

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2015

REVISED 03/26/15

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 26, 2015. 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. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 201 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the Chief Advisor for department records. The student may then obtain the class number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisors every semester. For further information see the Chief Advisor, in Andrews 201.

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Inquire in the English department main office, Andrews 202, for the name and office of the Appeals Committee chair.

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 is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate based on gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation. This policy is applicable to all University administered programs including educational programs, financial aid, admission policies and employment policies.

Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Note: Film courses are spread throughout the numbering system, by analogy with literature courses. Thus Writing for Film and TV is numbered 259; Film Directors, 239; and so on.

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find others by looking for similar numbers at different levels. As may be clear from these examples, there is a lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 201 Andrews Hall.)

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FIRST-YEAR ENGLISH

NOTE: 100-level English courses will be open only to freshman and sophomore students. Students in Arts and Sciences who have not completed the Communication requirement and have 65 credit hours or more should choose English 254 or 354 (or both) to complete this requirement. (In unusual cases, exceptions to this rule may be granted by the Chief Advisor, English Department.) Advanced students in other colleges who want or need a composition course should also choose 254 or 354.

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

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

NOTE: English 150 and 151, including honors variations are self-contained courses. They are not designed to be taken in any particular sequence.

ENGLISH 150 — WRITING: RHETORIC AS INQUIRY

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

English 150H — Honors Writing: Rhetoric as Inquiry

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

English 151 — Writing: Rhetoric as Argument

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

English 151H — Honors Rhetoric as Argument

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

English 151-900 — ONLINE- Writing: Rhetoric as Argument

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

English 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.

English 140 — Advanced Academic Writing & Usage

English 141 — Advanced Academic Reading

English 142 — Advanced Academic Listening & Speaking Skills

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, Carol Ochsner, Nebraska Hall Rm. 513E, for more information.

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

Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

ENGLISH 170-BEG CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045	TR	035	Staff	4659
1230-0120	MWF	050	Staff	4397
1230-0145	TR	055	Staff	23681

English 170 is an introductory creative writing course in the major genres of creative writing: poetry, fiction, and creative nonfiction. Students enrolled in this course will be expected to produce creative works in all of these genres and can expect to develop and practice the fundamental skills of these genres, including techniques in poetics, characterization, theme, structure, and narrative development. Through the reading of their own work and others, students will also develop the ability to respond to poetry, fiction, and essays analytically and imaginatively, both orally and in writing, in order to understand the context and significance of creative writing in today's world.

ENGLISH 180 - INTRODUCTION TO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315	TR	040	Vespa, J	23679
1030-1120	MWF	080	Staff	23678
0330-0445	TR	085	Vespa, J	23684

Vespa, J- 040, 085

Aim: English 180 is a course devoted to exploring ways of reading literature, as well as the idea of literature itself. We will read with an eye to discovering the prismatic qualities of literary works, which yield a spectrum of interpretations in response to the critical approaches that we take.

By passing this course, you will fulfill ACE Learning Outcome 5: *“Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”* Your work will be evaluated according to the specifications and criteria outlined in each assignment. At the end of the term, you may be asked to provide samples of your work for ACE assessment as well.

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

Requirements: Course work will include a commonplace book, a discussion recap, and an essay or two, along with active participation in class discussion.

Tentative Reading List: Poetry by 19th, 20th, and 21st century poets TBA; a novel TBA; a work of creative non-fiction TBA.

Staff- 080

Further information unavailable at this time

ENGL 189H – UNIV HONORS SEMINAR

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	010	Staff	3257
0930-1020a	MWF	020	Staff	3258
1100-1215a	TR	035	Honey, M	4054
1230-0145p	MW	040	Rilett, B	4476
1230-0145p	TR	060	Rilett, B	3255

Staff- 010

Further information unavailable at this time

Staff- 020

Further information unavailable at this time

Honey, M – 035 - “Art and the Search for Meaning in American Life”

We will read and discuss literary works on American life from the Civil War to the present day. Along the way, we'll look at writers and artists who show us diverse aspects of American life, from survival on the frontier of Alaska via Jack London to pioneering in Nebraska via Willa Cather, from the jazz age of F. Scott Fitzgerald to the recent immigrant stories of Julia Alvarez from the Dominican Republic. We will look at visual art and poetry, fiction and memoir, the creative work of class members and prominent voices in American literature. Creativity and art will be at the center of the course, both that of students and of American artists. This is a discussion course and there will be an emphasis on writing and critical thinking. Each student will give a presentation on creativity in his or her life and construct a creative project.

Texts: *The Norton Anthology of American Literature* Volume II; *Beholding Eye* by Grace Bauer; a novel as yet to be decided; *Across the Universe* by director Julie Taymor; trips to art museums in Lincoln.

Requirements: Three papers of 6 pages each; one creative project; one presentation; class visit to the Sheldon Museum of Art and the Great Plains Art Gallery.

Rilett, B – 040-“Iconic Couples in Literature and Film”

Course Description: Iconic couples is the theme of this honors freshman seminar. You have probably heard of Romeo and Juliet, Cyrano and Roxane, Eloisa and Abelard, Catherine and Heathcliff, Clarissa Dalloway and Sally Seaton, Harold and Maude, and Jack and Ennis. This course will introduce these literary couples (and more!) in the original plays, poems, stories, novels, and films that made them famous. We will survey texts of various periods and genres in order to critique patterns of love relationships in the Western literary tradition. Students will read and respond to these texts in several ways: (1) as artistic products in themselves (new criticism), (2) as products of particular artists (biographical criticism), and (3) as cultural productions reflective of historical, social, and philosophical issues and biases. Requirements will include three short essays, regular discussion board posts, one individual Power Point presentation (on a famous literary or historical couple), and one longer critical research essay in lieu of a final exam.

Proposed texts: Some of the texts we will study include William Shakespeare's *Romeo and Juliet* (or *Much Ado about Nothing*), Edmund Rostand's *Cyrano de Bergerac*, Alexander Pope's *Eloisa to Abelard*, Emily Bronte's *Wuthering Heights*, Virginia Woolf's *Mrs. Dalloway*, and "Brokeback Mountain," the short story by Annie Proulx. Our syllabus also will include three films: *The Hours*, *Harold and Maude*, and *Brokeback Mountain*, as well as several shorter texts (supplied electronically).

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Staff	3261
0130-0220p	MWF	002	Gailey, A	4660

Open only to English majors and minors.

Staff - 001

Further information unavailable at this time

Gailey, A - 002

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 201 - INTRO TO DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Ramsay, S	5075

Aim:

An introduction to dramatic art that surveys nearly twenty-five-hundred years of literature and performance. We will explore various aspects of theatrical art -- including the history of set design, acting, and the role of the playwright -- with particular emphasis on the ways in which drama influences and is influenced by the cultures in which it appears.

Teaching Method:

Lecture/discussion

Requirements:

Students will be expected to participate regularly in class discussions and produce a short scene study, a research assignment, and a longer critical essay. This class also has final exam.

Tentative Reading List:

Readings may include plays by Aeschylus, Euripides, Plautus, the authors of the medieval mystery cycles, Shakespeare, Molière, Congreve, Wood, Ibsen, Strindberg, Chekhov, Shaw, Pinter, Stoppard, Wilson, O'Neill, Wasserstein, Mamet, Churchill, Shange, Soyinka, and Fugard, and well as essays by Aristotle, Castelvetro, Zola, Stanislavsky, Brecht, and Artaud.

ENGL 202A - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Behrendt, S	4464

AIM:

To get a sense of how poetry in English has developed in the last century or so, both in the United States and abroad. We will consider poetry both as “art” and as “artifact,” looking at how poems function both as aesthetic objects (and statements) and as historical public (and therefore “political”) statements of one sort or another. We will consider whether there is still a place in today’s world for poetry and, if so, what that place may be – and how that contemporary place relates to the places that poetry has occupied in the past century and a quarter’s English-speaking culture. We will do all of this by looking **closely** at individual poems and how they work **and** by looking through the other end of the telescope to get the “big picture” of culture that shapes our ways of expressing ourselves in texts of all sorts. It really will be an **introduction**, both to poetry itself and to how to read, think about and talk (or write) about it. And I will do my best to make this work both enjoyable and rewarding.

I’m happy to welcome students also with an interest in **writing** poetry, although I do not require that sort of writing experience, since this is not a course in Creative Writing.

TEACHING METHOD:

I strongly prefer discussion, and I will reward it when it is consistent, thoughtful, and voluntary. I will almost never lecture, and when I do it will be only briefly and to provide background to help shape or simplify our work.

I do **not** require previous experience with reading and interpreting poetry. This is a course in **how to do so**. We will not take a hard-nosed and technical approach to our work, either, but will work from the ground up and keep things plain, accessible and non-intimidating for everyone, with lots of discussion and hands-on work.

Finally, like all my classes, this one will be interdisciplinary: we will consider how other arts, artifacts, and elements of 20th- and 21st-century history and culture affect both the content of a variety of poems **and** the ways in which we read and reach to those poems.

REQUIREMENTS:

I will ask for two brief out-of-class essays, plus two examinations (Midterm and Final), all spaced roughly equally across the semester, for a total of four writing assignments. I will also require a daily 3x5 index card with a good comment or question on each day’s reading assignment. Finally, since this will be a small class, I will expect – **and reward** – regular classroom discussion.

TENTATIVE READING LIST:

Probably an anthology like **MODERN POEMS: A NORTON INTRODUCTION** (2nd edition) or something comparable. Perhaps also a collection of Great Plains or Nebraska poems if I can find the right one. And almost certainly a few handouts or postings on the course website.

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Staff	3262
0930-1020a	MWF	002	Staff	4246

Further information unavailable at this time

English 205 is an introductory course that exposes students to a variety of representative 20th century novels and short stories.

ENGL 206 - SCIENCE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Page, M	4662
0130-0220p	MWF	002	Staff	5076

Page, M - 001**Aim:**

There's little question that we live in what Isaac Asimov once called a "science fictional world." Technology plays an exponentially increasing part in our day to day lives across the globe. Developments in the sciences, especially in astronomy, medicine, agriculture, energy, and environmental sciences, are changing our understanding of the universe, the human body, society, and the planetary ecology. And we are witnessing the consequences of these developments by, for instance, the threat of global climate change. Now, more than ever, to ask questions about the future and the social consequences of technological change seems of vital importance. Since the middle of the nineteenth century, fiction writers have been speculating about what a technological future might be like and what the consequences of technological change are upon individuals, societies, species, and planets, in the genre of literature known as Science Fiction. In many respects, we currently live in a Future (or a version of it) that many of these science fiction writers imagined. In this course, we will explore the genre of science fiction **historically** and consider what science fiction has to offer us today. We will learn about the genre by reading a number of significant science fiction novels and short stories, and through lectures, discussions, and occasional visual media.

Teaching:

Mostly discussion and textual analysis. I do like to spend quite a bit of time considering the historical and cultural context from which these works emerge.

Requirements:

Weekly writing quizzes (opportunities for you to think and reflect on paper). Two or three longer papers and/or a final exam. The course is reading intensive, so students should be prepared to read up to a book a week.

Tentative Reading List: short story anthology: *Sense of Wonder: A Century of Science Fiction*, ed. Leigh Grossman; novels: *The Martian Chronicles*, by Ray Bradbury; *The Space Merchants*, by Frederik Pohl & C.M. Kornbluth; *The Songs of Distant Earth*, by Arthur C. Clarke

Staff - 002

By passing this course, you will fulfill **ACE Learning Outcome 5**: “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”

This course aims at giving students a thematic and historical overview of the genre of science fiction. I want to begin with the premise that science fiction is the most vital literary form through which we can engage important questions, such as: What does it mean to be human in a technological civilization? What will/may emerge in the course of our own lifetimes as the frontiers of science are pushed further? Has mundane reality gotten “too weird”? How do we live in a rapidly changing social environment? What challenges will we face in the future in terms of the natural environment and the depletion of resources? What (if anything) is the future destiny of the human species? In short, do we in fact live in a “science fictional” society? In the end, it's my hope that you come away from the course with a better understanding of the science fiction genre and its significance and that you use the topics raised in this course for further thinking about the important issues facing us in the future.

Further information will be available at a later time

ENGL 207 – POPULAR LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Jockers	0000

Are best sellers really just trash writing? Many famous writers and thinkers including Virginia Woolf and Phillip Pullman (more recently) have spoken out against what they consider to be “middle-brow” fiction. Woolf once complained that a reviewer of her work had not referred to her as a “highbrow” writer and Pullman famously critiqued Dan Brown for not knowing how to do “literary things. Still, best sellers do have defenders: Bestselling author John Grisham has complained that the really bad books are the literary classics! Nevertheless, these defenders of the best seller are far less vocal than the detractors, especially in English departments where there has been a historical bias for the undiscovered geniuses who were not typically popular in their time.¹ If it sells well, the common argument goes, it must not be very good.

In this course we will study a series of contemporary bestselling novels. In general terms, we will be asking the one deceptively simple question: why? Why did these novels sell like crazy, while a sea of other books languished in obscurity. For this analysis, we will take a highly formalist approach. We will specifically interrogate and dissect the plots, the characters, the settings, the styles, the themes, and the emotional “sentiments” (or affect) in these books.

We will begin with the so-called “wisdom of the crowd” and the working assumption that millions of people can’t be wrong. We will put aside our classical biases and open our minds to the possibility that these bestselling books might just have something going for them. Though a close and careful study we’ll attempt to discover the secret sauce, the special ingredients that make a book into a popular blockbuster.

Many have claimed that there is no such sauce: Michael Korda writes in his extensive study of the best seller, *Making the List* (2001), that “what makes a book spread over all the groups and classes is a known but inexpressible secret.” John Sutherland says in his book, *Bestsellers: A Very Short Introduction* (2007) that “As a rule of thumb what defines the bestseller is bestselling. Nothing else. . . to look for significant patterns, trends, or symmetries is, if not pointless, baffling” (22). Despite such claims, we’ll attempt to do precisely what these critics say we cannot: identify some set of common threads in these books. Maybe the critics will be right, perhaps we will find nothing.

ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Staff	4661

Further information unavailable at this time

ENGL 210P - LIT OF WAR & PEACE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Kaye, F	23590

AIM: The purpose of this class is to introduce students to a wide variety of writings about war and peace, including many time periods and cultures and including civic social justice and environmental issues, such as prison reform and water shortages, that might not traditionally be considered as “war and peace” issues

TEACHING METHOD: This is primarily a discussion class, with some lectures, student presentations, and small group exercises. The reading load is reasonably intense for a 200-level class, so please be prepared to devote several hours per week to reading.

REQUIREMENTS: Intelligent, well-prepared attendance at all class events. Numerous short response writings and in-class exercises .Out of class experience or participatory education. Final integrative project or paper.

TENTATIVE READING LIST: We will read all or parts of the following long works: *Illiad*, *Black Elk Speaks*, *The Bhagavad Gita According to Gandhi*, *September 11, 2001: American Writers Respond*, *I Rigoberto Menchu*, *Sozaboy*, *Deogratias*, *Crossing the Yard*, plus one or two other texts yet to be determined. Each student will also read one collateral book that creates a dialogue with one of the main texts. Since most Americans know war only through the movies we will also watch parts of several war films.

ENGL 212 - INTRO LESBIAN & GAY LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Staff	4055

No Further Information is Available at this time.

ENGL 213E - INTRO TO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Dixon, W	3263

NOTE: Special fee - \$30.

Aim: An overview of film history from 1896 to the present, as presented in a series of analytical screenings, lectures, and readings.

Teaching Method: Lectures, discussion, assigned readings, three formal papers, weekly film screenings, with running commentary by the professor.

Requirements: Three papers of 8 pages length each, typed; regular attendance; regular assigned readings in the required text; active participation in class. Your grade is figured as follows: 25% attendance at lecture/screenings;

25% class participation; 50% for your three papers combined.

Required Reading List: Dixon, Wheeler Winston and Gwendolyn Audrey Foster. Paperback. *A Short History of Film*, 2nd edition. New Brunswick, NJ: Rutgers University Press, 2013. ISBN-13: 978-0813560557

Films Screened Include: THE GREAT PRIMITIVES, VISIONS OF LIGHT, THE GENERAL, METROPOLIS, THE PASSION OF JOAN OF ARC, BLOOD OF A POET, HORSEFEATHERS, THE PUBLIC ENEMY, TO BE OR NOT TO BE, PSYCHO, CITIZEN KANE, WILD STRAWBERRIES, SINGIN' IN THE RAIN, THE 400 BLOWS, PICKPOCKET, VILLAGE OF THE DAMNED, THE PHANTOM OF LIBERTY, RUN LOLA RUN. Special fee: \$30.00

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rilett, B	3989
1230-0120p	MWF	002	Staff	4614

Rilett, B - 001

Course Description: This course offers an introductory survey of transcontinental Anglophone literature by and/or about women to introduce you to issues in proto-feminist and feminist thought in the Western literary tradition. Be assured that the course title indicates the focus of our investigation, not the required gender of the student. In this course, we will survey works of various periods and genres, including dramas, novels, short stories, poems, and essays, which focus on female experience. We will critically examine the pervasive images of women across a wide variety of literary texts and analyze the language through which women's lives are depicted. Students will read and respond to these texts in several ways: (1) as artistic products in themselves (new criticism), (2) as products of particular artists (biographical criticism), and (3) as cultural productions reflective of historical, social, and philosophical issues and biases.

Proposed Texts: In addition to a number of additional shorter readings that will be provided to you electronically, I will be choosing some of the following major texts. This list will be narrowed further. Please check the syllabus posted on Blackboard before you order your books. George Eliot's *The Mill on the Floss* (1860), Kate Chopin's *The Awakening* (1899), Virginia Woolf's *To the Lighthouse* (1927) & *A Room of One's Own* (1929), Margaret Laurence's *The Stone Angel* (1964), Sylvia Plath's *Ariel* (small book of poetry) (1965), Toni Morrison's *The Bluest Eye* (1970), Joy Castro's *Hell or High Water* (2012).

Staff - 002

Further information unavailable at this time

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Owen, G	4479
1030-1120a	MWF	002	Owen, G	4480
0330-0445p	TR	003	Staff	24305

Owen, G – 001,002

Aim: When Maurice Sendak's classic children's book *Where the Wild Things Are* (1963) was made into a film in 2009, *Newsweek* interviewed the author. In response to the question, "What do you say to parents who think the *Wild Things* film may be too scary?" Sendak replied, "I would tell them to go to hell." Perhaps taken aback, the

interviewer tried to help him out. “Because kids can handle it?” But Sendak did not take the bait. He continued: “If they can’t handle it, go home. Or wet your pants. Do whatever you like, but it’s not a question that can be answered.” The question of what happens when children encounter texts is not one that can be answered; and yet, it is this very question that underpins the literature written for children. In this course, we will explore this complex relation between reader and text, both as readers ourselves and as people who come into contact with children and books every day.

Reading contemporary and classic children’s books alongside historical ones, we will consider the theoretical stakes of the field and the practical concerns of selection, teaching, and writing for children. Who is the reader imagined by the book? What ways of reading or interpreting does the book make possible, and what ways does it foreclose? What is at stake in choosing a book for a child? With these questions in mind, we will examine language, illustration, visual arrangement, the editing process, and issues of censorship to discover the surprising and contradictory ways of imagining both child and book in the field of children’s literature.

Teaching: Class discussion, some lecture

Requirement: Participation and attendance, reading quizzes, analytic response papers, group presentation, and final exam.

Tentative Reading: Newberry’s *A Pretty-Little Pocket Book*, *The New England Primer* (multiple editions, 19th c.), Sarah Fielding’s *The Governess*, Grimm’s *Fairy Tales*, Lewis Carroll’s *Alice’s Adventures in Wonderland*, Roald Dahl’s *James and the Giant Peach*, Maurice Sendak’s *Where the Wild Things Are*, Sandra Cisneros’ *The House on Mango Street*.

Staff - 003

Further information unavailable at this time

ENGL 230 - ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Staff	4116

Further information unavailable at this time

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Buhler, S	3264

Note: Available for honors contract.

Aim: To introduce students to Shakespeare’s poetry and plays, along with different ways of approaching and appreciating them. The Sonnets will serve as a starting point in understanding Shakespeare’s poetic craft, sense of dramatic character, and psychological insight. We will then explore selected plays as dramatic scripts and historical documents, as well as literary texts. Since these are dramatic scripts, we’ll thoroughly analyze short scenes the better to understand how Shakespeare draws upon actor and audience alike. We will also examine how different ages have staged or adapted Shakespeare to suit -- or challenge -- prevailing notions of drama and entertainment. To understand them as 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. Thinking about the plays as literary texts, we'll look at how Shakespeare both utilizes and challenges conventional ideas about genre.

Teaching Method: Lecture; in-class readings and performances; film excerpts and analysis.

Requirements: Quizzes; response papers; midterm and final examinations.

Tentative Reading List: *Sonnets*; *As You Like It*; *Henry IV, Part One*; *Hamlet*; *The Merchant of Venice*; *Henry V*; *Antony and Cleopatra*.

ENGL 231 - BRIT AUTHORS SINCE 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	White, L	4340

This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern worlds. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genres, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

ENGL 231H - HONORS BRITISH AUTHORS SINCE 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	White, L	4492

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

This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern worlds. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genres, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

ENGL 243 - NATIONAL LITERATURES – "LITERATURE OF INDIA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Kaye, F	23592

AIM: The purpose of this class is to introduce students to a wide variety of writings about India and the Indian subcontinent. Since it is difficult to distill more than 5000 years of literature into 15 weeks, this should be seen as very much

an introduction and not an exhaustive study. We will focus mostly on fiction and mostly on the last 200 years of writing, and we will only consider writing in English—with a few translations. Many of our writers are ex-patriots, living in the UK, Canada, or the US.

TEACHING METHOD: This is primarily a discussion class, with some lectures, student presentations, and small group exercises. The reading load is reasonably intense for a 200-level class, so please be prepared to devote several hours per week to reading.

REQUIREMENTS: Intelligent, well-prepared attendance at all class events. Numerous short response writings and in-class exercises. Thoughtful, well researched and presented background reports. Final integrative project or paper.

TENTATIVE READING LIST: We will read all or parts of the following long works, *The Bhagavad Gita According to Gandhi*; Kipling, *Kim*; Tagore, *Home and the World*; Swarup, *Q & A*; Rushie, *Midnight's Children*, Mistry, *Such a Long Journey*; Roy, *The God of Small Things*; Ghosh, *Sea of Poppies*; various short pieces by a number of authors.

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Rutledge, G	3265

Aim: In this course, we will use the framework of the "traditional" and "modern" epic performance to explore the theme of "Race, Slavery, and Epic Sensibility in the African-American Literary Imagination." After starting with a traditional African epic and several scholarly articles to introduce us to the dynamics of the traditional African epic performance, we will explore how 19th and 20th-century African-American men and women write about, respond to, or somehow engage race and slavery in their creative endeavors. Students will not only read these authors, learn of the historical and literary periods in which they were writing, and discuss the dominant issues and themes confronting them, but also become more critical and creative readers and writers. Finally, in accordance with our efforts to appreciate the epic performance within an American context, we will on occasion discuss past and present cultural performances and artifacts — e.g., hip hop, sports and other commercials, R&B, spirituals, movie trailers pertaining to the epic and super heroes, news articles, sports articles/controversies.

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

Requirements: Graded: One close reading essay; final exam; group-led discussion; and active class participation.

Tentative Reading List: In addition to a transcript of a traditional West African epic performance, extracts from two landmark U.S. Supreme Court cases, and a portion of W.E.B. Du Bois' *The Souls of Black Folk*, we'll be reading Elizabeth Keckley's *Behind the Scenes*, Paul Laurence Dunbar's *The Sport of the Gods*, Ishmael Reed's *Mumbo Jumbo*, and Colson Whitehead's *The Intuitionist*.

ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Obioma,C	23689

Aim:

Teaching Method:**Requirements:****Tentative Reading List:**

ENGL 244E - AFRICAN-AMER LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Dreher, K	23691

Aim:**Teaching Method:****Requirements:****Tentative Reading List:**

ENGL 252 - INTRO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	3267
1130-1220p	MWF	002	Staff	3268
0200-0315p	TR	003	Obioma,C	5165
0330-0445p	TR	004	Staff	28587
0600-0850p	T	101	Staff	3269

This course satisfies **Student Learning Objective #7**: Use knowledge, theories or methods appropriate to the arts to understand their context and significance.

This is an introductory course in fiction writing, designed to give you a basic mastery and understanding of various fictional techniques. You'll learn how to put together a scene, how to create interesting and believable characters, how to write effective dialogue, how to build suspense, how to use setting to heighten atmosphere and mood. You'll learn how to structure a story, and how to avoid plot clichés. You'll learn how to revise. You'll learn how to highlight your strengths and work on your weaknesses. Along the way, you'll also practice the more general craft of prose-writing, because many of the technical aspects of fiction-writing (sentence construction, punctuation, and word usage, for example) apply to all the prose-writing you'll do in your life at this university, and in your life after college as well.

Though some of you may want to become professional writers, I know that's not the goal for everyone here. Whatever your level of talent, expertise, background, whatever your future ambitions, you can gain from this course. Even if you never write another story in your life after this semester, if you do the work of the course you'll come away with a better understanding of and more respect for good fiction, because you'll understand the process from the inside out; you'll have lived for a while as a writer.

Further information unavailable at this time

ENGL 253 - INTRO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	3270
1030-1120a	MWF	002	Staff	3271

1230-0120p MWF 004 Staff 28588

Aim

A beginning course designed to introduce students to the basic craft of writing poetry.

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	005	Staff	3272
0830-0920a	MWF	010	Staff	3273
0930-1020a	MWF	020	Staff	3274
0930-1045a	TR	025	Staff	3275
1030-1120a	MWF	030	Wendler, R	3276
1130-1220p	MWF	040	Staff	3278
1230-0120p	MWF	050	Staff	3279
0230-0320p	MWF	051	Azima, R	24350
0200-0315p	TR	065	Staff	3281
0330-0445p	TR	070	Staff	4341
0330-0420p	MWF	075	Staff	5125
0600-0715p	TR	101	Staff	5081
On-Line	ARR	700	Staff	23596

By passing this course, you will fulfill **ACE Learning Outcome 1**: “Write texts, in various forms, with an identified purpose, that respond to particular audience needs, incorporate research or existing knowledge, and use applicable documentation and appropriate conventions of formal and structure.”

In this class, we will spend the majority of our time looking at the ways in which individuals use the written and spoken word to take up issues important to them and to engage in meaningful community conversations. Drawing on our experience as members of and contributors to multiple community conversations, we will explore what motivates us to speak and write about issues important to us.

Throughout the class, as you study and write about issues important to you, you’ll develop three writing projects through which you will 1) research and analyze how writing is used in a particular community in order to participate in community conversations; 2) represent a conflict and compose an argument around an issue of importance to community members; 3) advocate for issues important to you and other stakeholders in a particular community conversation.

ENGL 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Payne, K	4250

Aim: This chronological survey of American literature begins with Native American origin and creation stories and concludes with some of the poetry of Emily Dickinson and 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. Our object will be to study the many voices that constitute what we call American literature today. Together we will consider a range of critical questions that are a part of literary study, such as: What constitutes a literary canon? What does “American” mean? How do the gender, race, and socioeconomic class of writers and readers affect the creation and reception of a literary text? What constitutes a critical approach to a work? What contextual and historical background do we need to know in order to read and understand a literary work? What does the interpretation of a text involve?

Methods: Lecture, discussion, and small group work.

Requirements: Two papers, periodic response papers, and a final exam.

Tentative Reading List: Readings from The Bedford Anthology of American Literature, Volume 1 (second edition); Nathaniel Hawthorne’s *The Blithedale Romance* (packaged with the anthology).

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	4445
1030-1120a	MWF	002	Homestead, M	3286

Staff - 001

Further information unavailable at this time

Homestead, M - 002

Aim: The subject of this course is American literature from 1865 through the present. We will move mostly chronologically through a series of literary works in multiple genres, situating them in relation to literary and social movements and other historical contexts. We will consider these literary texts both synchronically and diachronically -- that is, we will consider them both as engaged with and responding to their own moment and as products of change over time.

Teaching Method: Brief lectures, whole-class discussion, and small group work.

Requirements: Three sets of examinations spread over the semester, with each exam consisting of an in-class exercise requiring the identification and explication of quotations and a take-home essay.

Tentative Reading List: Most readings will be selected from the *Bedford Anthology of American Literature* (vol. 2), supplemented by Mark Twain, *Pudd'nhead Wilson* and Octavia Butler, *Kindred*

ENGL 270 - LITERARY/CRITCL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Végső, R	4247

Aim: The primary objective of this course is to introduce students to the fundamental concepts of modern literary criticism and theory. My goal is to show that “theory” is, first and foremost, *a way of thinking* about literary texts and other cultural products. In order to acquire the skills necessary for this kind of thinking, we will study the defining characteristics of theoretical arguments, and we will examine what is truly at stake in theoretical discussions of culture and literature. In the course of the semester, students will be introduced to some of the most important representatives and schools of modern literary theory. We will discuss the following six major schools of criticism: 1. Formalism; 2. Structuralism; 3. Post-Structuralism; 4. Psychoanalysis; 5. Feminism; 6. Post-Colonial Criticism.

Teaching: Mixture of lectures, in-class discussion, and group work.

Requirement: Two papers; Two Exams; Online Discussion Boards;

Tentative Reading: Lois Tyson: *Critical Theory Today: A User-Friendly Guide* (Third Edition).

ENGL 275 - RHETORICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Stenberg, S	4115

Aim: Rhetoric has a complex reputation. To some, it is a venerated tradition—a two-thousand-year-old centerpiece of western education. To others, it is a vehicle for argument and agency—a way to make one’s voice heard, to sponsor change. Still others deem it empty political discourse, or worse, a tool of nasty, partisan politics. In this class, we’ll examine these competing ideas of rhetoric, considering the historical, social, and ideological contexts that shape them. We’ll read an array of rhetorical theories and perspectives, which will help us to theorize rhetorical texts of our culture, ranging from political debate to advertising to news reporting. Together, we’ll consider the following questions: What is rhetoric? Who acts as rhetors? What contexts, assumptions, and beliefs shape particular rhetorical practices? What is at stake, for us and others, in how we understand and employ rhetoric? To sponsor this work, we’ll work with three bodies of rhetorical theory: 1) classical rhetoric, which has heavily influenced the western rhetorical tradition; 2) Burkean rhetoric, a 20th-century approach to rhetoric as a means to action; and 3) feminist and cultural rhetorics, which extend and complicate how we define rhetoric and enact rhetorical practices. The course can be used to satisfy ACE outcomes 5 or 8, or to fulfill the English major’s literary/rhetorical theory requirement.

Teaching Method: Discussion and activities, some student-led; occasional mini-lectures to provide historical context; group work.

Requirements: Active participation in discussion/activities; weekly writing in response to texts; three projects spanning rhetorical analysis and rhetorical action; a final, reflective narrative.

Tentative Reading List: We will read 1) classical rhetorical theory; 2) John Ramage’s *Burkean Rhetoric: A User’s Guide*; and 3) feminist/cultural rhetorical theory by Joy Ritchie and Kate Ronald, Krista Ratcliffe, Adrienne Rich, Malea Powell, Scott Lyons, Keith Gilyard, Victor Villanueva, and others.

ENGL 278 - DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	23695

This course will introduce students to the exciting field of Digital Humanities. We will survey a range of texts, methodologies, and projects, with a special (but by no means exclusive) focus on the impact of Digital Humanities practices on literary studies. Classroom work will combine readings, with the study of websites and the opportunity to engage in basic digital development. However, no special technical expertise is required: everything we need to know, we'll learn as we go.

Teaching

The course will be taught through a combination of class discussion, small group discussion, short lecture, and hands-on practice.

Requirements

Requirements will include a series of short papers, an oral presentation, and regular participation in class discussion.

ENGL 279 - DIGITAL LITERARY ANALYSIS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Jockers, M	23696

This course satisfies ACE 3 and provides an introduction to computational and statistical text analysis using the open source programming language R. This course is meant for students of literature who wish to extend their methodological tool kit to include quantitative and computational approaches to the study of literature.

Computation provides access to information in texts that we simply cannot gather using our traditionally qualitative methods of close reading and human synthesis. In the first Unit, "Microanalysis," we will walk through the steps necessary to complete some basic text analysis of a single book. We'll explore questions of linguistic style and students will be introduced to basic concepts from Natural Language Processing (NLP) including Part of Speech tagging and Named Entity Recognition. In the second Unit, "Mesoanalysis," we'll move from analysis of one or two texts to analysis of a small corpus of files encoded in XML. We'll learn about the Document Object Model (DOM) and how to parse XML in R. In the final Unit, "Macroanalysis," we'll take on a larger corpus and learn basic techniques of statistical machine learning including both unsupervised document clustering and supervised document classification.

Assessment will be based on participation, completion of a series of exercises, and a group project in which students will develop and demonstrate an independently conceived text analysis algorithm. A presentation of the code and the outcomes of its application will be given to the larger class at the end of the term.

ENGL 302A - POETS SINCE 1945

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Bauer, L	24303

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.

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Gannon, T	5086

AIM: For nearly two centuries, the short story genre has served both as artistic document of & commentary on world history & politics and as a microcosm of literary history itself, through the aesthetic stylistics of Romanticism, Realism, Modernism, and Postmodernism. This course will explore short fiction from its 19th-century origins & great masters to 21st-century examples of the genre, encompassing a diversity of literary styles & cultural worldviews and giving attention to both formal craft & recent critical theories.

TEACHING METHOD: Discussion, with some lecture and group work.

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings; and two formal research papers.

TENTATIVE READING LIST:

- * Dana Gioia and R. S. Gwynn, eds.: *The Art of the Short Story*
- * Flannery O'Connor: *A Good Man Is Hard to Find and Other Stories*
- * Sherman Alexie: *Blasphemy: New & Selected Stories*

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Vespa, J	3283

Aim: This course covers the rise and maturation of the novel as the pre-eminent literary genre in English. We will read some of the various kinds of novels that were published during the 18th and 19th centuries, such as the psychological novel, the sentimental novel, the Gothic novel, the novel of society and manners, and the industrial novel. This sequence is intended to introduce some of the major themes, trends, and tensions that have shaped British fiction over the course of these two centuries, but is not intended as an exhaustive survey. (Such topics as

gender roles and relations, identity, mind, socio-economic class, and the realist mode of representation will be recurring motifs of the course as the semester unfolds, for what it's worth.) The primary purpose of the course is to explore how these novelists use various literary conventions or devices to help evoke the economic, psychological, religious, and/or socio-political forces that shape the lives of the characters that they depict. We will attend closely to narrative technique in the process.

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

Requirements: Course work will include a commonplace book, a discussion recap, an essay or two, and a presentation, along with active participation in class discussion.

Tentative Reading List: Novels by Daniel Defoe, Frances Burney, Ann Radcliffe, Jane Austen, Charlotte Bronte, and Bram Stoker.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Staff	4144
0230-0320p	MWF	002	Staff	23630
0600-0850p	T	101	Garelick, R	24321

Staff - 001

Further information unavailable at this time

Staff - 002

Further information unavailable at this time

Garelick, R - 101

This interdisciplinary course looks at the depiction of women in American popular culture, beginning with early cinema of the 1920s through the present day, using examples from music, theater, film, television, fashion, and journalism. Pop music figures studied will include Madonna, Lady Gaga, Nicki Minaj, Rihanna, Katy Perry, and Beyonce. We will also look at Oprah Winfrey, Sex and the City, Lena Dunham's Girls, Project Runway, America's Next Top Model, and more, as well as the depiction of women in fashion magazines and in online games. Readings in performance studies, film theory, fashion history, psychology, and women's studies.

ENGL 317 - LIT & ENVIRONMENT- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
On-Line	ARR	700	Lynch, T	5083

Aim: This class operates on the belief that in our age the most important task of literature is to redirect the human imagination to a full consideration of its place in an increasingly threatened and degraded natural world. By examining a variety of texts in the nature writing tradition—literary, scientific, and activist—this class hopes to further that consideration. We will address literature that celebrates the beauty of nature, and literature that mourns its damage. We will consider extinctions, global warming, and toxins. We will consider the local and the global, the ancient and the current. We will read the work of a number of key writers in this tradition, ranging

from wilderness to urban landscapes. We will consider related issues such as the role of natural history in the development of literary form, the evolution of the nature essay as a genre, the place of environmental literature in the canon, the role of nature writing as a form of environmental activism, and the relationship between natural science and environmental literature. This course will help students understand how the imaginative dimension of literature can inform our understanding of nature and environmental problems. Students will learn how to combine interdisciplinary knowledge, an historical perspective, and methods of scholarly interpretation to appreciate, understand, and interpret literary texts.

Teaching Method:

Close reading and discussion of assigned material. Occasional lectures. Use of internet and AV resources as relevant. Several field trips to areas of local natural interest.

Requirements: 1) Consistent engaged attendance, 2) readiness for class discussions, 3) reading-response journals; 4) field trip reports, 5) research paper.

Tentative Reading List: *The Norton Book of Nature Writing* ed. by John Elder and Robert Finch; *The Sixth Extinction* by Elizabeth Kolbert, *Facing the Change: Personal Encounters with Global Warming* ed. by Steven Holmes; *BOOM: Oil, Money, Cowboys, Strippers, and the Energy Rush That Could Change America Forever. A Long, Strange Journey Along the Keystone XL Pipeline* by Tony Horwitz; *The Great Plains: America's Lingering Wild*, by Michael Forsberg.

NOTE Class taught via Black Board. Not self-paced. Computer, e-mail, and internet required.

ENGL 322B - LINGUISTICS & SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Staff	4446

Aim

Investigates how language is used in the media, education, and politics. Related topics include bilingualism, speech style, kinesics, pragmatics, orality and literacy, dialects, gender and applied sociolinguistics.

ENGL 331 - BRITISH AUTHORS SINCE 1800 -- "H. G. WELLS AND THE SCIENTIFIC ROMANCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Page, M	23704

Aim:

In this course we will explore the tradition of the Scientific Romance in Britain from its origins in the 19th Century – especially through its greatest proponent, H.G. Wells – and how that tradition shaped British science fiction in the 20th century. We will examine the “Wellsian” tradition in a number of 20th century science fictional texts and come to some conclusions as to what distinguishes British science fiction from the dominant American tradition. Throughout the course, we will consider how technological development and scientific theory (especially evolution and theoretical physics) influenced the Wellsian tradition, and we will want to consider how science impacts literature and culture – and vice versa.

Teaching:

Mostly discussion and textual analysis. I do like to spend quite a bit of time considering the historical and cultural context from which these works emerge.

Requirements:

Weekly writing quizzes (opportunities for you to think and reflect on paper). Two or three longer papers and/or a final exam. The course is reading intensive, so students should be prepared to read up to a book a week.

Tentative Reading List: The following novels by H.G. Wells: *The Time Machine*, *The Island of Dr. Moreau*, *The Invisible Man*, *The War of the Worlds*, *The First Men in the Moon*. David Lindsay, *A Voyage to Arcturus*, Olaf Stapledon, *Star Maker*; C.S. Lewis, *Out of the Silent Planet*, John Wyndham, *The Day of the Triffids*, J.G. Ballard, *The Drowned World*, Doris Lessing, *Shikasta: Re, Colonised Planet 5*, Arthur C. Clarke, *The Songs of Distant Earth*, Ronald Wright, *A Scientific Romance*

ENGL 332 - AMER AUTHORS TO 1900-“LOVE, WAR AND DEMOCRACY”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Price, K	5087

AIM: This class focuses on prominent nineteenth-century American writers, including Frederick Douglass, Herman Melville, Emily Dickinson, Louisa May Alcott, Walt Whitman, Mark Twain, and Charles Chesnutt. Their writings—treating a range of subjects: war and territorial conquest; race and ethnicity, slavery and freedom; gender roles and sexuality—explore the limits and ongoing hope for realization of both individuals and the community within the fraught experiment of American democracy.

TEACHING METHOD: primarily class discussion with some lectures

REQUIREMENTS: several short to medium-length papers and a final paper. Requirements are still under consideration and may change.

TENTATIVE READING LIST:

Frederick Douglass, Herman Melville, Emily Dickinson, Louisa May Alcott, Walt Whitman, Mark Twain, and Charles Chesnutt.

ENGL 333 - AMER AUTHORS SINCE 1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Homestead, M	23701

Aim: In this class, we will read novels in which a diverse group of twentieth-century novelists imaginatively reconstruct the life in the nineteenth-century United States. In order to give our reading coherence, we will focus on novels that grapple with two key (and sometimes interrelated) issues in nineteenth-century U.S. history, slavery and its abolition and the westward expansion of the U.S. across the continent. In addition to immersing ourselves in the richly imagined worlds of these novels (and, I hope, finding enjoyment and pleasure in such immersion), we will consider ethical issues raised by historical fiction as a genre. Do writers have a special claim to authenticity or legitimacy if the world they reconstruct is inhabited by people like themselves (say, a Native American writer writing about Native American characters), or do authors have complete liberty to imagine the

lives and motivations of all kinds of people? Historical novelists are not, strictly speaking, writing history, but do authors of historical fiction have a special obligation to be “accurate” in their depiction of the past? And just what constitutes historical accuracy? In what ways does the author's own moment in history shape her or his engagement with the past?

Teaching Method: Brief lectures, whole-class discussion, and small group work.

Requirements: Regular close reading papers (2-3 pp.), a critical article response (2-3 pp.), a research-based critical paper (8-10 pp.), regular attendance and informed participation.

Tentative Reading List: Texts may include novels such as Laura Ingalls Wilder, *Little House on the Prairie*, Owen Wister, *The Virginian*, David Bradley, *The Chaneysville Incident*, Marilynne Robinson, *Gilead*, Toni Morrison, *Beloved*, Jane Smiley, *The All True Travels and Adventures of Liddie Newton*, Willa Cather, *Sapphira and the Slave Girl*, Wallace Stegner, *Angle of Repose*, Ishmael Reed, *Flight to Canada*, Ella Cara Deloria, *Water Lilly*, Zane Grey, *Riders of the Purple Sage* (don't worry, we won't actually read a dozen novels--these are presented as examples).

ENGL 334 - AMER LITERARY TRADITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Gailey, A	23700

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 344 - ETHNICITY & FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Dreher, K	24324

Special fee \$30

Baadasssss Cinema: the 1970s is designed to make legible black masculine/femininities as portrayed in the film genre called Blaxploitation or Baadasssss Cinema in the 1970s. During this genre of filmmaking, the Black Action Hero/ine gained prominence as actors and directors desired to overthrow negative images of the African American that had a stronghold on the American psyche as a result of D. W. Griffith's film *Birth of a Nation* (1915). In the process, the course endeavors the following:

- ❖ to familiarize students with the film forms, elements, and socio-cultural and political dynamics of an era / genre.
- ❖ to equip students with an intermediate knowledge of African Americans in the film industry of the United States beginning with the detective genre pre-Blaxploitation Era to gain insights into this movement that featured the Black hero/ine.
- ❖ offers a broad sweep of African American film history.
- ❖ a brief history of African American representation in film and determine meanings behind cinematic representation.

Required Texts:

“Mise-en-Scène” in Film: An Introduction. William H. Phillips. 4th Ed. Boston: Bedford/St. Martin’s, 2009.
(blackboard / documents)

Novotny Lawrence, Blaxploitation Films of the 1970s: Blackness and Genre. New York: Routledge, 2007.

Walker, David, Andrew J. Rausch, and Chris Watson. Reflections on Blaxploitation: Actors and Directors Speak. Lanham: The Scarecrow P, 2009.

Film Screenings are **required**, and are scheduled for Mondays 6-9:15 p.m. in Andrews Hall room 122.

Film and Visual Project is required for a Final Exam, and this project will be discussed first week of class.

Writing Requirements:

3 (three) scene analysis 3-5 pages

NOTE: Special fee \$30. Required viewing of complete films M in Andr 122.

ENGL 345N - NATIVE AMERICAN WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Gannon, T	24327

AIM: This course is a survey of Native American literary women, a study and appreciation of their works from the turn of the twentieth century to the present day. Not only will the class consider a diversity of genres (including folklore, poetry, creative nonfiction, short stories, and the novel), but a variety of political stances will be examined—as Native women have written back against the "Master's house"—including Native traditionalism, feminism, and ecofeminism. Even more than male Native writers, these women have struggled with the question, how can one "imagine a new language when the language of the enemy" seems to have inevitably rendered the indigenous female Other culturally inarticulate? At last, I hope these works will demonstrate that such a "new language" is being powerfully *articulated* in contemporary Native American women literature(s).

TEACHING METHOD: Discussion, with some lecture and group work.

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings; and two formal research papers.

TENTATIVE READING LIST:

- * Harjo, Joy, and Gloria Bird, eds.: *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (Norton, 1998 [pb])
- * Zitkala-Sa: *American Indian Stories* (Bison Press, 2003 [2nd ed.] [pb])
- * Harjo, Joy: *How We Became Human: New and Selected Poems* (Norton, 2004 [pb])
- * Hogan, Linda: *Dwellings: A Spiritual History of the Living World* (Norton, 2007 [pb])
- * Silko, Leslie Marmon: *Gardens in the Dunes* (Simon & Schuster, 1999 [pb])

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Schaffert, T	4050

This creative writing class is part craft seminar and part workshop, with a focus on research as a foundation for developing fiction. You'll identify research interests (historical, scientific, geographical, psychological, etc) with the idea of drawing from that research to strengthen your fiction and discover new directions. The workshop section will allow you feedback from your peers, and will also help you develop your editing skills.

ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	3284

Further information unavailable at this time

Aim

An intermediate course designed to build on the skills acquired in 253. Students should not register for this course without having taken the Introductory course or its equivalent.

Description

Students will complete writing exercises designed to further develop their skills as writers of poetry. In addition, students will be expected to complete a portfolio of revised poems. Class time will be spent in discussion and analysis of students' creative work, as well as published poetry.

ENGL 354 - WRITING: LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Waite, S	3285

PREQ: 3 hrs writing course at the Engl 200-level or above or permission.

This course is a intensive writing course with primary philosophical and practical questions about what constitutes literacy and how shifting definitions of literacy impact our understandings of ourselves, our own writing, our schools, and our theoretical notions of education. We will explore these questions through intense practice in our own modes of literacy. We will read widely from the field of literacy studies, explore the projects of writers who take up literacy as their field of inquiry, and practice articulating the complexities of our own literacy practices—both our reading and our writing. We will think together about our own unique literate histories as they connect to and are shaped by specific families, cultures, and identities. With this thinking comes the responsibility of

honoring our differences, imagining communities outside of our own, and continually revising our understandings of what reading and writing means. The study of literacy requires considering complex and challenging ideas about race, class, gender, sexuality, and other sites of social difference. This is exciting work, and it is work that is at the center of larger scholarly questions in education, sociology, English, and other significant fields of study.

ENGL 357 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0300-0540p	M	001	Brooke, R	4257

PREQ: Admission to the College of Education and Human Sciences. Inquire and Henz

AIM: This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching writing. We'll explore several approaches to teaching writing, through reading accounts of such teaching by advocates of the approach and through trying out some ideas for writing we might use to teach in the future. We will also exchange writing with three secondary classes, one urban, one suburban, and one rural, to ground our exploration of possible approaches with real contact with secondary students.

TEACHING METHOD: Mostly group work and individual/group presentations.

REQUIREMENTS: Weekly writing, much of which will be shared with secondary students; weekly responses to student writing; reading of an article or the equivalent each week; development of an Informed Position Statement on the teaching of writing; development of a case study of one or more secondary student writers.

TENTATIVE READING LIST: Laura Robb, TEACHING MIDDLE SCHOOL WRITERS; Judith Rowe Michaels, RISKING INTENSITY: TEACHING POETRY WITH HIGH SCHOOL STUDENTS; Cynthia Urbanski, USING THE WORKSHOP APPROACH IN HIGH SCHOOL ENGLISH; Linda Christensen, TEACHING FOR JOY AND JUSTICE; Kelly Gallagher, WRITE THIS WAY

ENGL 362 - INTRO MEDIEVAL LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Stage, K	4667

Aim: This course is an introduction to medieval literature in Britain, focusing on Anglo-Saxon texts in translation and Middle English texts in their original language. The course will examine medieval British literature by following the figures of the hero, the outlaw, and the woman. We will explore these figures across different eras and genres of British medieval literature, including the Anglo-Saxon epic and elegy, the Middle English chivalric romance, the fourteenth century dream vision, the visionary writings of religious mystics, and the fifteenth century geste. Students will learn how to read and pronounce Middle English and understand the development of the English language as a marker of the shifts in the social and cultural identity of Britons. The class will focus on literary texts, but also will include some historical and non-fiction readings.

Teaching Method: Discussion and Lecture

Requirements: Short and Long papers, exam, class participation, quizzes, translations

Texts: May include: *Beowulf*, Chaucer's Dream Visions and parts of *The Canterbury Tales*, Arthurian Romances, Breton Lays, Robin Hood Tales, *The Book Of Margery Kempe*

ENGL 365 - INTRO 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Behrendt, S	4251

AIM:

To help you get familiar – and comfortable – with the broad outlines of the nineteenth-century British literary scene in poetry and prose, including both fiction and intellectual prose. Because the time is short and the literature vast, we will sample a limited number of authors rather than trying to tackle everyone in a breathless rush. We will look at literature within the historical and cultural contexts of the century in general while we try to understand how the culture was evolving in England and the rest of the world in the 19th century. This means we will also think about intellectual, philosophical, political, social and cultural developments in England during an age of determined imperialist expansion, revolutionary industrial and scientific progress, and increasingly diversifying intellectual and philosophical inquiry. Perhaps most important, because ours will be a relatively small class, we will do our work by means of an ongoing **conversation** about literature, reading, and culture within a variety of historical, social, critical, and intellectual contexts.

TEACHING METHOD:

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

REQUIREMENTS:

Consistent contributions to classroom discussion; 2 examinations (an out-of-class midterm and a comprehensive final), and a course portfolio (this will include both research and original writing).

TENTATIVE READING LIST:

For everyone's convenience, I will use an anthology, probably the latest edition of the LONGMAN ANTHOLOGY OF BRITISH LITERATURE but perhaps either the NORTON ANTHOLOGY OF ENGLISH LITERATURE or the BROADVIEW ANTHOLOGY OF BRITISH LITERATURE. And I will probably ask you to read Charles Dickens' A CHRISTMAS CAROL, too.

ENGL 377 - READING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	3287

PREQ: Admission to the College of Education and Human Sciences. Inquire at Henz 105.

Further information unavailable at this time

ENGL 398 – SPECIAL TOPICS: "CUBAN-AMERICAN LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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Aim:

In this contemporary Cuban-American literature course, we will examine seminal narratives by writers of Cuban origin. Our analysis will largely center on the use of voice, setting, and structure as they pertain to the intersectionalities between the formation of an ethnic identity and race, gender, sexuality, and socioeconomic class. We will also read for technique in order to discern what made some of these books wildly successful in American letters, as several have won some of the country's most prestigious literary prizes.

While this course will provide you with a background in Cuban-American literature, it will also call into question what constitutes such literatures. This line of inquiry will be pursued in conjunction with the goal of developing your critical skills through writing, close reading, class discussion, and in-class exercises. This course will also help you better understand and appreciate the creative process and the way that structural and stylistic choices made by authors impact our emotional relationship to the work. Students will be responsible for close readings of the texts and for framing/participating in critical discussions of technique and structure.

Teaching Method: Discussion-based lectures, group work, formal and flash presentations.

Requirements: Careful preparation of and engagement with assigned readings; crafting of weekly discussion questions; regular attendance and active participation; short essay quizzes; narrative essay and presentation on the work of a Cuban-American author of your choosing who is not already on our syllabus; an in-class midterm exam; a substantial final paper.

Tentative Reading List:

The Mambo Kings Play Songs of Love, O. Hijuelos

Dreaming in Cuban, C. Garcia

Memory Mambo, A. Obejas

In Cuba I Was a German Shepard, A. Menéndez

Waiting for Snow in Havana, C. Eire

Loosing My Spanish, H.G. Carrillo

Island of Bones, J. Castro

How to Shake the Other Man, D. Palacio

ENGL 401 - DRAMA -- "EARLY MODERN DRAMA "

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Stage, K	23707

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 405E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	002	Deb, B	23665

Course Description and Learning Objectives

This course will give students a broad background in contemporary fiction in English, drawn from across the world. We will move through France, the United States, the Dominican Republic, South Africa, and Australia. During this semester, we'll study representations of different types of violence. We'll think together about how communities come to experience such violence based on their racial, class, gender, ethnic, religious, and age identities, and how they resist such violence. Since women and children are vulnerable to violence in very distinctive ways, we will devote a certain amount of time to explore their encounters with violence. One of the significant areas of our exploration of violence will be governments, also called the state or the nation-state. As we move through the course together, we will grapple with significant questions about the relationship between governmentality and violence: In our readings how have particular populations experienced violent governance by the state? What kinds of mechanisms have helped states to perpetuate that kind of governance? How have states justified violence against such populations in the literature that we are reading? What is the difference between state-sanctioned violence and violence that emerges when disenfranchised populations resist the state? Who has the power to control narratives of violence? How have the fiction that we are reading represented agents of violence who are not connected to the government and who facilitate violence against particular communities? In what ways have global networks of power sustained violence against disenfranchised communities? Do the figures of women and children in fiction on violence illuminate issues that would have been otherwise repressed in such accounts? What alternative readings of violence do we come up with when we situate narratives of violence in the context of race, class, ethnicity, nationality, religion, sexuality, age, etc.?

Our work will involve considerable time for discussing our readings using the questions above, and other questions that we generate as a class along the way. This will enable you to develop critical thinking and reasoning about global modern fiction in English. I will ask you to formulate convincing and coherent arguments through formal critical writing, oral presentations, and class participation. This course aims to lay the intellectual foundation for advanced graduate work in world literature and cultural studies. At the same time it will offer a basic but comprehensive understanding of literature from around the world.

ENGL 410 - LITERARY MOVEMENTS- "AMERICAN MODERNIST FICTION- CENTER AND MARGIN"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	23705

Aim:

Modernism is often thought of in terms of singular monolithic cultural centers, usually focused on the great metropolises such as Paris and London. This course revisits and re-maps American modernism by looking at this national culture in terms of centers and margins, and a more decentralized form of literary innovation and experiment. Alongside the urban modernism that developed in New York City, we will examine the American modernism that developed in the South, on the West Coast, and in small towns rather than the great cities. The aim will be to understand the paradoxes and oppositions within modernism, and to see how modernism developed in atypical settings and unexpected ways between 1910 and 1940. A further emphasis of the course will be on the interdisciplinary and cross-cultural formation of American modernism, as vital connections with fields such as the visual arts, film and anthropology influenced writers.

Teaching Methods: classroom discussion; small group work; short ‘mini lectures’; response papers, a midterm and a final paper; student conferences.

Requirements: response journal; midterm research paper (8-10pp); final research paper (10-12pp).

Tentative Reading List: F. Scott Fitzgerald, *The Last Tycoon*; William Faulkner, *As I Lay Dying*; Zora Neale Hurston, *Their Eyes Were Watching God* ; David Levering Lewis (ed.), *The Portable Harlem Renaissance Reader*; Willa Cather, *The Professor’s House*; Nathanael West, *The Day of the Locust*; Raymond Chandler, *The Big Sleep*.

ENGL 413 - FILM -- "QUEER FILM THEORY/LGBTQ CINEMA HISTORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3290

NOTE: Special fee - \$30.

Aim: In this class we study the history of queer cinema, including queer films and audiences in film history from the beginnings of film to the present. We will see “classic” gay films and study them in context with queer texts in queer history and queer theory. We will learn about the history of gay audiences and the concept of “queering,” or making an otherwise “straight” text “queer” through looking through a queer point of view.

We will not only look at queer and “straight” constructs and performances in cinema, but we will also study the invention of heterosexuality, which is crucial to understanding queer theory and film history. The class balances film history with queer film theory, but the emphasis is on film history through a queer lens. We learn to look at images from a perspective that is not heterosexually defined. Our aim is to balance an awareness and understanding of LGBTQIA representations with basic ideas of queer theory as applied to film history.

Teaching Method: We begin class with a brief lecture. I point out things to watch for, such as themes, cultural references, subtexts, questions for analysis, etc. We will view such early classic films as MICHAEL, DIFFERENT FROM THE OTHERS, THE SEASHELL AND THE CLERGYMAN, A FLORIDA ENCHANTMENT, THE CONSEQUENCES OF FEMINISM, MAEDCHEN IN UNIFORM; Pre-Code films such as QUEEN CHRISTINA, HELL’S HIGHWAY, and OUR BETTERS; “closeted” Hollywood films made under the noses of the censors such as CRAIG’S WIFE, BORN TO KILL, THE HITCH-HIKER, THE UNINVITED, STRANGERS ON A TRAIN and GILDA. We will see films that can be read as both upholding and/or challenging homophobic values: HOMICIDAL, VICTIM, THE CHILDREN’S HOUR, THE LEATHER BOYS, THE VAMPIRE LOVERS, and DOG DAY AFTERNOON. More modern films include THE UNDERGROUND FILMS OF ANDY WARHOL, HAPPY TOGETHER, TRANSAMERICA, NOWHERE, GODS AND MONSTERS, THE NORMAL HEART, and THE KIDS ARE ALL RIGHT. We will also study documentaries such as THE CELLULOID CLOSET, FABULOUS: THE STORY OF QUEER CINEMA, LAVENDER LIMELIGHT, and MIDDLE SEXES: REDEFINING HE AND SHE.

Requirements: Perfect attendance and active participation are required. Weekly in-class film screenings, participation in class discussion, two take-home exams, and one final paper. Fulfills ACE 7 Requirement.

Tentative Reading List:

*Harry Benshoff and Sean Griffin, *Queer Images: A History of Gay and Lesbian Film in America*. 2005. ISBN-13: 978-0742519725.

*Hanne Blank, *Straight: The Surprisingly Short History of Heterosexuality*. 2012. ISBN-13: 978-0807044599.

*Additional online readings in film history and queer theory are also required.

ENGL 445 - ETHNIC LITERATURE -- "RACE, LAW, LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Rutledge, G	23710

Aim: In this class I will endeavor to introduce students to and allow them to meaningfully reflect upon critical race theory (CRT), an analytical mode useful for interrogating the narrative immanent in American Law. African-American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in American-Indian literature will enable us to make inquiry into local Nebraskan laws in a way that has international implications. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. The goal of this course will be to create a de facto law-school environment using the legal and critical vernacular pertinent thereto. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists. If this is administratively possible, we will also visit the Nebraska State Penitentiary to close the vast divide between canonical scrutiny and the real-world stories proponents of CRT would have us apprehend.

Note: This is a very challenging course. Students ideal for this course include law students, graduate students, and pre-law undergraduate students who have had significant exposure to legal precedent. In other words, unless you have the critical skills necessary to read and analyze challenging legal texts, this class may not be for you. Please consider carefully whether you have sufficient expertise before you enroll.

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

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

Tentative Reading List: Although this list is not precise or complete, it should give you some idea of the primary texts and the historical range they will cover (my goal is to pair one primary legal text with a landmark literary text): U.S. Constitution; Johnson v. McIntosh; Frederick Douglass *The Heroic Slave*; Harriet Jacobs' *Incidents in the Life of a Slave Girl*; *Plessy v. Ferguson*; Charles W. Chesnutt's *The Marrow of Tradition*; W.E.B. Du Bois' *The Souls of Black Folk*; Richard Wright's *Native Son*; *Brown v. Board of Education*; Martin Luther King, Jr.'s "Letter from a Birmingham Jail"; Patricia Williams' *Alchemy of Rights*; *Loving v. Virginia*; Octavia E. Butler's *Kindred*; and, Michael Hames-Garcia's *Fugitive Justice*.

ENGL 452 - FICTION WRITING -- "ADV FICTION WRITING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Schaffert, T	3291

PREQ: Permission.

This creative writing class is part craft seminar and part workshop, with a focus on the novel form. By the end of the course, you will have developed a concept for a new novel, with character sketches, outlines, and a few chapters. We will look at examples of contemporary novels, to study technique, structure, style, etc., and we'll also discuss the publication process. The workshop section will allow you feedback from your peers, and will also help you develop your editing skills.

ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Ramsay, S	23085

Aim: This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the kind of writing that underlies all of these new media forms: namely, programming. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of computing in scholarly research and publishing. We will also study programming and software design (using the Ruby programming language) with an eye toward becoming proficient creators of digital scholarship.

Teaching Method: Lecture (with lots of hands-on interactivity) and discussion.

Requirements: The primary work for this course consists of a series of graded problem sets designed to reinforce the material and to encourage exploration of the technologies we're studying this semester. This course does not assume any previous knowledge of any of the technologies we'll be studying, but it is not a course in basic computer skills. Successful students in past years are those who feel extremely comfortable as users of ordinary computing systems and are curious about technology and how it works.

Tentative Reading List: We'll be using a number of standard technical reference works for the technical portion of the class. We'll also be reading selected articles by some of the more influential thinkers in the history of computing, digital humanities, and theory of new media (including McLuhan, Stephenson, Searles, Benjamin, Bolter, Hayles, Engelbart, Turing, Turkel, Bush, and Haraway).

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Waite, S	3292
0200-0315p	TR	003	Reynolds, G	4399
0600-0850p	W	101	Agee, J	24346

NOTE: Open only to English majors who have completed 24 credit hours of ENGL courses at the 200-level or above.

Waite, S – 001- “Ways of Knowing”

This capstone will explore some central questions of epistemology: questions of *how* we know what we know. We will approach this question philosophically, theoretically, and practically—raising questions like: what does it mean construct or learn literary knowledge, creative knowledge, or rhetorical knowledge? How have we come to

be the kinds of readers, writers, and knowers we are? How do questions of identity intersect and overlap with questions of knowledge? As an English major, you'll be exploring the kinds of knowledge you have learned to construct and produce in your field. You will examine your previous work through the lens of this question, and you will design new projects that illuminate (or even challenge) the ways of knowing you have come to value.

Reynolds, G – 003- “Moby Dick and the Crisis in the Humanities”

The primary objective of the “capstone” course is to provide an opportunity for our students to reflect on the work they have done over the last couple of years here at UNL as English majors. Thus, the work that we will do during the semester will be both retrospective and prospective in nature: on the one hand, we will try to produce a critical synthesis of what you have done so far; on the other hand, we will raise questions about where this work might take you in the future. The course is going to be broken down into three separate sections. During the first couple of weeks of the semester, we will work on composing a so-called “Reflective Portfolio.” This portfolio is going to be based on your work for previous English courses you have taken here at UNL. The second section of the semester will be devoted to what we call “Common Inquiry.” In other words, the class will work together on a common theme in order to raise questions about the contemporary function and cultural status of the English major. We will concentrate on one single novel, the text that many consider to be the absolute center of the American literary canon: Herman Melville’s *Moby Dick*. Finally, the last couple of weeks will be devoted to “Student Projects.” Based on the portfolio and the common inquiry, students will be asked to produce a substantial work representative of their achievements as English majors. As the title of the course also suggests, our discussions will take place on two levels: on the one hand, we will ask questions about the usefulness of the humanities (and the English major) for contemporary society; on the other hand, we will closely examine an influential literary text (*Moby Dick*) to see if it has anything to teach about the future of the English major.

Agee, J - 101

This course represents the culminating experience of your undergraduate work in English and Creative Writing. Our approach will be multi-faceted: we will read, discuss and critique literary texts; we will explore the creative process in depth via texts written by writers about their experience, scholarly texts produced by scientists exploring the human brain, biology, etc., philosophical/psychological/anthropological texts, and interviews/discussions with contemporary, living writers and artists; we will investigate the publishing process and the construction of a life plan for pursuing your creative work. This course is appropriate for all students involved or interested in aspects of the creative process, including poetry, screenwriting, fiction, and so on.

You will be writing several short papers, reading and discussing several texts, and producing a final project.

If you are a fiction writer, it is suggested that you enroll in English 452, Advanced Workshop as a means of enhancing your creative writing experience.

ENGL 489 - MEDIEVAL LIT & THEO

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Lahey, S	4874

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

