

# DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

## **COURSE DESCRIPTION BOOKLET**

### **SPRING 2006**

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

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

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### **HOW TO USE THIS BOOKLET**

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 14, 2005. 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 lecturers or graduate assistants. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 123 Andrews, 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, in Andrews 123A.

### **STUDENT APPEALS COMMITTEE**

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Committee chair is Franz Blaha, 355 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).

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, Illness and Health in Literature, for example).

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

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

A middle digit of "4" indicates ethnic minority courses, courses in translation, and courses that represent literature written in English in countries other than the United States 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/Critical Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (Contemporary Culture).

A middle digit of "9" indicates special and professional courses.

**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, 239; and so on.

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 2006****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<br>[3 hrs.] | Linguistics, writing, rhetoric<br>[3 hrs.] | Literary/rhetorical theory<br>[3 hrs.] | Culture, ethnicity, gender<br>[3 hrs.] | British literature<br>[3 hrs.] | Literature before 1800<br>[3 hrs.] | American literature<br>[3 hrs.] |
| Engl 200   | Intro to English Studies | X                                   |  |  |  |                                |                                    |                                 |
| Engl 212   | Lesbian & Gay Literature |                                     |  |  | X                                      |                                |                                    |                                 |
| Engl 215E  | Intro Women's Lit        |                                     |  |  | X                                      |                                |                                    |                                 |
| Engl 215J  | 20C Women Writers        |                                     |  |  | X                                      |                                |                                    |                                 |
| Engl 230A* | Shakespeare              |                                     |  |  |  | X*                             | X*                                 |                                 |
| Engl 239B  | Women Filmmakers         |                                     |  |  | 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   | Rhetorical Practice      |                                     | X  |  |  |                                |                                    |                                 |
| Engl 261A  | Intro Early American Lit |                                     |  |  |  |                                |                                    | X                               |
| Engl 261B  | Intro Late American Lit. |                                     |  |  |  |                                |                                    | X                               |
| Engl 270   | Literary/Critical Theory |                                     |  | X                                      |  |                                |                                    |                                 |
| Engl 315A  | Survey Women's Lit       |                                     |  |  | X                                      |                                |                                    |                                 |
| Engl 315B  | Women in Pop Culture     |                                     |  |  | X                                      |                                |                                    |                                 |
| Engl 322B  | Linguistics & Society    |                                     | X  |  |  |                                |                                    |                                 |
| Engl 354   | Writing: Literacy        |                                     | X  |  |  |                                |                                    |                                 |
| Engl 362   | Intro Medieval Lit       |                                     |  |  |  | X                              | X                                  |                                 |
| Engl 363   | Intro Renaissance Lit    |                                     |  |  |  | X                              | X                                  |                                 |

|           |                          |   |   |   |  |   |  |  |
|-----------|--------------------------|---|---|---|--|---|--|--|
| Engl 365  | Intro 19th C British Lit |   |   |   |  | X |  |  |
| Engl 373  | Film Theory & Criticism  |   |   | X |  |   |  |  |
| Engl 376  | Rhetoric: Arg. & Soc.    |   | X |   |  |   |  |  |
| Engl 475A | Rhetorical Theory        |   |   | X |  |   |  |  |
| Engl 487  | Engl Capstone Experience | X |   |   |  |   |  |  |

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

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|--|---|---|

### First-year 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 should 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, including ethnic and honors variations, English 150, and English 151 are first-year 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, and 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, 150 AND 151, INCLUDING ETHNIC AND HONORS VARIATIONS, ARE SELF-CONTAINED COURSES. THEY ARE NOT DESIGNED TO BE TAKEN IN ANY PARTICULAR SEQUENCE.**

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### **English 101 – Writing from Literature**

This a first-year English composition course that focuses on composing practices and critical reading strategies through the analysis of literature. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. The kinds of writing may vary from section to section, but all sections assume that reading and writing well are closely connected. This course is recommended for students who wish to improve their writing and reading skills through the study of literature.

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### **English 101A – Writing from Literature - "African American Literature"**

This course is identical to English 101(as described above) 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.

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### **English 101B - Writing from Literature - "Chicano Literature"**

This course is identical to English 101(as described above) 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.

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### **English 101D - Writing from Literature - "Native American Literature"**

This course is identical to English 101(as described above) 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.

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### **English 101H - Honors Writing from Literature**

NOTE: This course is intended for students who have had significant prior experience and success in English classes. Admission is by invitation or application only. See the Department of English Chief Advisor, Andrews 123A, for more information. This course shares the same focus and goals as English 101 and requires an equivalent amount of reading and writing.

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### **English 150 – Writing: Rhetoric as Inquiry**

This is a first-year English composition course that engages students in using writing and rhetorical concepts such as purpose, audience, and context to explore open questions -- to pose and investigate problems that are meaningful in their lives and communities. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing, reading and inquiry skills (such as learning to identify relevant and productive questions, learning to synthesize multiple perspectives on a topic, etc.)

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### **English 150H - Honors Writing: Rhetoric as Inquiry**

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150 and requires an equivalent amount of reading and writing.

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### **English 151 - Writing: Rhetoric as Argument**

This is a first-year English composition course that engages students in the study of written argument: developing an informed and committed stance on a topic, and using writing to share this stance with particular audiences for particular purposes. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing and reading skills through the study and practice of argument.

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### **English 151H – Honors Rhetoric as Argument**

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

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### **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, Nebraska Hall Rm. 513E, 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 Engl Studies**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0200-0315p  | MW          | 001        | Kaye, F        | 2896         |
| 1230-0145p  | TR          | 055        | Staff          | 7927         |

**Kaye, F - 001**

**Aim:** Stories create the universe; stories change the world. At the heart of it, this is why we study English. The purpose of this class is to introduce English majors and minors to the study of English as a discipline that is practiced worldwide and particularly in this department. We will also look at careers that can be constructed on the base of an English major. The particular focus of this section is on narrative as meaning -- the idea that stories change the world.

**Teaching Method:** This is primarily a discussion class, punctuated by speakers from within the department and without who will display their involvement with English Studies. Students, both individually and in groups, will be expected to develop many of the readings and assignments -- as well as grading policies -- for the class.

**Requirements:** Attendance and informed, intelligent participation are required. Careful, interactive reading of all texts, including student-selected texts, is required and may be enforced with pop quizzes. We will write a variety of papers that examine how narrative and rhetoric shape meaning, and make oral presentations on our readings, in response to in-class speakers and selected speakers in the university community, and exploring the field of English studies.

**Tentative Reading List:** We will read *Beowulf* as a creation narrative of English language and literatures as well as a test case for employing theories of reading; and we will finish with a major text of world literatures in English, probably Shani Mootoo's *Cereus Blooms at Night*. Other readings will be student-generated and will include readings in critical theory and other non-creative works relevant to English Studies.

### Staff - 055

Further information unavailable at this time.

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#### Engl 202A - Intro to Poetry

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Oakley, S      | 2897         |

**Aim:** Students will learn the historical role of poetry in Western culture from ancient times to the present. Various genres such as lyric, epic, and dramatic poetry will be introduced, and students will learn how poetic form and content interact, i.e. how rhyme, meter, and structure interact with themes and motifs. Contemporary debates on the value of poetry versus prose will be examined toward the end of the course.

**Teaching Method:** Lecture/discussion

**Requirements:** Critical reading; response papers, a midterm, and a final take-home exam requiring students to compose in lyric, epic, and dramatic modes.

**Tentative Reading List:** Hollander, *Rhyme's Reason*. Excerpts from epics such as the *Odyssey*, the *Inferno*, and from narrative poems such as *Piers Plowman*. Lyric and dramatic poems from Sappho, medieval (anonymous), La Fontaine, Donne, Herbert, Browning, Keats, Baudelaire, Rimbaud, Mallarmé, Dickinson, Hughes, Brooks, Berryman, Glück, Komunyakaa, Hayes, Harper, Anne Carson, Ciaran Carson, Heijinian, Szyborska, Mackey, Rankine, R. Shepherd, Mullen, Rilke, Hölderlin.

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#### Engl 205 - 20th Century Fiction

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1030-1120a  | MWF         | 030        | Staff          | 2899         |
| 1100-1215p  | TR          | 035        | Christensen, T | 2900         |
| 0330-0445p  | TR          | 085        | Christensen, T | 6963         |

0600-0830p R 101 Staff 2898

**Staff – 030 & 101****Further information unavailable at this time.****Christensen, T – 035, 085**

**Aim:** This course focuses on "modernism," a literary movement that significantly defines 20th-century literature. We will consider the unique set of ideas regarding language and literature that defines modernism through an examination of the ways that British and American writers formulate their national, racial, and sexual identities in the context of industrialization and empire.

**Teaching Method:** Discussion augmented by regular short writing assignments and oral presentations.

**Requirements:** Two papers, frequent quizzes and short writing assignments, participation in class discussion.

**Tentative Reading List:** *Heart of Darkness* (Joseph Conrad), *A Passage to India* (E.M. Forster), *Passing* (Nella Larsen), *1984* (George Orwell), *Heart of the Matter* (Graham Greene), *A Good Man Is Hard to Find and Other Stories* (Flannery O'Connor), *Satanic Verses* (Salman Rushdie).

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**Engl 210I - Illness & Health in Lit**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p  | MW          | 030        | Staff          | 2901         |

**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> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Lynch, T       | 2902         |

**Aim:** This class will introduce students to some of the themes that characterize literature written by residents of the Great Plains. The relationship between people and the land will be foregrounded. Within the Great Plains, ecologists identify three distinct ecological bioregions: the tall grass, the mixed-grass, and the short-grass prairie. The lifeways and experiences of people in these distinct bioregions can be quite different. This class will select readings from a diversity of cultures in the Great Plains that reflect how culture and place interact in this variable landscape.

**Teaching Method:** The class will consist of lecture, class discussion, and various audio-visual and internet resources where relevant. The class will make use of the fact that most students will, based on life experiences as plains-dwellers, have some expertise with which to assess the literary works. Several field trips are also planned.

**Requirements:** Students will write a series of reading responses to the assigned texts, write one short and one longer essay, and take a final exam.

**Tentative Reading List:** Works will be selected from among the following authors: Wallace Stegner, Mildred Walker, Rudolfo Anaya, Dan O'Brien, Mari Sandoz, Tillie Olsen, Kathleen Norris, Black Elk, Don Gayton, Oscar Micheaux,

Douglas Unger, Lisa Knopf, Marge Saiser.

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### Engl 212 - Lesbian & Gay Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0200-0315p  | TR          | 055        | Montes, A      | 2903         |

**Aim:** In this course we will be reading and discussing (primarily) contemporary lesbian, gay, bisexual, and transgender literature. Our focus will be on the human experience in the literature, but we will also be reading some history and seeing some films to put these individual experiences in a societal and cultural context. We will also focus upon a transnational perspective by reading works or seeing films concerning GLBT from countries such as Sri Lanka, Cuba, Russia, the Middle East, Mexico. We will pay attention to the diversity of U.S. lesbian, gay, bisexual, and transgender literature by reading literature by people of different races, different economic status, and different physical abilities.

**Teaching Method:** You must be an active participant in this class. We will discuss, do group work, read aloud, and write in class.

**Requirements:** Journals, reports on out-of-class events, and a project.

**Tentative Reading List:** This list is very tentative. The books may include Elana Dykewoman, *Beyond the Pale*; Shyam Selvadurai, *funny boy*; Julie Anne Peters, *Luna*; Lourdes Torres, *Tortilleras*; Carol Queen, *Pomosexuals*; Leslie Feinberg, *Stone Butch Blues*; Kenny Fries, *Body, Remember*.

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### Engl 215E - Intro Womens Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0600-0830p  | T           | 001        | Staff          | 2904         |

**Further information unavailable at this time.**

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### 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        | Staff          | 2905         |
| 1100-1215p  | TR          | 035        | Slater, J      | 6964         |
| 0200-0315p  | TR          | 065        | Honey, M       | 2907         |
| 0200-0315p  | TR          | 066        | Staff          | 7662         |

**Staff – 025 & 066**

**Further information unavailable at this time.**

**Slater, J - 035**

**Aim:** To read, discuss, and explore a wide variety of fiction by 20th and 21st-century American women writers. The focus

will be on contemporary writers, but we will read some earlier work as background.

**Teaching Method:** Mainly whole-class discussion; some small group work.

**Requirements:** Regular 1-2 page response journals on the work assigned; two 5-6 page papers; one oral report and book review on an author not on the assigned reading list; regular attendance and participation; attendance at one reading by a visiting author.

**Tentative Reading List:** One story anthology, such as *Women and Fiction: Stories by and About Women*; novels and story collections by such contemporary writers as Louise Erdrich, Toni Morrison, Francine Prose, Margaret Atwood, Gish Jen, Alice McDermott, ZZ Packer, Alice Munro, Amy Hempel.

### Honey, M - 065

**Aim:** This course will cover a variety of women writers from the early 20th century up to the present day. The reading list is ethnically diverse and also represents women of different social/economic groups, geographic regions, and affectional preferences. This reflects the huge variation encompassed by the word "women." One prominent theme of the course will be girls and young women coming of age. Students' individual responses to the texts will be at the heart of this course. Although I will provide the class with historical and critical frameworks that shape our understanding of these writers, it is the students' interaction with them that will form the basis of our discussion.

**Teaching Method:** Discussion, small group work, student presentations, and extensive writing by students.

**Requirements:** Weekly response papers to the reading; two 4-6 page papers. Daily attendance required.

**Tentative Reading List:** *The Awakening*, Kate Chopin; *O Pioneers*, Willa Cather; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Joy Luck Club*, Amy Tan; *Woman Hollering Creek and Other Stories*, Sandra Cisneros; *American Indian Stories*, Zitkala-Sa; *Paper Wings*, Marly Swick; *Bridget Jones's Diary*, Helen Fielding.

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### 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       | 2908         |
| 1100-1215p  | MW          | 002        | Dixon, W       | 6965         |

**NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): Tues. 1 p.m. or 7 p.m. or Wed. 3 p.m. or 9 p.m. Special fee - \$30.**

### Dixon, W – 001 & 002

**Aim:** An overview of some of the key genre films of the 1960s to the present, with critical and historical readings and interpretations.

**Teaching Method:** Lectures, screenings, three papers of five pages each, oral reports, in-class writing. Films screened include *Midnight Cowboy*, *Fail Safe*, *All the King's Men*, *African Queen*, *The Mouse That Roared*, *On the Waterfront*, *Rock Around the Clock*, *The Sting*, *Butch Cassidy and the Sundance Kid*, *Bonnie and Clyde*, *The French Connection*, *The Wild One*, *The Graduate*, *Here Comes Mr. Jordan*, and *A Man for All Seasons*.

**Requirements:** Three papers of five pages each, regular attendance at screenings and lectures, one oral report per student, in-class writing.

**Tentative Reading List:** *Film Genre 2000: New Critical Essays* by Wheeler Winston Dixon; *The American Cinema: Directors and Directions* by Andrew Sarris; *A Short Guide to Writing About Film* (5th edition), by Timothy Corrigan.

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**Engl 230A - Shakespeare**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Staff          | 2910         |
| 1030-1145a  | MW          | 030        | Staff          | 2911         |
| 1230-0145p  | TR          | 055        | Staff          | 2912         |

**Further information unavailable at this time.**

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**Engl 239B - Women Filmmakers**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 001        | Foster, G      | 7663         |
| 1100-1215p  | TR          | 002        | Staff          | 7934         |

**NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): Tues. 3 p.m. or 9 p.m. or Wed. 1 p.m. or 7 p.m. Special fee - \$30.**

**Foster, G - 001**

**Aim:** This course will focus on the films of women directors from the early 1900s to the present, with particular attention to the films of Alice Guy Blaché, Lois Weber, Maya Deren, Jane Campion, Sofia Coppola and Mira Nair. We will discuss the history of women filmmakers and the feminist approaches to their work. Race, gender, class, sexuality, and age will be emphasized. This is a very exciting class that covers neglected and forgotten figures in film history, as well as contemporary women.

**Teaching Method:** Discussions, screenings, weekly papers and a final reflective portfolio of your papers. We spend most of our time either watching rare films and film clips, or discussing these films in large and small groups. It's a very interesting and *unique* course, which requires no prior knowledge of film or women's studies. Developing analytical skills is important. This class offers a nurturing environment in which to develop critical skills through writing and speaking.

**Requirements:** Weekly papers of about 3-5 pages, plus final portfolio project, weekly readings, discussions of films. *Participation* is important. Note-taking at film screenings at the Ross Theatre is also very important. Being able and willing to discuss the readings and films is key. You will develop *analytical* abilities and hone your *writing* skills in this class.

**Tentative Reading List:** *Silent Feminists*, by Anthony Slide; *Reel Women: Pioneers of the Cinema from 1896 to the Present* (course packet); online readings available through Love Library on reserve. Readings will include texts about key films and women filmmakers. Readings will include interviews, biographical data, and introductory feminist film theory.

**Staff - 002**

**Same as section 001.**

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**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, T      | 2915         |

**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 paper and a presentation. There will be a comprehensive final exam.

**Tentative Reading List:** Horace, *Horace: Complete Odes & Epodes* (tr. Shepherd), Penguin, 1983; Juvenal, *Satires of Juvenal* (tr. Humphries), Indiana UP, 1958; Plautus, *Pot of Gold & Other Plays* (tr. Watling), Penguin, 1965; Polybius, *Rise of the Roman Empire* (tr. Scott-Kilvert), Penguin, 1980; Cicero, *On Government*, (tr. Grant), Penguin, 1994; Terence, *Comedies*, (tr. Bovie), John Hopkins UP, 1992; Catullus, *Pliny, Letters of Pliny the Younger*, (tr. Radice), Penguin, 1976; Virgil, *Aeneid of Virgil* (tr. Humphries), Prentice Hall, 1997.

## **Engl 244 - African Amer Lit**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Rutledge, G    | 7367         |
| 0200-0315p  | TR          | 065        | Dreher, K      | 2916         |

### **Rutledge, G - 025**

**Aim:** In this course, we will explore the theme of "Race and Slavery in the African-American Literary Imagination." Specifically, this course is designed to introduce students to 19th and 20th-century texts by African-American men and women who write about, respond to, or somehow engage race and slavery in their creative endeavors. Students will not only read these authors, learn of the historical and literary periods in which they were writing, and discuss the dominant issues and themes confronting them, but also become more critical and creative readers and writers.

**Teaching Method:** This course will use a discussion-driven format supported by lectures that provide the relevant historical, literary, and biographical contexts. Some peer-group activities as well.

**Requirements:** Graded: Two close reading essays; final exam; group-led discussion; weekly journal entries; active class participation. Ungraded: writing and revising students' own short fiction.

**Tentative Reading List:** Frederick Douglass' *The Heroic Slave*, Hannah Crafts' *The Bondwoman's Narrative*, Charles Chesnut's *The Goophered Grapevine*, Pauline Hopkins' *Of One Blood*, Richard Wright's *Native Son*, Amiri Baraka's *Dutchman*, and Toni Morrison's *Beloved*.

### **Dreher, K - 065**

**Aim:** This is an introductory-level literature class that provides a survey of African American Literature from the Harlem Renaissance to present. We examine a wellspring of work and literary periods beginning with the writings of the period also known as the "New Negro Renaissance," moving through "Realism, Naturalism, and Modernism," the "Black Arts Era," and "Literature Since 1975." I expect the literature to inform students about

African American culture, its language(s), and nuances; to serve as a tool to question stereotypes accorded African

Americans; and to make clear the contributions African Americans have made in the building of America.

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### Engl 244B - Black Women Authors

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p  | TR          | 035        | Eaton, K       | 2918         |

**Aim:** This course will require students to think critically about race, class, and gender in contemporary American society. The selected authors/writings will interrogate notions of homogeneity and pluralism in post-Civil Rights America. We will discuss popular assumptions surrounding race, gender, and class from a Black female subject position, and attempt to answer questions about performance and racial identity.

**Teaching Method:** The preferred teaching method for this course is lecture/discussion. Occasionally, there will be days where group work and/or student-led discussion will be necessary.

**Requirements:** Critical response papers; one short paper; one longer research paper; and active class discussion.

**Tentative Reading List:** Toi Derricotte, *The Black Notebooks*; Toni Morrison, *Tar Baby*; Danzy Senna, *Caucasia*; Pearl Cleage, *The Brass Bed and Other Stories*; June Jordan, *Some of Us Did Not Die*.

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### Engl 245B - Native Amer Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Gannon, T      | 6966         |

**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 1960s. 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; weekly written responses to the readings, 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*.

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### Engl 245D - Chicano Literature

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

|            |    |     |       |      |
|------------|----|-----|-------|------|
| 0930-1045a | TR | 025 | Staff | 2919 |
|------------|----|-----|-------|------|

**Further information unavailable at this time.**

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### Engl 245J - Jewish-Amer Fiction

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0600-0830p  | T           | 101        | Shapiro, G     | 2920         |

**Aim:** This course will explore a broad sampling 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 book. We'll read the work of Nobel Prize laureates, Pulitzer Prize winners, and authors whose work has received many other honors and distinctions. 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:** Small-group and large-group discussions, group presentations, occasional short lectures.

**Requirements:** Frequent reading journals, two formal essays, one group presentation, faithful attendance, active participation, statement of goals, response to the syllabus, end-of-semester course evaluations.

**Tentative Reading List:** Works by Art Spiegelman, Cynthia Ozick, Grace Paley, Bernard Malamud, Philip Roth, Isaac Bashevis Singer, Tillie Olsen, Anzia Yezierska, Saul Bellow, Jonathan Safran Foer, and many more.

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### 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          | 2925         |
| 0930-1045a  | TR          | 025        | Staff          | 2926         |
| 1130-1220p  | MWF         | 040        | Staff          | 2927         |
| 1230-0145p  | TR          | 055        | Staff          | 2929         |
| 0130-0220p  | MWF         | 060        | Staff          | 7940         |
| 0630-0850p  | W           | 101        | Staff          | 2924         |

**Further information unavailable at this time.**

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### Engl 253 - Writing of Poetry

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p  | TR          | 035        | Staff          | 2930         |

|            |    |     |           |      |
|------------|----|-----|-----------|------|
| 1230-0145p | TR | 055 | Staff     | 2931 |
| 0200-0315p | TR | 065 | Hawley, A | 2932 |

### Staff – 035 & 055

**Further information unavailable at this time.**

### Hawley, A - 065

**Aim:** To enhance students' skills in the writing and reading of poetry.

**Teaching Method:** Workshop/discussion/presentation. We will divide our class time between two things:

1) writing and discussing our own poems; 2) analyzing poetic models, forms and methods in the work of published poets from all centuries. I will coach and direct discussion, but students will provide the majority of the written and oral content for this course.

**Requirements:** Two poems a week; one-page typed responses to student poems; midterm and final portfolios to include ten poems and four revisions; typed responses to published poets; one ten-minute presentation; class participation.

**Tentative Reading List:** Student poems. *Making Your Own Days*, Kenneth Koch. Frequent handouts. Published poets may include but are not limited to John Ashbery, Priscilla Becker, Elizabeth Bishop, Barbara Guest, Dennis Johnson, Denise Levertov, Federico Garcia Lorca, Harryette Mullen, Frank O'Hara, Michael Palmer, Claudia Rankine, Laura Riding, William Shakespeare, Jack Spicer, Gertrude Stein, Louis Zukofsky, et al.

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### Engl 254 - Rhetorical Practice

| <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          | 2933         | 1230-0120p  | MWF         | 050        | Staff          | 2941         |
| 0800-0915a  | TR          | 005        | Staff          | 2935         | 1230-0145p  | TR          | 055        | Staff          | 2942         |
| 0830-0920a  | MWF         | 010        | Staff          | 2936         | 0130-0220p  | MWF         | 060        | Staff          | 2943         |
| 0930-1020a  | MWF         | 020        | Staff          | 2937         | 0200-0315p  | TR          | 065        | Staff          | 2944         |
| 0930-1045a  | TR          | 025        | Staff          | 2938         | 0230-0320p  | MWF         | 070        | Staff          | 2945         |
| 1030-1120a  | MWF         | 030        | Staff          | 2939         | 0330-0420p  | MWF         | 080        | Staff          | 6967         |
| 1100-1215p  | TR          | 035        | Staff          | 2940         | 0630-0745p  | MW          | 101        | Staff          | 2934         |

**Aim:** English 254 extends students' opportunities for writing and inquiry by engaging them in the study of writing within "communities" (such as the academic disciplines, the campus, on-line communities, hometowns, the professions, etc.). The uses of writing within a community that could be studied include: negotiating and representing community identity, claiming one's identity in relationship to the community, decision-making, civic participation and deliberation, and researching and disseminating information. This course provides students with extended practice in writing and rhetorical practice in a supportive, student-centered environment.

**Further information unavailable at this time.**

### Engl 261A - Intro Early Amer Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Staff          | 2946         |
| 1030-1120a  | MWF         | 030        | Staff          | 2947         |
| 1230-0145p  | TR          | 055        | Staff          | 2948         |

**Further information unavailable at this time.**

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### **Engl 261B - Intro Late Amer Lit**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0145p  | TR          | 055        | Lynch, T       | 2951         |
| 0230-0320p  | MWF         | 070        | Vespa, J       | 2952         |

#### **Lynch, T - 055**

**Aim:** The course will introduce students to some of the important writers and literary movements in the United States during the past 150 years. America has been called "nature's nation." It is also a very culturally diverse place. This class will explore the intersections of these various aspects of American society. Students will develop the ability to read, appreciate, understand, and critically assess a variety of literary works from different historical periods, from different ethnic communities, and in different genres. Students should develop an appreciation for how different peoples, in different times, have responded to the landscape of this place called America.

**Teaching Method:** Lecture/discussion format, with use of audio-visual formats and internet resources where appropriate.

**Requirements:** Students will maintain regular reading-response journals, write one paper, attend at least two local literary events, and take a final exam.

**Tentative Reading List:** We will read works chosen from among the following writers: Mark Twain, Charles Chesnutt, Mary Austin, Jean Toomer, William Carlos Williams, Robinson Jeffers, William Faulkner, Zora Neale Hurston, Gary Snyder, N. Scott Momaday, Hisaye Yamamoto, Ed Abbey, Alice Walker, Leslie Silko, Wallace Stegner, N. Scott Momaday, Cormac McCarthy, Jimmy Santiago Baca, Gary Soto, Marilyn Robinson, Don Delillo.

#### **Vespa, J - 070**

**Aim:** This course is the second in an optional two-semester sequence devoted to American literature. This course offers a selective survey of American authors of the 19th and 20th centuries. Their poems and novels, we will find, are tied to specific modes of representation, for which we employ such "isms" as Realism, Modernism, and Postmodernism. We will study the ways in which these works represent "American" experience as well as how these works represent, understand, and share human experience.

**Teaching Method:** Class sessions will vary in format, featuring a mix of lecture, discussion, and group work.

**Requirements:** Course work will most likely include a mix of essay exams and oral presentations.

**Tentative Reading List:** The sequence of writers we will discuss will most likely include Emerson, Whitman, Dickinson, Twain, Cather, Frost, Eliot, Williams, Stevens, Bishop, Baldwin, and Pynchon, plus a selection of contemporary writers.

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### **Engl 270 - Literary/Critical Theory**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1030-1120a  | MWF         | 030        | Ford, J        | 2953         |

**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.

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### 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     | 6968         |

**Aim:** In this course we will develop skills in analyzing contemporary popular culture. Through critical readings, we will approach forms of culture, such as advertising, television, popular music, film, children's toys, and public and private spaces, as texts that can be interpreted in ways that are similar to those used in literary criticism. The course assumes that popular culture is not some marginal and insignificant dimension of culture. Rather, we will view popular culture as a type of discourse that is filled with rich, complex, and contending meanings. We will also reflect on the different methods of reading various forms of culture and the role that popular culture has in our lives. Our perspectives will enable us to consider both the relation between cultural texts and power relations in society and the distinctive textualities of multiple types of culture.

**Teaching Method:** Discussion, some mini-lectures, small group work, in-class writing assignments.

**Requirements:** Three exams, class participation, reading assignments, attendance.

**Tentative Reading List:** *Signs of Life in the U.S.A.* (5th edition), edited by Sonia Maasik and Jack Solomon. Writings on such things as Barbie, Batman, blue jeans, SUVs, The Osbournes, WWF wrestling, and much more.

### Engl 298 - Special Topics -- "Reading & Writing Nature"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u>     | <u>Call#</u> |
|-------------|-------------|------------|--------------------|--------------|
| 0200-0315p  | TR          | 001        | Lynch, T/Brooke, R | 7941         |

**VARIABLE CREDIT (1-3) Note, this class will be in three distinct units. Students may enroll in any or all of those units. Each unit will be worth one credit. Enrollment options will be explained during the first class meeting.**

**Aim:** This course will introduce students to some recent writing in nature-oriented, place-based literature. Special attention will be focused on reading and writing that foster an appreciation for what it means to be "at home" in a place where one's understanding of that place includes the natural as well as the cultural. Through various writing projects, students will learn

to better appreciate and communicate their own sense of place within the larger natural community.

**Teaching Method:** The class will utilize some lecture format, but will be based mostly on class discussion of assigned readings. Blackboard will also be used to share student responses.

**Requirements:** We will read three books. Each book will be the basis for generating a 5-8 page writing project. (One book and one writing project per credit).

**Tentative Reading List:** David Landis Barnhill's *At Home on the Earth: Becoming Native to Our Place*, Ted Kooser's *Local Wonders*, and Lisa Knopf's *The Nature of Home*.

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### Engl 303 - Short Story

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0120p  | MWF         | 050        | Ford, J        | 8156         |

**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>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Behrendt, S    | 2956         |
| 1130-1220p  | MWF         | 040        | Staff          | 7665         |
| 0200-0315p  | TR          | 065        | Christensen, T | 2957         |

#### Behrendt, S - 025

**Aim:** To survey some of the more important British novels of the 18th and 19th centuries and to explore their relation to the culture that produced them and which they both reflect and influenced. While one aim is to help you become familiar with this material and its cultural contexts, another aim is to help you discuss such materials with increasingly greater sophistication, confidence, and skill, both in class and on paper.

**Teaching Method:** Intensive discussion based on student reading, with occasional brief, ad hoc lectures to provide background information. There may be some group presentations. Think of this course as an ongoing **conversation** among all those enrolled.

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

**Note:** This course will require **considerable** reading, often several hundred pages of prose fiction **per week**. If you will not be able to handle this reading load, you should not enroll in this course. There will be regular brief writing exercises to make sure you are keeping up with the reading. In addition, there will be two examinations and some sort of research-based course project or paper.

**Tentative Reading List:** Approximately a dozen novels, probably including the following: Defoe, *Moll Flanders* or

*Robinson Crusoe*; Fielding, *Joseph Andrews*; Sterne, *Tristram Shandy*; Walpole, *The Castle Of Otranto*; Edgeworth, *Castle Rackrent*; Mathews, *Simple Facts*; Or, *The History of an Orphan*; Austen, *Pride and Prejudice*; Shelley, *Frankenstein*; Brontë, *Wuthering Heights*; Eliot, *The Mill on the Floss*; Dickens, *Hard Times* or *Oliver Twist*; Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*.

### Staff - 040

**Further information unavailable at this time.**

### Christensen, T - 065

**Aim:** This course will cover the development of the novel for the first 200 years of its history in English. It will focus specifically on an examination of the ways that the development of the novel as a literary form is intertwined with changing constructions of sexual, racial, and national identity during this period. Proceeding chronologically from Aphra Behn's *Oroonoko* through Joseph Conrad's *Heart of Darkness*, we will explore how each author studied employs the novel to examine economic, political, and social forces within British society during a period of dramatic change, and how each re-deployment of this literary form in turn works to shape changing perceptions of sexuality, race, and nation. As a class, we will focus on developing new strategies of literary and cultural criticism through close reading and analysis of texts.

**Teaching Method:** Class sessions will vary in format, featuring a mix of lecture, discussion, and group work. Course work will include formal papers, presentations, and quizzes over the reading assignments.

**Requirements:** Substantial daily reading assignments, three formal papers, one presentation, six quizzes, frequent short writing assignments, daily participation in discussions.

**Tentative Reading List:** Aphra Behn, *Oroonoko*; Daniel Defoe, *Robinson Crusoe*; Samuel Johnson, *The History of Rasselas*; Walter Scott, *Ivanhoe*; Emily Brontë, *Wuthering Heights*; George Eliot, *Adam Bede*; Thomas Hardy, *Jude the Obscure*; Joseph Conrad, *Heart of Darkness*

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### Engl 315A - Survey Womens Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0200-0315p  | TR          | 055        | Staff          | 2958         |

**Further information unavailable at this time.**

### 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          | 2959         |
| 1230-0145p  | TR          | 055        | Staff          | 2960         |

**Further information unavailable at this time.**

### Engl 322B - Linguistics & Soc

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0830-0920a  | MWF         | 010        | Haller, R      | 2961         |

**Aim:** We will be studying the methods used by linguists to explore how language works in personal interchange and in the creation of the institutions of social life. We will examine as well the ways in which language becomes a political and educational issue. Specifically, we will examine the methods of Pragmatics, used to analyze the language of social interaction; stylistics and its application to the understanding of literature; techniques of analysis of political argument; professional language; the philosophical analysis of the linguistic construction of social institutions; and questions of language policy, specifically focused on the question of official languages.

**Teaching Method:** An alternation of lectures, whole-class and group discussions, student panels, research reports, and exercises.

**Requirements:** Regular attendance and participation in discussion. Three papers on a diversity of topics in the field; a panel presentation and a research report to the class; exercises as assigned.

**Tentative Reading List:** Peter Grundy, *Doing Pragmatics*; John Searle, *The Construction of Social Reality*; readings dealing with language of politics and of the media; readings on language policy with respect to education and the accommodation to linguistic diversity.

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### **Engl 330 - Brit Authors to 1800 -- "Chaucer, Jonson, Swift"**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1020a  | MWF         | 020        | Haller, R      | 7942         |

**Aim:** To enjoy and compare three writers separated by 300 years who are noted for their significant participation in the political and religious life of their times, their invention of striking and diverse genres of literature and their ability to create unique literary personas. Through a comparison of the three, we will attempt to draw conclusions about the capacity and limitations of literature to create and alter perceptions of society.

**Teaching Method:** Occasional lectures. Videos and class performances. Whole-class and group discussions. Occasional performances. Research reports and student panels for the leadership of discussions.

**Requirements:** Regular attendance and participation in discussions and performances. Two short papers on specific works or questions, and a longer paper on a significant topic of your choice.

**Tentative Reading List:** Chaucer: *Canterbury Tales*; *Parliament of Birds*; *Legend of Good Women*; short poems. Jonson: *Volpone*, *The Alchemist*, *Bartholomew Fair*, *Sejanus*, selected poems and masques; Swift: *Gulliver's Travels*, *A Tale of a Tub*, *Journal to Stella*, *A Modest Proposal*, poems.

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### **Engl 333 - Amer Auth since 1900 -- "The African American Renaissance"**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0200-0315p  | TR          | 065        | Rutledge, G    | 7368         |

**Aim:** In this class, "The African-American Renaissance," we will explore the distinct, yet interlocked, flourishing of artistic (literary primarily, but also music and art) efforts by African Americans located in three different metropolises and

periods. Hence, we will expand the concept of the Renaissance, primarily associated with Harlem, to include the preceding (Atlanta) and succeeding (Chicago) renaissances. The reasons for, nature of, and problems associated with the renaissance, and the complications each writer raises, will be our primary subjects of inquiry.

**Teaching Method:** This course will use a discussion-driven format supported by lectures that provide the relevant historical, literary, and biographical contexts. Some peer-group activities as well.

**Requirements:** Graded: One close reading essay; one exam; group-led discussion; weekly journal entries; active class participation. Ungraded: writing and revising students' own short fiction.

**Tentative Reading List:** An assortment of novels, short stories, poems, essays, and critical essays, which may include Booker T. Washington, W.E.B. Du Bois, Alain Locke, Langston Hughes, Zora Neale Hurston, and Richard Wright.

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### Engl 341 - Judeo-Christian Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1020a  | MWF         | 020        | Stock, R       | 6970         |

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

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

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

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

### Engl 352 - Adv Fiction Writing

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p  | TR          | 035        | Staff          | 2964         |

**Further information unavailable at this time.**

### Engl 353 - Adv Poetry Writing

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0200-0315p  | TR          | 065        | Staff          | 2965         |

**Further information unavailable at this time.**

### Engl 354 - Writing: Literacy

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0800-0915a  | TR          | 005        | Staff          | 6971         |
| 1030-1120a  | MWF         | 030        | Staff          | 2966         |
| 0200-0315p  | TR          | 065        | Staff          | 2968         |

**Aim:** English 354 is an advanced writing course that engages students in the concept of literacy as a means of investigating and expanding their work as writers. Drawing on public conversations about the value and uses of reading and writing in society as well as their own developing writing projects, students in this course explore relationships between language, power, identity, and authority. Students' inquiries into literacy could be informed by popular and/or professional conversations on such topics as cultural literacy, academic literacy, gendered and/or race(d) literacy, media literacy, functional literacy, critical literacy, school/community literacies, and workplace literacy. This course provides students with extended practice in writing in a supportive, student-centered environment.

**Further information unavailable at this time.**

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### **Engl 363 - Intro Renaissance Lit**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a  | TR          | 025        | Buhler, S      | 2969         |

**Aim:** To explore literary works composed or translated in the English Renaissance, ranging through the early 16th century to the mid-17th. We will examine a variety of genres and modes and will consider the often turbulent social and cultural backgrounds that informed and affected these works and their writers' lives.

**Teaching Method:** Lecture and discussion; frequent student readings and presentations.

**Requirements:** One formal presentation of a poem, passage, or scene – with written commentary; four "response papers" to the readings; one major paper/project with annotated bibliography.

**Tentative Reading List:** Selections from the lyric poetry of Wyatt, Surrey, Sidney, Spenser, Marlowe, and Raleigh; plays from Shakespeare, Jonson, and Webster; works from Early Modern women writers such as Sidney Herbert, Elizabeth I, Wroth, and Lanyer; "experimental" verse from Donne, Herbert, Herrick, Marvell, and Milton.

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### **Engl 365 - 19th C British Lit – "'Moral Geography' of the British Isles"**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0120p  | MWF         | 050        | Vespa, J       | 2970         |

**Aim:** This course offers a selective survey of British authors of the 19th century. We will read a series of works by Romantic and Victorian writers, such as Wordsworth, Byron, Austen, Carlyle, Tennyson, Browning, Eliot, and Hardy, many of whom trace a "moral geography" (to use Lord Byron's phrase), in that they use writing as a vehicle for moral discourse and socio-political commentary. As we read their poetry and prose we will explore specific formal, generic, and historical issues, in order to reconcile some of the major themes, trends, and tensions that shaped British literature over the course of the century.

**Teaching Method:** Class sessions will vary in format, featuring a mix of lecture, discussion, and group work.

**Requirements:** Course work will most likely include a mix of essay exams and oral presentations.

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### Engl 373 - Film Theory & Criticism

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0145p  | TR          | 001        | Abel, M        | 2971         |

**NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): Tues. 3 p.m. or 9 p.m. or Wed. 1 p.m. or 7 p.m. Special fee - \$30.**

**Aim:** Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. That is, whereas in a "film aesthetics" class you examine basic aspects of film language – montage, mise-en-scène, depth of focus, etc. – and in a "film history" class you study basic historical developments that impacted the evolution of cinema, in this course we study cinema on a more *conceptual* (read: theoretical or philosophical) level. This course, therefore, studies an array of film theories from throughout the 20th century in order to consider what cinema is and has been as an aesthetic and cultural practice, and what people have imagined it could be. In a sense, we will find ourselves constantly recalling one of cinema's earliest great theoreticians, Béla Balász, who wrote, "No art has ever become great without theory." Regardless of the claim's ultimate veracity, throughout this semester we'll ask *what different modes of engaging various theoretical issues contribute to our understanding of and ability to respond to cinema.*

**Teaching Method:** Mostly lectures, plus in-class discussions.

**Requirements:** Midterm, final, response papers, participation. **Note: Due to my absence in week six, there will be a mandatory make-up session on Friday, Feb. 24, from 4 to 7 p.m. Students must make sure their schedule allows them to attend this session.**

**Tentative Reading List:** A variety of theoretical essays on cinema. Registered students should monitor Blackboard and their email for advance notifications, which will allow them to access all course documents before the start of the semester (i. e., syllabus, assignments, policies).

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### Engl 376 - Rhetoric Argument & Soc

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p  | TR          | 060        | Goodburn, A    | 2972         |

**Aim:** This course uses rhetorical theory to examine how language and image work in culture and individual lives -- including, of course, our own. We will explore questions such as these: What is rhetoric? What are its purposes/ends? How does it function in culture? What is its relationship to truth? What is its relationship to ethics? How does it frame the relationships between writer/speaker, reader/listener, language, and context? How does it help us understand how language and image work? How might it help us transform our work with language and image? We will examine these frameworks and questions across two historical moments and cultures: that of ancient Greece and Rome, when classical rhetoric took shape, and that of the contemporary United States. In addition, we will design projects that perform and enact rhetoric in a variety of contexts and for multiple purposes.

**Note:** This course is designed for advanced students with a keen interest in intellectual history in general and rhetorical theory in particular. The readings and writing projects are demanding and likely will require varieties of intellectual work with which you are unfamiliar. Intellectual openness, curiosity, and experimentation are required.

**Teaching Method:** Mini-lectures, student-generated discussions, small groups, presentations, and in-class writing and analysis activities.

**Requirements:** Three formal writing projects, reading responses, discussion-starter questions, an oral presentation, and active and engaged participation.

**Tentative Reading List:** Plato's *Gorgias*; essays and chapters by rhetorical theorists such as Trinh Min Ha, Gloria Anzaldua, Dorothy Allison, Cheryl Glenn, Susan Jarratt, Linda Flower, and others. We will also use film and other media for analysis and engagement.

### Engl 4/802 - Poetry -- "Amer Poetry"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1230-0145p  | TR          | 001        | Price, K       | 7251                   |

**Aim:** An advanced survey of American poetry focusing on major figures and movements primarily in the 19th and 20th centuries. The course will examine the struggle to throw off British traditions and define who an American poet was, what American poetry would sound like, and which themes were appropriate for an American poetry to voice. Implicit in this struggle is the diversity of American voices and the different ideas of the United States as a nation held by different groups within the country. Several distinct patterns emerge, particularly as they grow out of the work of a couple of literary giants, Whitman and Dickinson. We will try to define these patterns and how they reflect American cultural development.

**Teaching Method:** Class discussion, lectures, presentations.

**Requirements:** A presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

**Tentative Reading List:** Anne Bradstreet, Walt Whitman, Emily Dickinson, T. S. Eliot, Marianne Moore, Langston Hughes, Allen Ginsberg, Galway Kinnell

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### Engl 4/805B - 19th C Brit Fiction -- "Romantic & Early Victorian Novels"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1230-0145p  | TR          | 001        | Behrendt, S    | 6972                   |

**Aim:** Our primary aim will be to survey and sample the range and variety of Romantic and early Victorian prose fiction in order to consider how that body of writing relates to -- and reflects and perhaps influences -- social, political, economic, intellectual, cultural, and historical changes in Britain during the volatile period spanning roughly 1780-1850. Part of our work will involve studying the contents of the Corvey Collection of Romantic-era literature at Love Library, to give us all a clearer sense of both the numbers and the contents of novels published during the age.

**Teaching Method:** Intensive discussion based on your own careful reading of the required texts, with occasional brief *ad hoc* lectures to provide background information. I will strongly encourage you to "think outside the box" in your reading of the assigned texts, and will try to help you read in an interdisciplinary and culturally-aware fashion so that we will be able to

engage our texts as far as possible as "Aliving things" rather than as mere lifeless museum pieces. To this end we may also do some group presentations. Think of this course as an ongoing **conversation** among all of us in the room. I expect everyone to be prepared to contribute meaningfully to class discussion and to keep up with the assigned reading and research.

**Requirements:** 1) Dedicated **reading**, in advance, of all the novels, plus classroom discussion of them. **Note:** This course will require a **considerable** amount of reading, sometimes well in excess of a hundred pages of prose fiction per week. If you cannot or will not commit yourself to the investment of time required to keep up to date on all the reading, you should not enroll in this course. I may use a variety of writing exercises to make sure you are keeping up with the reading. 2) Two examinations: a midterm and a comprehensive final examination. 3) Each of you will choose a novel from the Corvey Collection, working from a short list I will provide, and will prepare several descriptive and interpretive documents relating to that novel. I hope for us to mount all of these materials (with your name, of course, to assure you credit for your work) on the "ARomanticism at UNL" website that I maintain here.

**Tentative Reading List:** Readings will probably include Charlotte Smith, *Desmond*; Amelia Opie, *The Father and Daughter*; Jane Austen, *Pride and Prejudice*; Mary Shelley, *Frankenstein*; Wilson, *Paris Lions and London Tigers*; Frederick Marryat, *King's Own*; Charles Dickens, *Oliver Twist* or *Hard Times*; Emily Brontë, *Wuthering Heights*; **plus** a novel of your choice from the Corvey Collection at Love Library (see separate instructions).

### Engl 4/805K - Canadian Fiction

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0630-0900p  | T           | 001        | Kaye, F        | 7947                   |

**Aim:** The purpose of this course is to introduce students to a wide variety of modern Canadian fiction within the context of Canada as a country.

**Teaching Method:** In this class, we will cover three books on a similar theme per week. Each student will read one book. Class will alternate between discussions of the books in the context of each other and small group discussions among people who have all read the same book.

**Requirements:** Attendance and informed, intelligent participation are required. You will read 14 to 16 books for the semester and write seven short journals and one longer paper. Students will serve as discussion leaders and 800-level students will be introducers and facilitators for one week's worth of reading.

**Tentative Reading List:** This class focuses on works from the 20th century. Authors will include Pauline Johnson, Ralph Connor, Nellie McClung, Sinclair Ross, Hugh McLennan, W.O. Mitchell, Margaret Laurence, Ethel Wilson, Gabrielle Roy, Adele Wiseman, Henry Kreisel, Alice Munro, Robert Kroetsch, Margaret Atwood, Rudy Wiebe, Jeannette Armstrong, Bernice Culleton, Nourbese Philip, Dionne Brand, Joy Kogawa, Rohinton Mistry, Michel Tremblay, Shanti Mootoo, Timothy Findley, Antoinine Maillet, Richard Adams, Thomas King, Robertson Davies, and others.

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

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0600-0845p  | W           | 001        | DiBernard, B   | 2979                   |

**Aim:** We will read and discuss a wide range of lesbian literature written in the United States in the 20th and 21st centuries,

including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. (One geographical exception is the British novel *The Well of Loneliness*, acknowledged as the first "out" lesbian novel in English.) Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course is arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th and into the 21st century in the United States, moving into transgender and queer identity as well. We will use some ideas from queer theory to look at issues of identity and pedagogy, but our attention will primarily be on the human experience expressed in the writing. I believe, with Adrienne Rich, that "Theory -- the seeing of patterns, showing the forest as well as the trees -- theory can be a dew that rises from the earth and collects in the rain cloud and returns to earth over and over. But if it doesn't smell of the earth, it isn't good for the earth." ("Notes toward a Politics of Location," *Blood, Bread, and Poetry*, Norton 1986, pp. 213-14).

I expect this to be an exciting, challenging class, characterized by open discussions and a feeling of community. I hope you will want to join such a group.

**Teaching Method:** We will do small-group work, free writing, round-robin discussions, reading aloud, and other experiential activities. You must come prepared and be active in this class.

**Requirements:** A weekly reading journal; reports on out-of-class events; a project which includes an oral report; a final paper; and weekly reading of articles on the class listserv. Graduate students will do some additional theoretical readings and a longer project.

**Tentative Reading List:** Lillian Faderman, *Odd Girls and Twilight Lovers*; Radclyffe Hall, *The Well of Loneliness*; Ann Bannon, *Beebo Brinker* or another "pulp" novel; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Chrystos, *Fugitive Colors*; Eli Clare, *Exile and Pride: Disability, Queerness, and Liberation*; Amelia Montes, stories and theory, perhaps one or two more books.

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## Engl 4/827 - Application of Linguistics

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0600-0830p  | T           | 001        | Harkness, J    | 7949                   |

**Aim:** To enable students

- to gain an understanding of the diverse areas of research and social interaction in which Linguistics and Applied Linguistics can play key roles -- such as psycholinguistics, critical linguistics, text linguistics, authorship studies, lexicography, speech therapy, speech recognition, dialectology, gender studies, cross-cultural communication, English as a world language, language learning, bilingualism and other areas which class participants may wish to help identify.
- to understand the linguistic terms and concepts used in these fields
- to explain and discuss the main linguistic issues of each area chosen for study

**Teaching Method:** Combination of discussion, student presentations, in-class application of various linguistic procedures relevant for areas chosen as class topics.

**Requirements:** Term paper, weekly assignments (reading or material preparation), individual class presentation, probably on the term-paper topic, two or three quizzes on general class material and reading, class attendance and active participation.

**Tentative Reading List:** Reference books: *Controversies in Applied Linguistics*, Barbara Seidlhofer, OUP, 2003;

*Principle and Practice in Applied Linguistics: Studies in Honour of H. G. Widdowson*, Guy Cook and Barbara Seidlhofer, OUP, 1995. No one set text: For a feeling of topics, see the following journals: *Journal of Pragmatics*, *Journal of Applied Linguistics*, *Discourse Studies*. A course packet will be available prior to the start of the semester.

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### Engl 4/827E - TESL Theory & Practice

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0630-0745p  | MW          | 001        | Harpending, M  | 2980                   |

**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.

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### Engl 4/830 - Brit Authors to 1800 -- "Shakespeare's Tragedies & Tragicomedies"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0200-0315p  | TR          | 001        | Hilliard, S    | 7951                   |

**Aim:** This course covers the major plays of the second half of Shakespeare's career in terms of their reflection both of Elizabethan cultural dynamics and of modern concerns in recent stage (and film) presentations. This will include discussion of Shakespeare's conception of tragedy, the gender and class assumptions of the period, and the role of Shakespeare as cultural icon in our own age.

English 4/830 is the equivalent of the former English 4/830B, but it does not assume that students have had 4/830A, which covers the comedies and history plays. Undergraduates who have never studied Shakespeare are advised to take the introductory course 230A or its equivalent first. English 430 does not count as an Essential Studies or an Integrative Studies course.

**Teaching Method:** Discussion, short lectures, video performances, student presentations.

**Requirements:** Short reader-response papers on the individual plays, two longer critical essays, two exams. Participation in class exercises.

**Tentative Reading List:** The Roman plays *Julius Caesar*, *Anthony and Cleopatra*, and *Coriolanus*; the problem comedies *Troilus and Cressida* and *Measure for Measure*; the major tragedies *Hamlet*, *Othello*, *Macbeth* and *Lear*; and the later romances *The Winter's Tale* and *The Tempest*.

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### Engl 4/845E - Native Amer Lit – "Ideas & Visions"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1100-1215p  | TR          | 001        | Gannon, T      | 2981                   |

**Aim:** The subtitle for this class, "Ideas and Visions," 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 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:** Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*; N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*; Vine Deloria, Jr.: *For This Land: Writings on Religion in America*; Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*; Linda Hogan: *Dwellings: A Spiritual History of the Living World*; Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*.

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### Engl 453 - Writing of Poetry

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p  | TR          | 001        | Raz, H         | 2982         |

**Aim:** Engl 453 is an advanced poetry writing class for experienced poets only (prerequisites Engl 253, 353 or their equivalents). We'll read and discuss several books of poetry, some by writers coming to UNL, in order to use the work as models for our own writing. Over the course of the semester we can expect our writing to reflect class discussion and reading and to become more deliberate and ambitious.

**Teaching Method:** Discussion, workshop, presentations.

**Requirements:** We'll attend poetry readings; read, discuss, and write brief responses to several recent books of poetry; and write a sequence of eight original poems. **For this class students must have had extensive experience reading and writing poetry.**

**Tentative Reading List:** *The Eye of the Poet: Six Views of the Art and Craft of Poetry*, ed. David Citino; Rynn Williams, *Adonis Garage*; Jeanne Murray Walker, *A Deed to the Light*; Floyd Skloot, *Approximately Paradise*; Frank X. Gaspar, *Night of a Thousand Blossoms*; D. A. Powell, *Cocktails*; Marilyn Kallet, *Circle, After Hours*; Christine Stewart-Nuñez, *Love of Unreal Things*, and others.

### Engl 454 - Adv Writing Projects

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0145p  | TR          | 001        | Brooke, R      | 6979         |

**Aim:** Advanced Writing Projects is a writing workshop for advanced undergraduates, especially English majors, who wish to pursue one-to-three extended writings beyond what's possible for assigned course papers. Writing projects might include extended personal essays, interdisciplinary critical essays, essays for educated lay readers about crucial concepts and ideas, community service writing, educational materials, and public opinion essays. This list isn't exhaustive -- it's intended more

to give you a sense of the range of possibilities. Individual projects will be negotiated with me (my own writing is in educational theory, creative nonfiction, literary criticism, and civic theory). Class members can expect to hone their writing by extended work on projects of their own design.

**Teaching Method:** After a couple of weeks of course set-up in which we will explore our collective writing interests, set our projects, and get to know each other as responders, the course will move into a regular rhythm of one small group workshop and one conference with the instructor each week.

**Requirements:** Weekly writing and thoughtful response to other's writing. Completion of one-to-three extended writing projects (10-20 page range). I am likely to require at least one written analysis of the target print audience for your project (s) -- that is, an analysis of the publication opportunities and existing written conversation toward which you are aiming your projects.

**Tentative Reading List:** Reading won't be preset in this class. You can expect to spend a good deal of time reading the writing of your classmates, reading background materials to support your own projects, and reading some materials selected by your classmates to help you understand their developing projects.

### Engl 4/875A - Rhetorical Theory -- "Rhetoric of Women Writers"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0600-0830p  | M           | 001        | Ritchie, J     | 6980                   |

**Aim:** In this course we'll investigate the emerging scholarship on women's rhetoric and its relationship to the 2500-year long tradition of rhetoric. We'll look especially at the strategies women have used to participate in, subvert, and transform rhetorical spaces and to expand traditional assumptions about rhetorical theory and practice. More specifically we'll consider both the potential and the limitations of silence, listening, anger, "talking back," and embodied rhetorics as strategies for working within and challenging various rhetorical contexts. Here are some of the questions that will frame our discussion throughout the semester:

- What are the multiple dimensions of rhetoric? What is "women's rhetoric(s)?" What are the problems in even using those terms together? What might constitute women's rhetorical theory?
- What scholarly practices are used in reclaiming/recovering women's rhetoric?
- In what contexts has women's writing/speaking emerged and how is that related to the history of women's literacy?
- What are our own rhetorical histories and how can we strengthen our own speaking/writing/rhetorical practices in private and public contexts?
- What are the implications of this body of scholarship for teaching writing and rhetoric?

**Teaching Method:** Reading, writing, oral presentations, small and large group discussions.

**Requirements:** Assigned and self-selected reading, response papers posted to electronic bulletin board discussions, attending and analyzing rhetorical events on campus, two major written projects.

**Tentative Reading List:** We'll read writing in the form of manifestos, speeches, letters, essays and scholarly essays by women from Aspasia (367B.C.E.) to Sor Juana Inez de la Cruz (1691), Ida B. Wells (1893), Patricia Williams (1991) to Margaret Cho (2004).

Books may include Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*; Audre Lorde, *Sister Outsider*; Excerpts from Lunsford, *Reclaiming Rhetorica*, Glenn, *Regendering the Rhetorical Tradition*; Glenn, *Unspoken: Rhetoric of Silence*; Kates, *Activist Rhetoric and American Higher Education*; Johnson, *Gender and Rhetorical Space in American Life*; Mountford, *The Gendered Pulpit*; Royster, *Traces of a Stream*.

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**Engl 487 - Engl Capstone Experience**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0130-0220p  | MWF         | 001        | Eaton, K       | 2984         |
| 1030-1120a  | MWF         | 030        | Vespa, J       | 7953         |

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

**Eaton, K - 001**

**Aim:** English 487 is a comprehensive course that connects the multivalent experiences English majors have had over the course of their academic career. The goal of the course is to bring diverse perspectives to the table and will allow students to explore how topic/themes within English Studies can have (and do have) ties to popular culture, music, rhetoric, creative writing, film, art, etc. This section of Engl 487 will focus on "Black Feminist Criticism and Theory" as the primary interdisciplinary subject area. Through close examinations, creative projects, and discussions we will think about "Black Feminist Criticism and Theory" in terms of its relationship to visual art; culture; media, film, TV; literature and language; music; religion; and history. We will begin with 19th century oratory and trace the progression of the theoretical standpoint to the present, including readings by male scholars who identify as "Black feminists." Though the topic is far reaching and can include a global understanding of Black feminism, for the purposes of this course we will focus on how "Black Feminist Criticism and Theory" is situated within arts and humanities in the United States.

**Teaching Method:** Primarily discussion based.

**Requirements:** An outline of your final project, student-led discussions, and a final creative or scholarly project. Active class discussion is required.

**Tentative Reading List:** The reading list will consist of both non-fiction and fiction. Sample authors include: Anna Julia Cooper, Maria Stewart, Dorothy Roberts, Toni Morrison, Michael Awkward, bell hooks, Angela Davis, Patricia Hill Collins, Pearl Cleage, Barbara Christian, Kara Walker, Hazel Carby, Ann duCille, and Audre Lorde.

**Vespa, J - 030**

**Aim:** This course is intended to refine the interpretive and rhetorical skills of students by focusing on a "problem" in literary and cultural studies that concerns the classification of aesthetic movements/literary works into particular cultural or historical periods of study. Literary critics traditionally acknowledge an aesthetic shift that occurs between the Augustan or Neoclassical literature of the first half of the 18th century and Romantic literature at the turn of the century. Many now refer to this transitional period as the Age or Literature of Sensibility, which encompasses such literature as descriptive/topographical poetry and Gothic novels, among many other genres and modes. "Sensibility" refers to a heightened state of consciousness that mediates perception and cognition, and often verges on self-consciousness. Its psychological terrain includes the emotional and intuitive primarily -- the heart's truth, if you will -- but does not exclude rational thought per se, even though these elements may elude understanding and verbal expression.

This mode of consciousness inflects what we have come to call "Romantic" poetry as well, and complicates the aesthetic shift between the two literary periods. If we take Wordsworth's remarks on making poetry in his preface to the *Lyrical Ballads* as representative of his practice, the parallels between the poetics of Sensibility and Romanticism are considerable. The effusion or "overflow" of feeling typically rendered by poets working in the Romantic tradition rests on a temperament or "sensibility" that is especially attuned to the "influxes of feeling." Wordsworth later describes "a Poet" as a man "endowed with more lively *sensibility*, more enthusiasm and tenderness," for that matter, "who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind..." which reinforces the parallels between poets of Sensibility and Romanticism.

In this course, I would like to investigate this aesthetic shift in order to see what further similarities and distinctions we may infer as the discourse of Sensibility turns to the rhetoric of Romanticism.

**Teaching Method:** Class sessions will vary in format, featuring a mix of lecture, discussion, and group work, especially in the early going.

**Requirements:** Course work in the first half of the semester will most likely include a mix of short papers; course work in the second half of the semester will include a project proposal, a major presentation, and a researched argument.

**Tentative Reading List:** We will read poets such as Blake, Smith, Cowper, Williams, Burns, Coleridge, and Wordsworth; prose fiction writers such as Mackenzie, Sterne, and Austen; moral philosophers such as Hume and Smith; political writers such as Burke, Wollstonecraft, and Paine; and contemporary as well current literary critics of Sensibility and Romanticism.

**Engl 4/898 - Sp Topic English Lit -- "Fiction Writing Workshop: Rita Mae Brown"**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0930-1050a  | MTW         | 951        | Brown, R       | ****                   |

**Mini-course scheduled for April 3-14, 2005.**

**NOTE:** This is a limited-enrollment workshop course. **Prospective students should submit a sample of their fiction (no more than 25 pages)** to Professor Debbie Minter, Andrews Hall Rm. 202, Lincoln, NE 68588-0333, **by Friday, Nov. 4.**

**Aim:** Novels are imaginary gardens with real toads in them. All five senses must be deployed to develop characters. Humans vary in their abilities to see, smell, hear, taste and touch. If you add to that range, the sensing abilities of other creatures, it requires some work from the novelist to bring your characters to life. The emphasis in this course is on creating those real toads, with an apology to the poet M. Moore for snatching her wonderful line.

**Requirements:** The attendance rule is very strict: if you miss a class you will be dropped a grade.

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