 2004

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

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

		British literature	Literature before 1800	Literature by women, minorities, or in translation	American literature
Course	Title	[9 hours]	[6 hours]	[3 hours]	[3 hours]
Engl 211A	Plains Lit				X
Engl 215J	20C Women Writers			X	
Engl 230A	Shakespeare	X*	X*		
Engl 231/231H	English Authors after 1800	X			
Engl 240B	World of Classic Rome		X	X	
Engl 244	African American Lit			X	X
Engl 244B	Black Women Authors			X	X
Engl 245B	Native American Lit			X	X
Engl 245D	Chicano Lit			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 330E	Chaucer, Shakespeare & Milton	X	X		
Engl 340	Classical Roots		X	X	
Engl 361A	Intro to Early American Lit				X
Engl 361B	Intro to Late American Lit				X
Engl 363	Intro to Renaissance Lit	X	X		
Engl 365	19th C British Lit	X			
Engl 402	Poetry – "Renaissance Poetry"	X	X		
Engl 411/411B	Plains Lit				X
Engl 445E	Native American Lit			X	X
Engl 464	British Lit 1660-1800	X	X		

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

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

[To Table of Contents](#)

[To Course Descriptions](#)

DEPARTMENT OF ENGLISH

University of Nebraska-Lincoln

SPRING 2004

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

						Historical Literature Core		
Course	Title	Required for Engl major [3 hrs.]	Linguistics, writing, rhetoric [3 hrs.]	Literary/rhetorical theory [3 hrs.]	Culture, ethnicity, gender [3 hrs.]	British literature [3 hrs.]	Literature before 1800 [3 hrs.]	American literature [3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 215J	20C Women Writers				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Lit				X			
Engl 244B	Black Women Authors				X			
Engl 245B	Native American Lit				X			
Engl 245D	Chicano Lit				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 Pop Culture				X			
Engl 322A	Modern English Grammar		X					
Engl 330E	Chaucer, Shakespeare, Milton					X*	X*	
Engl 354	Advanced Composition		X					
Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 363	Intro Renaissance Lit					X	X	
Engl 365	Intro 19th C British Lit					X		

Engl 376	Rhetoric: Arg. & Soc.		X					
Engl 471	Literary Criticism			X				
Engl 475A	Rhetorical Theory			X				
* Only <u>one</u> asterisked course in this group [230A,330E] may count toward the historical literature core requirements.								

COURSE DESCRIPTIONS

Freshman English Engl 200 - Intro to Engl Studies Engl 202A - Intro to Poetry Engl 205 - 20th Century Fiction Engl 210I - Illness & Health in Lit Engl 211A - Plains Literature Engl 215J - 20th C Women Writers Engl 219 - Film Genre Engl 230A - Shakespeare Engl 231H - Engl Authors after 1800 Engl 239 - Film Directors Engl 240B - World Classical Rome Engl 244 - African American Lit Engl 244A - Intro African Lit Engl 244B - Black Women Authors Engl 245B - Native American Literature Engl 245D - Chicano Literature Engl 245J - Jewish-American Fiction Engl 252 - Writing of Fiction	Engl 253 - Writing of Poetry Engl 254 - Composition Engl 258B - Autobiographical Writing Engl 270 - Literary/Critical Theory Engl 283 - Contemporary Culture Engl 303 - Short Story Engl 305A - Novel 1700-1900 Engl 315A - Survey of Women's Lit Engl 315B - Women in Pop Culture Engl 322A - Modern Engl Grammar Engl 330E - Chaucer, Shakespeare, Milton Engl 331 - British Authors since 1800 - "19th Century Novelists" Engl 333A - Willa Cather & Her World Engl 340 - Classic Roots of Engl Lit Engl 347 - Humanities on the Plains Engl 352 - Advanced Fiction Writing Engl 353 - Advanced Poetry Writing Engl 354 - Advanced Composition	Engl 361A - Intro to Early American Lit Engl 361B - Intro to Late American Lit Engl 363 - Intro to Renaissance Lit Engl 365 - 19th C British Lit Engl 376 - Rhetoric Argument & Society Engl 381 - Ancient Novel Engl 4/802 - Poetry - "Renaissance Poetry" Engl 4/811 - Plains Literature Engl 4/827E - TESL Theory & Practice Engl 4/828 - Old English Engl 4/845E - Native American Lit Engl 4/852A - Writing Literary Nonfiction - "Writing About Nature" Engl 453 - Writing of Poetry Engl 4/864 - Brit Lit 1660-1800 Engl 4/871 - Literary Criticism Engl 4/875A - Rhetorical Theory - "Rhetoric of Women Writers" Engl 487 - Engl Capstone Experience
---	---	--

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.

[To Table of Contents](#)

[To Course Descriptions](#)

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.

[To Table of Contents](#)

[To Course Descriptions](#)

English 101H - Honors Composition & Literature I (Fall)

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

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

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

English 150 - Composition I

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

English 150H - Honors Composition I

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

This course resembles closely English 150 (above).

English 151 - Composition II

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

English 151H - Honors Composition II

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

This course resembles closely English 151 (above).

[To Table of Contents](#) [To Course Descriptions](#)

English180 - Introduction to Literature

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

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

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

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

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

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

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

Engl 200 - Intro to Engl Studies

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Bergstrom, R Crisco, V	3458

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 texts (thinking about how meaning is made in English Studies), study some department documents, do oral research reports, and engage in other interesting 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 we're looking forward to it, this class is not in any sense for us. Thus, to the extent possible, the focus will be directed away from the teachers 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, active participation, and a final portfolio of your work. The use of Blackboard may be required for some assignments or activities.

Tentative Reading List: We will read a variety of literary texts and essays as well as writings aimed specifically at English Studies, all with the aim of exploring the opportunities and challenges offered by this field.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 202A - Intro to Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Staff	3459

Further information unavailable at this time

Engl 205 - 20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0900p	M	001	Staff	3460
0800-0915a	TR	005	Blaha, F	3461
1030-1120a	MWF	030	Staff	3463

Staff - 001, 030

Further information unavailable at this time

Blaha, F - 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.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 210I - Illness & Health in Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Staff	3465

Further information unavailable at this time

Engl 211A - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Sorensen, J	3466

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: Students will be responsible for one personal essay and journal responses to assigned reading in addition to active class participation and consistent class attendance. Attendance at at least one of the Paul A. Olson Seminars in Great Plains Studies on the Lewis and Clark Expedition is required.

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

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 215J - 20th C Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Bauer, G	3469
1100-1215p	TR	035	Staff	3467
1130-1220p	MWF	040	Staff	3468

Bauer, G - 025

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.

Staff – 035, 040

Further information unavailable at this time

Engl 219 - Film Genre

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
-------------	-------------	------------	----------------	--------------

0930-1045a MW 001 Dixon, W 3470

1100-1215p MW 002 Dixon, W 3471

NOTE: You **must** be free to attend at least one of the following screenings for ENGL 219 at the Mary Riepma Ross Media Arts Center (313 N. 13 St., across from Nebraska Bookstore, in the small theater), at the following times: **Tuesday 1 p.m. or 7 p.m. or Wednesday 3 p.m. or 9 p.m. SPECIAL FEE - \$30.**

Aim: An examination of some of the classic genre films of the 20th century.

Teaching Method: Lectures, screenings, group discussion, three papers.

Requirements: Attendance at all lectures and screenings. Films to be screened and analyzed include *The Manchurian Candidate* (1962), *Arsenic and Old Lace* (1944), *Twelve Angry Men* (1957), *Trouble in Paradise* (1932), *Mildred Pierce* (1945), *Mirage* (1965), *Big Sleep* (1946), *Action in the North Atlantic* (1943), *Vertigo* (1958), *The Wizard of Oz* (1939), *The Man Who Shot Liberty Valance* (1962), *War of the Worlds* (1953), *I Am a Fugitive from a Chain Gang* (1936), *Homicidal* (1961) and *Zelig* (1983).

Tentative Reading List: *The American Cinema: Directors and Directions* by Andrew Sarris (New York: Da Capo, 1996); *Film Genre 2000: New Critical Essays* by Dixon, ed. (New York: SUNY Press, 2000); *Short Guide to Writing About Film* (5th ed.), by Timothy Corrigan (New York: Longman).

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 230A - Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	Staff	3473
1130-1220p	MWF	040	Staff	3476
0200-0315p	TR	065	Nissé, R	3474

Staff – 005, 040

Further information unavailable at this time

Nissé, R - 065

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

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

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

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

Engl 231H - Engl Authors after 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Roberts, L	8183

Aim: In our course this semester, we will trace the origins in British literature after 1800 of contemporary concepts of the author, the reader, high and low culture, gender binaries, sexual identity, race, and empire building. Along the way, we will familiarize ourselves with major trends in British literature post-1800, including Romanticism, Aestheticism, Modernism, Post-Modernism, and Post-Colonial studies, while intermittently evaluating challenges to those theoretical and period constructions.

Teaching Method: Class meetings will focus primarily on active discussion, in small and large groups, punctuated with brief lectures.

Requirements: Assignments include weekly reading responses, two essays, and a creative project.

Tentative Reading List: Readings will be drawn from an anthology, supplementary text and a course packet. Specific authors to be announced.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 239 - Film Directors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Talbird, J	3477
1100-1215p	TR	002	Talbird, J	8180

NOTE: You **must** be free to attend at least one of the following screenings for ENGL 239 at the Mary Riepma Ross Media Arts Center (313 N. 13 St., across from Nebraska Bookstore, in the small theater), at the following times: **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m. SPECIAL FEE - \$30.**

Aim: An overview of the great directors of the 20th century.

Teaching Method: Lectures, screenings, discussion, three papers.

Requirements: Weekly screenings of films must be attended. Films screened include *The Third Man* (Carol Reed); *Wuthering Heights* (William Wyler); *The Wrong Box* (Bryan Forbes); *Wait Until Dark* (Terence Young); *The Trouble with Angels* (Ida Lupino); *The Way We Were* (Sydney Pollack); *Colossus, The Forbin Project* (Joseph Sargent); *It Happened One Night* (Frank Capra); *Easy Rider* (Dennis Hopper); *Fail Safe* (Sidney Lumet); *Fantasia* (Walt Disney); *First Men in the Moon* (Nathan Juran); *A Fistful of Dollars* (Sergio Leone); *Night of the Living Dead* (George Romero); and *Seconds* (John Frankenheimer).

Tentative Reading List: *The American Cinema: Directors and Directions* by Andrew Sarris (New York: Da Capo, 1996); *Film Genre 2000: New Critical Essays* by Dixon, ed. (New York: SUNY Press, 2000); *Short Guide to Writing About Film* (5th ed.), by Timothy Corrigan (New York: Longman).

Engl 240B - World Classical Rome

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	001	Winter	3478

Cross-listed with CLAS 282.

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.

Tentative Reading List: Catullus, *Poems of Catullus* (tr. Whigham), Penguin; Horace, *Horace: Complete Odes & Epodes* (tr. Shepherd), Penguin; Juvenal, *Satires of Juvenal* (tr. Humphries), Indiana Univ. Press; Plautus, *Pot of Gold & Other Plays* (tr. Watling), Penguin; Polybius, *Rise of the Roman Empire* (tr. Scott-Kilvert), Penguin; Cicero, *On Government*, Penguin; Radice, Betty, *Terence: Comedies*, John Hopkins Univ. Press; Virgil, *Aeneid of Virgil* (tr. Humphries), Pearson

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 244 - African American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Dreher, K	3479

Aim: This is an introductory level literature course that provides a survey of African American Literature from the Harlem Renaissance to the present.

Teaching Method: Lecture/discussion.

Requirements: One midterm examination; two 3-5 page papers; a final; ten reader responses or short-answer quizzes; one

final examination.

Tentative Reading List: Authors tentatively selected include Alain Locke, Arthur Schomberg, Langston Hughes, Gwendolyn Brooks, Richard Wright, Ralph Ellison, Maya Angelou, Alice Walker, and Toni Morrison.

Engl 244A - Intro African Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Owomoyela, O	3480
1100-1215p	TR	035	Owomoyela, O	7439

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

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

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

Tentative Reading List: To be determined.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 244B - Black Women Authors

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Dreher, K	3482

Aim: This course examines Black women's writing beginning with 1900 and ending with contemporary literature. We will focus on Black women and their treatment of slavery, passing and color consciousness, romantic love, the quest for self-determination, mother/daughter relationships, popular culture, etc. through a myriad of genres, specifically through poetry and the novella.

Teaching Method: Lecture/discussion.

Requirements: One midterm examination; two 3-5 page papers, 5-10 reader responses or short-answer quizzes; and one final examination.

Tentative Reading List: Pauline Hopkins, *Contending Forces*, Jessie Redmon Fauset, *Plum Bun*, Zora Neale Hurston, *Their Eyes Were Watching God*, Gwendolyn Brooks, *Maud Martha*, Ann Petry, *The Street*; poetry by Nikki Giovanni, Mari Evans, Sonia Sanchez, and Carolyn Rogers; Maya Angelou, *I Know Why the Caged Bird Sings*, Toni Morrison, *The Bluest Eye*, Alice Walker, *The Color Purple*, Elizabeth Nunez, *When Rocks Dance*, Gloria Naylor, *Mama Day*, and Terry McMillan, *Waiting to Exhale*.

Engl 245B - Native American Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Gannon, T	7927
0200-0315p	TR	065	Staff	3483

Gannon, T - 030

Aim: This course is a survey of Native American literatures, a body of texts of true diversity in both its great variety of genres and the variety of its historical and cultural contexts. The broad socio-historical scope notwithstanding, an appropriate emphasis will be placed upon the "Native American Renaissance" that began in the latter 1960's. And so representative authors will include both pre-modern shamans and "matriarchs"—AND postmodern "warriors" and tricksters. The selections from the Trout anthology are, at times, teasingly brief; but, with the James Welch novel and the Sherman Alexie collection, they all ask the same question, ultimately: how can one "imagine a new language when the language of the enemy" seems to inevitably render the indigenous Other culturally inarticulate (Alexie)? At last, I hope you'll agree that such a "new language" is now positively, even rampantly, *articulate* in contemporary Native American literature(s).

Teaching Method: Discussion, with some lecture and group work.

Requirements: Attendance and oral participation; in-class quizzes, two formal research papers, and a final essay exam.

Tentative Reading List: Trout, ed.: *Native American Literature: An Anthology* (including readings from Winnemucca; Standing Bear; Lame Deer; Momaday; V. Deloria, Jr.; Silko; Welch; Vizenor; Hogan; Kenny; Bruchac; Erdrich; and Alexie). James Welch: *The Death of Jim Loney*; Sherman Alexie: *The Lone Ranger and Tonto Fistfight in Heaven*.

Staff - 065

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 245D - Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Lynch, T	3486
1100-1215p	TR	035	Grajeda, R	7441

Lynch, T - 025

Aim: Students will develop the ability to understand, appreciate, analyze, and contextualize various works of Chicano literature. We will read some major works and place them in their historical and cultural contexts. Works will be by both men and women; some will be contemporary while others will be historical. Issues addressed will include land, class, religion, gender, language, and artistic expression.

Teaching Method: Lectures, discussions, film, and other audio-visual aids.

Requirements: Students will maintain reading-response journals, take a mid-term and final exam, and write two short essays.

Tentative Reading List: Authors and works to be considered are likely to include the following: Fabiola Cabeza de Baca (*We Fed Them Cactus*), Nash Candelaria (*Not by the Sword*), Rudolfo Anaya (*Bless Me, Ultima*), Pat Mora (*House of Houses*), Sandra Cisneros (*House on Mango Street*), Dagoberto Gilb (*The Magic of Blood*), Jimmy Santiago Baca (*Martin and Meditations on the South Valley*), and Denise Chavez (*Face of an Angel*).

Grajeda, R - 035

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

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

Requirements: Quizzes, two short papers, two exams.

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

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 245J - Jewish-American Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0900p	T	001	Shapiro, G	3487

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, group presentations.

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

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

Engl 252 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Staff	3489
0930-1045a	TR	025	Staff	3490
1130-1220p	MWF	040	Staff	3492
1230-0145p	TR	055	Staff	7444
0630-0920p	W	102	Staff	3493

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 253 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Bauer, G	3497
1230-0145p	TR	055	Kuzma, G	3498
0200-0315p	TR	065	Staff	3499

Bauer, G - 035

Aim: This is a course for beginning writers interested in learning about the art and craft of making poems.

Teaching Method: Active participation, writing exercises and experiments, small group work and class workshops. Also reading and discussion of a variety of published writers.

Requirements: Active class participation, (regular attendance is very important), daily writing, and reading assignments. A written report on the work of at least one contemporary poet, attendance of at least one outside reading and written report on that event. Written and oral responses to other students' poems. A final portfolio to include all class exercises and 7-8 revised, relatively complete poems.

Tentative Reading List: *The Morrow Anthology of Younger American Poets* (Smith and Bottoms, eds.), *A Poetry Handbook* (Mary Oliver). Possibly some hand-outs. And other students' poems. (NOTE: There will be regular photocopying costs involved.)

Kuzma, G - 055

Aim: To help students write better poems.

Teaching Method: Readings from contemporary poets; discussion of class exercises.

Requirements: A book report on a contemporary poet; an essay over class work; five to seven poem exercises.

Tentative Reading List: Student-selected poetry books; student poems. The white *Laurus*; the pink *Laurus*.

Staff - 065

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 254 - Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>	<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0730-0820a	MWF	001	Staff	3501	1230-0120p	MWF	050	Staff	3509
0800-0915a	TR	005	Staff	3502	1230-0145p	TR	055	Staff	3510
0830-0920a	MWF	010	Staff	3503	0130-0220p	MWF	060	Staff	3512
0930-1020a	MWF	020	Staff	3504	0200-0315p	TR	065	Staff	3513
0930-1045a	TR	025	Staff	3505	0230-0320p	MWF	070	Staff	3515
1030-1120a	MWF	030	Staff	3507	0630-0750p	MW	201	Staff	3517
1100-1215p	TR	035	Staff	3508					

Further information unavailable at this time

Engl 258B - Autobiographical Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	Staff	3518

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 270 - Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Ford, J	3519

im: 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 283 - Contemporary Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Spencer, N	3520

Aim: To develop critical perspectives on contemporary American culture. We will read critical writings on a variety of different forms of contemporary culture, such as popular music, television, film, toys, advertising, video games, and the internet. We will learn about different ways of reading and interpreting various forms of culture. We will also address the relationship between culture and power in society. Toward the end of the semester, we will read two contemporary American novels. We will look at these novels as examples of contemporary culture and assess the role that culture plays in them.

Teaching Method: Lectures with some class participation.

Requirements: Two exams. 5-page paper. Regular attendance.

Tentative Reading List: Critical writings by Tricia Rose, John Fiske, Lynn Spigel, Henry Giroux, Erica Rand, Peter Knight, and others. Fiction: *In Country* by Bobbie Ann Mason and *Cosmopolis* by Don DeLillo.

Engl 303 - Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3522

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 305A - Novel 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	White, L	3524

Aim: This course will examine the novel from 1700-1900 in Great Britain, an explosively popular genre that mediated and represented a host of cultural concerns: class and social standing; courtship and marriage practices; love and marriage; gender; technology and progress; money and commerce; sex; religion; nationhood; and so on. Students will be introduced to the issues surrounding the rise of the novel, both in terms of its social role (including its production and reception) and the development of its various--and protean--formal qualities.

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

Requirements: Three short papers; one oral presentation; quizzes (one per novel); one take-home final.

Tentative Reading List: Sterne, *Tristram Shandy* (selection); Fielding, *Joseph Andrews*; Defoe, *Moll Flanders*; Austen, *Emma*; C. Bronte, *Jane Eyre*; Eliot, *Middlemarch*; Dickens, *Great Expectations*; Wilde, *The Picture of Dorian Gray*; three films.

Engl 315A - Survey of Women's Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Nissé, R	7451

Aim: To explore various genres of Medieval and Early Modern women's writing from England and Continental Europe (c.1100-1630), and to consider a wide range of gender issues—both medieval and modern—through these texts. For example, we will ask how these early authors imagine the body and gendered identity differently from the ways we do.

Teaching Method: Lectures, discussions, small group work.

Requirements: Short response papers; two formal papers (5 pp. and 8-10 pp.); diligent attendance and participation.

Tentative Reading List: Selected works by Heloise, Marie de France, Christine de Pizan, Hildegard of Bingen, Margery Kempe, Julian of Norwich, Laura Cereta, Veronica Franco, Queen Elizabeth I, Lady Mary Wroth, Anne Askew, Elizabeth Cary and others. Various recent critical and theoretical readings on early concepts of gender.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 315B - Women in Pop Culture

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	010	Staff	3525
1230-0145p	TR	035	Staff	3526

Further information unavailable at this time

Engl 322A - Modern Engl Grammar

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	030	Haller, R	7452

Aim: To understand the structure of present-day English, specifically the syntax and phrase-structure variations of the language. We will make an inventory of the various forms an English sentence or text can take, infer from this evidence the rules for converting the word-store of the language to its realizations as speech and written text. The other areas of language study--sound, meaning, social function, language development, language learning, the variations among English-speakers, the history of the language--will come up as implications and inferences from the study of English structure.

Teaching Method: Class periods will be devoted to the consideration of language data in the textbooks and generated by the class. We will work on the data as native speakers or as people for whom English is a second language and attempt to formulate the rules and generalizations which explain the structures and variations within the data.

Requirements: Students will be asked to find data of various sorts and to take class leadership in discussing some of that data. There will be regular exercises, some to be turned in. Two examinations, a paper on a subject related to the material of the class, and a final examination.

Tentative Reading List: A textbook such as Ronald Wardhaugh, *Understanding English Grammar: A Linguistic Approach*, Second Edition.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 330E – Chaucer, Shakespeare, Milton

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Buhler, S	7453

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

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

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

Tentative Reading List: Geoffrey Chaucer's *Troilus and Criseyde* and selected *Canterbury Tales*; William Shakespeare's *A Midsummer Night's Dream*, *The Tempest*, and *Troilus and Cressida*; John Milton's "On Shakespeare," "L'Allegro" and "Il Penseroso," *A Mask at Ludlow Castle*, *Lycidas*, selections from *Paradise Lost*.

Engl 331 - British Authors since 1800 – "19th Century Novelists"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	055	White, L	3528

Aim: The novel became the most popular and influential literary genre in the 19th century. We will explore eight British novels from the early Romantic period through the period of Decadence, charting the novel's engagement with the dramatic social changes of the Romantic and Victorian period, as well as its continual reinvention as a mode of formal realism in tension with inherited romance conventions.

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

Requirements: Three short papers; one oral presentation; quizzes (one per novel); one take-home final.

Tentative Reading List: Austen, *Emma*; C. Bronte, *Jane Eyre*; Eliot, *Middlemarch*; Dickens, *Great Expectations*; Trollope, *Barchester Towers*; Hardy, *Jude the Obscure*; Kipling, *Kim*; Wilde, *The Picture of Dorian Gray*; three films.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 333A - Willa Cather & Her World

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Reynolds, G	7454

Aim: To read Cather's works by following the evolution of her career and by placing these texts in their historical context. We will pay special attention to the diversity of her writing across poetry, criticism, short fiction and the novel.

Teaching Method: Class discussion, with emphasis on student participation.

Requirements: A weekly response journal; a paper to be completed by the end of the course; weekly reading assignments; regular attendance and contributions to class discussion.

Tentative Reading List: Cather's major works, including *O Pioneers!*, *My Ántonia*, *Death Comes for the Archbishop*, as well as a wide selection of lesser-known material (to be supplied in photocopies).

Engl 340 - Classic Roots of Engl Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Stock, R	3530

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.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 347 - Humanities on the Plains

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	020	Kaye, F	7455

Aim: The aim of this course is to introduce students to both the methods and materials for looking at the study of history, art history, religion, literary studies, and other humanities on the Plains.

Teaching Method: Primarily discussion, with some introductory lectures and frequent group discussions. We will also take some field trips to the State Capitol, the Historical Society, the Great Plains Art Collection, and other places where something relevant is happening.

Requirements: Attendance and participation; reading of about seven assigned texts plus some photocopied excerpts; seven to nine reader's notebooks on readings and out-of-class experiences; one major project/presentation; quizzes if necessary.

Tentative Reading List: We will start with *Nature=s Metropolis*, by William Cronon, a book that details the cultural and economic role of Athe metropolis@ in the anglicization of the Great Plains. We will read Willa Cather=s *Song of the Lark* as an example of how this might be seen to work. John Joseph Mathews= *Wah=Kon-Tah* shows how a Quaker Indian agent is Acivilized@ by the Osage people. Sinclair Ross=s *As for Me and My House* will give us an opportunity to see how European art, music, and literary forms do (or don=t) find a home on the Great Plains. We will use books, articles, and a visit to the Capitol as a case study in the iconography of a Plains state. We will also look at several ethnic adaptations to the Plains. For methodology, we will look at my own study, *Hiding the Audience*.

Engl 352 - Advanced Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	035	Staff	3531

Further information unavailable at this time

Engl 353 - Advanced Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Kuzma, G	3532

Aim: To make our poems better. As a class, to learn how to discuss poems and help each other to discuss poetry.

Teaching Method: Readings and full group discussion; exercises from poem models; student "champions" of chosen poems.

Requirements: Book report over a contemporary poet; student must "champion" at least once; brainstorm on assigned topics; four to seven exercise poems.

Tentative Reading List: We will work from class poems. The white *Laurus*; the pink *Laurus*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 354 - Advanced Composition

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	010	Staff	7456
1030-1120a	MWF	030	Staff	3533
0200-0315p	TR	065	Staff	3534

Further information unavailable at this time

Engl 361A - Intro to Early American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Staff	3536
1230-0145p	TR	055	Staff	3537

Further information unavailable at this time

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 361B - Intro to Late American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	025	Blaha, F	3539
1100-1215p	TR	035	Staff	3540
1230-0145p	TR	055	Staff	3541
0200-0315p	TR	065	Reynolds, G	7464

Blaha, F - 025

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

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

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

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

Staff – 035, 055

Further information unavailable at this time

Reynolds, G - 065

Aim: To survey American literature from the Civil War to the present. The approach will be historical and contextual; key works will be selected from the “old” and “new” canons.

Teaching Method: Classes will run on a seminar basis where I will raise topics, questions, themes, etc., but students will provide much of the intellectual energy and direction. There will be opportunities for group work, and we’ll also use the Blackboard web system.

Requirements: A weekly response journal; a paper to be completed by the end of the course; weekly reading assignments; regular attendance and contributions to class discussion.

Tentative Reading List: *Heath Anthology of American Literature*, 4th ed., vol. 2; selections to include Twain, Crane, DuBois, Cather, Stein, Herr, Erdrich, Kingston.

Engl 363 - Intro to Renaissance Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0800-0915a	TR	005	McShane, J	3542

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

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

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

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

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 365 - 19th C British Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	065	Behrendt, S	3543

Aim: To familiarize you with the broad outlines of the traditional 19th-century British literary scene in poetry, with brief forays into prose, including both fiction and intellectual prose. Because the time is short and the literature vast, we will sample a limited number of authors rather than attempting a truly comprehensive survey. We will consider literature within the historical and cultural contexts of the century in general, and we will attempt to locate both individual works and larger "movements" within the broad history of ideas in culture as they were evolving in England and the rest of the world in the 19th century. As a result, we will necessarily consider also intellectual, philosophical, political, social and cultural developments in England during an age of determined imperialist expansion, revolutionary industrial and scientific progress, and increasingly diversifying intellectual and philosophical inquiry. Finally, because our will be a relatively small class, we will engage in informed **conversation** about literature, reading, and culture within a variety of historical, social, critical, and intellectual contexts.

Teaching Method: Primarily discussion. I will do very little lecturing, if any, and will devote our meeting times to your discussion of the assigned texts. I may include some group project and presentations to stimulate further conversation.

Requirements: Consistent contributions to classroom discussion; two examinations (a midterm and a comprehensive final); and a course portfolio (this will include both research and original writing).

Tentative Reading List: For everyone's convenience, I will use an anthology, probably the latest edition of the *Longman Anthology of British Literature*.

Engl 376 - Rhetoric Argument & Society

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	060	Gallagher, C	3545

Aim: To examine how language and image work in our society/culture and in our own lives through the lens of key rhetorical traditions, concepts, and practices. This course is open to anyone interested in rhetoric as intellectual tradition and social/personal practice, and is especially appropriate for students in the English Department's Writing and Rhetoric concentration. We will explore three frameworks for understanding our key concept: rhetoric as persuasion, rhetoric as inquiry, and rhetoric as engagement. This will allow us to examine classical conceptions of rhetoric alongside more contemporary formulations. Among these latter formulations, we will pay particular attention to feminist and intercultural rhetorics. All of this provides a rich background for our own projects, in which we will use the concepts and tools of rhetoric to examine and perhaps transform our own work with language and image.

Teaching Method: Predominantly discussion and activities, some student-led. Occasional mini-lectures on rhetorical concepts or movements. Sharing of writing projects.

Requirements: Active participation in discussion/activities. Students will also try their hands at rhetorical projects in each of the three frameworks: 1) a persuasion project, in which their primary aim is to convince a specified audience; 2) an inquiry project, in which their primary aim is to consider and contend with unfamiliar perspectives; 3) an engagement project, in which their primary aim is to arrive through intercultural dialogue at a shared meaning or perspective.

Tentative Reading List: 1) A case study in contemporary political rhetoric; readings from Ann Coulter, Al Franken, Noam Chomsky and the like; 2) Classical and contemporary rhetorical theory, including Aristotle, Plato, Kenneth Burke, Patricia Bizzell and Bruce Herzberg, Krista Ratcliffe (who will be visiting UNL in the spring), Joy Ritchie and Kate Ronald, Linda Flower, Ann Gere, Cheryl Glenn, and others; 3) one book that we will consider across our three frameworks for rhetoric – perhaps Barbara Ehrenreich's *Nickel and Dimed* or Patricia J. Williams' *The Alchemy of Race and Rights*. We may use a reader such as Jolliffe and Covino's *Rhetoric: Concepts, Definitions, Boundaries*, but we are likely to use lots of photocopied articles and book chapters.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 381 - Ancient Novel

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Winter, T	7225

Cross-listed with CLAS 381.

Aim: Reading and discussion of works of Romans Apuleius and Petronius, Greeks Achilles Tatius, 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: To be announced.

Engl 4/802 – Poetry – “Renaissance Poetry”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	McShane, J	7931/7932

Aim: To read and to explore ways to read, write, and talk about Renaissance poetry by looking at many works in context by major authors. We will examine not only major works, but major books of poetry. I expect to enhance our skill and awareness of how to make sense of what we read.

Teaching Method: Lecture, discussion, in-class small groups, out-of-class small groups.

Requirements: Twice weekly journals, group project on a book or sequence of poems. Attendance matters.

Tentative Reading List: Sidney: *Defense of Poetry*; *Astrophil & Stella*; Spenser: *Shepherd's Calendar*; *Amoretti & Epithalamion*; Herbert's *Temple*; Petrarch's *Canzoniere*; Johnson, *Poems*; Herrick, *Poems*; Donne, *Selected Poems*; Mary Wroth, *Poems*; Milton, *Poems of 1645*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/811 - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	101	Kaye, F	7933/7934

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

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

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

Tentative Reading List: During the semester, we will cover 42 full-length books of fiction, drama, and non-fiction prose. We will also read a number of poems by a variety of Plains poets. Each week we will focus on a particular theme or author and read three books. Each individual student will be responsible for reading only one book a week, except that Engl 811 students will read all three books for the week they introduce. In addition, everyone will read a few poems and the occasional essay each week. Themes include such things as AThe Myth of the West: *Shane*; *Riders of the Purple Sage*; and *The Prairie*@ or ANot Vanishing: *Green Grass, Running Water*; *The Bingo Palace*; and *The Indian Lawyer*@ or ASoft, Cuddly Conquistadors: *My Antonia*; *Little House on the Prairie*; and *Giants in the Earth*@ or AChanging Women: *Purple Springs*; *Crackpot*; and *Grass Dancer*@ and so on. We focus mostly on the 20th century, about equally between women and men and Canadians and Americans, and on Amer-European, Native (or First Nations), and Hispanic peoples on the Great Plains.

Engl 4/827E - TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0745p	MW	001	Harpending, M	3551/3564

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

Teaching Method: Primarily via group discussion of readings.

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

Tentative Reading List: To be announced.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/828 - Old English

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Haller, R	7465/7466

Aim: To acquire a reading knowledge of Old English, an understanding of its probable pronunciation and performance, and an introduction to literature and texts surviving from the time of its use as the native language of England (500-1,000 c.e.). To read some of the major examples of literature in the language, including a large part of the most famous poem in Old English, *Beowulf*. To examine some of the artifacts and events of the Old English era as cultural objects coexisting with the language and literature.

Teaching Method: The first few weeks will be spent studying the sentence structure and spelling in the language, and reading some basic documents. The rest of the course will feature two days of translation and one day of projects related to the culture or time period. Leadership for class meetings will be shared between the instructor and members of the class.

Requirements: Midterm and final examinations. A 10-page paper on a topic arising out of class discussion or reading. Regular leadership in class in the study of the language and in the daily translations. One report on a cultural artifact or phenomenon.

Tentative Reading List: Bruce Mitchell and Fred C. Robinson, *A Guide to Old English*; Seamus Heaney (Translator) *Beowulf: A New Verse Translation*. Bilingual Edition.

Engl 4/845E - Native American Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Gannon, T	3554/3567

Aim: The working subtitle for this class, "Ideas and Visions: Native American Theory," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry and fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence and wisdom: this class, then, is an avenue into the critical theory and cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

Teaching Method: Discussion, with some lecture and group work.

Requirements: Attendance and oral participation; weekly written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of one class period.

Tentative Reading List: Black Elk/Neihardt: *Black Elk Speaks*; N. Scott Momaday: *The Man Made of Words*; Vine Deloria, Jr.: *For This Land*; Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit*; Linda Hogan: *Dwellings*; Gerald Vizenor: *Shadow Distance*.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/852A - Writing Literary Nonfiction – “Writing About Nature”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Janovy, J	7935/7936

Aim: The aim of this course is to provide students with the ability to incorporate material from nature into their non-

fiction writing projects. "Nature" in this case means primarily all phenomena not constructed by humans, including geological formations and processes, weather, plants, animals, fungi, and microbes. The course must also include, however, consideration of our relationships to and with these phenomena. As a minimum, students' view of the world—as well as of our place in it—should be greatly expanded by the end of the semester. We will try to examine a number of specific topics, including (but not necessarily limited to): 1) The role that knowledge about nature plays in the writing process; 2) Sources of material; 3) Descriptive techniques for various aspects of nature; 4) Dealing with complexity; 5) Exotic organisms and exotic relationships; 6) Translation of the voluminous and arcane vocabulary of natural science; 7) Techniques other writers have used to solve various problems in writing about nature; 8) Style sheets, graphics, manuscript preparation, i.e., the author's end of the publishing business; 9) Research (a writer's, not a scientist's) on natural phenomena; 10) Making the transition from details to the big picture, and vice versa

Teaching Method: We will read, write, and collectively analyze what we've read and written. Students should expect to make their writing assignments available to the class as a whole and to lead discussions about these assignments. Blackboard course management software can be used to share writing. I will make specific assignments, usually involving a well-defined natural phenomenon (a good example might be a particular group of campus plants, skeletal material in the museum, one's view of the stars, etc.) and we will write about this phenomenon. In every case the goal will be to transcend simple description and solve some kind of a writing problem. I anticipate taking a few field trips, probably to the campus museums, Beadle greenhouse, and perhaps to the Lincoln Children's Zoo. We are also likely to have natural materials in class.

Requirements: At least six pages of double-spaced typing a week, to develop students' own collections of material (clipping file, specimens, photographs, etc.), be willing to talk about those collections with the class, and to share their collection goals and techniques with the class via Blackboard and in Friday discussions. One fairly substantial writing project that will involve an outline, drafts, references, and illustrations. Grading will be according to a contract model, i.e., if a student does the work and completes it on schedule, the student will receive full credit.

Tentative Reading List: Gould, S. J. 1995. *Dinosaur in a Haystack*. Random House, New York; McPhee, J. 1989. *The Control of Nature*. Farrar, Straus and Giroux, New York.

Engl 453 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Raz, H	3555

Instructor's permission required.

Aim: Poetry writing in a workshop format. Students may expect to add to existing skills with new experiences in reading and writing poetry in a collaborative setting.

Teaching Method: Workshop and/or discussion; reading assignments

Requirements: Ten finished poems; brief responses to assigned readings; attendance at community/English Department presentations by visiting writers; classroom participation.

Tentative Reading List: Six recent books by contemporary poets, e.g. Rita Dove, Kevin Prufer, Mark Doty, Minnie Bruce Pratt, Robin Becker, Constance Merritt, Alberto Rios, Lisa Chavez, etc.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 4/864 - British Lit 1660-1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Stock, R	7467/7468

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

Teaching Method: Informal lecture/discussion.

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

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

Engl 4/871 - Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Ford, J	3557/3571

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

Teaching Method: Lecture, class and group discussion, student presentations.

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

Tentative Reading List: Adams, *Critical Theory Since Plato*

[To Table of Contents](#) [To Course Descriptions](#)

Engl 4/875A - Rhetorical Theory – “Rhetoric of Women Writers”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	M	001	Ritchie, J	7469/7470

Aim: In this course 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 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? 2) Do “women's dangerous moves” -- anger, the erotic, silence, listening, and “talking back”-- challenge traditional rhetoric and 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, context, style, form, genre, and the material conditions and processes of writing and speaking.

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

Requirements: Assigned and self-selected reading, response papers, electronic bulletin-board discussions, 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)*. Audre Lorde, *Sister Outsider*; Dorothy Allison, *Two or Three Things I Know for Sure*; Virginia Woolf, *Three Guineas*; Gloria Anzaldua, *Borderlands/La Frontera: The New Mestiza*; Patricia Williams, *Alchemy of Race and Rights*.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 487 - Engl Capstone Experience

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
-------------	-------------	------------	----------------	--------------

0130-0220p MWF 001 Minter, D 3558

Aim: This course will engage us in three kinds of work. First, we will spend some time taking a look back on our coursework in English and as an undergraduate more generally. We will inventory and analyze the kinds of reading and writing experiences we've had. We will, in a sense, document our developing understandings of reading, writing, texts and culture as well as explore interesting shifts in our individual commitments to reading and writing. Second, we will examine where we are now--where all this thinking, reading and writing has led us--how it has shaped us and our future goals. Finally, we will explore the possible future uses and possibilities for our study of English (its relationship to "work," civic life, private lives, etc.). Throughout the course, our writing/inquiry will be supported with readings about the study of English--histories of the field, future visions for the field--so that you can critically engage with some of the assumptions that have shaped or continue to shape your work and commitments.

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

Requirements: Weekly reading and writing, participation in class activities and discussions, reflective/archival project, collaborative project, research project.

Tentative Reading List: While course readings have yet to be determined, I'm considering selections from the following texts: *What is English?* (Elbow), *Disciplining English* (Shumway and Dionne), *Arts of Living* (Spellmeyer), *Culture Studies/English Studies* (Smithson/Ruff), *Remembered Rapture* (hooks), *Literacy in American Lives* (Brandt).

[To Table of Contents](#)

[To Course Descriptions](#)