

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2007

Updated November 28, 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 Oct. 11, 2006. 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 Robert Haller, 221 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 gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or 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 (e.g., 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 (e.g., 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 (e.g., Literary/Critical Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (e.g., 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.)

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SPRING 2007

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

| | | | | | | Historical Literature Core | | |
|---------------|--------------------------|--|---|--|---|-----------------------------------|---------------------------------------|--------------------------------|
| | | Required for Engl major | Linguistics, writing, rhetoric | Literary/ rhetorical theory | Culture, ethnicity, gender | British literature | Literature before 1800 | American literature |
| Course | Title | [3 hrs.] | [3 hrs.] | [3 hrs.] | [3 hrs.] | [3 hrs.] | [3 hrs.] | [3 hrs.] |
| Engl 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 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 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 361A | Intro Early American Lit | | | | | | | X |
| Engl 361B | Intro Late American Lit. | | | | | | | X |
| Engl 363 | Intro Renaissance Lit | | | | | X | X | |
| Engl 365 | Intro 19th C British Lit | | | | | X | | |
| Engl 373 | Film Theory & Criticism | | | X | | | | |
| Engl 376 | Rhetoric: Arg. & Soc. | | X | | | | | |
| Engl 475 | Rhetoric | | | X | | | | |
| Engl 478 | Electronic Texts | | | X | | | | |
| Engl 487 | Engl Capstone Experience | X | | | | | | |

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

COURSE DESCRIPTIONS

First-year English

[Engl 200 - Intro Engl Studies](#)
[Engl 205 - 20th Century Fiction](#)
[Engl 210I - Illness&hlth In Lit](#)
[Engl 212 - Lesbian & Gay Lit](#)
[Engl 215E - Intro Womens Lit](#)
[Engl 215J - 20th C Women Writers](#)
[Engl 219 - Film Genre](#)
[Engl 230A - Shakespeare](#)
[Engl 230H -Shakespeare – "Honors Shakespeare"](#)
[Engl 239 - Film Directors – "German Filmmakers"](#)
[Engl 240A - World Classical Greece](#)
[Engl 244 - African American Lit](#)
[Engl 244B - Black Women Authors](#)
[Engl 245B - Native American Lit](#)
[Engl 245D - Chicano Literature](#)
[Engl 245J - Jewish-Amer Fiction](#)
[Engl 252 - Writing of Fiction](#)
[Engl 253 - Writing of Poetry](#)
[Engl 254 - Rhetorical Practice](#)
[Engl 270 - Literary/Critical Three](#)
[Engl 282 - Lit & Other Arts -- "African Americans in Film 1920-1970"](#)
[Engl 303 - Short Story](#)
[Engl 305A - Novel 1700-1900](#)
[Engl 315A - Survey Womens Lit](#)

[Engl 331 - Brit Auth since 1800 — "The Wordsworth Circle"](#)

[Engl 340 - Classic Root Eng Lit](#)

[Engl 352 - Adv Fiction Writing](#)

[Engl 353 - Adv Poetry Writing](#)

[Engl 354 - Writing: Literacy](#)

[Engl 361A - Intro Early Amer Lit](#)

[Engl 361B - Intro Late Amer Lit](#)

[Engl 363 - Intro Renaissance Lit](#)

[Engl 365 - 19th C British Lit](#)

[Engl 373 - Film Thry & criticism](#)

[Engl 376 - Rhetoric Argument & society](#)

[Engl 381 - Ancient Novel](#)

[Engl 4/806 - Genre -- "Epic: Odyssey Model"--**Canceled**](#)

[Engl 4/813 - Film -- "Women's Films of the 1930s & 1940s"](#)

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

[Engl 4/827E - TESL Theory & Practice](#)

[Engl 4/830 - Brit Authors to 1800 -- "Milton, Political Prophet "](#)

[Engl 4/833 - Amer Authors since 1900 -- "Beat Generation"](#)

[Engl 4/845 - Ethnic Literature -- "African Literature"](#)

[Engl 4/845B - African American Lit -- "Race in Literature & Law"](#)

[Engl 453 - Writing of Poetry](#)

[Engl 4/864 - Brit Lit 1660-1800](#)

[Engl 4/875 - Rhetoric -- "The Essay"](#)

[Engl 315B - Women In Pop Culture](#)

[Engl 322B - Linguistics & Soc](#)

[Engl 4/878 - Electronic Texts](#)

[Engl 487 - Engl Capstone Exprnc](#)

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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.

English 101 - Writing from Literature

This is 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.

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.

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.

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.

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.

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.)

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.

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.

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.

English180 - Introduction to Literature

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

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

English 186 - English as a Second Language/Language Skills (3 credits)**English 187 - English as a Second Language/Introduction to Writing (3 credits)****English 188 - English as a Second Language/Advanced Communication Skills (3 credits)**

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, 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> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0145p | TR | 050 | Schleck, J | **** |
| 0130-0220p | MWF | 060 | Staff | **** |

NOTE: Required of English majors. Obtain call number at English Advising Center, Andrews 123.

Schleck, J - 050

Aim: There are several interlocking goals for this course: 1) to teach students how to "close read," which method is the backbone of literary studies; 2) to make students proficient in written analyses of texts using this method; 3) to consider the strengths and weaknesses of this approach, and to compare it with other possible methods of reading and analysis; 4) to consider the nature of the relationship between readers, writers and texts.

Teaching Method: The course will be a mix of informal lecture, discussion, writing workshops, and student presentations.

Requirements: This is a writing-intensive course, requiring up to a possible six (short) papers including rewrites. There will also be an essay-style final exam.

Tentative Reading List: 1) Wildly varying selections of short poems from the *Norton Anthology of Poetry*; for their papers students will be able to focus on the poets or poems that most appeal to them. 2) Shakespeare's *Hamlet*, plus analyses of the play from several different theoretical positions. 3) Julian Barnes's *Flaubert's Parrot* (1984). 4) Short pieces of non-fiction drawn from contemporary publications (TBA) and/or a few short stories by Virginia Woolf and others.

Staff - 060

Further information unavailable at this time.

Engl 205 - 20th Century Fiction

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0800-0915a | TR | 005 | Staff | 7416 |
| 1230-0145p | TR | 055 | Oakley, S | 2992 |

| | | | | |
|------------|----|-----|---------|------|
| 0330-0445p | TR | 085 | Staff | 2993 |
| 0600-0830p | T | 101 | Agee, J | 2994 |

Staff – 005, 085

Further information unavailable at this time.

Oakley, S – 055

"20th-Century Fiction: Dystopias & Apocalypse"

Aim: Our task is to compare novels which use dystopia and apocalypse as a platform for political and cultural critique. What remains in question is whether the novel's society describes our present reality rather than the future. The novels feature any given number of the following: a multitude of zany characters, multiple settings, a fondness for brand names and labels, parody, comedy, sexual spoof, scientific and philosophical concepts, and name games. Long, intricate, but entertaining, these novels are deadly serious and unrepentantly frivolous at the same time.

Tentative Reading List: Among others, we will read Pynchon's *Crying of Lot 49*, Atwood's *Oryx and Crake*, Houellebecq's *Platform*, Powers's *Galatea 2.2*, Andrukhovych's *Recreations*, Yamashita's *Tropic of Orange*, Smith's *White Teeth*, Wideman's *Philadelphia Fire*.

Agee, J - 101

Aim: "Reading the New America" could be the subtitle of this course. Fiction of the past 20 years has attempted to redefine the old and explore the new territories revealed. Students will learn about late 20th-century and early 21st-century fictional concerns as they reflect culture, imagination, and aesthetics. Students will gain critical experience and insight while reading and writing literature.

Teaching Method: Discussion, group work, and an occasional lecture.

Requirements: Weekly one-page critical-response/discussion papers; a group project which will include video work/creative possibilities; two formal critical papers 8-10 pages in length.

Tentative Reading List: Edward P. Jones, *The Known World*; Andrea Barrett, *Servants of the Map*; Cristina Garcia, *Dreaming in Cuban*; Tim O'Brien, *The Things They Carried*; Geraldine Brooks, *The March*; Jennifer Haigh, *Baker Towers*; Louise Erdrich, *Last Report on the Miracles at Little No Horse*.

Engl 210I - Illness&hlth In Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 025 | Staff | 2995 |

Further information unavailable at this time.

Engl 212 - Lesbian & Gay Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0200-0315p | TR | 065 | Montes, A | 2997 |

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 | 101 | Staff | 2998 |

Further information unavailable at this time.

Engl 215J - 20th C Women Writers

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p | TR | 035 | Bauer, L | 3000 |
| 0200-0315p | TR | 065 | Honey, M | 3001 |
| 0600-0845p | T | 101 | Staff | 2999 |

Bauer, L - 035

Aim: The aim of this course is to introduce students to a variety of writers from the 20th (and now 21st) century. *This section will focus primarily on American poets.* We will examine a variety of women's voices and visions -- what these women write "about" and how they write.

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

Requirements: Students will write several short "response papers," which will be used to facilitate class discussions. Each student will also do a longer paper in which they analyze how various women writers explore common themes.

Tentative Reading List: We will read individual volumes of poetry. A reasonable number of books will likely include some of the following: Adrienne Rich, Anne Sexton, Lucille Clifton, Robin Becker, Margaret Gibson, Joy Harjo, Sharon Olds, Hilda Raz, Kim Addonizio, Kathleen Flenniken, etc. -- women who have been, and are, significant voices in

poetry from the '70s to the present.

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 discussions.

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

Requirements: Weekly response papers to the reading; one oral presentation on a woman writer; two 4-6 page papers. Daily attendance required.

Tentative Reading List: *The Awakening*, Kate Chopin; *O Pioneers*, Willa Cather; *Summer*, Edith Wharton; *The Joy Luck Club*, Amy Tan; *Woman Hollering Creek and Other Stories*, Sandra Cisneros; *Song of Solomon*, Toni Morrison; *American Indian Stories*, Zitkala-Sa; *Paper Wings*, Marly Swick.

Staff - 101

Further information unavailable at this time.

Engl 219 - Film Genre

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | MW | 001 | Dixon, W | 3003 |
| 0930-1045a | TR | 002 | Foster, G | 3004 |

Dixon, W – 001

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 5 p.m. or Wed. 3 p.m. or 7 p.m. Special fee - \$30.

Aim: A discussion of classic genre films of the 20th-century cinema, with detailed readings and screenings. Films screened include *X: The Man with the X-Ray Eyes*; *Underworld USA*; *The Green Light*; *The Rise and Fall of Legs Diamond*; *Confession*; *Gabriel Over the White House*; *Cape Fear*; *The Man Who Came to Dinner*; *Letter from an Unknown Woman*; *The Man Who Shot Liberty Valence*; *Singin' in the Rain*; *The Chase*; *Castle on the Hudson*; *The Bad and the Beautiful*; *The Big Clock*; *Milestones for Mickey*; *Pardon Us*; *Father Is a Prince*; *Cobra Woman*; *Million Dollar Legs*; *Dumbo*; *Strange Alibi*; *Horror Island*; *She Done Him Wrong*; *Castle in the Desert*; *Adventures in Iraq*; *Queen of the Mob*; *Nick Carter – Master Detective*; *Killer's Kiss*; *Big City Blues*; *Madame X*.

Teaching Method: Lecture, readings, group work, three research papers of five pages each throughout the semester; Monday in-class writing; one oral report per student; plus screenings.

Requirements: Three papers of five pages each, attendance at lectures and screenings, readings as assigned, one oral report, in-class writing every Monday.

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

Foster, G – 002 -- "Womens Films of the 1930s & 1940s"

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 7 p.m. or Wed. 1 p.m. or 5 p.m. Special fee - \$30.

Aim: Students will analyze films made for female audiences during the 1930s and 1940s. Films will include classic maternal melodramas, romances, and other films that feature strong women characters. Students will develop analytical abilities and learn a great deal about female spectatorship.

Teaching Method: Brief lectures, discussion, film screenings. Films will include *Mildred Pierce*, *Mrs. Miniver*, *The Great Lie*, *Dark Victory*, and *Trouble in Paradise*.

Requirements: Journals, two papers of 6-8 pages, note-taking, class participation, attendance at Ross film screenings.

Tentative Reading List: Online readings in feminist film theory, particularly readings on "women's pictures" as well as female spectatorship.

Engl 230A - Shakespeare

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 025 | Staff | 3005 |
| 1030-1145a | MW | 030 | Staff | 3006 |
| 1230-0145p | TR | 056 | Staff | 7423 |

Further information unavailable at this time.

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Engl 230H –Shakespeare – "Honors Shakespeare"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0145p | TR | 055 | Buhler, S | **** |

Aim: To introduce students to Shakespeare's plays and to different ways of approaching and appreciating them. We will explore the plays as dramatic scripts and historical documents, as well as literary texts. Since Shakespeare's plays so often rely on the power of verse, we'll begin by approaching selected sonnets as dramatic monologues. Since these are dramatic scripts, we'll work on staging short scenes the better to understand how Shakespeare draws upon actor and audience alike. Since these are historical documents, we'll learn about social and political concerns in Shakespeare's day and his sense of history; we will also see how these plays have served to illuminate the concerns of subsequent ages, including our own. Special attention will be paid to film adaptations of Shakespeare's plays, since these films necessarily address issues of performance, historical context, and interpretation.

Teaching Method: Lecture/discussion; active reading and viewing — we'll be looking at and working through the plays in considerable detail.

Requirements: Two essays (five pages), which analyze aspects of film adaptation or compare two different versions of a Shakespearean play. Response papers (two pages) on each play. Regular attendance and fearless participation are essential.

Tentative Reading List: Shakespeare's *Sonnets*; *Love's Labors Lost* and *Twelfth Night* as comedies; *Henry IV, Part One* and *Henry V* as histories; *Macbeth* and *King Lear* as tragedies. Also: S. M. Buhler, *Shakespeare in the Cinema: Ocular Proof*; R. McDonald, *Bedford Companion to Shakespeare*.

Engl 239 - Film Directors – "German Filmmakers"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1230-0145p | TR | 001 | Abel, M | 7424 |

Special fee - \$30.

NOTE: You will be required to attend all screenings of the retrospective of contemporary German cinema that will be held during the semester (March 23 – April 5) at the Mary Riepma Ross Media Arts Center. The retrospective will feature about 10-12 German-language films made in the last 10 years.

Aim: This course on film directors will focus exclusively on German-language directors and is likely to cover filmmakers such as Fritz Lang, F. W. Murnau, Wolfgang Staudte, Rainer Werner Fassbinder, Wim Wenders, Margarethe von Trotta, Tom Tykwer, Fatih Akin, Angela Schanelec, Christian Petzold, Thomas Arslan, Christoph Hochhäusler, Michael Haneke, and Jessica Hausner. Since we will exclusively focus on German-language filmmakers, we are inevitably going to trace the development of German film culture in general. This means that we will both discuss issues pertaining to concepts such as German national cinema, history, politics, and culture and, with the help of recourse to "auteur theory," think about the special role played by the director of the films covered.

Teaching Method: I will provide regular lectures on the directors and contextual issues, but I also expect you to participate vigorously.

Requirements: The main assignments will be a final critical research paper as well as regular responses to film screenings and reading assignments.

Tentative Reading List: In addition to readings that I will make available electronically, you will likely have to buy three or four books on German cinema.

Engl 240A - World Classical Greece

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0130-0220p | MWF | 001 | Adkin, N | 7747 |

Cross-listed with CLAS 281.

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

Teaching Method: Lectures and discussion.

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

Tentative Reading List: Homer, *Iliad Prose Translation* (tr. Rieu); Lattimore, *Greek Lyrics*, Revised Edition; Aeschylus, *Aeschylus I: Complete Greek Tragedies* (ed. Grene/Lattimore); Aeschylus, *Prometheus Bound & Other Plays*; Sophocles, *Sophocles I, 2nd Complete Greek Tragedies* (tr. Grene/Lattimore); Sophocles, *Sophocles II* (tr. Grene/Lattimore); Euripides, *Euripides IV: Complete Greek Tragedies* (ed. Grene/Lattimore); Euripides, *Euripides V: Three Tragedies* (ed. Grene/Lattimore); Aristophanes, *Complete Plays of Aristophanes* (tr. Hadas).

Engl 244 - African American Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1130-1220p | MWF | 040 | Staff | 3012 |
| 0200-0315p | TR | 065 | Rutledge, G | 7425 |

Staff - 040

Further information unavailable at this time.

Rutledge, G - 065

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*.

Engl 244B - Black Women Authors

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0600-0830p | W | 025 | Eaton, K | 3013 |

Aim: In this course we will explore the various ways African American women writers represent social change and community activism in their fiction. Ultimately, the course will focus specifically on writings that reflect the political, social, and racial tensions in America during 1965-1975, also known as The Black Power Movement. The course will be divided into three sections. The first section will provide historical background of Black women's "roles" in the Black community and discussion of women activists and writers during the Black Power Movement. Section two will address class, Cultural Nationalism, and Revolutionary Nationalism as concepts that affect and define community-based participation in the American political process. The last section will focus on gender politics and global communities.

Teaching Method: ENGL 244B is a discussion-based course, with occasional lectures throughout.

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

Tentative Reading List: *A Raisin in the Sun*; *Meridian*; *The Salteaters*; *The Chosen Place, The Timeless People*; *Black Macho and the Myth of the Superwoman*; *Black Feeling, Black Talk, Black Judgment*; and critical essays/articles placed on E-Reserve.

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Engl 245B - Native American Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 001 | Staff | 3014 |

Further information unavailable at this time.

Engl 245D - Chicano Literature

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 025 | Montes, A | 3015 |

Aim: This course is a survey of Chicana/o literature from the 19th and 20th centuries. We will begin with a brief history of Chicana/o culture and then proceed to the first California novelist, writer María Ampara Ruiz de Burton, who wrote *Who Would Have Thought It?* in 1872. We will compare historical fiction aesthetics by pairing the Ruiz de Burton novel with contemporary works such as Sandra Cisneros' latest published novel, *Caramelo*. We will also look at the genre of the "testimonio" and then proceed to representative selections from the following genres: fiction, essay, poetry, and film. Each author selected will be studied in relation to her/his particular thematic/formal contribution to the development of the cultural traditions as well as in relation to the artistic, ideological, and institutional affiliations that have made American/Chicana(o) literature possible.

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

Requirements: Two critical papers, midterm and final exam; quizzes, journals.

Tentative Reading List: María Amparo Ruiz de Burton, *Who Would Have Thought It?* (1872); Americo Paredes, *George Washington Gomez: A Mexotexan Novel* (1990); Gloria Anzaldúa, *Borderlands/La Frontera* (1987); Arturo Islas, *The Rain God* (1984); Sandra Cisneros, *Caramelo* (2002); the films *Lonestar* and *Latinos in Nebraska*, documentaries, etc., and a reader.

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 | 3016 |

Aim: This course will explore a broad sampling of Jewish-American fiction covering most of the 20th century in a variety of forms: novel-las, novels, and short stories. 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 in-class quizzes, 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, Tova Mirvis, Bernard Malamud, Philip Roth, Saul Bellow, Jonathan Safran Foer, and many more.

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 | 3017 |
| 0930-1020a | MWF | 021 | Staff | 8133 |
| 0930-1045a | TR | 025 | Staff | 3018 |
| 1130-1220p | MWF | 040 | Staff | 3019 |
| 1230-0145p | TR | 055 | Staff | 3020 |

Further information unavailable at this time.

Engl 253 - Writing of Poetry

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p | TR | 035 | Kuzma, G | 3023 |
| 1230-0145p | TR | 055 | Staff | 3024 |
| 0200-0315p | TR | 065 | Kuzma, G | 3025 |
| 0200-0315p | TR | 066 | Staff | 8134 |

Kuzma, G – 035, 065

Aim: To help students writer better poems.

Teaching Method: Full class discussion of student poems; six writing exercises profiled; readings from model poems.

Requirements: The six exercises handed in on the assigned due date; a book report on a living poet (1500 words, plus typed appendix). The choice of poet must be approved.

Tentative Reading List: The three (possibly four) most recent issues of *LAURUS*, i.e., *The Phantom Issue* (if available); *Laurus 04/05*; *LAURUS 05/06*; and the new issue, *LAURUS 06/07*, if done.

Staff – 055, 066

Further information unavailable at this time.

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> |
|-------------|-------------|------------|----------------|--------------|-------------|-------------|------------|----------------|--------------|
| 0800-0915a | TR | 005 | Staff | 3026 | 1230-0120p | MWF | 050 | Staff | 3032 |
| 0830-0920a | MWF | 010 | Ford, J | 3027 | 1230-0145p | TR | 055 | Staff | 3033 |
| 0830-0920a | MWF | 011 | Staff | 8135 | 1230-0145p | TR | 056 | Staff | 8139 |
| 0930-1020a | MWF | 020 | Staff | 3028 | 0130-0220p | MWF | 060 | Staff | 3034 |
| 0930-1020a | MWF | 021 | Staff | 8138 | 0200-0315p | TR | 065 | Staff | 3035 |
| 0930-1045a | TR | 025 | Griffin, J | **** | 0230-0320p | MWF | 070 | Staff | 3036 |
| 1030-1120a | MWF | 030 | Staff | 3030 | 0330-0420p | MWF | 080 | Staff | 3037 |
| 1100-1215p | TR | 035 | Staff | 3031 | | | | | |

Staff – 005, 011- 021, & 030-080

Further information unavailable at this time.

Ford, J - 010

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

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

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

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

Griffin, J – 025

NOTE: Good standing in the University Honors Program or by invitation.

Use of computers required. Special fee - \$10.

Further information unavailable at this time.

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Engl 270 - Literary/Critical Three

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1030-1120a | MWF | 030 | Ford, J | 3043 |

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

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

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

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

Engl 282 - Lit & Other Arts -- "African Americans in Film 1920-1970"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p | TR | 035 | Dreher, K | 8140 |

Aim: *African Americans in Film* endeavors to equip students with an intermediate knowledge of African Americans in the film industry of the United States beginning with the Silent Era, the 1920s with White director D. W. Griffith and African American director Oscar Micheaux, and ending with the Blaxploitation era. This course, in the process, offers a broad sweep of African American film history. More specific, *African Americans in Film 1920-1970* offers a history of African American representation in film. It asks questions such as: What is the (performative) value or the investment in the creation of particular images in American history, culture, and society at particular moments in time? In what ways is American identity formed via these moving images?

Teaching Method: Lecture, discussion, group work and film analyses.

Requirements: Four film reviews – 2-3 pages; two film scene analyses – 2-3 pages; final research paper – 10-15 pages to address the question "In what ways do moving images forge American identity?". **NETFLIX membership required.**

Tentative Reading List: Donald Bogle, *Toms, Coons, Mullattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*; Pearl Bowser and Louise Spence, *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audiences*; Timothy Corrigan, *A Short Guide to Writing About Film*; Ed Guerrero, *Framing Blackness: The African American Image in Film*. Some excerpts from the following: *Classic Hollywood: Classic Whiteness*, ed. Daniel Bernardi; Marguerite H. Rippey, "Commodity, Tragedy, Desire: Female Sexuality and Blackness in the Iconography of Dorothy Dandridge"; Arthur Knight, "Star Dances: African-American Constructions of Stardom"; Thomas Cripps, "Antebellum Hollywood," *Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era*; Richard Dyer, "Into the Light: The Whiteness of the South in *Birth of a Nation*" and "Introduction," *Matter of Images: Essays on Representation*; Clyde Taylor, "The Re-Birth of the Aesthetic in Cinema," *The Birth of Whiteness: Race and the Emergence of U.S. Cinema*. ed. Daniel Bernardi.

Engl 303 - Short Story

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0800-0915a | TR | 005 | Blaha, F | 7432 |
| 1100-1215p | TR | 035 | Staff | 3047 |

Blaha, F - 005

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

Teaching Method: Lecture/discussion

Requirements: Class presentations, two exams, terminology quizzes.

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

Staff – 035

Further information unavailable at this time.

Engl 305A - Novel 1700-1900

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1030-1120a | MWF | 030 | Staff | 3049 |
| 0200-0315p | TR | 065 | Vespa, J | 3050 |

Staff - 030

Further information unavailable at this time.

Vespa, J - 065

Aim: This course covers the rise and maturation of the novel as the pre-eminent literary form in English. We will read some of the various kinds of novels that were published during the 18th and 19th centuries, such as the sociological novel, the epistolary novel, the satirical novel, the sentimental novel, the historical novel, the novel of society and manners, and the novel of psychological realism. This sequence is intended to introduce some of the major themes, trends, and tensions that have shaped British fiction primarily, but is not intended as an exhaustive survey. The primary purpose of the course is to explore how these novelists use various literary conventions to help evoke the economic, psychological, religious, and socio-political forces that shape the lives of the characters that they depict. We will attend closely to character, narration, and narrative structure in the process.

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

Requirements: Course work will include a mix of essay exams, short papers, and presentations.

Tentative Reading List: Daniel Defoe, *Moll Flanders*; Samuel Richardson, *Pamela* (excerpt); Henry Fielding, *Shamela and Joseph Andrews*; Henry Mackenzie, *The Man of Feeling*; Walter Scott, *Waverley*; Jane Austen, *Persuasion*; William Makepeace Thackeray, *Vanity Fair*; Henry James, *Daisy Miller*.

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Engl 315A - Survey Womens Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1030-1120a | MWF | 030 | Homestead, M | 7433 |
| 0200-0315p | TR | 065 | Staff | 3051 |

Homestead, M – 030

"Women, Work & Property in 19th-Century American Women's Texts"

Aim: In this class, we will read women-authored texts that engage the relationship between women, work and property

during a period in American history when women's roles were being transformed. While some promoted a cultural ideal of women as nurturers of children in the home, other women worked for wages in factories or in other women's homes as servants, and many African-American women were slaves. Women also had a vexed relationship to property – married women could not own property independently of their husbands, while slave women were, legally speaking, themselves property. By reading literary texts by black and white women and setting their texts in the contexts of non-literary texts, such as political tracts and speeches, we will gain insight into women's history and into the political dimensions of women's literature. We will also gain a deeper historical understanding of ongoing debates in modern American culture about the role of women in the family and the larger society and the intersection between race and gender in women's experiences.

Teaching Method: Mostly discussion, with some brief lectures.

Requirements: Regular in-class writing, two formal papers analyzing assigned readings, two short papers responding to modern critical writing, a group discussion-leading exercise, and a final essay examination (written during the assigned exam period, but with questions distributed in advance).

Tentative Reading List: Works by authors such as Catharine Sedgwick, Fanny Fern, Rebecca Harding Davis, Harriet Jacobs, Harriet Wilson, Louisa May Alcott, Frances Ellen Watkins Harper, Elizabeth Stuart Phelps, and Charlotte Perkins Gilman.

Staff - 065

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 | 3052 |
| 0200-0315p | TR | 065 | Dreher, K | 3053 |

Staff - 010

Further information unavailable at this time.

Dreher, K - 065

Aim: This course takes a multi-cultural approach to the study of the Star/The Icon/The Actress. We will discuss the making of these American emblems of fame and success via readings and films, and speculate on what the print and media images might be telling us about women's role in society. More important, we will investigate the impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types and examine what messages may circulate within our society about them. Personalities to be studied include Marilyn Monroe, Jacqueline Kennedy Onassis, Dorothy Dandridge, Whoopi Goldberg, etc.

Teaching Method: Lecture/discussion.

Requirements: Reader responses, one 3-5 page theme paper, pop quizzes.

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 8304

Aim: To explore the contributions of Linguistics to questions of language policy.

Some of these questions are pedagogical. Should schools try to make students speak and write "standard English" — and is there any such thing? Should there be "bilingual education" for English language learners? and for those learning other languages? How central should foreign language study be in this country? Can teaching about language actually improve written or oral performance? Others are political: should English be the U.S. "official language"? how extensively should the languages of immigrants be recognized in elections and court proceedings? Still others affect economic and social life. How can businesses best use foreign language competence? What do we know about how language affects personal relations? To what degree is language the constituting medium of our communal enterprise? We will look at these questions by mastering Pragmatics, the study of linguistic interaction; by examining what is known about first- and second- language acquisition; and language as the basis of individual and social identity.

Teaching Method: In general, whole-class or small-group discussions based on common readings and an announced subject. Some panel discussions and student leadership on topics of controversy. Some analyses of discourse to develop skill in discerning how social interaction and the understanding of shared assumptions is embodied in language.

Requirements: Regular attendance. five exercises turned in, one occasion of class leadership, three short papers, and a final examination.

Tentative Reading List:

Engl 331 - Brit Auth since 1800 — "The Wordsworth Circle"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p | TR | 035 | Vespa, J | 7434 |

Aim: This course concerns the major poetry and select prose of William Wordsworth and his circle, who are part of the first generation of English Romantic poets. Wordsworth and his circle come of age during an era of profound ethical challenges, typified by the early promise and subsequent failure of the French Revolution, which for many marked the end of the Enlightenment hope of improving the human condition. These children of Revolution are also children of Sensibility, however, which allows them to retain that Enlightenment hope. In this course, we will consider the ways in which Wordsworth parleys the multitude of thought and feeling that infigures human experience as he experiments with various literary traditions, evoking a reflexive and polyvocal consciousness in the process, which was revolutionary in its day and has influenced succeeding generations of lyric poets. The poetry of his circle often reads as a dialogue or colloquy, in that Wordsworth's lyrics feature speakers that address silent "friends" who may be understood as members of his circle — the poet's sister Dorothy and their friend Samuel Taylor Coleridge — whose own work in turn feature speakers who respond to speakers in Wordsworth's poems. So as we read and discuss Wordsworth's work and that of his circle, we will discuss their conversations with one another, considering such topics as the nature of consciousness, the display and eliciting of emotion, moral sentiment and sympathy, and the psychology of the self, while also considering related topics such as the role of the imagination and the art of poetry.

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

Requirements: Course work will include a mix of essay exams, short papers and presentations.

Tentative Reading List: Samuel Taylor Coleridge, selected poems from *Poems on Various Subjects, Lyrical Ballads, and Sibylline Leaves*; William Hazlitt, selected essays; Dorothy Wordsworth, *Grasmere Journal*, selected poems; William Wordsworth, *The Ruined Cottage, Lyrical Ballads, Poems, and The Prelude*; Robert Southey, selected poems.

[To Table of Contents](#)[To Course Descriptions](#)**Engl 340 - Classic Root Eng Lit**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1020a | MWF | 001 | Stock, R | 7435 |

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

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

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

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

Engl 352 - Adv Fiction Writing

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p | TR | 035 | Staff | 3058 |

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> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 001 | Hawley, A | 3059 |

Aim: This course is designed for experienced students who already have a background in writing. It aims to enhance students' skills in the writing and reading of poetry through critique. We will divide our class time between two things: writing and discussing our own poems; and analyzing poetic models, forms, and methods in the work of published poets. We will consider original student compositions, examining their strengths and weaknesses, while thinking about possible strategies for improvement. But we will also devote equal time to studying the work of professionals and their craft.

Teaching Method: Students will lead all class discussion. I will help coach and generate group discussion, but will more often than not refrain from leading the group.

Requirements: Curiosity, two poems every week, weekly readings, workshop responses, weekly responses to published poets, one class presentation, midterm portfolio, final chapbook.

Tentative Reading List: *Lunch Poems* by Frank O'Hara. *The Complete Poems* by Elizabeth Bishop. *Sleeping with the Dictionary* by Harryette Mullen. *American Women Poets in the 21st Century*, ed. Claudia Rankine. *Legitimate Dangers*, ed. Michael Dumanis. *Sonnets* by Ted Berrigan. *Handbook of Poetic Forms* by Ron Padgett. *Tender Buttons* by Gertrude

Stein. *Elegy on a Toy Piano* by Dean Young.

Engl 354 - Writing: Literacy

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0800-0915a | TR | 005 | Staff | 3060 |
| 1030-1120a | MWF | 030 | Staff | 3061 |
| 0200-0315p | TR | 065 | Staff | 3062 |

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

Further information unavailable at this time.

Engl 361A - Intro Early Amer Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 025 | Staff | 7729 |
| 1030-1120a | MWF | 030 | Staff | 7730 |
| 1230-0145p | TR | 055 | Staff | 7731 |

Further information unavailable at this time.

Engl 361B - Intro Late Amer Lit

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 025 | Vespa, J | 7732 |
| 1130-1220p | MWF | 040 | Lynch, T | 7733 |

Vespa, J - 025

Aim: This course, the second in an optional two-semester sequence devoted to American literature, offers a selective survey of American authors of the 19th and 20th centuries. We will read a series of poems and novels that are tied to specific modes of representation, for which we employ such "isms" as Modernism and Postmodernism, in order to study the ways these works depict "American" experience. In doing so, we will discuss such topics as the nature of consciousness, the adequacy of language, the politics of race and gender, the psychology of the self, and the role of the imagination, among other topics germane to the human condition.

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

Requirements: Course work will include a mix of essay exams, short papers and presentations.

Tentative Reading List: Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Walt Whitman, selected poems; Emily Dickinson, selected poems; Henry James, *Daisy Miller*; T. S. Eliot, selected poems; F. Scott Fitzgerald, *The Great*

Gatsby; Hart Crane, *The Bridge*; James Baldwin, *Another Country*; Elizabeth Bishop, selected poems; Bobbi Ann Mason, *In Country*; Rodney Jones, selected poems.

Lynch, T - 040

Aim: The course will introduce students to some of the important writers and literary, artistic, and cultural movements in the United States during the past 150 years. The course will be structured around a variety of aesthetic movements. We will examine literary works within the contexts of their contemporaneous artistic developments in other modes, in particular painting and music. 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, and will become aware of how literary production intersects with other artistic developments.

Teaching Method: Lecture/discussion format, with extensive use of audio-visual and internet resources.

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

Tentative Reading List: We will read representative works from the following artistic traditions: realism and regionalism; modernism; the Jazz Age and the Harlem Renaissance; the Beat scene; feminism; ethnic identity; and postmodernism.

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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 | Schleck, J | 3063 |

Aim: To introduce students to the history, literature and culture(s) of Europe (with a focus on England) during the Early Modern Period (1500-1700). This will be accomplished through the close study of a variety of media and genres (literature, music, art and 'non-fiction' texts); see tentative reading list for more details. The course is arranged thematically, focusing consecutively on natural magic, political power and spectacle, the court, anatomy and the body, "science" and patronage, and travel to the Americas, all of which will be treated with an eye towards discerning the linkages between knowledge, power and artistic representation.

Teaching Method: A mix of informal lecture and group discussion, with student presentations.

Requirements: One large research presentation and paper, one close reading of a primary text, several 'responses' to the course material.

Tentative Reading List: Prose on natural magic: Marsilio Ficino, Robert Fludd; on court life: Castiglioni's *The Courtier*, speeches of Elizabeth I, Galileo's *Siderius Nuncius*; on aesthetics: Philip Sidney's *Defense of Poesy*; on travel to the Americas: Christopher Columbus's diaries, Walter Raleigh's *The discovery of the large, rich, and beautiful empire of Guiana*. Poetry by Petrarch, Philip Sidney, Thomas Wyatt, William Shakespeare. Music by John Dowland, Claudio Monteverdi. Art/images by Rembrandt and Vesalius, plus portraits of Elizabeth I and images of Renaissance 'museums.' Drama/spectacle by Ben Jonson and William Shakespeare (*The Tempest*). Secondary source selections on topics and primary works throughout course.

Engl 365 - 19th C British Lit

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

1230-0145p TR 055 Staff 3064

Further information unavailable at this time.

Engl 373 - Film Thry & criticism

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | TR | 001 | Abel, M | 3065 |

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 cinemas, 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.*

A note of caution: This is a "reading class." While I will screen the occasional film clip to illustrate a point, we will almost exclusively focus on figuring out what, exactly, the texts actually say. Furthermore, though there are no pre-requisites for this class, I will presuppose your knowledge of basic film history and film language, that is, material that would normally be covered in an introductory course on film history. If you have not taken such a class I recommend that you familiarize yourself with this.

Teaching Method: I will provide regular lectures on the various theories we cover, but I also expect you to participate vigorously.

Requirements: The main assignments will be a take-home midterm and final exam, plus regular response papers to the readings.

Tentative Reading List: In addition to readings I will make available electronically, you will also have to buy two textbooks: Braudy, Leo and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings* 6th ed.; Hayward, Susan. *Cinema Studies: The Key Concepts* 3rd ed.

Engl 376 - Rhetoric Argument & society

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 1100-1215p | TR | 001 | Gallagher, C | 3066 |

Aim: The aim of this course is to use the lens of rhetorical theory to examine how language and image function in

culture and in individual lives — starting with our own. We will study three different but overlapping rhetorical frameworks: **rhetoric as persuasion**, **rhetoric as inquiry**, and **rhetoric as intercultural engagement**. As we examine each framework, we will explore questions such as these: What is rhetoric? What are its purposes/ends? How does it function in culture? What is its role in education? What is its relationship to truth and to ethics? How does it frame the relationships between writer/speaker, reader/listener, language, and context? 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. Doing so will allow us to develop projects that *perform* rhetoric as persuasion, inquiry, and intercultural engagement.

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

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

Tentative Reading List: We'll read/view texts of several kinds: 1) classical rhetorical texts, including Plato's *Gorgias* and selections from Aristotle's *On Rhetoric*, Cicero's *Of Oratory*, and Quintilian's *Institutes of Oratory*; 2) contemporary scholarly and popular articles/essays on (or enacting) rhetorical theory, including selections from Wayne Booth, Dorothy Alison, Gloria Anzaldua, Adrienne Rich, and others; and 3) films that open up to (and sometimes, again, enact) rhetorical analysis, perhaps including *8 Mile*, *Devil's Playground*, and *Crash*.

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Engl 381 - Ancient Novel

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1020a | MWF | 001 | Winter, T | 7437 |

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

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

Teaching Method: Informational sessions and lots of questions.

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

Tentative Reading List: Apuleius, *The Golden Ass* (tr. Robert Graves); Petronius, *The Satyricon and Seneca the Apocolocyntosis* (tr. Sullivan); Xenophon, *The Education of Cyrus* (tr. Ambler); B.P. Reardon, *Collected Ancient Greek Novels*.

Engl 4/806 - Genre -- "Epic: Odyssey Model" -- **Canceled**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0230-0500p | R | 001 | Oakley, S | |

Engl 4/813 - Film -- "Women's Films of the 1930s & 1940s"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1100-1215p | TR | 001 | Foster, G | 7992 |

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 7 p.m. or Wed. 1 p.m. or 5 p.m. Special fee - \$30.

Aim: Students will analyze films made for female audiences during the 1930s and 1940s. Films will include classic maternal melodramas, romances, and other films that feature strong women characters. Students will develop analytical abilities and learn a great deal about female spectatorship.

Teaching Method: Brief lectures, discussion, film screenings. Films will include *Mildred Pierce*, *Mrs. Miniver*, *The Great Lie*, *Dark Victory*, and *Trouble in Paradise*.

Requirements: Journals, two papers of 6-8 pages, note-taking, class participation, attendance at Ross film screenings.

Tentative Reading List: Online readings in feminist film theory, particularly readings on "women's pictures" as well as female spectatorship.

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 | 8141 |

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 will be 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 personal experience, 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).

We will be privileged to be able to meet three of the authors whose work we'll be reading this semester! We will read work by Tatiana de la Tierra, who will be the keynote speaker at the No Limits! Conference in March. We will read and discuss fiction and theory by UNL professor Amelia Montes, and have the opportunity to speak with her about her work. And we will read *Beyond the Pale* and attend a reading by the novel's author, Elana Dykewoman.

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. This is a class where you must be active.

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.

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, *Not Vanishing*; Eli Clare, *Exile and Pride*; Elana Dykewoman, *Beyond the Pale*; work by Tatiana de la Tierra; Amelia Montes, stories and theory. Also articles on lesbian and queer theory on E-Reserve.

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 | 3074 |

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.

Engl 4/830 - Brit Authors to 1800 -- "Milton, Political Prophet "

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0330-0600p | T | 001 | Buhler, S | 3075 |

Aim: To gain familiarity with a wide selection from Milton's works, and to develop a sense of his public careers as poet, and as political controversialist and apologist. We will focus on integrating, as far as possible, his poetry and his prose works (what he termed his "right and left hands"). Finally, we will explore the interconnections at work between Milton's texts and the personae he adopts in them.

Teaching Method: Some lecture, predominant discussion, extensive reading, and occasional performance.

Requirements: Active participation; regular response papers; one short paper, such as an explication; one class presentation; a seminar• or conference•style paper (or major creative project).

Tentative Reading List: From Milton's *Complete Poetry*, ed. Shawcross: "Nativity Ode"; "L'Allegro" and "Il Penseroso"; *Comus (A Maske at Ludlow Castle)*; *Lycidas*; selected sonnets; *Paradise Lost*; and *Samson Agonistes*. From his *Selected Prose*, ed. Patrides: *Of Education*, *Areopagitica*, sections from *Eikonoklastes* and *The Readie and Easie Way*. Also *The Cambridge Companion to Milton* (revised edition), ed. Dennis Danielson.

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Engl 4/833 - Amer Authors since 1900 -- "Beat Generation"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0230-0450p | M | 001 | Blaha, F | 7441 |

Aim: To provide a thorough review of a 1950s and 1960s counter-culture movement, mainly but not exclusively from a literary/artistic perspective.

Teaching Method: Seminar, i.e., discussion, group work, individual research project.

Requirements: Two papers, class presentations.

Tentative Reading List: Ginsberg, *Howl and Other Poems*; Kerouac, *On the Road*; Burroughs, *Naked Lunch*; Charters, *Beat Anthology*.

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

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1100-1215p | TR | 001 | Owomoyela, O | 7443 |

Aim: To explore a broad range of modern African writing covering a variety of issues. Students will, through a study of literature produced by male and female writers, become familiar with the issues that have engaged the attention of African writers and the different views they have expressed on them and the different approaches they have proposed for dealing with reality.

Teaching Method: The primary learning will be through discussions groups, small and plenary, and occasional lectures by me.

Requirements: Students will be required to work on specified books (in small groups) and lead the discussions on the assigned books. The group leading the discussion on each text will also be required to produce a substantial study report on it, while the other students will be required to write brief commentaries on it.

Tentative Reading List: The reading list is yet to be determined.

Engl 4/845B - African American Lit -- "Race in Literature & Law"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0930-1045a | TR | 001 | Rutledge, G | 7450 |

Aim: This class will introduce students to and allow them to meaningfully reflect upon African-American literature and its engagement with American jurisprudence. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law-review articles. The goal of this course will be to create a de facto law-school environment using the legal and critical vernacular pertinent thereto. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-

activists.

Teaching Method: Largely discursive and student-driven, except in instances where instructor knowledge is essential.

Requirements: Primarily, a paper and midterm or final exam, along with group presentations. There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

Tentative Reading List: Although this list far exceeds the reading we will be able to pursue, it should give you some idea of the historical range (likely, cases, materials, and issues of a more concurrent nature and of your choosing — e.g., racial profiling, post-911 jurisprudence — will also play a significant role): U.S. Constitution; Hannah Crafts' *The Bondswoman's Narrative*; Plessy v. Ferguson; Charles W. Chesnutt's *The Marrow of Tradition*; Richard Wright's *Native Son*; Brown v. Board of Education; Martin Luther King, Jr.'s "Letter from a Birmingham Jail"; Regents of the University of California v. Bakke; Patricia Williams' *Alchemy of Rights*; and Michael Hames-Garcia's *Fugitive Justice*.

Engl 453 - Writing of Poetry

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0230-0450p | R | 001 | Bauer, L | 3077 |

PREQ: Permission.

Aim: This is an **advanced** poetry-writing workshop. Students should have previously taken both Engl 253 and Engl 353 and done well in those courses before enrolling in this class. Students should also be writing regularly and generating poems on their own and should also have some background in reading contemporary poetry. This class will be a combination of workshop and seminar and will aim to build on already established knowledge and skills. We will devote our time and attention to the art and craft of poetry and poetry writing, to supporting and challenging each other as writers and thinkers, to writing poems that, in the words of Wallace Stevens, will "help us live our lives."

Teaching Method: Workshops, discussion, possibly some group work.

Requirements: Regular contribution of original poems for workshop, class participation and presentations – including critiques of other students' work, papers on required readings.

Tentative Reading List: To be decided, but will probably include individual issues of several literary journals, as well as individual books of poems.

Engl 4/864 - Brit Lit 1660-1800

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1130-1220p | MWF | 001 | Stock, R | 7447 |

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

Teaching Method: Informal lecture/discussion.

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

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

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Engl 4/875 - Rhetoric -- "The Essay"

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 0600-0830p | T | 001 | Brooke, R | 8143 |

Aim: This course will explore "the essay" for advanced undergraduate writers and graduate teachers of writing. As a form, the essay is currently a contested space. It is claimed on the one hand by creative nonfiction writers, multigenre authors, and immersion journalists as a new, vibrant, and open form in the literary world; it is also claimed, on the other hand, as a form of academic writing, itself both constrained by school tradition and open to experiment. In this class, we will read some historical and contemporary essays that invite us to ponder the space of this form; we will read some of the educational theory surrounding the form; and we will write our own essays.

Teaching Method: We meet one night a week, and will split our class time between class discussion of what we are reading and group work on what we are writing.

Requirements: 1) Expect to work on and complete two essays in the 12-20 page range, one creative of your own design and one critical responding to the essays and theory we are reading. We'll be sharing our work toward these essays weekly in small groups. 2) Expect to read some essays or theory each week, and be prepared to talk about it in class. I'll try to keep the reading load to 100-150 pages a week. 3) We'll use Blackboard to support our work — probably to exchange drafts a few days before class so that group members can have written feedback for each other when we come to class. 4) Graduate students should expect to prepare and lead a class discussion on a particular essay/theory/teaching approach sometime during the semester after consultation with me.

Tentative Reading List: I am planning on using some essays and some explorations of the theory of essays. While the list is not yet set in stone, I am considering the following: Essays: Probably a major collection from which we can pick and choose like Lopate's historical monolith *The Art of the Personal Essay*. I am also considering four single-author essay collections, perhaps Annie Dillard's *For the Time Being* or *Teaching a Stone To Talk*; Gretel Ehrlich's *Islands, the Universe, Home*; a collection by Stephen Jay Gould (*Bully for Brontosaurus* perhaps) or Oliver Sachs *An Anthropologist on Mars*; and I'm wondering about Truman Capote's *In Cold Blood* paired with the wonderful film *Capote* from last year. Theory of the essay: We'll read some work that explores the essay as a pedagogical space and the controversies that arise from this, probably Paul Heilker's *The Essay*, Candace Spigelman's *Personally Speaking: Experience as Evidence in Academic Discourse*, and Kristin Dombeck and Scott Herndon's *Critical Passages: Teaching the Transition to College Composition*. We might read some selections from other theorists as well, such as sections from Kenneth Burke, Wendy Bishop, Tom Romano, Pat Bizzell, Linda Brodkey; or some contemporary essayists' accounts of their writing process, as in William Zinsser's collection *Inventing the Truth: The Art of the Memoir*.

Engl 4/878 - Electronic Texts

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Undergrad Call#</u> |
|-------------|-------------|------------|----------------|------------------------|
| 1130-1220p | MWF | 001 | Ramsay, S | 7725 |

NOTE: Use of computers required. Special fee = \$10

Aim: The life of students and scholars in the humanities is now entirely immersed in electronic textuality. Digital text collections, word processors, blogs, wikis, email, online forums, and research databases are increasingly becoming a normal part of conducting humanistic inquiry in the digital age. But what are the consequences of these technologies? How do they change the way discourse is conducted in the humanities, the way scholarship is presented, and the way we research the human record?

This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the development of new media technologies. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of electronic textuality in scholarly research and publishing. We will also study several specific technologies in detail — web technologies, document encoding, and computational text analysis — with an eye toward becoming proficient creators of digital scholarship.

Engl 487 - Engl Capstone Exprnc

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Call#</u> |
|-------------|-------------|------------|----------------|--------------|
| 0930-1045a | MW | 001 | Lynch, T | 3081 |
| 1030-1120a | MWF | 002 | Haller, R | 3082 |

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

Lynch, T – 001 -- "Reading/Writing Nature"

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 allow students to bring their diverse knowledge and skills to bear on a particular theme in English studies. The theme of this section of Engl 487 is "Reading/Writing Nature." Through focused reading and discussion we will explore how various British and American writers have responded to and engaged their considerable creative imaginations with the natural world. In part one of the course we will read and discuss a variety of works from the tradition of nature writing in English. Part one will culminate in a research paper. In part two we will focus on one particular local manifestation of the natural world — the spring return of the Sandhill Cranes to the Platte River — and apply our own imaginations to the creation of our own works of nature writing.

Teaching Method: Minimal lecture, student-led discussion, one required field trip.

Requirements: Students will maintain a response journal, lead class discussions, and write two major papers: 1) a scholarly critique of work of environmental imagination; 2) an extended work of creative writing (a series of poems or a work of creative non-fiction) based upon a common theme.

Tentative Reading List: McKusick and Keegan's *Literature and Nature: Four Centuries of Nature Writing*, and John Murray's *Writing about Nature*.

Haller, R – 002 -- "Banned Books"

Aim: As a way of bringing together your study of literature, the focus on banned books will allow you to consider the social context and the emotional and intellectual force of literary works. We will look at the history and current practice of censorship, in Europe, the United States and worldwide, with a view to understanding how literary production has been organized and regulated according to how its moral and social effects have been evaluated. We will look at claims of literature's positive and negative effects on its consumers: its ability to enforce or undermine religious devotion, its capacity for enhancing citizenship or inciting political disruption, its encouragement of sexual self-control or license, and

its support for or negative effects on linguistic, social, family and personal practices.

Teaching Method: Student reports, all-class and small-group discussion, occasional lectures and outside visitors. Sessions will focus on the mechanics and justification of censorship practices; claims about the moral effects of literature; interpretation of specific passages in banned books to test the claims of censors and defenders; discussing specific banned books and the justifications presented by author in the books and in other venues.

Requirements: Regular attendance and participation. Two reports to the class on banned books or principles. Three short papers, one on an incident of banning, one on claims about the effects of literature, one on an analysis of the general rationale of political, religious, sexual or social censorship. A longer "capstone" paper on a topic of your choice related to censorship.

Tentative Reading List: Shared reading of specific banned books: Orwell's *1984*; Boccaccio's *Decameron*; Nabokov's *Lolita* (and Nafisi's *Reading Lolita in Teheran*); and Voltaire's *Candide*. A collection of articles on censorship and on the effects of literature, and of court cases. An individualized reading of banned books relevant to a student's fields of interest.

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