

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2017**

**REVISED 05/25/17**

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.

## **TABLE OF CONTENTS**

	Page #
<a href="#">How to Use This Booklet</a>	2
<a href="#">Level of Courses</a>	2
<a href="#">Independent Study</a>	2
<a href="#">English Majors</a>	2
<a href="#">Student Appeals Committee</a>	2
<a href="#">Guide to The English Department's Curriculum</a>	3
<a href="#">Evaluation of Fall Courses for the Major</a>	4
<a href="#">Course Descriptions</a>	5

## **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 May 25, 2017. 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; upper-class 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 from the English Advisor in 201 Andrews Hall.)

## COURSE DESCRIPTIONS

First-year English .....	5	Engl 303 - Short Story .....	25
English 150 — Writing: Rhetoric as Inquiry.....	5	Engl 305A - Novel 1700-1900 .....	25
English 170-Beg Creative Writing .....	8	Engl 311 - Revolution and Romanticism.....	26
English 180 - Introduction to Literature .....	8	Engl 315B - Women in Pop Culture.....	26
Engl 189H – Univ Honors Seminar.....	8	Engl 331 - British Authors since 1800- “The Victorian Novel”.....	27
Engl 200 - Intro Engl Studies .....	10	Engl 332 - Amer Authors to 1900 - "Mark Twain"27	
Engl 202A - Intro to Poetry .....	11	Engl 333 - Amer Authors since 1900 "Literary Modernism/s" .....	28
Engl 205 - 20th Century Fiction – on-line.....	11	Engl 340 – Classic Root Engl Lit .....	28
Engl 206 - Science Fiction .....	11	Engl 344 - Ethnicity & Film .....	29
Engl 207 - Reading Popular Literature -- "The graphic Novels and Comics” .....	12	Engl 345D - Chicana/Chicano Lit .....	29
Engl 208 - The Mystery & the Gothic Tradition.12		Engl 345N - Native American Women Writers..	29
Engl 210 - Themes in Literature “Contemporary Immigration Literature”.....	13	Engl 352 - Intermediate Fiction Writing .....	30
Engl 210L - Arthur in Legend & Lit .....	13	Engl 354 - Writing: Uses of Literacy .....	30
Engl 210P - Lit of War & Peace.....	14	Engl 355 - Editing and the Publishing Industry..	30
Engl 212 - Intro to lgbtq lit.....	14	Engl 357 - Comp Theory&Practice .....	31
Engl 213E - Intro to Film History .....	14	Engl 363 - Intr Renaissance Lit- “Literary London, Medieval Town to Pre-Modern Metropolis” .....	31
Engl 215 - Intro Womens Lit.....	15	Engl 377 - Reading Thry & Pract.....	32
Engl 216 - Children's Literature .....	17	Engl 379 - Reading, Techn. from Antiquity to the Digital Age .....	32
Engl 230 - Engl Authors to 1800.....	17	Engl 380 - Writing Center Theory, Practice&Rsch33	
Engl 230A - Shakespeare .....	17	Engl 402 - Poetry - ““American Poetry; Whitman to the Beats”.....	33
Engl 231 - English Auth after 1800.....	18	Engl 405 - Fiction - "The Novel, Anti-Novel & the Art of the Book" .....	34
Engl 231H - Honors English Auth after 1800 .....	18	Engl 413 - Film - "Women Filmmakers & Film History" .....	34
Engl 244 - African-American Lit since 1865 .....	18	Engl 414 – Womens Literature -- "Women’s Crime Fiction" .....	35
Engl 244A - Intro African Lit.....	19	Engl 452 - Fiction Writing -- "Adv Fiction Writing" .....	35
Engl 252 - Intro to Fiction Writing.....	19	Engl 453 - Adv Poetry Writing.....	36
Engl 253 - Intro to Writing Poetry.....	20	Engl 487 - Engl Capstone Exprnc -- "Lord of the Rings" .....	36
Engl 254 - Writing&Communities .....	21		
Engl 260 - American Lit before 1865.....	21		
Engl 261 - American Lit since 1865.....	22		
Engl 270 - Literary/Critcl Thry .....	23		
Engl 275 - Rhetorical Theory .....	23		
Engl 277 – being human in a digital age .....	24		
Engl 278 - Digital Humanities.....	24		
Engl 279 - digital literary analysis.....	24		

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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.**

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### ENGLISH 150 — WRITING: RHETORIC AS INQUIRY

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

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### English 150H — Honors Writing: Rhetoric as Inquiry

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

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### English 151 — Writing: Rhetoric as Argument

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

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

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

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### **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.

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### **English 180 — Introduction to Literature**

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

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

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### **English 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.

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**ENGLISH 170-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320	MWF	030	Steele, C	3155
0930-1045	TR	035	Christian, A	4329
1230-0120	MWF	050	Garcia, A	4128
0930-1045	TR	051	Cochran, R	4386 For WHT Scholars only
1100-1215	TR	052	Fuglei, R	4380

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.

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**ENGLISH 180 - INTRODUCTION TO LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315	TR	040	Clausen, D	4647
0130-0220	MWF	080	Vespa, J	4646
0230-0320	MWF	085	Vespa, J	4648

**Clausen, D - 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.

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**ENGL 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	035	Payne, K	3875

1100-1215p	TR	040	Reynolds, G	4387
1230-0120a	MWF	050	Muchiri, N	5070
0200-0315p	TR	060	Honey, M	3148

### **Payne, K - 035 – “American Literature and Social Justice**

Aim: In his introduction to Upton Sinclair’s 1915 anthology entitled *The Cry for Justice*, the writer Jack London laments: “[T]he world is filled with a vast mass of unfairness, cruelty, and suffering.” In pointing out what he and other writers had observed for millennia, London underscores the role that literary service has played in the history of American social movements. Toni Morrison, writing a nearly a hundred years later, voices a similar conviction when she states that artists go to work precisely in times of civil unrest and social upheaval: “There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal.”

Together we will read and examine social protest literature by prominent Americans from the 18<sup>th</sup> century to our present day. Along the way, we will look at writers who embody the diverse aspects of life in the United States: from Abigail Adams bold appeal for women’s rights in 1776 to the writings of Frederick Douglass and Harriet Jacobs on their escape from slavery, from the government’s removal of Native American children from their homes and forced relocation to Indian boarding schools in the 1880s to W. E. B. Du Bois’ argument for equal access to education for African Americans in the early 20<sup>th</sup> century, from the Civil Rights movements for black, LGBT, and women’s rights in the mid-20<sup>th</sup> century to Black Lives Matter today. We will look at poetry, fiction, memoir, song lyrics, and various articles with ongoing relevance to American literature and social protest. This course thrives on discussion, inquiry, and critical thinking. Each student will construct a research project and present the project to the class.

Assignments: reading quizzes, 3 essays of 6 pages; one presentation; a research project.

Books: [N.B. this reading list may change] selections from the anthology: *American Protest Literature* (2008); Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852); W. E. B. Du Bois’ *The Souls of Black Folk* (1903); Upton Sinclair’s *The Jungle* (1906); Tilly Olsen’s *Silences* (1962); Louise Erdrich’s *The Round House* (2013); Audre Lorde’s *Zami: A New Spelling of My Name – A Biomythography* (1982); and Claudia Rankine’s *Citizen: An American Lyric* (2014).

**Reynolds, G – 040 - “Post-War British Culture”**

**Further information unavailable at this time**

**Muchiri, N – 050- “Lit. & Art of Africa’s Cities”**

In this course we’ll be particularly interested in pursuing a critique of the production of images that are easily recognizable as “African” – war, poverty, famine, etc. Why is Africa repeatedly approached as the “always already” known, understood, or assumed? What does it mean to “know” Africa? Do Africans have the ultimate claim to “knowing” the continent? Hence, our point of departure is inquiries that metropolitan Africa invites, or those we might raise. While our journey may help us arrive at answers, the primary focus of the class is learning how to ask profound, interesting, and creative questions that advance our understanding of the continent’s urban life. Throughout the semester, we will interrogate, and listen to, a variety of African voices. Cities in Africa offer both a high concentration of cultural production and a wide variety of individual expression. So, for instance, music will not only serve as a background to our writing exercises, but also as a primary source that we examine and read closely. Other urban voices we examine include: novels, short stories, and photography. Some of these artistic

pieces' echo each other, but more often than not they argue, debate, and disagree. We will analyze how these declarations borrow from each other, and continuously create novel artistic forms and genres. Finally, the course will ask students to reflect on the role of the imagination in creating, and interpreting, knowledge about an "other."

Honey, M – 060 – “Art & Search for Meaning Amer. Life”

**Further information unavailable at this time**

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**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Lipscomb, R	3150
1100-1215p	TR	002	Rilett, B	4330

**Open only to English majors and minors.**

**Lipscomb, R– 001**

The goal of this Introduction to English Studies course is to familiarize students with the different fields and areas of focus in the Department of English here at the University of Nebraska – Lincoln. Students will be afforded the opportunity to speak with different members of the department who work in different disciplines that include Digital Humanities, Great Plains Studies, Film Studies, and Ethnic Studies. As a class, we will examine multiple genres and forms of writing including fiction, non-fiction, poetry, drama, essay, film, memoir, and critical theory. While students will be required to provide written responses in both formal and non-formal ways, the course will emphasize class discussion as the primary mode of exploration for these texts. In addition, this course will offer opportunities to become familiar with internships, contests, and other opportunities that are available to them.

**Rilett, B - 002**

“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 adaptation of another text 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. The major texts chosen for this course include F. Scott Fitzgerald’s *The Great Gatsby*, George Eliot’s *The Mill on the Floss*, Toni Morrison’s *The Bluest Eye* and a contemporary psychological crime thriller, Joy Castro’s *Hell or High Water*, in addition to a comparative study of Annie Proulx’s short story, “Brokeback Mountain” with the Academy Award-winning 2005 film version, *Brokeback Mountain*.

Along with regular attendance and participation, the essential requirements for completing this course include two versions of a short critical essay (first draft and revised final), one creative writing assignment (a creative continuation of a story); one individual Power Point presentation on a very short story or poem of your choice; and one longer critical research essay in lieu of a final exam.

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### ENGL 202A - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Vespa, J	4236

**Aim:** This course will explore poetry in terms of idiom and sensibility, along with 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 Method:** 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 presentations, along with active participation in class discussion.

**Tentative Reading List:** A selection of lyric, narrative, and dramatic poems from the 18<sup>th</sup> century to the present, which will be posted online or made available through hyperlinks on the syllabus.

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### ENGL 205 - 20TH CENTURY FICTION – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Végső, R	4013

Végső, R- 700

Further information unavailable at this time

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### ENGL 206 - SCIENCE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Page, M	4332

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.

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**ENGL 207 - READING POPULAR LITERATURE -- "THE GRAPHIC NOVELS AND COMICS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Rubinfeld, S	4715

**Tentative Reading List:**

Bechdel, Alison. *Fun Home*.

Eisner, Will. *A Contract With God and Other Tenement Stories*.

McCloud, Scott. *Making Comics*.

Morah, Julie. *Blue is the Warmest Color*.

Satrap, Marjane. *The Complete Persepolis*.

Spiegelman, Art. *The Complete Maus*.

Tomine, Adrian. *Shortcomings*.

Yang, Gene Luen. *An American Born Chinese*.

**Tentative Course Summary:** The graphic novel, an original American art form, has returned to the literary limelight. The medium, which combines visual and verbal representations, has brought superheroes and other characters promoting national and international myths to the world. More recently, graphic novels have explored issues of race, class, gender, sexuality, and identity. In this course, we will read a diverse selection of texts that redefine how we might characterize this now popular form of literature. Along the way, we will become familiar with the critical debates regarding the graphic novel, examine its growth over time, and, perhaps, attempt to create a short (superhero) comic of our own.

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**ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Cheng, J	4331

**Further information unavailable at this time**

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**ENGL 210 – THEMES IN LITERATURE – “CONTEMPORARY IMMIGRATION LITERATURE”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Vujin, V	32533

**Course Description:**

“Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile’s life, these are no more than efforts meant to overcome the crippling sorrow of estrangement.” This quote by Edward Said perfectly summarizes some of the main themes, including exile, alienation, immigration, immigrant experience, ethnic and racial identity, difference and otherness, assimilation, and nostalgia, this course will examine.

Immigration is foundational to our understanding of American identity and social formations. Anti-immigrant discourses that we are currently exposed to are not unique - if we closely examine the history of this country, specifically regarding immigration policies, we will be able to notice some patterns that keep emerging. It is the task of humanities to help students look for those patterns, to inspire them to explore similarities and differences between them, and to see what conclusions they might reach.

The discourses about immigrants created by the media today have a powerful impact on how these people are perceived and treated. This is why it is of utmost importance to hear their voices that are oftentimes silenced but that provide a different perspective on certain aspects of their lives, one that is usually left out and ignored by the mainstream media. Throughout the semester, we will explore a wide range of contemporary authors writing about immigrants and their experiences of arriving and living in the United States. We will consider various genres, including the novel, short story, poetry, and memoir.

Why do people decide to leave their homes and start their lives anew, in the United States? This is just one of the questions we are going to try to find the answer to by reading the books assigned. For some people, it is an economic decision; for others, a reflection of their politics. For an increasing number of displaced persons, the reasons are safety, either from war and violence or from environmental dangers. The goal of this course is to demonstrate that the experience of immigration is not uniform for all immigrants, which will be achieved by including works from different ethnic groups and authors coming from Europe, Africa, Asia, and Latin America.

**Teaching Method:** Active and engaged participation, short informal presentations, small group work, and extensive writing by students. Some classes will include film screenings.

**Requirements:** Weekly reading journals; informal in-class writing; three formal five-page papers; final creative writing project. Daily attendance required.

**Tentative Reading List:** Jhumpa Lahiri *The Namesake*, Aleksandar Hemon *Nowhere Man*, Julia Alvarez *Before We Were Free*, Junot Diaz *The Brief Wondrous Life of Oscar Wao*, Shaila Abdullah *Saffron Dreams*, Jean Kwok *Girl in Translation*, Reyna Grande *The Distance Between Us*, Teju Cole *Every Day is for the Thief*, Viet Thanh Nguyen *The Refugees*.

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**ENGL 210L - ARTHUR IN LEGEND & LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Stage, K	29926

This course will focus on the legend of King Arthur in culture, especially focusing on early literary traditions in England, Wales, and France through Arthurian romance and legendary histories. (Texts will be taught in English.) Discussion of history as well as literary form will be involved in this initial study, but the focus of the class will also be on the endurance of Arthurian legend and its afterlives, including Arthur in print in the late medieval age, Arthur adaptations and additions from medieval to early modern in plays and novels, the Pre-Raphaelite tradition, and medievalisms of the modern age in various media. Texts and authors may include Geoffrey of Monmouth's *The History of the Kings of Britain*, chivalric romances of de Troye and others, Malory's *Morte D'Arthur*, Spenser's *Faerie Queene*, Tennyson's *Idylls of the King*, Twain's *Connecticut Yankee in King Arthur's Court*, and film like *Excalibur* and *Monty Python and the Holy Grail*.

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### ENGL 210P - LIT OF WAR & PEACE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Kaye, F	29927

**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.

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### ENGL 212 - INTRO TO LGBTQ LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Lipscomb, R	3876

In Intro to LGBTQ Literature, students will read, discuss, and write about some of the most influential LGBTQ texts including James Baldwin's *Giovanni's Room*, Rita Mae Brown's *Rubyfruit Jungle*, and John Rechy's *City of Night*. In class, we will discuss the historic contexts that informed the production of these texts as well as their current reception. What do these texts communicate to members of the LGBTQ community and society at large today? This course will also examine graphic and comic texts in Alison Bechdel's *Fun Home* and Rick Worley's *A Waste of Time* in addition to a recent memoir that deals with gender fluidity in Maggie Nelson's *The Argonauts*.

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### 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	3152

**NOTE:** Special fee - \$30.

MEETS IN RVB 123 - in The Mary Riepma Ross Film Theatre

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

Required Text: Dixon, Wheeler Winston and Gwendolyn Audrey Foster. 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, HORSEFEATHERS, RULES OF THE GAME, CITIZEN KANE, CASABLANCA, SINGIN' IN THE RAIN, THE BICYCLE THIEF, PICKPOCKET, VILLAGE OF THE DAMNED, PSYCHO, DAY FOR NIGHT, RUN LOLA RUN, MARGIN CALL and other films.

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#### ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	001	Nagel, A	3826	
1030-1120a	MWF	002	Wabuke, H	4295	For WHT Scholars only
0230-0320p	MWF	003	Homestead, M	29929	

**Nagel, A - 001**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Wabuke, H - 002**

**This course meets ACE Learning Outcomes 5 & 9. (However, no single course can satisfy more than one ACE outcome in a student's program of study). ACE Learning Outcome 5 requires that students: "Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues." ACE Learning Outcome 9 requires that students: "Exhibit global awareness or knowledge of human diversity through analysis of an issue." Your work toward either of these outcomes will be evaluated by the instructor according to the specifications described in this syllabus. At the end of the term, you may be asked to provide samples of your work for ACE assessment as well.**

**Course Description:**

As the title suggests, this course offers an introduction to women's literature. "Women's literature" is a tricky term, encompassing a variety of genres (prose, poetry, drama, film, fiction, non-fiction) and works by, about, and/or for women. That is a wide definition, and we cannot hope to cover all such literature in one course. This semester, we will primarily explore contemporary writing by women. As we read writings by women and in English (another way of narrowing our focus) we will examine themes relating to women of a variety of class, race/ethnicity, sexuality, gender performance, physical ability, and wellness. We will also explore the historical context of the authors and their topics, comparing how similar topics are dealt with in differing times and geographical locations. Every woman's experience is unique, yet their writings often have universal appeal and offer insight into the human condition. We read literature to gain an understanding of what it is to live another's life; we read women's literature in particular to explore the history and experiences of a group that has often been underrepresented and whose voices have been discounted or silenced, both in society at large and by our definitions of what makes quality literature. We will be discussing literature written by a range of diverse range of women authors, including women writers of color, and LGBTQ identifying writers.

We will also look at critical questions concerning how women writers view themselves and other women writers as well as how they view other roles for women (wives, teachers, mothers, etc.) and how their writing fits into such roles, how they use their writing to assert their own unique ideologies in the face of stereotypes or prejudices, how they use literary techniques similar to and that differentiate from male techniques, and how they fuse a female perspective into writing about other social issues, such as racism, poverty, and aging. We will also look at feminist criticism and how we as readers approach women writers. This class relies on personal responses and experiences to the literature and the issues it raises; diverse backgrounds give diverse readings, and therefore you should never hesitate to assert your opinion during discussions. As many of our readings suggest, the gendered issues raised by literature also requires an insightful look into other fields, such as biology, politics, history, psychology, sociology, etc., so, no matter your major, your perspective will be an asset, not a hindrance, in this course.

### **Homestead, M - 003**

**Aim** This section will focus on literary texts in a variety of genres written in English written by women. Within these limits of language and gender of the author, the selection of readings will be broad and varied, with texts read spanning almost 300 years, from the late 1600s to the 1980s. Most of the writers will be from the United States and England, but others will be from the many other countries where English is spoken and written, and their writings reflect their diverse life experiences in terms of race, class, and sexuality and as women living during different periods of history. Our readings will be organized thematically around some life experiences shared by many women, providing the opportunity to trace patterns of continuity and discontinuity and consider the usefulness of gender as a category of analysis for literary study.

**Teaching** Whole class and small group discussion with occasional brief lectures

**Requirements** Regular informal writing in the form of discussion board posts to BlackBoard, regular class attendance and participation, and two formal integrative essays analyzing works read for class and tracing themes across works.

**Tentative Reading** All readings will be drawn from *The Norton Anthology of Women's Literature: The Traditions in English*, 3<sup>rd</sup> edition. Longer works may include Aphra Behn *Oroonoko*, Charlotte Brönte *Jane Eyre*, Nella Larsen's *Quicksand*, and Cary Churchill's *Top Girls*. We will read a wide variety of shorter works by authors such as Elizabeth Barrett Browning, Isak Dinesen, Hisaye Yamamoto, Mary Austin, Maxine Hong Kingston, Margaret Atwood, Mary Wilkins Freeman, Rebecca West, Muriel Spark, Harriet Beecher Stowe, Helen María Viramontes, and Willa Cather.

Muriel Spark, Harriet Beecher Stowe, Helen María Viramontes, and Willa Cather.

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**ENGL 216 - CHILDREN'S LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Stevenson, P	4186

English 216 will explore children's literature from the early days of fairy tales and primers, to the Golden Age of nonsense poetry and fantastical fiction, to the modern era of realism—and everything in between. As a survey, this class will pay particular attention to the role of historical context in both children's literature and the conception of childhood itself. What did it mean to be a child in 1850? 1950? And what did it mean to write for children of those eras? We'll concern ourselves with the ways child labor, philosophies of education, religion, literacy, the rise of the middle class, and numerous social issues helped shape children's literature. Most of all, we'll read highly imaginative writing that engages, provokes, and transports!

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**ENGL 230 - ENGL AUTHORS TO 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Jaramillo, E	3923

**Further information unavailable at this time**

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**ENGL 230A - SHAKESPEARE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Buhler, S	3153
1130-1220a	MWF	002	Ramsay, S	33123

**Note: Available for honors contract.**

**Buhler, S - 001**

**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:** Response cards; two formal papers; midterm and final examinations.

**Tentative Reading List:** *Sonnets*; *As You Like It*; *Henry IV, Part One*; *Hamlet*; *Twelfth Night*; *Henry V*; *Antony and Cleopatra*.

Ramsay, S

**Further information unavailable at this time**

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**ENGL 231 - ENGLISH AUTH AFTER 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	White, L	4089

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**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	White, L	4189

**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.

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**ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Rutledge, G	3154

**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: Several close reading essay(s); midterm exam (possibly); 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*

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**ENGL 244A - INTRO AFRICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Obioma, C	4649

Never a time in the history of letters has Africa become more foregrounded on the literary map than in the new millennium. But the books that make the splash right now cannot be fully explored without looking back at the precursors whose groundwork firmed the platform on which the new breed of writers and poets now stand. Hence, a course in African literature must orbit, full circle, through the history of storytelling traditions, the socio-political structures that shaped the culture, foreign influences (writ large, for instance, in the adoption of Western languages by various African countries), and the present social structures of the nations. To fully understand these things, or to at least get a nuanced introductory idea about them, we shall study a broad range of texts straddling various genres (poetry, prose, drama) in order to appreciate the dynamics and the significance of the African creative process. This is the aim of this course. Also, as an ACE 5 course, students are expected to learn how to use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.

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**ENGL 252 - INTRO TO FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Guild, S	3156
0130-0220p	MWF	002	Houck, G	3157
0200-0315p	TR	003	Obioma, C	4531
0330-0445p	TR	004	Navarro, X	4698
0600-0850p	M	101	Crucet, J	3158

**Obioma, C-003**

I have recently said, “fiction, in its untrammled position, speaks to no one and yet speaks to all.” What better way to describe the canvas by which, for many thousand years running, men and women of letters have attempted to design document what it is to be human. To understand how this is done, we will read from the very bests in the field, from Flannery O’ Connor to Theodore Dreiser. Using these works as discussion pieces, we will write our own stories—at least three in the semester. We will also be guided by a few nonfiction pieces on the “Art of writing” mostly drawn from the writer interviews done by the Paris Review. 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.

**Crucet, J- 101**

The purpose of this class/quest/literary escapade is to introduce you to the craft of fiction writing. Our main focus will be on the concept of voice, and our analysis will center largely on the short story. We’ll read lots of good fiction, discuss *why* it’s good fiction, and then use the techniques we analyze in the work we’ve read to write good

fiction ourselves. You'll also be introduced to the concept and format of the writing workshop. Weekly reading and writing exercises, student presentations, and community literary event engagement are all course requirements.

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**

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#### **ENGL 253 - INTRO TO WRITING POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Young, P	3159
1130-1220a	MWF	002	Wabuke, H	3160
0200-0315p	TR	003	Hill, A	5001
0930-1020a	MWF	004	Nazos, M	4699

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

**Wabuke, H-002**

#### **Course Description:**

What is poetry? What makes a poem good—even great? How do we read and analyze poetry? In this course we will explore the language of poetry. We will write in various poetic forms and closely read good poems to explore how we may become better readers and writers of poetry.

This class will be heavily discussion based and will involve short in-class writing and homework. We will also spend a good deal of time engaging with each other's work in a workshop format. We will be discussing poetry by a range of diverse authors, including women poets, poets of color, and LGBTQ poets.

**Further information unavailable at this time**

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**ENGL 254 - WRITING&COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	005	Hubrig, A	3161
0830-0920a	MWF	010	Staff	3162
0930-1020a	MWF	020	Staff	3163
0930-1045a	TR	025	Whitaker, M	3164
1030-1120a	MWF	030	Lipscomb, R	3165
1100-1215p	TR	035	Carter, M	3166
0130-0220p	MWF	040	Rubinfeld, S	3167
1230-0145p	TR	050	Navarro, X	3168
0230-0320p	MWF	051	Staff	4669
0600-0715p	TR	101	Willard, C	4507
ARR-ARRp	ARR	700	Willard, C	4633

**Further information unavailable at this time**

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.

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**ENGL 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Homestead, M	4015

**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 *Norton Anthology of American Literature*, 9<sup>th</sup> edition, volumes A & B.

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### ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rutledge, G	4161
0830-0920a	MWF	002	Guzman, M	3173
0130-0220p	MWF	003	Goecke, J	29933

Rutledge, G-001

**Aim:** English Literature 261B, *American Literature Since 1865*, an introductory class that will give us a large perspective on critical developments in American literature through a few—far too few, I’m afraid—representative texts. We could and probably should read more, but a significant part of this class is learning how to engage in *close reading*, the meticulous, studied, and insatiably active reading of a text that unlocks meanings beyond what the casual read(er) would provide. This is not an easy skill, for it requires outside/previous knowledge, critical reading skills, and, finally, the very difficult and challenging writing and editing skills needed to convey the insights you gain from such to your audience. Still, our goal is to enjoy the texts and our discussions of them; hence the smaller number of readings. We will also discuss some of the literary periods and the historical developments behind them. A significant part of the analytical endeavor outlined above is, ironically, related to unlocking *your* creative voice within the frame of authorial intent and socio-political context. Hence, over the course of the semester you will have several informal and formal assignments. The formal assignments are close reading papers and, perhaps, a midterm exam.

*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.”).*

**Teaching Method:** A combination of introductory lectures and, significantly, discussion.

**Requirements (Tentative):** Active reading and rigorous class participation. The final grade will depend upon 2-3 close-reading papers (2-3 pages each), exam (midterm or final), and class participation (includes absences, pop quizzes).

**Tentative Reading List:** Select poems by Emily Dickinson (Blackboard), Mark Twain’s *The Adventures of Huckleberry Finn* (1885), selections from *Plessy v. Ferguson* (1896), selections from W. E. B. Du Bois’ *The Souls of Black Folk* (1903) (Blackboard), Zora Neale Hurston’s “How It Feels to Be Colored Me” (1928) (Blackboard), selections from Charlotte Perkins Gilman’s *The Yellow Wallpaper and Other Writings* (1892; 2006), J. D. Salinger’s *The Catcher in the Rye* (1951), a selection from Scott McCloud’s *Understanding Comics: The Invisible Art* (1994), and Brian K. Vaughn & Fiona Staples’ *Saga*, volume 1 (2015).

Further information unavailable at this time

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**ENGL 270 - LITERARY/CRITCL THRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Brunton, J	4014
1130-1220p	MWF	002	Gannon, T	29934

Further information unavailable at this time

**Gannon, T - 002**

**AIM:** This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the 20th & 21st centuries—some that have privileged one or more of the contexts above, some that have repressed most or all by denying such contexts, and some that have (seemingly) denied the viability of privileging anything at all. The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the *text* as language, form & genre, the *author* as creative genius or interpellated subject, the *reader* as a psyche of complex expectations and desires, and the various *ideological* forces & identities that make up a text's socio-political milieu. Finally, recent critical approaches that privilege the *others* of class, gender, "race," & species will be emphasized.

**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:**

- \* Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (5th ed.)
- \* Lynn, Steven: *Texts and Contexts: Writing About Literature with Critical Theory* (7th ed.)
- \* essays in PDF format on Blackboard

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**ENGL 275 - RHETORICAL THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	McWain, K	3922

**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 20<sup>th</sup> 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**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	002	Trundle, S	5178

**Further information unavailable at this time**

**ENGL 278 - DIGITAL HUMANITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Kririiloff, G	4651

**Further information unavailable at this time**

**ENGL 279 - DIGITAL LITERARY ANALYSIS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Ramsay, S	29935

**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 303 - SHORT STORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Muchiri, N	29937

This course is designed to introduce students to the historical context, criticism, and engaged reading of short stories. While we will mostly focus on stories written in the 20th century, we will adopt a global outlook, reading short fiction from a wide variety of national, geographical, and cultural contexts. We will be interested not so much in a comparative approach, but more in examining the multiple ways short stories have been deployed to address distinct socio-political challenges around the world. Our reading will be supplemented by peer reviewed scholarship on the short story, as well as authors' commentary on short fiction - their own or written by others. As a result, and also because this is a 300-level course, I'll invite students to respond to our course readings in an advanced and sophisticated manner. If you've ever desired to read fiction from Russia, the United States, India, South Africa, Haiti, and continental Europe - this is the class for you!

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Capuano, P	5004

**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.*

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**ENGL 311 - REVOLUTION AND ROMANTICISM**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Behrendt, S	29938

**AIM:** What do we mean by “revolution,” to begin with? Does a “revolution” produce a whole “new start” to the world? Or does it just take everything right back to where it started, like a planet’s revolution around the sun? And if “Romanticism” embraces a dynamic commitment to individual and collective liberty, equality for all, and a universal human community, why has no “Romantic movement” ever actually produced a genuinely **lasting** version of this lovely New Eden? We will consider the three great revolutions of the later 18<sup>th</sup> century (Industrial, American, and French) and their influence on the literature, arts, and culture (including the politics) of Europe, and especially of Great Britain. We will explore how political and social change both affects the arts and is in turn affected by them, as reflected in a variety of literary and other artifacts and phenomena and the ways in which they were received during their time. And we will consider, too, what these revolutions, the motives that inspired them, and the results and consequences they produced can tell us about today’s uncertain and perilous world.

**TEACHING METHOD:** Primarily discussion of assigned readings and other materials, with some occasional brief mini-lectures to provide background and context for the class discussions. Possibly some individual or group presentations. Bring your curiosity, your energy, and your questions about how culture works – then and now.

**REQUIREMENTS:** (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A major, research-based course project, perhaps in the form of a research portfolio. (4) Two examinations: midterm and final.

**TENTATIVE READING LIST:** Selected readings from Great Britain, France, and Germany, probably including some of Rousseau’s political writings; Goethe, *The Sorrows of Young Werther*; Schiller, *The Robbers*; Blake, *America* and *Europe*; P. B. Shelley, *The Cenci*; Mary Shelley, *Frankenstein*; Dickens, *A Tale of Two Cities*. I will make some of these available on Canvas, along with other possible primary and supplementary readings, as well as materials from the other arts.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Carter, M	3939
1100-1215p	TR	003	Honey, M	5129
ARR-ARRp	ARR	700	Garelick, R	29939

**Further information unavailable at this time**

**Honey, M - 003**

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.

#### Garelick, R –700

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 Beyoncé. 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 331 - BRITISH AUTHORS SINCE 1800- "THE VICTORIAN NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Capuano, P	4655

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.

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#### ENGL 332 - AMER AUTHORS TO 1900 -- "MARK TWAIN"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Kaye, F	29946

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

Students should acquire an overview of Mark Twain's career and his significance in American history and letters. This class may be of particular interest to teachers and intending teachers, since we will be discussing "Huck Finn in the Schools."

**TEACHING METHOD** (e.g., lecture, discussion, group work, etc.):

Primarily discussion, with some background lecture and student presentations

**REQUIREMENTS** (Number of papers, examinations, quizzes, journals, evaluations, etc.): Attendance and informed, intelligent participation are required. We will read approximately 10 to 12 books or equivalents, mostly by Twain, but with some criticism and some corollary texts.

**TENTATIVE READING LIST** (Try to specify what will be read, not simply what anthologies will be used):

*Tom Sawyer, Huckleberry Finn, Pudd'nhead Wilson, Connecticut Yankee, Prince and Pauper, Mysterious Stranger*; parts of *Innocents Abroad, Roughing It, Life on the Mississippi, Letters from the Earth*; various short stories, autobiographical texts, critical works on *Huckleberry Finn*; books by Twain's contemporaries, read by small groups.

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**ENGL 333 - AMER AUTHORS SINCE 1900 "LITERARY MODERNISM/S"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Bernardini, C	4654

AIM: What is modernism about? To answer this question, we need to pluralize the term, and observe how there were a series of "modernisms" with differing, and sometimes opposing, programs and identities. We will study the production of American writers who expatriated to Europe and participated in literary salons in Paris and London, but also that of writers who remained in the US, and of writers whose work has remained marginal in comparison to more famous and celebrated figures. We will read a few representative texts of the so-called high modernists, of the Harlem Renaissance, and of Southern modernism. We will identify not only the differences, but also the common denominators of these modernisms, and close with a reflection on the relationship of modernism with postmodernism.

Teaching: Lecture, group discussions (small groups and class discussions), group activities within the class period.

Requirements: Attendance, midterm and final test, midterm and final paper.

Tentative Authors we will be reading: Gertrude Stein, H. D., Ezra Pound, T.S. Eliot, Langston Hughes, Zora Neale Hurston, Ernest Hemingway, Djuna Barnes, Emanuel Carnevali, Lola Ridge, William Carlos Williams, Marianne Moore, William Faulkner, Henry Miller, Wallace Stevens.

Critical texts by Peter Nicholls, Marjorie Perloff, Jayne Marek.

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**ENGL 340 – CLASSIC ROOT ENGL LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Wisnicki, A	32944

**Further information unavailable at this time**

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**ENGL 344 - ETHNICITY & FILM**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Dreher, K	29947

NOTE: 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.
- to offer a broad sweep of African American film history.
- to offer a brief history of African American representation in film and determine meanings behind cinematic representation.

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**ENGL 345D - CHICANA/CHICANO LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Castro, J	29949

Our course will seek to comprehend the tradition of Chicana/o literature by beginning with such classic texts of the 1960s, 70s, and 80s as "Yo Soy Joaquin/I Am Joaquin," *Los Vendidos*, *Bless Me*, *Ultima*, and *The House on Mango Street*; exploring work by such writers as Gary Soto, Lorna Dee Cervantes, Helena María Viramontes, Sergio Troncoso and Lorraine López; and ending with contemporary texts such as Eduardo Corral's *Slow Lightning*, Rigoberto González's *Autobiography of My Hungers*, and Ada Limón's *Bright Dead Things*. Supplementary readings in history, theory, and criticism.

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**ENGL 345N - NATIVE AMERICAN WOMEN WRITERS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Gannon, T	29952

**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])

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**ENGL 352 - INTERMEDIATE FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Crucet, J	29951

Part craft seminar, part workshop, this intermediate fiction writing course will specialize in the development of voice and prose style, while also aiming to strengthen your skills as a critic and editor. Weekly reading and writing exercises, student presentations, and community literary event engagement are all course requirements. This class is intended to build on the skills acquired in ENGL 252; students should not register without having taken the introductory course or its equivalent.

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**ENGL 354 - WRITING: USES OF LITERACY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Greene, N	3172

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

**Further information unavailable at this time**

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**ENGL 355 - EDITING AND THE PUBLISHING INDUSTRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Rilett, B	5009

This course introduces students to the world of book publishing, which includes writing, editing, compiling, designing, producing, promoting, marketing, and more. Throughout the semester, representative experts in these aspects of publication will visit our class to explain the various kinds of publishing work from the perspective of the practitioners. Moreover, interacting with insiders who have made their careers in the field of publishing may provide future internship opportunities and potential and entry-level positions. In short, this practical course helps students discover whether a career in publishing is a good fit.

ENGL355 is primarily a team-based, hands-on course, in which groups of 5-6 students apply the advice gleaned from the visiting experts by taking two creative projects through the publishing process, including printing and marketing. The projects are a thematic anthology and a literary magazine/journal.

Peer review and collaboration is an integral component of the course; teams meet weekly both during and outside of our regularly scheduled class time. I hope you have had a chance to take a look at the publications produced by the previous two classes of Rilett's ENGL355; they are incredibly creative and professional publications. Success in this course will be tangible—students produce books they can proudly show their family, friends, and future employers.

**What do you need for this course?** Students will need to bring their laptop computers to this class in order to facilitate project management and interactive file sharing. There are only 2 required books for this course: *The Publishing Business: From P-books to E-books* by Kelvin Smith (2012) and *The Subversive Copy Editor* by Carol Fisher Saller (2<sup>nd</sup> ed, 2016). In addition to these inexpensive texts, students in this course will pay for (and keep) their team's printed publications. To this end, a non-refundable bookmaking charge of \$35 will be collected from each student at the beginning of the semester.

ENGL355 has no prerequisites, however, junior or senior standing is strongly recommended.

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### ENGL 357 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	4019

**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 scholarship written by teachers and through trying out some ideas for writing we might use to teach in the future. We will also work face-to-face with students at North Star High School and respond to middle school writing digitally to ground our exploration of possible approaches with real contact with secondary students.

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

**REQUIREMENTS:** Regular writing; 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.

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### ENGL 363 - INTR RENAISSANCE LIT- "LITERARY LONDON, MEDIEVAL TOWN TO PRE-MODERN METROPOLIS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Stage, K	29954

This course focuses on London as a center of literary and cultural production during the sixteenth and seventeenth centuries. By the end of the semester, we will have explored the changing spaces and places of early modern London and examined the way literary texts portray the dynamics of urbanism. We will explore several major genres of literary writing to explore a number of urban developments and crises for early modern London, including plague, disaster, economic shifts, the criminal underworld, class division, ecological awareness, and the development of trendy metropolitan social cliques. We will also consider the way period texts purporting to portray a history or contemporary account of the City of London rely on literary techniques. Along the way, recent historical, literary, and cultural criticism will frame our readings. We will contemplate the way both literature and non-fiction accounts

imagine London as the city expands from medieval town to early modern metropolis. How, we will ask, does London redefine itself? How do the problems and opportunities of increased economic activity and national political centralization become legible in the period's textual registry? Readings will include poetry, drama, and prose and authors like John Stow, John Evelyn, John Donne, Ben Jonson, Thomas Dekker, Elizabeth Whitney, Robert Herrick, Thomas Heywood, and Thomas Middleton, as well as pamphlets, ballads, and poems by anonymous authors or collaborations.

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**ENGL 377 - READING THEORY & PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Brooke, R	0000

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

**Aim:** This course is restricted to students admitted to the TLTE Secondary English Education Cohort. It introduces principles and practices for reading education at the middle and secondary levels. A central part of the course is a 6 week partnership with North Star high School, which will require travel time before the class for the weeks of the partnership.

**Work:** Read a book a week for the first half of the semester, prior to the North Star Partnership. Write application essays weekly. Complete an informed position statement on a current reading policy. Complete a micro unit on teaching for secondary level.

**Reading:** Appleman, CRITICAL ENCOUNTERS IN HIGH SCHOOL ENGLISH; Gallagher, IN THE BEST INTERESTS OF STUDENTS; Tovani, I READ IT BUT I DON'T GET IT; Robb, UNLOCKING COMPLEX TEXTS.

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**ENGL 379 - READING, TECHN. FROM ANTIQUITY TO THE DIGITAL AGE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Gailey, A	29955

**Aim**

No technology has been more important to the development and distribution of knowledge than reading. This course will examine the emergence of writing in the ancient world, the proliferation of the book in the Middle Ages, the seismic cultural shifts caused by the invention of movable type, the industrialization of the book in the nineteenth century, and finally the ways in which contemporary technologies are shaping the future of reading.

**Teaching**

Class discussion, in-class activities.

**Requirements**

Students will complete brief written assignments, presentations, and one or more longer papers as well as quizzes and exams.

**Tentative Reading**

*A Companion to the History of the Book.* Edited by Simon Eliot and Jonathan Rose. Malden, MA: Wiley-Blackwell, 2009.

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**ENGL 380 - WRITING CENTER THEORY, PRACTICE&RSCH**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	29956

This course is designed to help students develop an understanding of writing center theory and practice. You will have the opportunity to observe consultations in the Writing Center, reflect on your own and others' writing processes and experiences, explore the theoretical foundations of writing center work, and build your "grab bag" of one-on-one consulting strategies. The course will also ask you to engage in a substantial research project examining UNL's writing culture. Students who successfully complete this course may apply for positions as consultants in the UNL Writing Center.

**Teaching**

This is a discussion-based course that will include both small-group and whole-class discussions, workshop activities, and presentations.

**Requirements**

Requirements will include response papers, journal entries, and a longer research paper. Active participation is vital.

**Tentative Reading**

Texts may include *The Longman Guide to Writing Center Theory and Practice*, *The St. Martin's Sourcebook for Writing Tutors*, *The Everyday Writing Center*, and others.

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**ENGL 402 - POETRY -- "AMERICAN POETRY; WHITMAN TO THE BEATS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Price, K	29958

**AIM:** An advanced survey of American poetry focusing on significant figures and movements primarily in the nineteenth and twentieth centuries. The course will examine the struggle to throw off British traditions and to create a distinctive American poetry. We will be attentive to a diversity of American voices, even as we pay special attention to the legacy of a couple of literary giants, Walt Whitman and Emily Dickinson.

**TEACHING METHOD:** class discussion, lectures, presentations

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

**TENTATIVE READING LIST:**

Emily Dickinson  
 Walt Whitman  
 Herman Melville  
 Stephen Crane  
 T. S. Eliot  
 Marianne Moore  
 Langston Hughes  
 Allen Ginsberg  
 Natasha Trethewey

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**ENGL 405 - FICTION -- "THE NOVEL, ANTI-NOVEL & THE ART OF THE BOOK"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Schaffert, T	5012

Books that come in a box, the chapters unbound and designed to be read in a disorderly fashion... Novels that include illustrations, handwriting, letters to unfold, books within books.... Stories told via texts, tweets, and apps. The history of the book, in both fiction and nonfiction, is one of invention – artists, designers, and writers have experimented with form and format for centuries (Andreas Vesalius’ 1543 book on the anatomy featured layered, paper models of human organs; Robert Sayers’ “moveable” books for children were early examples of pop-up books in 1765; Eugene Rimmel’s *Book of Perfumes* was printed on scented paper in 1865). Fiction writers and poets have taken naturally to these endeavors, especially with advances in print and electronic technology. In this literature and creative writing class, we’ll discuss the book as art and artifact, exploring the work of writers and graphic designers/artists who’ve played with these ideas. We’ll look at books that invite the reader to shuffle among the chapters (*Hopscotch* by Julio Cortázar), a graphic novel in fourteen pieces (Chris Ware’s *Building Stories*: composed of clothbound books, newspapers, a game board, etc.), and novels that push at the parameters of conventional book design, toying with typography and layout (*Oreo* by Fran Ross, about an African American girl searching for her Jewish father, which incorporates menus, diagrams, tests, letters etc; *Bats of the Republic* by Zach Dodson, a novel of adventure and sci-fi with maps, sketches, and journal pages). We’ll look at the influence of writers like Emily Dickinson, whose poems could be said to reflect on the materials on which they were composed (on the flap of an envelope; on a chocolate wrapper) and Shelley Jackson, whose novella *Skin* is a project published one word at a time as tattoos on volunteers. In addition to exploring these works, we’ll experiment with our own fiction writing, inspired by (or reflecting upon) these innovations.

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**ENGL 413 - FILM -- "WOMEN FILMMAKERS & FILM HISTORY"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3177

**NOTE: Special fee - \$30.**

Fulfills ACE 7 Requirements.

Course # 3177 for English 413

Course # 3182 for English 813

Aim: Women directors have made considerable contributions to the art of filmmaking in all periods of cinema history, especially in the early days of film when there were many, many female directors. The history of women in early cinema has been neglected until fairly recently.

This course will focus on the history of women film directors from the silent era to the present. One of the most interesting aspects of the class is discovering how film history in being actively rewritten to include the work of women and minority film directors.

This is an exciting class in which we study the history of women as film directors and utilize feminist approaches to their work. The range of directors we study is international and diverse including directors such as Alice Guy Blaché, Lois Weber, Maya Deren, Ida Lupino, Claire Denis, Lucrecia Martel, Agnes Varda, Ava DuVernay, Dee Rees, Sofia Coppola and many others. The course covers an international spectrum of women filmmakers; therefore we discuss nationality, race, class, sexuality, especially as these issues relate to the revision of film history and film reception. This is an exciting and unique class that covers rare films by neglected and forgotten women in film history, as well as the films of celebrated and contemporary women directors.

Teaching Method: Classes typically include a brief opening lecture, a film screening (with running analytical commentary during the film), and a class discussion after the film. We also discuss the reading materials after we view the film. We do a significant amount of reading and writing about women in film history, analysis of films, biographical material, and interviews with women directors. Developing analytical writing skills as a writer and class participant is central.

Requirements: Three research papers, weekly reading assignments, and class discussion. Students will study many different types of films directed by women, from early silent films to documentaries, and from art-house films to mainstream cinema.

Tentative Reading List: Anthony Slide, The Silent Feminists; and Karen Ward Mahar, Women Filmmakers in Early Hollywood. Additional online weekly readings, including interviews, feminist theory, film analysis, etc.

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#### ENGL 414 – WOMENS LITERATURE -- "WOMEN'S CRIME FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Castro, J	32495

"Crime fiction, it seems, is increasingly a woman's game," opined a *Guardian* critic in 2016. In our investigation of crime novels and stories authored by women, we'll read and discuss such classic writers as Agatha Christie, Dorothy B. Hughes, and Patricia Highsmith, contemporary novelists Kate Atkinson, Gillian Flynn, Attica Locke, and Steph Cha, and Sarah Weinman's anthology *Troubled Daughters, Twisted Wives*. What sociopolitical insights and formal innovations have women brought to literary treatments of violence, law, and justice? An excellent course for creative writers.

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#### 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	3178

**PREQ: Permission.**

In this workshop (for those who've completed the introductory and intermediate fiction-writing courses), you'll explore a variety of approaches to the form, from writing short-short fiction (100-word stories) to the conceptualizing of a novel. You'll closely examine/develop your own style and sensibility, your themes, and your subject matter, and you'll provide editorial input into the work of the other writers in the class. In addition to the new writing of your peers, you'll be required to read a few recently published novels and short stories, and we'll interview award-winning authors about their processes (via Skype and in-person classroom visits). We'll discuss craft and technique, the publishing industry, and the role of literature in the commercial fiction marketplace. You'll be engaged with Creative Writing Month and its various projects and visitors (to include New York literary agents and editors). The course is led by Timothy Schaffert, whose novels have been published internationally and featured/reviewed in New York Times, Washington Post, People magazine, Entertainment Weekly, Oprah.com, National Public Radio, and elsewhere.

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**ENGL 453 - ADV POETRY WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Bauer, L	29960

**AIM:** This class is an Advanced Poetry Writing Workshop designed for students who have already taken Intro to Poetry Writing (253) and Intermediate Poetry Writing (353) and are actively generating poems on their own. The aim of the course is to have students further their writing skills through reading of assigned texts as well as other students' writing, and revising their own work.

**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:** To be decided, but will focus mainly on 20<sup>th</sup> & 21<sup>st</sup> Century poetry.

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**ENGL 487 - ENGL CAPSTONE EXPRNC -- "LORD OF THE RINGS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Lynch, T	3179
0600-0850p	W	101	Agee, J	29961

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

**Lynch, T – 001- *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.

### 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.