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 April 1, 2016. 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 English 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 English 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 English 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 the English 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 English 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 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 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, Chris Dunsmore, 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 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

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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

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Staff- 041

Further information unavailable at this time

Vespa, J- 080, 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.

REQUIREMENTS: Course work will include a mix of critical essays/exams and some creative writing too, along with active participation in class discussion.

TENTATIVE READING LIST: A novel or two, one of which will be The Great Gatsby; a work or two of creative non-fiction, such as essays or memoirs; some poetry by 19th, 20th, and/or 21st century poets.

ENGL 189H – UNIV HONORS SEMINAR

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Muchiri, N – 050
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Honey, M – 060
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ENGL 200 - INTRO ENGL STUDIES

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Open only to English majors and minors.

Stevenson, P - 001

As an introduction to the English discipline, the focus of 200 is quite broad. In it, we’ll explore: literary and genre fiction, poetry, creative nonfiction, critical theory, digital humanities, career paths, and publishing. Along the way we’ll read essays, poetry, and fiction – often several contemporary novels such as The Age of Miracles, On Such a Full Sea, or The Particular Sadness of Lemon Cake. Favorite authors we’ll likely read include Sandra Cisneros, Octavia Butler, and Kazuo Ishiguro. Writing assignments afford practice with analysis, research, and creative writing, and the major research project gives students the latitude to explore nearly any kind of writing they find attractive. English 200 is an exciting class meant to illuminate what it means to study and work in the field of English

Rilett, B - 002

Course Description: “Introduction to English Studies,” a required course for English and Film Studies majors, and a strongly recommended course for English minors, introduces students to the discipline of English in a broad sense, and to the particular strengths of our department. In conjunction with the study of various genres and periods of Anglophone literature, we will workshop a creative writing extension of one of our texts and analyze film adaptations of two other texts on our syllabus. Students also will develop the necessary skills in research and composition to study English at higher levels. This course, then, is part literature survey, part film study, part
creative writing, and part composition and rhetorical analysis. Our focus will be on realism (as opposed to fantasy, idealism, science fiction, etc.). Literary realism may be thought of in two ways: first, as authorial technique (especially psychologically believable characterization) and second, as subject matter (often emphasizing the consequences of particular ethical choices). Generally, realism attempts to represent real experience, especially people's actual lives and relationships.

ENGL 201 - INTRO TO DRAMA

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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 to produce short critical essays. This class also has a midterm and a final.

TENTATIVE READING LIST:
Readings may include plays by Sophocles, Euripides, Marlowe, Shakespeare, Ibsen, Strindberg, Hughes, Brecht, Genet, O'Neill, Pinter, Fornés, Hwang, Kushner, and Albee.

ENGL 202A - INTRO TO POETRY

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AIM: This course will explore poetry in terms of idiom and sensibility, along some of the literary forms, genres, and modes that poets have used over time. Along the way, we may consider such developments as art songs, ballads, and pop songs in order to consider the impact of poetry on popular literature and media.

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

REQUIREMENTS: Course work will include a mix of essays and exams along with active participation in class discussion.

TENTATIVE READING: Select poems from the Western Tradition, which will be available on Blackboard or as hyperlinks on our syllabus.
ENGL 205 - 20TH CENTURY FICTION

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English 205, as the course title suggests, concerns a series of novels by American and British writers of the 20th century. Despite its broad scope, the course is not intended as an exhaustive survey, but as an opportunity for us to concentrate on a select group of texts and explore how these novelists use various literary conventions to help evoke the economic, psychological, and social forces that shape the lives of the characters that they depict. We will attend closely to character, narrative technique, and theme in the process. As we do so, we will consider how these works represent, understand, and share human experience; a literary work may be viewed as a record of lived experience that speaks to contemporaneous issues. Class sessions will vary in format, featuring a mix of lecture, discussion, and group work. Course work will include a mix of short papers, presentations, and exams.

ENGL 206 - SCIENCE FICTION

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There’s little doubt 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 itself. 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 is vitally important.

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. We call this branch of literature 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 thematically and 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 short stories and a few novels, and through lectures, discussions, and occasional visual media.

TENTATIVE READING LIST: Sense of Wonder: A Century of Science Fiction, ed. Leigh Grossman; The Space Merchants, Frederik Pohl & C.M. Kornbluth; Ready Player One, Ernest Cline.

ENGL 207 - POPULAR LITERATURE -- "THE BESTSELLER"

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Are best selling novels trash? Many people, especially people in the academy, seem to think so. But why then do they sell and sell and sell? What does it mean when a million people buy a book that a dozen tweed-clad critics say is garbage? What, if any, cultural bias is at work here, and is there a real and detectable difference between Charles Dickens and Dan Brown or between Jane Austen and Lauren Weisberger?

In this course we will read and dissect a group of recent best selling novels. In general terms, we will be asking the one deceptively simple question: why? Why did these novels sell like crazy, while a thousand other books languished in obscurity. At a deeper level, we'll be asking what it is about these books that makes them different,
or the same, as those books that are typically studied in English departments. For this analysis, we will take a highly formalist approach. We will carefully interrogate and strip apart the plots, the characters, the settings, the styles, the themes, and the emotional "sentiments" (or affects) 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 establishment biases and open our minds to the possibility that these best selling books might just have something going for them. They may not, but we'll be open to the possibilities. 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.

### ENGL 212 - INTRO LESBIAN & GAY LIT

**AIM:** This course in lesbian and gay literature examines American authors, poets, artists, and filmmakers who have created characters and story from imagined or specific historical moments in order to convey a larger, universal truth regarding the human experience. We will look at each work of art in terms of craft and also in terms of its historical and cultural import. How do these authors and artists consider identity, sexual orientation (growing up gay, lesbian, bisexual, transgender, etc.) in their works? We will pay attention to the diversity of U.S. lesbian, gay, bisexual, and transgender literature in regards to race, class, and disability. Current articles regarding LGBT issues (gay marriage, domestic partnership, etc.) will be discussed in light of the works we are reading. You may also have an opportunity to meet a few of the authors we read in the course! We will explore how many of these authors, artists, and filmmakers have influenced mainstream culture, and we will also examine how mainstream culture has appropriated LGBT aesthetics and sensibilities. I look forward to being with you in this literary and artistic journey.

**TEACHING METHOD:** Your active participation is expected! Be ready to engage in discussions, group work, in-class writing, reading aloud, presentations, and other activities.

**REQUIREMENTS:** Journal writings; quizzes; attending and reporting on out-of-class events such as author’s readings; service-learning, action or research project.


### ENGL 213E - INTRO TO FILM HISTORY

**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. You must be present in class each week for the screening/lectures, which are the essential component of the class.

REQUIREMENTS: Three papers of 5 pages length each, typed, at specific dates throughout the course; regular attendance each week; assigned readings in the required text; active participation in class.

Your grade is figured as follows:
*30% perfect attendance at lectures/screenings *70% for your three papers combined


ENGL 215 - INTRO WOMENS LIT

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Further information unavailable at this time

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 METHOD:** Class discussion, some lecture

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


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**ENGL 230 - ENGL AUTHORS TO 1800**

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<td>Stage, K</td>
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**AIM:**

In this course, we will study English literature spanning about a thousand years, the eighth century through the eighteenth. We will encounter a broad array of works from the periods we have often characterized as Old English, Medieval, Renaissance (or Early Modern), Restoration, and Long Eighteenth Century. The key texts, genres, and authors we will cover will serve you well for additional coursework in the English major and for laying down a firm foundation of literary knowledge. Although we will create a narrative of the literary genres, styles, preoccupations, and cultural complications that mark different periods in literary history, our explication is of comparison and continuity rather than of “progress.” While texts and like *Beowulf*, Arthurian Romances, Renaissance lyrics, or Restoration mock-epics may sometimes seem alien to us, we must resist the temptation to see these works as simply texts prefiguring “modern” literature and to see them for their own cultural and literary importance. Through our supplementary historical reading and lectures, you will also get important contextual information that will help you to situate our chosen works in relation to their times. throughout the course, our conversations will involve gender politics, religious conflict and consensus, and ethnic identity and nationalism in relation to major literary movements and historical shifts.

**TEACHING METHOD:** Discussion and Lecture
**REQUIREMENTS:** Short and Long papers, exam, class participation, quizzes

**Texts:** May include (but would not be limited to): *Beowulf, Sir Gawain and the Green Knight, The Canterbury Tales, Lyric Poetry and sonnets, Doctor Faustus, Paradise Lost, Oronooko*

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**ENGL 230A - SHAKESPEARE**

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<td>Buhler, S</td>
<td>3166</td>
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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 to 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.*

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**ENGL 231 - ENGLISH AUTH AFTER 1800**

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<td>White, L</td>
<td>4138</td>
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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.

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**ENGL 231H - HONORS ENGLISH AUTH AFTER 1800**

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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 244 - AFRICAN-AMERICAN LIT SINCE 1865

**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: Close reading essay(s); final exam; and, active class participation.

**TENTATIVE READING LIST:** excerpts from *The Epic of Son-Jara* (storyteller: Fa-Digi Sisoko; trans. John William Johnson; Victor Sejour's "The Mulatto," Frederick Douglass' *Narrative of the Life of Frederick Douglass*, selection from Booker T. Washington's *Up from Slavery*, *Plessy v. Ferguson* (U.S. Supreme Court case), W.E.B. Du Bois' *The Souls of Black Folk*, select poems by Langston Hughes, Nella Larsen's *Quicksand*, *Brown v. Board of Education* (U.S. Supreme Court case), and Spike Lee's *Do the Right Thing*.

ENGL 244A - INTRO AFRICAN LIT

**AIM:**

**TEACHING METHOD:**
REQUIREMENTS:

TENTATIVE READING LIST:

ENGL 245N - INTRO TO NATIVE AMERICAN LIT

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AIM: The purpose of this class is to introduce students to a number of different kinds of writing by American Indian and Canadian First Nations writers. While we will be concentrating on contemporary literature in English, we will also look at traditional and sacred narratives and at contemporary film. We will also try to develop a consciousness of contemporary issues affecting Native communities in North America.

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. Each student will prepare a reader's notebook for each of our major texts and one short out-of-class paper. There will be numerous in-class assignments.

TENTATIVE READING LIST: We will read all or parts of nine books including: Deloria, Waterlily; Ortiz, Woven Stone; Anahareo, Devil in Deerskins; Baca, A Place to Stand Van Camp, Lesser Blessed; Washburn, Sacred White Turkey; Drew Hayden Taylor, play series; various traditional and sacred narratives. We will watch the video Richard Cardinal and possibly parts of a film or two. If possible, we may attend some out-of-class events.

ENGL 252 - INTRO FICTION WRITING

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<td>Agee, J</td>
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Schaffert, T- 001 & 004

Working from your insights into the basics of storytelling (character, plot, setting, etc), we’ll focus on inspiration and influence, exploring the parameters of our own creativity to expand the worlds of our fiction. The class will consist largely of discussion and exercises, thinking about ourselves as apprentice writers instead of student writers. This is NOT a “how to” class; it’s an opportunity to practice your craft, shape your aesthetic, and strengthen your editorial skills. Discussions include: magical thinking and the reader’s suspension of disbelief; the senses and how they can provide insights into the characters and a richer experience for the reader; fan fiction and its opportunities/limitations; visual art, literature, and other works that stir the imagination. We’ll also talk about the basics of publishing and the business aspects of writing fiction.
This course introduces and reviews the foundational elements of fiction writing, such as voice, character, setting, scene, plot, point of view, and style. We will experiment with techniques for telling stories by writing short pieces as well as moving into fully drawn stories. We will share our work in workshop and discuss our experiences as we engage the creative process. We will read published stories and discuss them to discover what others have to say and how they go about bringing their vision to us. Most of all, we will discover and explore our own material, the stuff that makes us want to translate our imaginations into stories that bring us into a broader community.

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**

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<td>Bauer, L</td>
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AIM:

This is a beginning course in the craft of writing poetry, and so we will start at a fairly basic level, working with a variety of exercises to help you develop your skill in handling words, sounds, rhythms, lines, forms and images. We will do a lot of in-class writing and will share much of it, but our main goal will be for each of you to produce a portfolio of poems by semester’s end and to submit this as a formal part of your course grade.

We will also read and discuss a variety of poems from various historical periods, national milieus, and cultural traditions to help us understand the range and diversity of poetry’s historical commitment to changing the individual – and changing the world – as part of its job of expanding both the individual’s and society’s
consciousness.

TEACHING METHOD:

Primarily discussion, in a relatively informal and conversational classroom setting. There will be lots of group work, including “groups” as small as 2 and as large as 10, and there will probably be a variety of group presentations. We will follow some of the procedures we think of as “workshop” exercises, both examining one another’s poems and conducting a wide variety of writing exercises. I hope to arrange for some visitors to help us think about our poetry.

REQUIREMENTS:

Everyone will complete a substantial number of writing exercises, mostly done in class. Everyone will submit, near the end of the semester, a portfolio of poems written during the course of the semester. I will probably ask for one or two brief personal essays about poetry and its place in a modern, civilized society. All these will be graded; we will probably negotiate the weights that I will give to each of these graded items.

TENTATIVE READING LIST:

Probably an inexpensive anthology, plus some materials that I will post on Blackboard. I’ll probably ask you also to do some looking at contemporary literary magazines and journals, to help you understand what is being written and published “right now.”

Bauer, L - 004

AIM: To Introduce students to basic techniques and practices of writing and revising poetry. To have students generate (and revise) a substantial number of new poems.

TEACHING METHOD: The course will be primarily a “Workshop” class in which students will write poems and submit them to the entire class (and/or small groups in class) for feedback and revision suggestions. There will be assigned readings in Modern and Contemporary poetry and regular writing exercises/assignments designed to introduce students to a variety of styles, techniques, and strategies for both composing and revising poems.

REQUIREMENTS: Weekly assigned writing and reading exercises, regular submission of poems for workshop, written and oral critiques of other students’ work, reading journals and/or short papers in response to assigned readings, mid-term and final portfolios of revised writing.

TENTATIVE READING LIST: A Poetry Handbook by Mary Oliver, an anthology and/or individual books of poems to be decided.

Further information unavailable at this time

ENGL 254 - WRITING&COMMUNITIES

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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.

**Further information unavailable at this time**

**ENGL 260 - AMERICAN LIT BEFORE 1865**

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**AIM:** This course surveys American literature from its beginning (considering various approaches to the question of when an American literature may be said to begin) through the Civil War. We will read a variety of works in poetry and prose, fiction and non-fiction, by diverse writers, including men and women and members of different races and ethnic groups and from various regions of North American that became the United States. We will pay attention to the evolution of forms (such as the emergence of the short story and the novel) and to aesthetic movements (such as Romanticism), but our primary concern will be reading literary texts in relation to their cultural and historical contexts.

**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:** All readings will be drawn from the *Bedford Anthology of American Literature*, volume 1, supplemented by two longer works, Susanna Rowson’s *Charlotte Temple* and Herman Melville’s *Benito Cereno*.
**AIM:** This American literature course moves chronologically through a series of texts in various genres including short stories, novels, poetry, memoir, and drama from 1865 through the present. We will read and study authors whose works engage with and respond to the contexts of their own time and represent products of literary and sociopolitical change over time. Our object will be to study a range of writers, men and women of diverse ethnic and class backgrounds and relevant literary movements including realism, naturalism, modernism, and postmodernism. Some of the questions we will address include: What constitutes a literary canon? How have U.S. writers used their voices in protest of racial and class injustice? What aesthetic and theoretical considerations should be the focus of literary criticism? What does “American” signify? What role has literature played in U.S. culture, and what is the place of literature in the 21st century?

**TEACHING METHOD:** Lectures, whole-class and small group discussions.

**REQUIREMENTS:** Three examinations which include text identification and explication of quotations, and a take-home essay, daily reading reflections, and quizzes.

**TENTATIVE READING LIST:** Select short stories on Canvas; select poems from *Anthology of Modern American Poetry* (Ed. Cary Nelson); Mark Twain’s *The Adventures of Huckleberry Finn* (Ed. Gerald Graff); W. E. B. Du Bois’s *The Souls of Black Folk* (Ed. Jonathan Scott Holloway); Loraine Hansberry’s *A Raisin in the Sun*; Eugene O’Neill’s *Long Day’s Journey into Night*; Angela Flournoy’s *The Turner House*; and Ta-Nehisi Coates’s *Between the World and Me*.

**Staff - 002**

Further information unavailable at this time

**ENGL 270 - LITERARY/CRITCL THRY**

**AIM:** This course will introduce students to various theoretical approaches in modern literary criticism. In the course of the semester, we will study some of the major schools of literary theory, including (among others) feminist theories, queer theories, postcolonial theories, poststructuralism, and psychoanalysis. Students will employ these concepts as they engage with a range of literary and visual texts (poems, short stories, visual art, films, etc.), and we will explore the premise that the writing, reading, and creation of aesthetic texts and other cultural products are political acts, fraught with the cultural contexts and ideological biases of race, gender, class, species, etc.

**TEACHING METHOD:** Discussion, short lectures, and group work.

**REQUIREMENTS:** Active participation in discussion, short response papers, and two research papers.
ENGL 275 - RHETORICAL THEORY

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<td>Stenberg, S</td>
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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 and the long influence of the western rhetorical tradition; 2) modern rhetoric, a 20th century approach to rhetoric as a means to action; and 3) contemporary feminist, cultural and digital 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, informed by Plato, Aristotle, and Cicero 2) modern rhetorical theory, including Burke, Bitzer, and Bakhtin; and 3) contemporary feminist/cultural and digital rhetorical theory.

ENGL 277 - BEING HUMAN IN A DIGITAL AGE

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AIM:

TEACHING METHOD:

REQUIREMENTS:

TENTATIVE READING LIST:

ENGL 278 - DIGITAL HUMANITIES

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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).

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**ENGL 302B - CONTEMPORARY POETRY**

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**Aim**
As the course title suggests, “Contemporary Poetry” will introduce students to a variety of recent (generally speaking, the last 10 - 20 years or so) poetry in English. The course picks up where English 302A (“Poetry Since 1945” – formerly known as “Poetry Since 1960”) left off – though that course is NOT a prerequisite. Students will encounter a variety of poets, styles, and “schools” of poetry from the end of the 20th and now the beginning of the 21st century and learn to read for both critical understanding and joyful appreciation.

**TEACHING METHOD:**
Though there may be some brief lectures on background information, the class will be reader focused with an emphasis on class participation and discussion in both large and small groups.

**Requirements**
Several short “response papers,” one longer paper, active class participation and, most likely, at least one more formal presentation. Possible quizzes if that seems necessary. Attendance of at least one reading outside class.
**Tentative reading list**

Texts to be decided, but will include several books of poems published during this time period. Possibly some literary journals. Hand-outs and web-based materials

**ENGL 303 - SHORT STORY**

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Further information unavailable at this time

**ENGL 305A - NOVEL 1700-1900**

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**AIM:** To gain an understanding of how and why the novel came to be the dominant genre that it is today by exploring its development from 1700 to 1900.

**TEACHING METHOD:** Lecture and discussion.

**REQUIREMENTS:** Attendance, class participation, email responses, two 5-7 page essays, Final Exam.

**TENTATIVE READING LIST:** Fantomina, Robinson Crusoe, Pamela, Frankenstein, Persuasion, Wuthering Heights, Great Expectations, Tess of the D’Urbervilles.

**ENGL 315B - WOMEN IN POP CULTURE**

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**Honey, M - 001**

This course focuses on popular materials that have special appeal for a female audience. We cover a variety of media: magazines, best-selling novels, film, television, music, and advertising. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual orientations, and time periods in order to see what messages have been and are being sent out about women’s roles.

**TEACHING METHOD:** Discussion and group work.

**REQUIREMENTS:** Three papers of 5 pages each; weekly in-class writing; 15-minute presentation and slide show on a topic of the student’s choice; strict two-absence limit.
Reading List (tentative): A Harlequin romance; a women’s magazine; contemporary articles on women in popular culture from the New York Times; *Twilight* by Stephenie Meyer; *How Stella Got Her Groove Back* by Terry McMillan; *The Cult of Thinness* by Sharlene Hesse-Biber; *The Hunger Games* by Suzanne Collins; *Check It While I Wreck It* Gwendolyn Pough.

Staff - 002

Further information unavailable at this time

Garelick, R – 003 & 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.

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**ENGL 317 - LIT & ENVIRONMENT**

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Literature shapes the world that we live in by telling the stories that order our lives. It also shapes the natural world, and is shaped by it in surprising ways. One of the most important tasks of literature today is to redirect the human imagination to a full consideration of our place in an increasingly threatened and degraded environment. 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.


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**ENGL 331 - BRITISH AUTHORS SINCE 1800- “LITERATURE OF THE BRITISH EMPIRE”**

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In the nineteenth and early twentieth centuries the British Empire reached its greatest extent. By the mid twentieth century, the Empire began to implode as colonized peoples resisted the British will to power and demanded autonomy. Around the globe the fallout from the imperial era continues to the present day. What was the British Empire? How was it envisioned and represented by the people of Britain? How were the stated and implicit objectives of the British Empire re(con)ceived by non-Western populations? How have these tug-of-war dynamics shaped the production of British/Anglophone literature over the last two hundred years? In this course, we’ll consider these questions by reading in depth a limited, but representative selection of works. An overriding goal will be to consider how the imperial project and the non-Western populations that fell under the imperial sway have been represented and re-represented within our chosen works.

ENGL 333 - AMER AUTHORS SINCE 1900 "REVOLUTION, IDENTITY, SEX AND LOVE IN 20TH AND 21ST CENTURY AMERICAN NOVELS"

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Course Description:
Introduces students to literatures of the United States from the early 1900s to the contemporary period. The course revolves around written manifestations of the various interests, preoccupations, and experiences of the peoples creating and re-creating American culture.

Course Requirements/Activities: Readings, Journals, papers, exams, quizzes, group work, presentations

ENGL 334- AMER LITERARY TRADITIONS-“LITERATURE OF REFORM”

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AIM:
TEACHING METHOD:
REQUIREMENTS:
TENTATIVE READING LIST:

ENGL 346 - CUBAN-AMERICAN LITERATURE

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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 Espanish*, H.G. Carrillo

*Island of Bones*, J. Castro

*How to Shake the Other Man*, D. Palacio

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**ENGL 352 - INTERMEDIATE FICTION WRITING**

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The great Nigerian writer Chinua Achebe was famous for his quote: “If you don’t like another person’s story, write your own.” Although disliking another’s story could inspire creative writing, we will try to tap our creative writing wells because of various reasons ranging from the basic human desire to tell a story down to the desire to respond to life issues through creative writing. We will read a range of short stories written for such reasons and more. Our reading list will tend to be diverse in scope, cutting across various continents. In this course, students will gain skills in: writing in in fiction and poetry; recognizing the literary conventions of both these genres; reading and critiquing published work from a writer’s perspective; making deliberate creative choices that can be explained to readers and critics; and revising their writing using workshop feedback from their peers and other writing strategies. Also, as an ACE 7 course, students are expected to learn how to use knowledge, theories, or methods appropriate to the arts to understand their context and significance.

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**ENGL 354 - WRITING: LITERACY**

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ENGL 354 - LITERACY IN THE 21ST CENTURY

Aim: English 354 is a writing-centered course focused on cultural constructions of literacy. While we often think about literacy as the ability to read and write in “standard” forms, we will approach literacy expansively as a “cultural and communicative practice shared among members of particular groups” (National Council of English Teachers Definition of 21st Century Literacy). This means that literacy encompasses practices that range from using social media to engaging in your major to participating in a sport or hobby. In this class, then, we will discover, explore, and write about the multiple literacies that shape our lives and our world. While we will dedicate some time to investigating the history of formal literacy instruction in schools, the majority of our reading and writing in this class will involve inquiring into wide-ranging literacy practices. In doing so, we will discuss family literacies; work-place literacies; literacies of gender and sexuality; emotional literacies, digital literacies; and literacies of remix and transformative work. You will have opportunities to inquire into their own literacy practices and to conduct primary research in order to study the literacy practices of others.

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 that include drafting, peer feedback and revision.

Tentative Reading List: Readings are subject to change but may include Deborah Brandt’s “Sponsors of Literacy” and selections from The New London Group’s Multiliteracies, James Paul Gee’s What Video Games Have to Teach Us about Learning and Literacy, Jonathan Alexander’s Literacy, Sexuality, Pedagogy, Richard Miller’s Writing at the End of the World, danah boyd’s It’s Complicated: The Social Lives of Networked Teens, and Adam Bank’s Digital Griots: African American Rhetoric in a Multimedia Age, among others.

ENGL 355 - EDITING AND THE PUBLISHING INDUSTRY

Time  Days  Sec  Faculty  Class#
0200-0450p  W  001  Rilett, B  22835

This course will introduce you to the world of publishing, which includes writing, editing, designing, production, promotion, marketing, and more. Representative experts will visit the class to share their publishing experiences and explain the various tasks of those who work in the field. Working in teams of 5 or 6 students, you will apply the publishing experts’ advice by taking two creative projects through the publishing process—one literature anthology with the theme or focus of your team’s choice, and a creative literary/art journal. Peer review and collaboration will be an essential component of the course and teams will meet weekly both during and outside of our regularly scheduled class time. Grading emphasizes individual contributions to the team projects to ensure accountability for all. Your success will be tangible as you produce publications you can be proud to show your family, friends, and future employers. Junior standing or above is highly recommended.

ENGL 357 - COMP THEORY&PRACTICE

Time  Days  Sec  Faculty  Class#
1230-0145p  TR  001  Wendler, R  4064
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 a secondary class to ground our exploration of possible approaches with real contact with secondary students.

TEACHING METHOD: Group work, discussion, individual/group presentations.

REQUIREMENTS: Regular writing, much of which will be shared with secondary students; regular responses to student writing; reading of scholarship on composition theory; development of an Informed Position Statement on the teaching of writing; development of a case study of one or more secondary student writers.

ENGL 362 - INTRO MEDIEVAL LIT

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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 dreamer. 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 364 - INTRO REST & 18TH C LIT

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AIM:

Talk about a period with a bum rap! The 18th century was FAR from dull or boring! It was witty, bawdy, mad for science, committed to social transformation and world-changing in its politics. This century produced three revolutions, each of which changed the world. We will look at the end of the old world and the birth of the new through the dynamic and interdisciplinary lens of literature, visual art, music and contemporary culture. During this period, literature and the arts “went public” as authors and artists appealed to a broad public audience,
and the works that resulted were often wildly entertaining, even if they were also serious – even revolutionary. You do **NOT** need to be an expert in history, literature, or anything else. Just bring a lively curiosity! We will think about the arts, the sciences, technology, and human behavior generally, trying to make sense of how things change, and why. Sampling these diverse materials will give us a taste of the culture that gave rise to what we think of as “the modern world.”

**TEACHING METHOD:**

Discussion, mostly. I will do some **brief** mini-lectures from time to time, to provide background, and will post some things on Blackboard to help minimize any lecturing. Most of our work will involve classroom conversations in which we will offer and compare our impressions and ideas in what I want to be a non-intimidating environment. Everyone who contributes **regularly, actively, and meaningfully** to our discussions will receive additional grade points, too, up to a maximum of a full letter grade.

**REQUIREMENTS:**

Class discussion (quizzes only if necessary to produce discussion). Two working papers (brief, directed essays on topics I will assign). A research portfolio on a subject of your own choice and interest. Final examination. A course evaluation is required at semester’s end.

**TENTATIVE READING LIST:**

Literary texts by both women and men, probably from an anthology. Texts will include novels, plays, poetry, and non-fiction prose by authors like Alexander Pope, Aphra Behn, Mary Astell, Henry Fielding, Edmund Burke, Horace Walpole, Mary Collier, Samuel Johnson, Charlotte Smith, Anna Letitia Barbauld, Joanna Baillie, and William Blake.

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**ENGL 377 - READING THRY & PRACT**

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

**AIM:** This course is restricted to students admitted to the Secondary English/Language Arts teaching certification program. For those students, it provides an overview of approaches to the teaching of reading at the secondary level.

**TEACHING METHOD:** Mostly group work and individual/pair presentations. A key component of the course is a reading partnership with students at Lincoln North Star High School.

**REQUIREMENTS:** Weekly written responses to reading; for the weeks of the North Star partnership, prepared conversation with secondary students over the books they’ve been reading; a Preliminary Informed Position Statement on teaching reading to diverse learners; micro-teaching of an aspect of reading.

**ENGL 405 – FICTION- "IMAGINATION, RESEARCH, AND THE HISTORICAL NOVEL"

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We’ll examine the craft, technique, and cultural influence of recent literary novels set in the past. Students will have the opportunity to respond to the novels with thesis-driven critical analysis and/or creative-writing projects shaped by historical research. We’ll interview many of the novels’ authors, either in person or via Skype. Texts include: *The Danish Girl* by David Ebershoff (the story of trans artist Lili Elbe, and the basis for the award-winning film; Ebershoff will be on campus to discuss his work); *Bones of Paradise* by Jonis Agee (set in the Nebraska Sand Hills in the years following the massacre at Wounded Knee); *The Distant Marvels* by Chantel Acevedo (set partly during Cuba’s Third War of Independence); *The Man Who Walked Away* by Maud Casey (loosely based on the case history of Albert Dadas, a psychiatric patient in the hospital of St. André in Bordeaux in the nineteenth century); and others.

**ENGL 411 - PLAINS LITERATURE

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AIM (subject matter and also any particular abilities that students might expect to develop)

Students should acquire a substantial overview of contemporary Great Plains literatures in the United States and Canada with particular focus on the contemporary novel and on Native writers.

TEACHING METHOD: Primarily discussion with some background lecture and student presentations.

REQUIREMENTS: Attendance and informed, intelligent participation are required. The class as a whole will read 42 books, grouped into related selections of three books per week. Each individual student will read one book per week; 800-level students will read and lead discussion on all three books on one week. Students will complete a reader’s notebook every week and will write a final paper or create a final project at the end of the class.

TENTATIVE READING LIST: We will include works by Margaret Laurence, Sinclair Ross, Willa Cather, Mari Sandoz, Wright Morris, Guy Vanderhaeghe, Maria Campbell, Mary Blew, Zane Grey, Larry McMurtry, Mondo we Langa, James Welch, Franci Washburn, Wallace Stegner, Adrian Lewis, Thomas King, and others.

**ENGL 413 - FILM -- "MOMS, MAIDS, & SEX WORKERS - REDEFINING THE FEMALE HERO"

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NOTE: Special fee - $30.

AIM: When a male takes a bullet for another he is described as a ‘hero.’ When a woman does something heroic it often goes unnoticed. Search the word “hero” and you'll conjure images of heroic men. In this class, we will work towards redefining and reclaiming the female hero as she emerges in film. Cinematic female heroes are not just sexy women in tights with guns. More interesting are the unsung brave acts of women who go unheralded in life -
as much as they go uncelebrated in films. The erasure of the female hero is in itself a testament to the continued attempt to devalue real and fictional heroic women, particularly women of the underclass, refugee women, women of color, sex workers, domestics, gender-nonconformists, and single mothers.

Female spectators and female centered films are frequently and callously misrepresented as overly melodramatic. Films about defiant women are often dismissed as "sappy" and overly "sentimental." Emotions, sentiment, and struggles of the heart are also debased in modern contemporary discourse of late stage capitalism. This class will challenge erasures and misperceptions by analyzing and redefining the female hero in a cross section of global films.

**TEACHING METHOD:** We begin class with a lecture and screening and continue with a class discussion. Potential films for study include LA MATERNELLE, MIN AND BILL, STELLA DALLAS, OUR CHILDREN, FROZEN RIVER, SLEEPING BEAUTY (LEIGH), THE SESSIONS, BELLE DE JOUR, PRETTY WOMAN, IN THIS OUR LIFE, THE MAID, BLACK GIRL, SUGARCANE ALLEY, PARIAH, BESSIE, TANGERINE, LA CIENEGA (THE SWAMP), ADDICTED TO FRESNO, MEEK’S CUTOFF, ON THE EDGE OF THE WORLD and other films.

**REQUIREMENTS:** Perfect class attendance. Note-taking during film screenings and lectures, active participation in class discussions, three papers. Fulfills ACE 7 Requirement.

**TENTATIVE READING LIST:** Online readings in female genres, female film spectatorship, and the female hero. There will be readings in feminist film theory, class, race, and the economics of poverty, etc.

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**ENGL 430A - SHAKESPEARE I- “BEYOND THE BAWDY: SEX, GENDER, AND CROSS-DRESSING IN THE WORKS OF THE BARD”**

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**AIM:**
This class will explore the transgressive sexual and gender identities featured in many of Shakespeare's major works, focusing particularly on the two comedies *Twelfth Night* and *As You Like It*, the romance *Cymbeline*, and Shakespeare's poem *The Rape of Lucrece*. Drawing on a variety of scholarly articles and methodologies, we will consider the queering of traditional sex and gender roles in the early modern period, as well as their attempted recuperation into normative social structures at the end of plays. We will discuss the topics of cross-dressing, both on the early modern stage and within the world of the plays, the Renaissance understanding of sexual anatomy, homosexual and homoerotic relationships in the period and other issues surrounding the enacting of sexual and gender roles in the early modern world and stage.

**TEACHING METHOD:**
A mix of lecture/ discussion, small group work, informal student presentations.

**REQUIREMENTS:**
Extensive and careful reading of both primary and secondary literature, Blackboard posting, close reading exercises, and one major paper to be prepared in stages across the course of the semester.
TENTATIVE READING LIST:
The Rape of Lucrece
Twelfth Night
As You Like It
Cymbeline
A variety of scholarly articles associated with these pieces

ENGL 445B - AFRICAN-AMERICAN LIT-“BLACK WOMEN DANCING ON THE WHITE PAGE”

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Happy Hour & The White Page!

On The Menu

Mixed Drinks & Special Brews

Autobiography

Romance

Science Fiction

All concocted by Black Women Dancing on the White Page!

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

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PREF: Permission.

Part craft seminar, part workshop, this advanced fiction writing course will specialize in the honing of voice and prose style, while also aiming to strengthen your skills as a critic and editor.

Writers enrolled in this course should have a specific project of literary fiction in mind (and perhaps even underway)—either the beginnings of a story collection, a novel, or some form in between—that they will be using our workshop time to expand and develop. We will also be reading several published story collections (and maybe a novel or two) that could serve as models for our own projects; we’ll be readings as writers, meaning: with an eye toward craft and technique.

Not for the faint of heart, this course is intended to build on the skills acquired in ENGL 252 and ENGL 352; instructor permission (along with a sincere commitment to and passion for the craft of fiction writing) is required for enrollment.

ENGL 471 - ADVANCED THEORY- REVOLUTION AND TERROR

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According to an often repeated saying, “one man’s freedom fighter is another man’s terrorist.” The link between revolution and terror was established by the French Revolution, which was the first historical event that introduced the idea of terror as a political concept. Since that pivotal moment in the history of the Western world, the two terms have entered various constellations, but what remains constant is that they are increasingly more difficult to separate from each other. In fact, we could say that the political history of the modern West is the history of revolution and terrorism.

This course will be concerned with what we could call the “philosophy and aesthetics of revolution and terror.” On the one hand, we will examine what a select group of contemporary philosophers think about the problem of revolution and the way they reacted to the historical realities of terrorism. On the other hand, in light of these theoretical readings, we will discuss a few films and works of literature that examine the same historical questions. The course will be broken down into three units: 1. The End of the World (A Diagnosis); 2. Revolution; 3. Terror. The first section of the semester will examine what the assigned theoreticians think about the current state of things. It will be mostly concerned with their diagnosis of what is wrong with the world today. The second part will examine what they think about the politics of revolution given this diagnosis. Finally, the concluding section will examine terrorism and the global war on terror. Here, we will focus on two figures, the suicide bomber and the drone, as two emblematic figures of the age that we live in.

Since the year 2018 will mark the 50th anniversary of the events of May 1968, this course is also intended to be part of a series of events over the next two years that will try to examine the historical significance and the legacy of these events.

Readings might include: Jonathan Crary: 24/7: Late Capitalism and the End of Sleep; Mark Fisher: Capitalist Realism: Is There No Alternative?; Alain Badiou: The Rebirth of History: Times of Riots and Uprisings; Slavoj Žižek: The Year of Dreaming Dangerously; Talal Asad: Suicide Bomber; and Gregoire Chamayou: A Theory of the Drone.


ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES: DISTANT READING AND MACROANALYSIS

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Preq: Junior

This year’s course will focus on methods of conducting distant reading or macroanalysis. In particular, we will be exploring methods for studying plot, character, style, setting, and theme at the macro-scale. The course will involve some lectures, some labs, lots of discussion, and the reading of both primary and secondary materials. The main deliverable will be a research paper, an original work of scholarship based on an experiment that you and several peers will conceive and execute over the course of the semester. Instead of simply learning about what others have thought and said before now, you will be involved in an active process of discovery. Your research project will pose a question, and your semester will be spent chasing down an answer. This course will challenge you in exciting ways, and you will be the primary investigator. You will work hard because you want to and because the work is
rewarding. In previous years, students from this class have had their final projects accepted for presentation at the Digital Humanities conference and for publication. It’s a lot of fun.

### ENGL 487 - ENGL CAPSTONE Exprnc

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

Reynolds, G - 001 ‘Moby Dick and the Crisis of the Humanities.’

**Aim:**

The primary objective of the “capstone” course is to provide an opportunity for students to reflect on the work they have done over the last couple of years here at UNL as English majors. Thus, the work this semester will be retrospective and prospective in nature: on the one hand, we will produce a critical synthesis of what you have done so far; on the other hand, we will raise questions about where this work might go in the future. The course has three separate sections. During the first couple of weeks of the semester, we will compose a “Reflective Portfolio.” This portfolio is going to incorporate work for previous English courses taken here at UNL. The second section of the semester will focus on “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. Finally, the last couple of weeks will cover “Student Projects.” Based on the portfolio and the common inquiry, students will produce a substantial work representative of their achievements as English majors.

**Teaching:**

Seminar-based, with a great deal of input from students, who will be drawing widely and deeply on the work they’ve done here during progress toward the degree.

**Requirements**

- **Reflective Portfolio:** The portfolio will be based on work you have done during your career as an English major. It will contain the following items: 1. A four-page cover letter reflecting on your own education and development as a writer/thinker; 2. Course History form; 3. Four papers written for previous English courses. More detailed description of the assignment will be available on Blackboard.

- **Common Inquiry:** During the second part of the semester, we will concentrate on issues relating to Melville’s novel, its reception, circulation within American culture, and current cultural status. How does an understanding of *Moby Dick* enables us to see in what ways the ‘Humanities’ operate/function/ have value or ‘worth’ within contemporary culture and society. Is American society better for making undergraduates study this novel? What would happen if we didn’t set the book as one of our ‘great texts’?

- **Final Research Paper:** We will conclude the semester with individualized research projects that should lead to a 10-page research paper. Based on your “Reflective Portfolio,” you will be required to come up with a research project which, in your opinion, appropriately concludes your studies as an English major. More information will be available on Blackboard.

**Tentative Reading**
Herman Melville, *Moby Dick* (OUP), ed. Tony Tanner


Other class materials will be available on Blackboard.

**Lynch, T – 002- Lord of the Rings**

**Aim** This course is designed to help students reflect upon their training as English majors and apply the reading, research, critical thinking, and writing skills they have developed in order to produce substantial writing projects suited to their individual areas of interest. The text under analysis for this class will be J. R. R. Tolkien's *Lord of the Rings*. After a unit of reflection on each student's career as an English major, we will read, discuss, analyze, research, and write about Tolkien's novel (and possibly the film versions) within the context of the many approaches students have experienced during their other coursework in the major. Analytical approaches will likely include an examination of historical and cultural contexts, literary traditions and issues of canonicity, race and ethnic criticism, matters of gender and gender identity, environmental representations and ecocriticism, creative writing, popular culture analysis, and film studies.

NOTE: This class is open to seniors only.

**TEACHING METHOD:** Class will be largely discussion based, with minimal lecturing. Probably a showing of the film version.

**Requirement** Reflective essay, short papers, class presentations, one substantial research paper.

**Tentative Reading** J. R. R. Tolkien, *Lord of the Rings*

A packet of secondary readings.