

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING SEMESTER 2001

Updated October 23, 2000

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 23, 2000. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet

what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

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

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ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Committee Chair is Franz Blaha, 335 Andrews.

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

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

Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

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GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

Canadian Literature, African-American Literature, for example).

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

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

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

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

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

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

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

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DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SPRING SEMESTER 2001

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

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

		British literature	Literature before 1800	Literature by women, minorities, or in translation	American literature
Course	Title	[9 hours]	[6 hours]	[3 hours]	[3 hours]
Engl 210B	Sex Roles in Literature			X	
Engl 211A	Plains Literature				X
Engl 215J	20C Women Writers			X	
Engl 230A	Shakespeare	X*	X*		
Engl 240BH	World Classic Rome		X	X	
Engl 244	African American Literature			X	X
Engl 245B	Native American Lit.			X	X
Engl 245D	Chicano Literature			X	X
Engl 315B	Women in Popular Culture			X	
Engl 341	Judeo-Christian Lit		X	X	
Engl 361A	Intro Early American Lit				X
Engl 361B	Intro Late American Lit.				X
Engl 362	Survey of Medieval Lit	X	X		
Engl 403A	American Short Story				X
Engl 405A	18C British Fiction	X	X		
Engl 405J	Am. Nov. Since Dreiser				X
Engl 414	Survey of Women's Lit			X	
Engl 430E	Milton	X*	X*		
Engl 445	Ethnic Lit			X	X

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

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SPRING SEMESTER 2001

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

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

		Introductory course	Linguistic writing, rhetoric	Literary/rhetorical theory	Culture ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 200	Intro to English Studies	X						
Engl 210B	Sex Roles in Literature				X			
Engl 215J	20C Women Writers				X			
Engl 230A	Shakespeare					X*	X*	
Engl 244	African American Literature				X			
Engl 245B	Native American Lit.				X			
Engl 245D	Chicano Literature				X			
Engl 254	Composition		X					
Engl 270	Literary/Critical Theory			X				
Engl 315B	Women in Popular Culture				X			
Engl 322B	Linguistics & Society		X					
Engl 354	Advanced Composition.		X					

Engl 361A	Intro Early American Lit							X
Engl 361B	Intro Late American Lit.							X
Engl 362	Survey of Medieval Lit					X	X	
Engl 376	Rhetoric: Arg. & Soc.		X					

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

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COURSE DESCRIPTIONS

<p>Freshman English</p> <p>200 Intro to English Studies</p> <p>202A Introduction to Poetry</p> <p>205 20th Century Fiction</p> <p>210B Sex Roles in Literature</p> <p>211A Plains Literature</p> <p>215J/C 20C Women Writers</p> <p>219 Film Genre</p> <p>"American Genres"</p> <p>220 Intro to Linguistic Principles</p> <p>230A Shakespeare</p> <p>239 Film Directors</p> <p>"American Directors"</p> <p>240B World of Classical Rome</p> <p>244 African American Literature</p> <p>244A Intro to African Literature</p> <p>245B Native American Literature.</p> <p>245D Chicano Literature</p> <p>252 Writing of Fiction</p>	<p>254/C Composition</p> <p>258B Autobiographical Writing</p> <p>269 Film Period</p> <p>"Postcolonial Cinema"</p> <p>270 Literary/Critical Theory</p> <p>302A Poets since 1960</p> <p>303 Short Story</p> <p>315B Women in Popular Culture</p> <p>322B Linguistics & Society</p> <p>331 British Literature after 1800</p> <p>341 Judeo-Christian Literature.</p> <p>352 Advanced Fiction Writing</p> <p>353 Advanced Poetry Writing</p> <p>354 Advanced Composition</p> <p>361A Intro to Early American Literature</p> <p>361B Intro to Late American Literature.</p> <p>362 Intro to Medieval Literature</p> <p>373 Film Theory & Criticism</p> <p>"Postcolonial Theory"</p>	<p>381 Ancient Novel</p> <p>4/801K Gay & Lesbian Drama</p> <p>4/803A American Short Story</p> <p>405A 18th Century British Novel</p> <p>4/805E/C Modern Fiction</p> <p>4/805J/C American Novel Since Dreiser</p> <p>4/814 Survey of Women's Literature.</p> <p>4/827E TESL Theory & Practice</p> <p>4/828 Old English</p> <p>4/830 British Authors before 1800</p> <p>4/830E Milton</p> <p>4/845 Ethnic Literature</p> <p>"Studies in the African Diaspora"</p> <p>4/852A Writing Literary Nonfiction</p> <p>"Creative Nonfiction"</p> <p>4/857A Composition Theory</p> <p>487 Capstone</p>
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[253 Writing of Poetry](#)[253A Writing of Poetry](#)

"Women & Poetry"

[376 Rhetoric: Argument & Society](#)[GPSP 400 Seminar in 6 Great
Plains Authors](#)

Freshman English

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

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

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

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

English 101 - Composition & Literature I (Fall)

English 102 - Composition & Literature II (Spring)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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English 150 - Composition I

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

with issues related to family, friends, organizations, university, or local communities.

English 150H - Honors Composition I

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

This course resembles closely English 150 (above).

English 151 - Composition II

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

English 151H - Honors Composition II

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

This course resembles closely English 151 (above).

English 180 - Introduction to Literature

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

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

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

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

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

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Engl 200--Intro to English Studies

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Bergstrom	3632

Aim: In this class we will explore, quite literally, the field of "English Studies," trying to see what its boundaries are and what goes on inside those boundaries. We will look at the English department curriculum and the English major and how they fit into the educational experience at UNL. Ultimately, the aim of the course is to help each of you locate yourself within English Studies now, in the rest of your undergraduate career, and after graduation. We will read and discuss literary texts (thinking about the triangular relationship of author, text, and reader), view a film or two, study some department documents, do oral research reports, and engage in other amusing activities. Frederick Busch, one of the authors on the reading list, will visit the department in April and we'll have a chance to talk with him.

NOTE: THIS CLASS IS REQUIRED FOR ENGLISH MAJORS AND PLAN A MINORS, AND IT IS RECOMMENDED FOR THOSE CONSIDERING A MAJOR IN ENGLISH. IT IS NOT A GENERAL EDUCATION LITERATURE CLASS.

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

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

Tentative Reading List: Shakespeare, *The Tempest*; Carver, *Where I'm Calling From*; Morrison, *Beloved*; Melville, short fiction; Busch, *The Night Inspector*; selected poetry.

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Engl 202A--Introduction to Poetry

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	White	8798

Aim: Focusing primarily on the lyric, this course will introduce students both to the joy of poetry and to formal poetics. The poems we study will come from the Renaissance on, with an emphasis on the 20th century lyric.

Teaching Method: Some lecture, mostly discussion, some group work, some student presentations.

Requirements: Three short papers, one midterm, one final, one group presentation, one poetry collection.

Tentative Reading List: Selections from *Norton Anthology of Poetry*, including Shakespeare, Marvell, Wordsworth, Browning, Hopkins, Yeats, Stevens, Auden, Bishop, and Ashbery; John Hollander's *Rhyme's Reason*, Paul Fussell's *Poetic Meter and Poetic Form*, and Arthur Quinn, *Figures of Speech*.

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Engl 205--20th Century Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Blaha	3634
1030a-1120a	MWF	030	Staff	3636
1100a-1215p	TR	035	Grajeda	7604
1130a-1220p	MWF	040	Staff	3637
0200p-0315p	TR	065	Caramagno	3639

005 - Blaha

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

Teaching Method: Lecture/discussion

Requirements: Weekly reading journals/essays; one exam.

Tentative Reading List: We will read roughly one novel (or equivalent) a week, beginning with Remarque's *All Quiet on the Western Front* (1920s), and read novels in roughly historical sequence by such authors as Hemingway, Faulkner, Golding, Fuentes, Baldwin, Walker, Porter, and J. K. Toole.

030, 040 - Staff

(Further information unavailable at this time.)

035 - Grajeda

Aim: To read, analyze, discuss and understand fiction of the 20th century, with emphasis on the works of ethnic minority writers of the United States.

Teaching Method: Main discussion; small group work.

Requirements: Three papers, reading quizzes, attendance and participation.

Tentative Reading List: Writers like Toni Morrison, James Welch, Rudolfo Anaya, Amy Tan.

065 - Caramagno

Aim: Novels are historical documents that testify about what is going on in the real world--in science, history, art, psychology, and philosophy. Like all other fields of knowledge you are studying here at the university, novels contribute to intellectual history. This course is cross-disciplinary, designed to intersect with various majors. It not only introduces students to six important novelists of the 20th century; it helps us see how their fiction expresses the social, cultural, philosophical, and psychological issues of 20th century life.

Requirements: Quizzes on lecture material and readings, a final exam on the last book only, and a five-page essay that analyzes any work (your choice) for its modern or postmodern characteristics (message, technique).

Tentative Reading List: E.M. Forster, *Room with a View*; Virginia Woolf, *Mrs. Dalloway*; Joseph Heller, *Catch-22*; Douglas Adams, *The Hitchhiker's Guide to the Galaxy*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; John Barth, *Lost in the Funhouse*.

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Engl 210B--Sex Roles in Literature: Gay & Lesbian Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Wolf	3642

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

Teaching Method: Discussions based on questions and issues you and I raise; frequent small group discussions; various exercises involving writing, drawing, reading aloud, recollecting, role playing, dramatizing and imagining.

Requirements: (1) A statement of your aims; (2) careful, engaged reading of assigned texts and handouts; (3) regular, punctual attendance; (4) active participation in discussions; (5) reading a daily newspaper; (6) two 3-page essays (7) an out-of-class service-learning project with a university or community group focused on lesbian, gay, bisexual, transgender issues; (8) attendance at one or more events in the UNL Committee on GLBT Concerns Symposium Series; (9) a final account of the course

you took.

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

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Engl 211A--Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Staff	3643

025 - Staff

(Further information unavailable at this time.)

Engl 215J & 215JC--20C Women Writers

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	002	DiBernard	7606
0930a-1045a	TR	025	Bhatnagar	7605
1130a-1220p	MWF	040	Staff	3644
0630p-0920p	W	141(C)	DiBernard	****

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

002, 141(C) - DiBernard

Aim: Together we will read and discuss a variety of works written by 20th century women writers in English, including much literature you are unlikely to find in other courses. We will consider aesthetic questions (What does it mean to call a piece of literature "good"? By what standards do we evaluate literature?), literary questions (How does this piece of literature work?), political questions (Why do some works get published and taught, while others do not?), and personal questions (How does this work relate to my life?). This course will include literature written by women with a variety of experiences and backgrounds, including lesbian women, heterosexual women, women with lower incomes, economically privileged women, women with disabilities, able-bodied women, Chicana

women, Native American women, Asian American women, African American women, European American women, and others.

Teaching Method: Discussion and group work. Be prepared to work in small groups, read aloud, discuss, write, and interpret.

Requirements: Regular attendance and class participation; a reading journal; two or three reports on outside events; either a research project on an author or a service/learning project with a local agency (both will include an oral report).

Tentative Reading List: Fiction, autobiography, poetry, and drama from *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar; *The Cancer Journals* by Audre Lorde; *The Black Notebooks* by Toi Derricotte (Derricotte will be visiting UNL this semester!)

025 - Bhatnagar

Aim: Introductory course for undergraduates interested in women's studies and women's literature. Introduces students to a selection of poetry, short fiction, film texts. The course is designed to encourage students to reflect on their assumptions about women's literature.

Teaching Method: Lecture/discussion/group work.

Requirements: Class presentations and/or short writing assignments, pop quizzes, in-class writing, group work.

Tentative Reading List: *Norton Anthology of Literature by Women*, second edition.

040 - Staff

(Further information unavailable at this time.)

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Engl 219--Film Genre "American Genres"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	MW	001	Dixon	3645

Aim: An overview of various film genres -- comedies, thrillers, horror films, science fiction films, westerns, and other "genre hybrids."

Teaching Method: Lectures, screenings, discussion, oral reports. Film screenings each week Tuesday 1 p.m. and Wednesday 3 p.m. at Sheldon Gallery, Mary Riepma Ross Film Theatre -- attendance mandatory.

Requirements: Regular attendance at screenings and lectures; three papers of five pages each; oral reports; readings. Films screened include *Dr. Strangelove*, *Gilda*, *In a Lonely Place*, *Bonnie and Clyde*, *The Gorgon*, *Earth vs. the Flying Saucers*, *The Wild One*, *On the Waterfront*, *Cat Ballou*, *Goldfinger* and other classic films.

Tentative Reading List: *History of Film* by David Parkinson; *The American Cinema: Directors and Directions* by Andrew Sarris; *Film Genre 2000: New Critical Essays* by Wheeler Winston Dixon, ed.; A

Short Guide to Writing About Film (third edition) by Timothy Corrigan.

Engl 220--Intro to Linguistic Principles

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Haller	3647

Aim: We will use the language around us and in our heads as material upon which to practice some of the methods of linguistics and to test some principles and theories of what language is, how it is encoded in the brain, how it works in social interaction, and how the nature of language defines human nature. We will attempt to establish what language expresses, how its regularities can best be formulated, and why linguistics has developed in the manner it has. The course will be useful to students of psychology, philosophy, sociology and literature and to potential teachers.

Teaching Method: Most of the class sessions will be devoted to exploring what members of the class know about language, how they know it, and how they can bring to consciousness the rules and methods they employ in making use of language. There will be regular exercises and group work, and you will be asked to find in your daily experience the evidence which tests linguistic principles.

Requirements: Regular attendance and participation in the working out of exercises. Two class presentations, one a book review and one a problem in analysis. Two 5-page papers, one an exploration of a rule of language, the other an analysis of a passage of text to discover what principles allow you to understand the text.

Tentative Reading List: O'Grady, Archibald, Aronoff, Reese, Miller, *Contemporary Linguistics*, Bedford St. Martins, 4th Edition 2000.

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Engl 230A--Shakespeare

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Buhler	7607
1130a-1220p	MWF	040	Olson	3650

025 - Buhler

Aim: To introduce students to Shakespeare's plays and to different ways of approaching and appreciating them. We will explore the plays as dramatic scripts, as historical documents, and as literary texts. Since these are dramatic scripts, we'll work on staging short scenes the better to understand how Shakespeare draws upon actor and audience alike. Since these are historical documents, we'll learn about social and political concerns in Shakespeare's day and his sense of history; we will also see how these plays have served to illuminate subsequent ages (including our own) and their concerns. Since these are

literary texts, we'll acquaint ourselves with verse form in the sonnets and identify verse and dramatic structure in the plays themselves.

Teaching Method: Lecture/discussion; active reading and viewing -- we'll be looking at and working through the plays in considerable detail. Videotapes of Shakespearean plays in television and film productions, along with in-class presentations, will help us in considering how the plays can be interpreted by directors, actors, audiences, and individual readers.

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

Tentative Reading List: *The Sonnets*; *As You Like It* and *Much Ado About Nothing* as comedies; *Richard III* and *Henry V* as histories; *Hamlet* and *Antony and Cleopatra* as tragedies.

040 - Olson

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

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

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

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

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Engl 239--Film Directors "American Directors"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	MW	001	Dixon	3652

Aim: A discussion of the work of classic film directors from the 1930s to the 1970s.

Teaching Method: Lectures, screenings, discussion, oral reports. Film screenings each week Tuesday 1 p.m. and Wednesday 3 p.m. at Sheldon Gallery, Mary Riepma Ross Film Theatre -- attendance mandatory.

Requirements: Regular attendance at screenings and lectures; three papers of five pages each; oral reports; readings. Films screened include *Dr. Strangelove*, *Gilda*, *In a Lonely Place*, *Bonnie and Clyde*, *The Gorgon*, *Earth vs. the Flying Saucers*, *The Wild One*, *On the Waterfront*, *Cat Ballot*, *Goldfinger* and other classic films.

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

Engl240B--World of Classical Rome

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Adkin	3654

Aim: Study in English translation of the greatest works of Latin literature and their vast influence on all subsequent literature.

Teaching Method: Lectures and discussions.

Requirements: There will be a test at the end of each of the seven sections of the course; each student will also do a presentation.

Engl 244--African American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Staff	3655

035 - Staff

(Further information unavailable at this time.)

Engl 244A--Intro to African Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Owomoyela	3656

Aim: The course aims to introduce students to African cultures and social history through a reading of selected literary works. Since no prior knowledge of these subjects is assumed on the part of students, it

is hoped that by the end of the semester they will have gained some useful insights into matter relating to Africa, and be better able to converse intelligently about them.

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

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

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

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Engl 245B--Native American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Kaye	3658
0200p-0315p	TR	065	Staff	3659

020 - Kaye

Aim: The aim of this course is to introduce students to a number of contemporary Native writers from the United States and Canada and to ground our readings in material about oral tradition, earlier Native American writers, and current issues in the culture.

Teaching Method: Primarily discussion, with some introductory lectures and frequent group discussions.

Requirements: Attendance and participation; reading of about 10 assigned texts plus some photocopied excerpts; six to eight reader's notebooks on readings and out-of-class experiences; one major project/presentation; quizzes if necessary.

Tentative Reading List: We will be reading poetry, fiction, and drama by major Native writers including Simon Ortiz, John Joseph Mathews, Leslie Silko, Craig Womack, Richard Wagamese, James Welch, Jeannette Armstrong, and others; oral literature presented by Julie Cruikshank; and essays edited by Annette Jaimes.

065 - Staff

(Further information unavailable at this time.)

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Engl 245D--Chicano Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Grajeda	3660

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

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

Requirements: Reading journal, quizzes, two short papers

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

Engl 252--Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Staff	3663
0930a-1045a	TR	025	Staff	3664
1100a-1215p	TR	035	Shapiro	3665
1130a-1220p	MWF	040	Staff	3666
1230p-0120p	MWF	050	Staff	3667
1230p-0145p	TR	055	Slater	3668

020, 025, 040, 050 - Staff

(Further information unavailable at this time.)

035 - Shapiro

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

Teaching Method: No lectures; lots of in-class discussion, many in-class writing exercises, regular small group work. Individual conferences. Each small group (three or four students) will lead one class discussion and design a writing exercise for the class. One of the highlights of our semester will be the visit of the distinguished novelist and short story writer, Frederick Busch, who will be coming to UNL in

April to read from his work and visit with students.

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

Tentative Reading List: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone, and *Don't Tell Anyone*, by Frederick Busch. We'll read stories in the Scribner Anthology by Lee Smith, Stephanie Vaughn, Stuart Dybek, Bharati Mukherjee, Sandra Cisneros, Toni Cade Bambara and others -- and we'll read as much *Don't Tell Anyone* as our schedule will allow.

055 - Slater

Aim: This is an introductory course in the craft of fiction writing, aimed at helping you become an accomplished writer and reader of fiction. We will practice a variety of fictional techniques -- creating vivid characters, building a scene, writing effective dialogue, avoiding plot cliches, etc. -- and we will read a lot of good published fiction and use it as models for our own work.

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

Requirements: (1) two stories (8-15 pages each), extensively revised and polished into final-draft form; (2) occasional quizzes on the assigned texts; (3) a number of creative exercises aimed at developing technique; (4) detailed written critiques of classmates' stories; (5) faithful attendance and active participation.

Tentative Reading List: *Scribner Anthology of Contemporary Short Fiction* and *Absent Friends* by Frederick Busch.

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Engl 253--Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Raz	3669
1230p-0145p	TR	055	Kuzma	3670
1130a-1220p	MWF	040	Staff	3666
1230p-0120p	MWF	050	Staff	3667

035 - Raz

Aim: To write and discuss our own poems and to read poetry by contemporary poets as models and context for our work.

Teaching Method: Workshop/discussion/presentations.

Requirements: To attend class, write poems, and read poems for discussion. One 20-minute oral report

to the class on a living poet of your choice, a written essay based on your presentation, and 12 original and finished poems are required. Keeping journals and class response also are required.

Tentative Reading List: Issue(s) of the literary quarterly *Prairie Schooner*; Mary Oliver, *A Poetry Handbook*; *Introspections: American Poets on One of Their Own Poems*, ed. Robert Pack and Jay Parini, U. Press of New England; handouts; more. Some of the poets we'll read are Mark Doty, Rita Dove, Stephen Dunn, Rosellen Brown, Marvin Bell, A. R. Ammons, Julia Alvarez, Robert Pinsky, Maxine Kumin, Mark Strand, Erica Jong, Dave Smith and others.

055 - Kuzma

Aim: To write poems and to welcome each other's writing, and to discuss poems written by students.

Teaching Method: Essentially discussion, some group work, readings by students, readings by teacher.

Requirements: Six to ten exercise poems, due on due dates; report on a poetry reading; book report, 1500 words, on a recent book of poetry; final essay over poets from class; self-assessment.

Tentative Reading List: We will work from student poems.

065 - King

Aim: This is an introductory course in the writing of poems. Students can expect to learn approaches/strategies regarding the content of poetry (turning life into poetry) as well as techniques/strategies regarding the various formal elements of poetry (rhythm, image, metaphor, structure, and the like).

Teaching Method: The first half of the semester will be devoted to instructor-assigned reading of poems to be discussed in class, brief lectures on specific elements of poetry, and poem-writing exercises. The second half of the semester will branch out toward more individual reading and writing of poetry, and some "workshop" approaches in class.

Requirements: Each week will regularly involve the reading of poems and participation in writing exercises as well as the writing of individual poems and group discussion.

Tentative Reading List: None.

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Engl 253A--Writing of Poetry

"Women & Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Bauer	3672

Aim: This is a course for beginning writers of poetry who are interested in exploring the particular problems and possibilities contemporary women poets encounter.

Teaching Method: Reading, discussion, small group work, writing exercises and class workshop.

Requirements: Active participation, writing exercises, written responses to other students' work, one

book review, eight relatively complete revised poems for final portfolio.

Tentative Reading List: *Boomer Girls: Poems by Women from the Baby Boom Generation*; Mary Oliver's *Poetry Handbook*.

Engl 254 & 254C--Composition

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0800a-0915a	TR	005	Staff	3674
0830a-0920a	MWF	010	Staff	3675
0930a-1020a	MWF	020	Staff	3676
0930a-1045a	TR	026	Staff	3679
1030a-1120a	MWF	030	Staff	3680
1100a-1215p	TR	035	Staff	3681
1130a-1220p	MWF	041	Staff	3684
1230p-0120p	MWF	050	Staff	3685
1230p-0145p	TR	055	Staff	3687
0130p-0220p	MWF	060	Staff	3688
0200p-0315p	TR	065	Staff	3689
0230p-0320p	MWF	070	Staff	3690
0630p-0750p	MW	141(C)	Staff	****
0630p-0750p	MW	201	Staff	3693

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

Staff

(Further information unavailable at this time.)

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Engl 258B--Autobiographical Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Goodburn	7609

Aim: In this course we will explore the power of autobiographical writing in our lives. We will consider how autobiographical writing, particularly memoir, functions in our families, our communities, and our

culture(s). We'll consider how autobiographical writing contributes to our understanding of ourselves and others. And we'll think about the different purposes we have for writing and reading autobiography -- as ritual, as healing, as witnessing, as play, as identity-making, as nation-building, as history, and so on. To accomplish these aims, we'll immerse ourselves in writing our own autobiographical texts. We'll write in several different genres-memoir, poetry, creative nonfiction -- and we'll read a variety of autobiographical texts to explore how other writers can inform our writing. Finally, we'll read a collection of essays that seek to describe and define the craft of "memoir" so that we can develop a common language for exploring the connections between autobiographical writing and the human experience.

Teaching Method: Each Tuesday we will discuss assigned class reading and do in-class writing activities that stem from this reading. Each Thursday we will share drafts of our writing in peer groups or in full-class workshops.

Requirements: Weekly in-class and out-of-class writing and reading; active class participation; a class presentation; and a midterm/final portfolio of autobiographical writing. By the end of the semester, each class member will construct a thematic collection of polished autobiographical writing of about 35-45 typewritten pages.

Tentative Reading List: *Inventing the Truth: The Art and Craft of Memoir* edited by William Zinsser; a coursepack of nonfiction essays, poetry, and memoir; two autobiographical texts (to be decided); self-selected reading of one autobiographical text (with other small group members).

**Engl 269--Film Period
"Postcolonial Cinema"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Olney	7610

Aim: A postcolonial critique of the ways in which American and European films have extended, reflected, questioned, and/or challenged the practices and ideology associated with colonialism: the policy by which a nation gains and maintains control over foreign dependencies. In particular, we will study genre films generally thought to be either unworthy of critical inquiry or above it, traditional methods of film production, and the evolution of the cinematic apparatus itself in an effort to understand how First World cinema has worked to construct and communicate normative social values predicated upon the "colonization" of "Other" races, genders, and sexual orientations.

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

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

Tentative Reading List: Sardar, *Introducing Cultural Studies*; Foster, *Captive Bodies: Postcolonial Subjectivity in Cinema*; Corrigan, *A Short Guide to Writing About Film* (Third Edition).

Film Screenings: *King Kong*; *She*; *Trader Horn*; *Island of Lost Souls*; *Tarzan, The Ape Man*; *Cobra*

Woman; Captive Wild Woman; The Most Dangerous Game; Ali Baba and the Forty Thieves; Castle in the Desert; Bomba and the Elephant Stampede; Forbidden Planet; Candyman; Jungle Moon Men; and African Queen; as well as additional video screenings in class.

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Engl 270--Literary/Critical Theory

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Ford	7611

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 302A--Poets since 1960

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	055	Bauer	7612

Aim: This course will introduce students to a variety of American (U.S.) poets from the 1960s to the present.

Teaching Method: Reading, small group work, discussion, some mini-lectures -- but mainly class discussion.

Requirements: Several short response papers, one longer paper, informal presentations; quizzes if class discussion lags.

Tentative Reading List: Poulin's *Contemporary American Poetry*; two recent volumes of poems plus a student-created anthology.

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Engl 303--Short Story

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Blaha	3695
1230p-0145p	TR	055	Shapiro	3696

025 - Blaha

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

Teaching Method: Lecture/discussion.

Requirements: Weekly reading notes, one exam, one paper

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.

055 - Shapiro

Aim: This course is designed to provide a survey of the short story, one of the most versatile and beloved literary forms of our age. Concentrating on American short stories written in the past 30 years, we'll study the variety of styles and voices that have emerged over that time span, and explore the ways in which American short stories have mirrored the changes and upheavals in our culture. This course will provide practice in analyzing and responding to texts, both in writing and in classroom discussion.

Teaching Method: Lots of class discussion. Each student (either individually or as part of a small group) will be responsible for a class presentation on one of the authors we'll be discussing in class. Each group will also lead our class discussion of that author's work.

Requirements: Regular reading journals, one oral presentation (see above), plus a written version of the oral presentation. Mid-term and final take-home essay exams. Faithful attendance, active participation. I'll ask everyone in the class to attend Frederick Busch's reading in April. (Frederick Busch, a distinguished novelist and short story writer, will be visiting UNL to read from his latest work and meet with students.)

Tentative Reading List: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone, and *Don't Tell Anyone*, by Frederick Busch. We'll read stories by Tim O'Brien, Madison Smartt Bell, Sherman Alexie, Michael Cunningham, Kate Braverman, Amy Bloom, Lorrie Moore, Cynthia Ozick, Amy Tan, Joy Williams, and many others -- plus as much of *Don't Tell Anyone* as we can before Frederick Busch's visit.

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Engl 315B--Women in Popular Culture

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0830a-0920a	MWF	010	Staff	3701
1230p-0145p	TR	035	Staff	3702

Staff

(Further information unavailable at this time.)

Engl 322B--Linguistics & Society

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Spitzer	3703

Aim: Language and related topics such as bilingualism, speech style, kinesics, pragmatics, orality and literacy, dialects, gender and applied sociolinguistics, which is concerned with the language used in media, education, politics, and advertising.

Teaching Method: Lecture, discussion, small group work, student presentations.

Requirements: One term project; numerous quizzes throughout the semester (no final exam); one class presentation.

Tentative Reading List: *Language: The Social Mirror* by Elaine Chaika; *Language in Thought and Action* by S.I. Hayakawa; *Doublespeak* by William Lutz.

Engl 331--British Literature after 1800

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Caramagno	7613

Aim: To give students the opportunity to examine important works in 19th and 20th century British literature (fiction, non-fiction, and poetry) within the broad context of the evolving British culture from Victorian through Romantic and Nihilistic Modernism to Postmodernism and Postcolonialism.

Teaching Method: Lecture and discussion.

Requirements: Several quizzes, a final examination, and a final 10-15 page paper.

Tentative Reading List: *The Norton Anthology of English Literature*; Jane Austen, *Pride and Prejudice*; Charles Dickens, *Bleak House*, ed. Morton D. Zabel; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; Joseph Conrad, *Heart of Darkness*; Virginia Woolf, *Mrs. Dalloway*; V.S. Naipaul, *The Mimic Men*; Douglas Adams, *The Hitchhiker's Guide to the Galaxy*.

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Engl 341--Judeo-Christian Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Stock	7614

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

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

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

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

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Engl 352--Advanced Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0315p	TR	065	Slater	3706

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

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

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

Tentative Reading List: *Absent Friends* by Frederick Busch; *Troublemakers* by John McNalley; *Bad Jews* by Gerald Shapiro.

Engl 353--Advanced Poetry Writing

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	R	001	Kuzma	7617

Aim: Further work in poetry for students who have taken English 253.

Teaching Method: Discussion of student poems.

Requirements: We need writers willing to talk about what they're trying to do, and willing to discuss the work of their classmates. Final portfolio and essay over class poems.

Tentative Reading List: We will work from student poems.

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Engl 354--Advanced Composition

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	030	Staff	3708
1100a-1215p	TR	035	Minter	3709
0200p-0315p	TR	065	Minter	7618

030 - Staff

(Further information unavailable at this time.)

035, 065 - Minter

Aim: This section of 354 will focus on longer writing projects (nine or more pages each), exploring writing as a means of entering/intervening in a conversation, exploring uncertainty and experimenting with form. In addition, the course will focus on "going public" with our work (designing projects/intellectual work that have audience and purposes extending beyond this class). This course, because it focuses on longer texts (and also asks students to engage with reading designed to support writing), requires a commitment of time and energy from students and also takes the 200-level prerequisite seriously.

Teaching Method: Large and small group discussions (with some collaborative work), writing and reading activities (including reflection on one's own processes as a writer, reader and learner), conferences, mid- and end-of-semester portfolios of writing.

Requirements: Multiple drafts of three writing projects; weekly reading and writing; active and consistent participation; peer response groups. Although this class will meet in the computer classroom, no computer experience is necessary (though some experience with keyboarding/word-processing will likely prove useful).

Tentative Reading List: Gregory Michie's *You Only Hear Me When I Holler*; Lather and Smithie's *Troubling the Angels*; additional materials on reserve.

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Engl 361A--Intro to Early American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Belasco	3710

Aim: This course is a survey of literary works written in American that begins with a translation of a native American legend and concludes with some of the poems of Walt Whitman. The intention is to provide a broad overview of what constitutes American literature from its origins to the end of the Civil War. We will read and study works of fiction, non-fiction prose, poetry, and autobiography by a range of writers, men and women of diverse backgrounds and interests.

Teaching Method: Lecture and class discussions based on questions and responses to readings

Requirements: Informed and lively participation in discussion; in-class written response papers; two writing assignments; final exam.

Tentative Reading List: *Norton Anthology of American Literature*, Volume 1, ed. Nina Baym.

Engl 361B--Intro to Late American Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Hostetler	8744
100a-1215p	TR	035	Montes	3712

1230P-0120p	MWF	050	Spencer	3713
0200p-0315p	TR	065	Hostetler	3714

025, 065 - Hostetler

(Further information unavailable at this time.)

035 - Montes

Aim: This course explores the various voices and perspectives of Americans from the late 19th century (1865-1920) to the contemporary period (1945-present). These perspectives include late 19th-century political/postcolonial American struggles to 20th-century concerns with contemporary issues of racism, gender, language rights, and personal rights. We investigate these American historical, cultural, and political environments through literature as well as film, music, art, and architecture. While we will read each text by examining how it speaks from an individual and aesthetic perspective, we will also place the work in its historical/cultural/political milieu and consider how it shares concerns and formal traits with other perspectives and experiences. If you are choosing to take this course, you are choosing to discover what it means to be American. Therefore, to successfully journey through this course, you must have an open mind. This course is about looking deeply at what makes Americans unique: voices who are markedly strong, defiant, provocative, and visionary.

Teaching Method: Lecture, discussion, group work.

Requirements: Weekly journals/quizzes; midterm, final; three critical analysis papers.

Tentative Reading List: *The Heath Anthology of American Literature*, vol. 2; Mark Twain, *Letters from the Earth*; Edith Wharton, *The Custom of the Country*; William Dean Howells, *The Shadow of a Dream* and *An Imperative Duty*; Faulkner, "A Rose for Emily"; Steinbeck, *In Dubious Battle*; Americo Paredes, *George Washington Gomez*.

050 - Spencer

Aim: The aim of this course is to introduce students to a wide range of American literature written from 1865 to the present day. We will read fiction, poetry, drama, essays, and autobiographical writings. We will develop a sense of American literary history by looking at the revolutions and evolutions that take place in literature during this period. To focus our sense of literary history, much of the literature we read will be organized in terms of various "isms," such as realism, naturalism, modernism, and postmodernism. We will also talk about specific movements in American literature, such as the Harlem Renaissance. However, we will also discuss traditions and individual voices that do not easily fit into the categories of literary history. In particular, we will read much literature by ethnic minorities, and we will compare and contrast the styles and themes of this writing with the characteristics of other American literature.

Teaching Method: Primarily discussion, but also some mini-lectures and student group presentations.

Requirements: Three 4-page papers, some in-class writing, quizzes, and class participation.

Tentative Reading List: *Heath Anthology of American Literature*, vol. 2, third edition, edited by Paul Lauter et al. We will read the work of Sarah Orne Jewett, Charles Chesnutt, Frank Norris, H.D., William

Carlos Williams, Katherine Anne Porter, Norman Mailer, N. Scott Momaday, Tomás Rivera, and many other authors.

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Engl 362--Intro to Medieval Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	040	Haller	3715

Aim: To examine the literature of Medieval England in the context of historical, intellectual and cultural developments. We will study the literature as a reflection of the methods of the disciplines and as building on ancient and continental models. Applying these methods, we will attempt to infer the position of the authors in the face of the issues of their times. We will read a variety of narratives and kinds of literature to help us identify some unique values to be found in Medieval literature.

Teaching Method: A few lectures, alternating with student-led discussions, student reports, slide shows, visits to the library, recitations and performances.

Requirements: Keeping of a regular journal. Writing of three short essays of analysis, one presented to begin a class discussion. A report on material relevant to our study. Writing of either one long or two shorter papers containing your understanding of the Middle Ages and its literature.

Tentative Reading List: *Beowulf*; Marie de France, *Lais*; *Sir Gawain and the Green Knight*; *The Alliterative Morte Darthur*; Chaucer, *The Canterbury Tales*; *The Life of the Black Prince*, by the Chandos Herald; Julian of Norwich, *Shewings*; The Plays of the Wakefield Master.

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Engl 363--Intro to Renaissance Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1020a	MWF	020	Hilliard	3717

CANCELED

Engl 373--Film Theory & Criticism

"Postcolonial Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Foster	7975

Aim: In this class, we will look at colonial films such as *Tarzan* and *King Kong*, and we will analyze

them in the context of postcolonial film theory. We will discuss how Eurocentric films mark the "other" in terms of race, class, gender and other identity issues. We will see how film can be a tool of colonialism and analysis (theory) can be a form of political resistance and, thus, agency.

Teaching Method: Discussion groups, in-class screenings, lots of oral/written participation.

Requirements: Two papers, 6-8 pages, weekly journals, attendance at weekly class screenings. In-class presentations such as oral reports. Participation and attendance are of the utmost importance.

Tentative Reading List: Richard Dyer, *White*; Gwendolyn Foster, *Captive Bodies*; *Introducing Cultural Studies*.

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Engl 376--Rhetoric: Argument & Society

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	025	Gallagher	3718

Aim: This course will challenge students to (1) begin to develop a solid understanding of the Western rhetorical tradition and a handful of contemporary responses to it, (2) articulate key rhetorical ideas, and (3) use that understanding and these ideas to explore and analyze how rhetoric functions in their own lives and in our culture generally. Rhetoric will be both the content and the process of the course: it is what we will study, and it is what we will do.

Teaching Method: Discussion (some student-led), group work, collaborative projects, presentations (by instructor and students).

Requirements: Participation; weekly reading and writing; two major writing projects, one including significant research; group projects.

Tentative Reading List: Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition*; Covino and Jolliffe, *Rhetoric: Concepts, Definitions, Boundaries*; Plato, *Phaedrus*; Aristotle, *On Rhetoric*; Trinh, *Woman, Native, Other*; essays by de Pisan, Foucault, Burke, Derrida, Cixous, others.

Engl 381--Ancient Novel

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0320p	MWF	001	Winter	7512

Aim: To see the novel at its earliest, and through these ancient works, to see Mediterranean Greece and the world of Imperial Rome.

Teaching Method: Discussions. The model is a Reading Circle. There will be backgrounders on the times and the culture that produced these works.

Requirements: There will be a test or a take-home "written exercise" for each of the eight novels we will read.

Tentative Reading List: Greek authors: Achilles Tatius, Chariton, Heliodorus, Longus, Xenophon of Athens, and Xenophon of Ephesus; Latin authors: Apuleius and Petronius.

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Engl4/801K--Gay & Lesbian Drama

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Wolf	7843/7844

Aim: The course is designed to offer an overview of the history, complexity, and diversity of lesbian and gay drama in North America since 1968.

Teaching Method: Starting from the feminist premise that knowledge and meaning aren't merely matters of information transfer but emerge through active engagement and serious reflection, the course will stress discussion and performance as its major pedagogical modes. This will include daily performance exercises involving writing, improvising, role-playing, recollecting, reading aloud, analyzing, and dramatizing. Each student will also be asked to perform (and possibly write) a brief monologue off book. And as a special treat, we'll have the incomparable Holly Hughes with us during the week of February 12th. Also, please note: I don't do "Queer Theory."

Requirements: (1) A statement of aims (why you're taking the course and what you want to accomplish); (2) active, engaged reading of all assigned texts and handouts; (3) regular, punctual attendance; (4) attendance at specified theater productions, including Holly Hughes's *Preaching to the Perverted* on February 17th; (5) a research project and oral report; (6) two 3-4 page personal essays, growing out of responses to assigned plays; (7) performance -- off book -- of a brief monologue; (8) a final account of the course you actually took.

Tentative Reading List: Holly Hughes, *Clit Notes: A Sapphic Sampler*; Michael Kearns, *T-Cells and Sympathy: Monologues in the Age of AIDS*; Mart Crowley, *3 Plays by Mart Crowley*; Carolyn Gage, *The Second Coming of Joan of Arc and Other Plays*; Michel Marc Bouchard, *Lilies*; Brad Fraser, *Unidentified Human Remains and The True Nature of Love*; Chay Yew, *A Language of Their Own*; Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*; Martin Sherman, *Bent*; Terrence McNally, *Love! Valour! Compassion!*; George C. Wolfe, *The Colored Museum*; Moisés Kaufman, *Gross Indecency*; Eric Lane and Nina Shengold, eds., *Gay and Lesbian Plays*; Tori Haring-Smith, ed., *More Monologues for Women by Women*; Tony Kushner, *Angels in America*.

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Engl 4/803A--American Short Story

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Ford	3722/7635

Aim: To experience the development of the American short story and raise questions about the short story, specifically the American short story, as a literary form.

Teaching Method: Discussion, student reports, lecture.

Requirements: Informed discussion, a short story, one short unresearched and one longer researched

paper; maybe a midterm.

Tentative Reading List: Current-Garcia and Patrick, *The American Short Story* and handout materials.

Engl 405A--18th Century British Novel

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Bhatnagar	7619

001 - Bhatnagar

Aim: This is an advanced level survey of the 18th century British novel, designed for seniors and graduate students. The aim of the course is to acquaint students with the 18th century novel form and discuss its modern relevance.

Teaching Method: Lecture/discussion/group work.

Tentative Reading List: Swift, Defoe, Montagu, Behn, Fielding.

Engl 4/805E & 4/805 EC--Modern Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	Spencer	7620/3739
0630p-0920p	W	141(C)	Spencer	****/****

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

Aim: The aim of this course is to study a variety of 20th-century fiction in English. We will focus on the areas of modernism, postmodernism and postcolonialism in fiction, but we will also read texts that deviate from and challenge these terms. One emphasis will be to read postcolonial fiction against modernism and postmodernism in order to identify points of convergence and divergence. We will certainly discuss formal and aesthetic differences among the texts under study, but we will also consider the philosophical and political significance of these textual elements. We will also contrast the differing modernisms and postmodernisms of British and American fiction. We will try to arrive at satisfactory definitions of modernism, postmodernism and postcolonialism that are manageable yet do justice to the complexities and nuances of these literary terms.

Teaching Method: Primarily discussion, but also some mini-lectures and student group work.

Requirements: Graduate students will write a 15-20 page research paper. Undergraduates will write three 4-page papers. Everyone must participate in class discussion.

Tentative Reading List: *The Secret Agent* by Joseph Conrad, short stories by Katherine Mansfield, *Cane* by Jean Toomer, *Call It Sleep* by Henry Roth, *The French Lieutenant's Woman* by John Fowles, *Amalgamemnon* by Christine Brooke-Rose, *The Crying of Lot 49* by Thomas Pynchon, *Democracy* by Joan Didion, *Things Fall Apart* by Chinua Achebe, *Once Were Warriors* by Alan Duff, *The Autobiography of My Mother* by Jamaica Kincaid. Also some theoretical and critical readings.

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Engl 4/805J & 4/805JC--American Novel Since Dreiser

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	Montes	3724/3740
0630p-0920p	W	141(C)	Montes	****/****

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

Aim: This course explores the various voices and perspectives of Americans since 1945. These perspectives include 20th-century concerns with issues of labor, immigration, race, gender, language rights, personal rights. We will investigate these uniquely American historical, cultural, and political issues through a study of the American novel. Therefore, we will also investigate the construction of the American novel and its varying modes such as Realism, Naturalism, Modernism, Post-Modernism. While we will read each text by examining how it speaks from an individual and aesthetic perspective, we will also place the work against other aesthetics of the time -- art, architecture, music. If you are choosing to take this course, you are choosing to discover what it means to be American within the context of the novel. This course is about looking deeply at what makes Americans unique: voices who are markedly strong, defiant, provocative, and visionary.

Teaching Method: Lecture, discussion, group work.

Requirements: Weekly journals and quizzes; midterm, final; critical analysis paper (three of these).

Tentative Reading List: *Crossings*, Chuang Hua; *The Big Money*, John Dos Passos; *Strange Fruit*, Lilian Smith; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Brick People*, Alejandro Morales; *Invisible Man*, Ralph Ellison.

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Engl 4/814--Survey of Women's Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Honey	7623/7624

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

Teaching Method: Discussion format and small group work.

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

Tentative Reading List: Edith Wharton, *The Age of Innocence*; Willa Cather, *O Pioneers*; Nella Larsen, *Quicksand*; Zora Neale Hurston, *Their Eyes Were Watching God*; Sandra Cisneros, *Woman Hollering Creek and Other Stories*; Joyce Carol Oates, *Blonde*; Louise Erdrich, *Love Medicine*; Audre Lorde, *Zami*; Amy Tan, *The Joy Luck Club*; Toni Morrison, *Sula*; poetry by June Jordan, Amy Lowell, Dorothy Parker, Adrienne Rich, Sylvia Plath, Linda Hogan, Rita Dove.

Engl 4/827E--TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0745p	MW	001	Harpending	3728/3743

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: Alice Omaggio Hadley, *Teaching Language in Context*, second edition, 1993, Heinle & Heinle Publishers; Jack C. Richards and Theodore S. Rodgers, *Approaches and Methods in Language Teaching: A Description and Analysis*, 1991, Cambridge University Press.

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Engl 4/828--Old English

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Haller	7621/7622

Aim: To acquire facility in the reading of Old English sufficient to understand texts in prose and verse, including a large amount of *Beowulf*. To recognize some of the principles of language change which account for the identifiable differences between Old and present-day English. To develop a sufficient understanding of the history and culture of England between the years 500-1,000 so as to assess the appeal and importance of the literature of the time. To recognize the adequacy of modern translations of Old English Works.

Teaching Method: Two days a week will be spent reviewing grammar and examining linguistic principles while reading and translating texts. One day a week will be spent on elements of history and culture explored through the readings and through consideration of other sources, such as works of art, manuscripts or published criticism.

Requirements: Demonstration of an ability to translate passages of Old English using a dictionary or glossary in two midterms and a final examination. Demonstration of an ability to read the language out loud with appropriate poetic stress. Presentation to the class of an introduction to some aspect of Old English culture. Writing of a paper on a question of translation, interpretation or culture.

Tentative Reading List: Bruce Mitchell and Fred C. Robinson, *A Guide to Old English*, fifth edition, Blackwell, 1991. Seamus Heaney, *Beowulf: A Bilingual Edition*.

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Engl 4/830--British Authors before 1800

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Stock	7627/7628

Aim: To read extensively in three neoclassical (18th and early 19th century) authors representing different genres and portions of the period: Jonathan Swift (the most important prose satirist, representing the first half of the 18th century), Samuel Johnson (the most important essayist and critic, representing the second half of the 18th century), and Jane Austen (the most significant neoclassical novelist, representing the transition from late 18th to early 19th century).

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

Requirements: Midterm and final examination; one scholarly/critical term paper; 8-10 short in-class writings.

Tentative Reading List: Anthologies of Swift and Johnson and probably three novels by Austen, perhaps *Sense and Sensibility*, *Pride and Prejudice*, and *Persuasion*.

Engl 4/830E--Milton

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Buhler	7625/7626

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 performing.

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

Tentative Reading List: From *The Riverside Milton*, ed. Roy Flannagan: select Prologues; "Nativity Ode"; "L'Allegro" and "Il Penseroso"; *Comus (A Mask at Ludlow Castle)*; *Lycidas*; selected pamphlets, including *Of Education*, *Areopagitica*, sections from *Eikonoklastes* and *The Readie and Easie Way*; selected sonnets; *Paradise Lost*; and *Paradise Regained*. Also *The Cambridge Companion to Milton* (revised edition), ed. Dennis Danielson.

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Engl 4/845--Ethnic Literature "Studies in the African Diaspora"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Patton	3730/3745

Aim: The primary goal of the course will be to study historical and literary documents of African people throughout the world in order to discover how these works serve as reflections of resistance to slavery, colonialism, neo-colonialism, and other means of oppression and domination. Thus, Studies in the Diaspora will have several objectives. These include: (1) providing a sampling of writing by Africans

and those of African descent; (2) drawing connections between people of African descent who are dispersed throughout the world; (3) contextualizing their creative works with historical and theoretical texts; and (4) analyzing the creative material to discover what it tells us about identity formation, diversity, oppression, resistance, and human rights.

Teaching Method: These goals and objectives will be met through oral presentations, short writing assignments, class discussion, and analytical essays.

Engl 4/852A--Writing Literary Nonfiction "Creative Nonfiction"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Brooke	7629/7630

Aim: This course will introduce creative nonfiction experientially. As writers and readers, we will explore the options available in the clusters of genres that are increasingly called creative nonfiction, including the memoir, the personal essay, the disjunctive/collage/lyric essay, nature writing, travel writing, science writing, immersion journalism, family history, literary ethnography, and other variations or combinations we may define as we progress. We will explore the challenges facing those working in these genres, including the ethics of representing "true" material from life history or observation, the challenges of aesthetic and personal response to writers, and the task of locating our own work in the shifting definitions and boundaries of this subfield.

Teaching Method: The course will be set up along inquiry teaching principles. Group work and group-led discussion will be the primary mode of learning. With guidance from me, groups of students will be responsible for selecting specific genres of creative nonfiction to guide our reading and writing. In addition, we'll employ small groups for responding to writing in process at least once every two weeks, with reading tables for response to more finished work three times during the semester.

Requirements: Complete three pieces of creative nonfiction, each in a different subgenre, each 10-20 pages (undergraduate) or 15-30 pages (graduate); share writing in progress at least every other week; respond orally and in writing to the writing of others; work with a group to develop and present a two-week unit on a subgenre of creative nonfiction, to include reading discussion, writing prompts, and response rubrics; read all assigned pieces for class, and an additional set of individual readings that support your individual writing.

Tentative Reading List: Most reading will be selected by class inquiry groups as the course progresses. Expect about 30 pages of assigned reading per week, exploring the range of genres listed in AIM. Possible authors we'll read include Stephen Jay Gould, Oliver Sachs, Judith Kitchen, Annie Dillard, Paul Theroux, Jonathan Raban, Gretel Ehrlich, Joan Didion, Barry Lopez, Scott Russell Sanders, Mary Clearman Blew.

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Engl 4/857A--Composition Theory

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0600p-0850p

R

001

Ritchie

7631/7632

Aim: This course will examine key issues that have arisen in writing instruction during the past 30 years. We will trace their theoretical connections to composition, rhetoric, critical and feminist theories, diversity and literacy studies, and pedagogical theory. Through our reading and discussion we'll continually look at the representation of students and teachers in theory, the relationship between theory, pedagogy, and institutional structures, and we will study the forms of inquiry researchers in composition have used to approach the central questions of the field.

Teaching Method: Discussion, collaborative and individual presentations, in-class writing and small group discussion.

Requirements: Active participation, regular informal response papers, two written projects to be determined by individual professional goals, annotated bibliography, and journal reviews.

Tentative Reading List: Malinowitz, *Textual Orientations*; Harris, *A Teaching Subject*; Welch, *Getting Restless*; Bloom, *Composition in the 21st Century*; Royster, *Traces of a Stream*; reading from Vygotsky, Bakhtin, Friere, Berlin, Brodsky, Brueggemann. I encourage students who plan to take this course to come to talk to me soon about their goals; this will determine reading selection to some extent.

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Engl 487--Capstone

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	035	Goodburn	7633
1230p-0145p	TR	055	Powell	7634

035 - Goodburn

Aim: English 487 is a capstone course for English majors designed to provide you with opportunities to articulate your experiences as an English major; to examine the skills and knowledge(s) that you've gained in your coursework; and to apply these skills and knowledge(s) in a way that will "cap off" your English major experiences as you move into life and work beyond graduation. To investigate your English major experiences in a common context, I've selected course readings around the theme "Constructions of Reading and Writing." The common readings each, in their own particular way, will address the question "What is the value of reading and writing -- in our lives, our academic worlds, our home communities, our cultures, and our nation?" We will ask these questions as we examine our own English major experiences and as we investigate the value of an English major for understanding ourselves and others. Please note: This course is designed primarily for English majors (and appropriate minors). A prerequisite of 27+ hours in English courses 200 or higher is required for admission in this course.

Teaching Method: We will spend a lot of time looking at the work you've done as an English major -- identifying skills you've developed throughout your coursework; documenting and identifying the types and kinds of knowledge you've acquired; and reflecting upon connections between these skills and

knowledge(s) to your life in and beyond graduation. Thus, we will be spending much of our class time working in small groups, class discussions, and individual/group presentations.

Requirements: Daily attendance and active participation (including peer response during workshops); daily informal writings/response journals and group activities; an archive project; a final project; group presentations.

Tentative Reading List: I have not yet finalized the reading list, but we will be reading a wide range of texts that take up the question of how reading and writing are constructed (philosophically, materially, institutionally) in our lives and culture. We will read at least one novel (perhaps two), some nonfiction essays, and various professional texts that speak to these issues within the context of English Studies. You also will self-select readings later in the semester in order to develop an annotated bibliography for your individual final project.

055 - Powell

Aim: English 487 has been designed as a capstone experience for English majors. The course provides a space for students to articulate their experiences in the major, reflect on those experiences, acknowledge the skills and knowledge that they've gained, to apply, expand and reflect upon that knowledge base, and to "cap off" their experiences in English Studies with a project (of their own design) that will help them envision how the skills and knowledge of the major can extend into applications for their lives after graduation. In other words, we'll spend a lot of time looking at the work that students have done as English majors, writing and reflecting on that work, and situating the kinds of experiences that they've had here at UNL with some of the things being talked about in the wider discipline of English Studies.

Teaching Method: Discussion, group work, some lectures, some guest speakers.

Requirements: One of the major requirements for the course -- an archive project -- requires that you bring a portfolio of previous work in English courses into this course. In addition to the archive project there will be daily informal writings, daily group activities, peer response duties, a group presentation and a final project.

Tentative Reading List: The following readings represent diverse historical, national and ethnic cultural view regarding the relationship between knowledge and empire, learning and race; these readings will provide a point of common provocation, introspection, and critical reflection for course participants. The course packet will include essays by David Spurr, Thomas Richards, Michel Foucault, Gauri Viswanathan, Ward Churchill, bell hooks, Ann DuCille, Cherrie Moraga, Amy Kaplan, Eric Lott, Hortense Spillers, and Deborah Gewertz and Frederick Errington.

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Great Plains 400--Seminar in Six Great Plains Authors

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0330-0550p	M	001	Kaye	****

To inaugurate the new Great Plains Humanities Center, to be funded by the National Endowment for the Humanities, each of the five states in the area was invited to nominate an author whose work will be studied in a symposium in the spring of 2001 and in this seminar. The authors are Louise Erdrich, North

Dakota; Frederick Manfred, South Dakota; Wright Morris, Nebraska; William Stafford, Kansas; Angie Debo, Oklahoma; and, for the seminar, Margaret Laurence, Manitoba; four novelists, a historian, and a poet.

For the first half of the seminar, we will read one book, some critical material, and sections of other publications by each author. For the second half of the semester, each student will be responsible for selecting and assigning other materials on one author for the class to read, and conducting a mini-lesson on the assignment. Each student will also complete a paper or commensurate project relating to one or more of the six authors. We will all attend the symposium and involve the scholars attending in broadening our own understanding of these authors.

Students in this class ought to be Great Plains Studies majors or minors, English majors or minors with an interest in Great Plains Literatures, or students in any discipline with a background in Great Plains Studies.

Students who wish to take this class for English credit may sign up for English 497, Independent Directed Reading, with consent of the instructor.

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