

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2017

November 14, 2016

Undergraduate Level Courses

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of November 14, 2016. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

Students should not take more than six hours at the 100 level. These courses are intended for beginning students; 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 Chief Advisor for department records. The student may then obtain the class number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

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

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find others by looking for similar numbers at different levels. As may be clear from these examples, there is a

lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 201 Andrews Hall.)

COURSE DESCRIPTIONS

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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.)

English 150H — Honors Writing: Rhetoric as Inquiry

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

English 151 — Writing: Rhetoric as Argument

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

English 151H — Honors Rhetoric as Argument

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

English 170 — Beginning Creative Writing

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

English 180 — Introduction to Literature

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

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

English 140 — Advanced Academic Writing & Usage (3 credits)

English 141 — Advanced Academic Reading (3 credits)

English 142 — Advanced Academic Listening & Speaking Skills (3 credits)

English 143 – Seminar in CEAP (1 credit)

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.

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Stevenson, P	4307
0930-1020a	MWF	002	Stevenson, P	4494

Open to ENGL Majors & minors

Stevenson, P – 001 & 002

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

ENGL 200H - INTRO TO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Rilett, B	9569

“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 a 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 poet of your choice; and one longer critical research essay in lieu of a final exam.

ENGL 205 – 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	001	Muchiri, N	3847	
ARR-ARRp	ARR	700	McMullen, K	4705	on-line class

Muchiri, N - 001

English 205 is an introductory course that exposes students to a variety of representative 20th century novels and short stories. The course will be organized as a study of significant works from various places. Emphasis will be placed on works that have been particularly influential or have come to be regarded as important literary achievements. A few works in translation will also be included. We'll examine not only male and female writers, but also writers of color and/or minorities. Our formal writing assignments will primarily treat themes, theories, histories, and/or genres through thesis-driven close reading.

McMullen, K – 700 – “Pondering the Pulitzer on-line

The Pulitzer Prize is (arguably) the most prestigious award bestowed on a work of American literature. It has both served to jump-start the careers of relatively unknown writers, and to honor the careers of literary giants. And while the award's literary relevance and methods of selection have occasionally been called into question, there is no denying the cultural cachet that surrounds the award and its recipients. In this course we will examine the history, inner-workings, and significance of the Pulitzer Prize for Fiction, as well as read an array of Pulitzer Prize-winning fiction works from throughout the 20th century. We will explore what these works can tell us about the way that "literary merit" has been gauged and publicly acknowledged and about the ways that its very definition has changed over the last 100+ years. We will end the semester by becoming our very own Pulitzer Committee, and, using the guidelines and methods of the actual Pulitzer Committee, bestow a "Pulitzer-of-Pulitzers" upon one of the works we read. Expect a moderate-to-heavy reading load. Also (if all goes according to plan) expect to have at least a bit of fun.

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	4090

Aim:

There's little question that we live in what Isaac Asimov once called a "science fictional world." Technology plays an exponentially increasing part in our day to day lives across the globe. Developments in the sciences, especially in astronomy, medicine, agriculture, energy, and environmental sciences, are changing our understanding of the universe, the human body, society, and the planetary ecology. And we are witnessing the consequences of these developments by, for instance, the threat of global climate change. Now, more than ever, to ask questions about the future and the social consequences of technological change seems of vital

importance. Since the middle of the nineteenth century, fiction writers have been speculating about what a technological future might be like and what the consequences of technological change are upon individuals, societies, species, and planets, in the genre of literature known as Science Fiction. In many respects, we currently live in a Future (or a version of it) that many of these science fiction writers imagined. In this course, we will explore the genre of science fiction **historically** and consider what science fiction has to offer us today. We will learn about the genre by reading a number of significant science fiction novels and short stories, and through lectures, discussions, and occasional visual media.

Teaching:

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

Requirements:

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

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

ENGL 207 - POPULAR LITERATURE -- "POETRY AND MUSIC"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Vespa, J	4773

Western poetry and music were linked in ancient Greece before evolving into distinct (and distinctive) artistic disciplines in the classical era and afterward, yet over time we continue to find instances in which poetry and music reconnect. In this course, we will revisit the ancient fusion briefly and mark how poetry and music diverged before turning to explore how poetry and music continue to merge in the centuries since the classical era, considering such developments as Church hymns, Troubadour songs, art songs, and ballads initially, then turn our focus to pop songs, including traditional genres as the blues, country, folk, jazz, rhythm and blues, rock and roll, and soul along with current genres such as rap, hip hop, alternative, and indie.

ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Nagel, A	4092

Exploration of the darker side of literature in English through a survey of the Gothic and mystery tradition in literature in English from the nineteenth century to the present. Readings will include novels, short stories, and poetry, but interdisciplinary connections to art, music, and other genres are encouraged. This course will touch on issues ranging from the sublime, the supernatural, and nineteenth-century dream science to power, sexuality,

gender roles, and the female Gothic.

ENGL 210I - ILLNESS & HLTH IN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Montgomery, S	4412

In 1951, Talcott Parsons coined the term “sick role” to describe the transformative powers social and medical institutions have on patients. The “sick role” requires a patient to participate in particular social scripts, fulfilling the social expectations associated with being a patient. While these scripts can be appealing to patients who are severely ill, as they release them from ordinary social obligations and roles, they are dangerous in the ways they control and limit bodily and human experience, for those who are healthy demand certain attitudes and behaviors from the ill, often shaming and blaming patients who do not comply. The ways we discuss illness reflects this set of expectations—the expectations we have for the ill, the expectations we have for those who are healthy, and the expectations we place on medical authority—and we actually shape illnesses with this rhetoric. This course will explore illness in literature using social, historical, and political contexts in order to examine the way society constructs, coerces, and attempts to cure illness. We will read imaginative works, those grounded in firsthand experience, and critical texts to explore the discrepancies between society's expectations and the lived experiences of patients. Examining a range of contexts and illnesses—metaphor and tuberculosis, gender and madness in the 19th century, queer theory and HIV/AIDS, Pinkwashing and breast cancer to name a few—we will explore the illness narratives society accepts and rejects, examining the motivations for doing so, and reflecting on what this reveals about the human condition.

ENGL 212 - INTRO LESBIAN & GAY LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Beare, Z	25759

AIM: This course examines literature and other artistic production created by and representing LGBTQ individuals. We will consider how these texts portray identity, sexuality, and myriad experiences of queer existence, and we will consider how sexuality intersects with other markers of identity and community—gender, race, class, ability, religion, among others—in these texts.

In addition to examining specifically LGBTQ artistic production, we will also work to theorize queer literacy and interpretive practices, the strategies that queer folks have used to re-read and better see themselves represented in mainstream “straight” texts, and conversely, we will examine the ways that mainstream “straight” audiences have consumed and appropriated queer texts and queer aesthetics.

Texts will include memoirs, novels, poetry, graphic novels, films, web series, slash fanfiction, and visual art.

TEACHING METHOD AND REQUIREMENTS: Active and engaged participation, small group work, response papers, short informal presentations, and a final drafted essay.

TENTATIVE READING LIST: Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe*, Emily M. Danforth's *The Miseducation of Cameron Post*, Donna Geppert's *Lily and Dunkin*, Scott Heim's *Mysterious Skin*, John Rechy's *City of Night*, Dorothy Allison's *Two or Three Things I Know for Sure*, Alison Bechdel's *Fun Home*, A. K. Summers's *Pregnant Butch: Nine Long Months Spent in Drag*, Tony Kushner's *Angels in America*. David Levithan's *Boy Meets Boy*, the film *Boy Meets Girl* (Dir. Eric Schaeffer). Various other texts online.

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Vujin, V	3105
0930-1045a	TR	002	Wabuke, H	4390
0200-0315p	TR	003	Honey, M	4243

Vujin, V - 001

Course Description: This course will cover a variety of women writers including American and international authors from Latin America, Europe and Africa. The texts assigned for this course will mostly focus on issues related to identity of women writers and the impact gender, race, and class have had on women's literary production throughout history. A number of women writers exploring immigrant and transnational issues will also be included in order to provide the students with a broader perspective of female literary production.

The assigned readings will include novels, essays, short stories, poems, memoirs and graphic novels primarily written and published in the 20th century.

Teaching Method: Class discussions, student presentations, small group work, and extensive writing by students.

Requirements: Weekly reading journals; one oral presentation on a woman writer; informal in-class writing and three formal five-page papers.

Tentative Reading List: *The Woman Warrior* Maxine Hong Kingston; *The Bloody Chamber: And Other Stories* Angela Carter; *On Lies, Secrets, and Silence: Selected Prose 1966-1978* Adrienne Rich; *Americanah* Chimamanda Ngozie Adichie; *On Beauty* Zadie Smith; *Borderlands/La Frontera* Gloria Anzaldúa; *My Wicked Wicked Ways* Sandra Cisneros; others to be determined.

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.

Honey, M - 003

Course Description: This course will cover a variety of women writers, primarily from the early twentieth century up to the present day and primarily American, as a lens through which to view the field of Women's Literature. The reading list is ethnically diverse and also represents women of different social/economic groups, geographic regions, and affectional preferences. This reflects the huge variation encompassed by the word "women." One prominent theme of the course will be girls and young women coming of age. Students' individual responses to the texts will be at the heart of this course. Although I will provide the class with historical and critical frameworks that shape our understanding of these writers, it is the students' interaction with them that will form the basis of our discussions.

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

Requirements: One oral presentation on a woman writer; three 4-6 page papers. Daily attendance required.

Tentative Reading List: *The Awakening* Kate Chopin; *O Pioneers* Willa Cather; *The Color Purple* Alice Walker; *Their Eyes Were Watching God* Zora Neale Hurston; *The Joy Luck Club* Amy Tan; *American Indian Stories* Zitkala-Sa; *Paper Wings* Marly Swick; *A Gate at the Stairs* Lorrie Moore.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	002	Owen, G	4076
0600-0850p	T	101	Gailey, A	25860

Owen, G - 002

Aim: When Maurice Sendak's classic children's book *Where the Wild Things Are* (1963) was made into a film in 2009, *Newsweek* interviewed the author. In response to the question, "What do you say to parents who think the *Wild Things* film may be too scary?" Sendak replied, "I would tell them to go to hell." Perhaps taken aback, the interviewer tried to help him out. "Because kids can handle it?" But Sendak did not take the bait. He continued: "If they can't handle it, go home. Or wet your pants. Do whatever you like, but it's not a question that can be answered." The question of what happens when children encounter texts is not one that can be answered; and yet, it is this very question that underpins the literature written for children. In this course, we will explore this complex relation between reader and text, both as readers ourselves and as people who come into contact with children and books every day.

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

Teaching: Lecture, some class discussion

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

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

Gailey, A - 101

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 219 - FILM GENRE -- "FILM NOIR AND THE CINEMA OF PARANOIA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Dixon, W	3803

NOTE: Special fee - \$30.

Starting in the years immediately after World War II, a new film genre, "film noir" emerged in Hollywood, examining the dark side of the American dream in the late 1940s and early 1950s. These hard-boiled, cynical, downbeat films have much to tell us about life in the Post War era, in a world in which everyone is either on the take or a "fall guy," and no one can be trusted.

Contemporary filmmakers such as Curtis Hanson, David Lynch and others have drawn their major influences from this genre, and in this course, we'll see the original and the neo-noir vision of film noir as a uniquely American art form, working against the typical Hollywood dream of a "happy ending."

REQUIRED BOOK FOR THIS COURSE:

Film Noir and The Cinema of Paranoia by Wheeler Winston Dixon. Rutgers University Press: 2009.
ISBN-13: 978-0813545219

TEACHING METHOD: Class attendance each week for lecture/screenings, active participation in class discussions, careful attention to the reading assignments, three papers examining the film in course in detail.

FILM SCREENED INCLUDE: BORN TO KILL, CAPE FEAR, LEAVE HER TO HEAVEN, OUT OF THE PAST, MILDRED PIERCE, SCANDAL SHEET, POINT BLANK, L.A. CONFIDENTIAL, PERFORMANCE, VANISHING POINT, TARGETS, LOST HIGHWAY, TAKE SHELTER and others.

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Jaramillo, E	4176
1030-1120a	MWF	002	Stage, K	9570

Available for honors contract

Jaramillo, E - 001

As an introduction to Shakespeare, this course focuses on selected plays from all subgenres: *tragedy*, *comedy*, *history*, and *romance*. Through a close analysis of Shakespeare's plays, we will explore the intricacies that portrayed his world as, in the words of Antonio, "[a] stage where every man must play a part" (*Merchant of Venice* 1.1. 78). As we employ this *meta-theatrical* lens, we will examine the ways in which historical and social concerns were "performed" during Shakespeare's time. Specifically, we will discuss such themes as: the restrictive boundaries of *class*, the conflicting notions of *gender*, as well as the complexity surrounding the concept of *race*. Most of our discussions of theatricality and social performance will address the roles of representation, rhetoric, and trial. In our efforts to examine Shakespearean language in detail, our course will emphasize close reading analysis—a task that will require frequent argumentative writing.

Stage, K - 002

Aim: Introduction to Shakespeare, featuring a selection of plays and some poetry. We will examine plays from all the subgenres (tragedy, comedy, history, and romance) while focusing on the theme of judgment, justice, and questions of law in public and private. We will explore both historical and social concerns of Shakespeare's time in reflecting on judgment and justice, and we will consider genre-specific implications for social actions (i.e. what constitutes —comic or —tragic justice and why). We will frequently address the roles of representation, rhetoric, and trial in our discussions of theatrical and social performance.

Teaching Method: Class discussion, some lecture, in-class performance readings, group work. Emphasis on close reading and interpreting performance. **Requirements:** Short and long papers, exams.

Tentative Reading List: Several Shakespeare plays and poetry

ENGL 231 - BRIT AUTHORS SINCE 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Stevenson, P	3942

In English Authors After 1800, we'll read major works of fiction, poetry, and some nonfiction from the Romantic, Victorian, Modern, and Contemporary eras. Historical context will play an important role in our reading and analysis as we attempt to understand texts through an appreciation of the national and cultural conditions that produced them. Such historical concerns include: slavery, labor laws, the French Revolution, women's suffrage, WWI and II, and the gradual end of colonization, etc. Our readings will range from serious to humorous, satirical

to romantic, gothic to realistic, political to experimental, and all things in between. Grades will derive chiefly from quizzes, reading responses, discussion, and essay exams.

ENGL 239 - FILM DIRECTORS -- "JAPANESE & ASIAN CINEMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	4655

Special Fee - \$30

Aim: We will study the artistically accomplished films of a number of highly influential Japanese and Asian filmmakers, including Yasujiro Ozu, Akira Kurosawa, Kenji Mizoguchi, Masaki Kobayashi, Shunji Iwai, Takashi Miike, Kim Ki-duk, Zhang Yimou, Wong Kar-wai, and other Japanese and Asian film directors. All films are subtitled in English. The films are drawn from a wide variety of genres: suspense, horror, art house, melodrama, gangster, etc., and run the gamut from classic to contemporary. Films studied include *Tokyo Story*, *I Was Born . . . But, There was a Father*, *Ugetsu*, *Ikuru*, *In the Mood for Love*, *2046*, *The Happiness of the Katakuris*, *Raise the Red Lantern*, *All About Lily Chou-Chou*, and *Kwaidan*. Class includes the intensive study of great Japanese and Asian filmmakers with an emphasis on postwar culture and stylization as it relates to atmospheric Japanese and Asian cinema. The emphasis is on filmmaking as an art form with special attention to lighting design, shot composition, elegant atmospheric cinematography, and the use of sound design.

Teaching Method: Classes include film screenings, lectures, clips, and class discussion. Films are screened in class as *analytical* screenings. Be prepared to analyze films deeply in class discussions. Active participation in class discussion is essential.

Requirements: Three papers, weekly assigned readings, active class participation, taking notes and regular attendance for all weekly class meetings. You can expect to learn how to write about cinema, how to formally analyze films from a visual perspective and how to speak about cinema from an informed perspective.

Tentative Reading List: *Asian Cinema: A Field Guide*, by Tom Vick and *Ozu: His Life and Films*, by Donald Richie, plus additional online readings, including interviews and critical essays on the filmmakers studied in class.

This course satisfies Student Learning Outcome #7 of the ACE program, "Use knowledge, theories, or methods appropriate to the arts to understand their context and significance."

Class meets in RVB 123 at the Mary Riepma Ross Film Theater

Special lab fee - \$30.

ENGL 242 - GLOBAL LITERATURE SINCE 1850

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Wisnicki, A	17519/17521

This course will survey a variety of modern English-language literatures from around the globe, excluding the US and Great Britain. The course will focus on non-Western literary discourse in all genres, including but not limited to postcolonial literatures, and will emphasize historical and cultural contexts. The course will examine the emergence of this discourse in areas such as the Caribbean, Canada, Africa, Asia, the Middle East, and Oceania.

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Dawes, K	9571

Aim: A survey of some of the major works of literature including poetry, fiction and drama in African American literature that frames this body of work within the larger context of slavery, Emancipation, Jim Crow, the Blues Era, The Great Migration, The Harlem Renaissance, the Jazz Age, the Civil Rights Movement, the Black Arts Movement, and the Hip Hop Generation. The course will make use of art, film, music, television and elements of popular culture to examine the work of some of America's most important authors.

ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Muchiri, N	22458

This course will introduce you to the richness of Africa's literary landscape. As may well be imagined, 15 weeks is an impossibly short amount of time for us to cover the artistic production of over 1 billion people, 54 nation-states, and several thousand languages. It is hoped that this course will inspire students to pursue a more in-depth study of African literature. We will read representative literary works by African writers, mainly in the English language, but with a sampling of works translated from other languages. These texts will be presented in their social, historical and cultural contexts.

ENGL 245A - INTRO ASIAN AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Lee, J	22463

Aim: As a survey course in Asian-American literature, this course primarily takes the form of a miniature literary history focused on works written by Asian writers living and/or born in the United States from the early 20th century to the present. Much of modern art is a reflection of major events whose historical occurrence changes politics, economics, and artistic expression literally overnight. For these reasons, China, Japan, Korea, and other nations have captured the American imagination. Thus, though a literary survey, this course is inseparably intertwined with history as well, especially because the historical and political relationship between the United States and many Asian countries since late-nineteenth century has conditioned the immigration of Asian people to the United States and their identity formation as the U S citizens. With this in mind, the course closely investigates 1) the historical trauma each text represents and 2) the protagonist's struggle to heal the trauma as part of the cultural process, eventually, of forming an Asian-American identity. Our focus will be the reading of a variety of literary texts covering different Asian regions/cultures and diverse genres--such as novel, short story, memoir, drama, and poetry--written by the authors whose works have been highly recognized. For a more comprehensive approach and better cultural and historical understanding, you will also read

important historical documents, watch documentaries, movies and video clips, and listen to music, closely related to the backgrounds and contents of the main texts. Though the primary focus falls on close reading and text analysis, this course also deals with formal and rhetorical issues and critical theories, related to each text, in an integrative approach.

Audience: All undergraduate students will benefit from this course, no matter your grade-level, because you will not only enjoy the very interesting stories dealt with in the course, but also learn a lot of history involving Asian countries and the United States--some of it personally known to me as a native South Korean, versed in history, politics, theory, and literature, much of it generally familiar but new and interesting. For these reasons as well, Asian and Asian-American students from a variety of countries and ethnic backgrounds are especially welcome. This course will provide you with a rare opportunity to think about and better understand your identities and cultural heritages, and what *Americanness* means for all of us.

Requirements: Short literary analysis papers, midterm and/or final exams (identification quizzes and short essays), and sincere class preparation and active participation.

Tentative Reading List (Subject to Change): John Okada, *No No Boy*, Maxine Hong Kingston, *Woman Warrior*, Nora Okja Keller, *Comfort Woman*, David Henry Hwang, *M. Butterfly*, from Jhumpa Lahiri, *Interpreter of Maladies*, Viet Thanh Nguyen, *The Sympathizer*, and other materials provided by me.

ENGL 251 - INTRO TO CREATIVE NON-FICT. WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Bertram, E	4549

In this course, we'll familiarize ourselves with creative non-fiction—we'll explore its relationship to "the truth," what it borrows from fiction and poetry, and the various forms it can take. And we'll do this through writing and sharing some of it out loud, readings, discussions, peer workshops, and mindfulness activities. Published works by diverse writers will be our guides, with craft essays giving us a vocabulary for discussing what we read. Specifically, we'll focus on how writers are using the essay to inquire—in unique and exciting ways—into non-normativity, what it's like "living on the edge" in a world that seems to insist on in-groups and out-groups.

You'll be encouraged to experiment with subject matter and with form, since showing thoughtful, curious, and evolving engagement with the course material will be crucial for success. By semester's end, you can expect to have completed two portfolios, each comprising work representing different approaches to the essay. Readings will include work by and about women, gender and sexual minorities, people of color, and individuals with differently-abled bodies.

ENGL 252 - INTRO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Palma, R	3108

0930-1045a	TR	002	Obioma, C	3849
0200-0315p	TR	003	Farmer, J	4413
1230-0145p	TR	004	Dustin, R	4177
0600-0850p	T	101	Crucet, J	3109

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.

Obioma, C – 002

I have recently said, “fiction, in its untrammelled 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 – 003

The purpose of this class/quest/literary escapade is to introduce you to the craft of fiction writing. This course will teach you how to think about your creative writing in a sophisticated way, how to start seeing yourself as a working writer, as someone genuinely interested in artistic questions about style and craft. 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. I’m making it sound easier than it really is, but our mistakes and missteps will teach us just as much—if not more—than our successes. You’ll also be introduced to the concept and format of the writing workshop.

Dustin, R - 004

Earnest Hemmingway famously said that “we are all apprentices in a craft where no one ever becomes a master.” In this course, we will learn to expand our possibilities as storytellers in the medium of the written page, drawing from contemporary fiction of varying lengths. There will be a special emphasis on creating a writing community; as such, students will be expected to extensively comment on one another’s work while we help each other unlock the most exciting, haunting, and meaning-rich stories contained within us.

ENGL 253 - INTRO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Mueller, M	4059
1100-1215p	TR	002	Wabuke, H	3833
0200-0315p	TR	003	Macijeski, R	4550

Mueller, M - 001

This course is a critical introduction to reading, writing, and responding to the literary tradition of poetry. The course will balance critical reading with discussion of craft, guiding an introduction to writing through the context of varying form and tradition. Students will write in a variety of modes and forms, as well as respond critically to each other and to the work of poets that represent a range of voices in the poetry landscape, from early 20th century Modernists (Eliot, Pound, Williams) to Post-Modernists on up to the present—including contemporary work from Terrance Hayes, Sara Wintz, Li-Young Lee, Frank Bidart, Natalie Diaz, and Harryette Mullen.

Wabuke, H - 002

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.

Macijeski, R - 003

This is an introductory course in poetry writing themed around experiments and experimentation. Students will develop a basic sense of poetic forms, means, and styles, and will write, read, and discuss many kinds of poems by many kinds of poets. Students should expect to do quite a bit of writing—both in and out of class—and come to each class session ready to engage thoughtfully with the work of the course. Feeling challenged is a good thing. It helps bring us to an awareness of ourselves in the world.

Since this course explores poetry as experimentation, students will encounter and then try out a wide variety of poetic forms—including avant garde styles and forms with roots in non-Western traditions. One of the course’s main goals is to expand the possibilities for what a poem can be or do. In support of this, students will craft visual and performative poems in addition to traditional “page poems” in order to discuss both the expressive potentials and limitations of text. Naturally, some approaches will feel more successful on the individual level than others. That’s what happens with experimentation. Our less successful or “failed” attempts often teach us much more about ourselves and our art than easy victories do. Students should expect to do serious work within a playful and supportive atmosphere.

Students will complete many writing exercises or “experiments” throughout the term. Students will also gain practice giving and receiving peer feedback and working collaboratively in a number of ways. Students’ final grades will be based largely on participation and the crafting of a final portfolio to include their strongest work from the semester. I’m looking forward to what we will make together.

ENGL 254 - WRITING & COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0800-0915a	TR	001	Hubrig, A	3110	
0830-0920a	MWF	002	Meade, M	3860	
0930-1045a	TR	004	Streit Krug, A	3862	
1130-1220p	MWF	007	Montgomery, S	3852	
1100-1215p	TR	008	Streit Krug, A	9573	
0230-0320p	MWF	009	Whitaker, M	3861	
0200-0315p	TR	010	Willard, C	3112	
0930-1020a	MWF	021	Meade, M	4346	
0600-0850p	T	101	Houck, G	3113	
ARR-ARRp	ARR	700	Palma, R	4007	on-line class

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.

Streit Krug, A – 004 & 008

In this section of English 254, we will study and practice writing in campus communities. Looking inward and outward from our place at the University of Nebraska-Lincoln, we will try to understand familiar campus communities in different ways, and to inquire for the first time into campus communities that we know only a little about. We will also form our own campus communities by engaging in collaborative writing groups. This class invites you to make new creative and critical knowledge about our campus life. In the process, you will be guided to develop your skills and abilities as an experienced writer and analytical reader to the level of sophistication necessary for academic, professional, and civic situations.

Whitaker, M - 009

This course focuses on the study and practice in writing in communities. You will be guided to examine how communities and individuals within communities use writing for multiple purposes: to set the terms of membership in the community, forge a communal identity, deliberate over important matters, research and make informed decisions, make arguments, communicate information and ideas within and beyond the community, create new knowledge, influence a broader conversation or another community, and so on. Through your major writing projects, you will participate in community conversations and make choices as writers based on what you learn about writing in the communities you study. This course gives you the opportunity to practice writing in a supportive, student-centered environment.

Willard, C – 009

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 be taking a place conscious approach to addressing writing and communities. 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 regarding place. Drawing on our experience as members of and contributors to multiple community conversations, we will explore what motivates us and others to speak and write about issues in a way that is cognizant of place and how we as individuals and communities interact with various places.

Throughout the class, as you study and write about issues and places that are important to you, you’ll develop three writing projects through which you will 1) research and analyze what it means to write from a particular place; 2) research and analyze a community or subculture and develop ways to write about that particular community; 3) advocate for issues important to you and other stakeholders in a particular place-based community conversation.

ENGL 254H - HONORS: WRITING AND COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Shah, R	22457

AIM: This course will challenge you to consider what it means to write *from* community (representing a community), *about* community (conducting primary, interview-based research into a community issue), and *to* community (crafting a public argument based on your research).

NOTE: This class involves a community partnership with youth from North Star High School

Methods: Discussion, regular writing, experiential learning with local youth, small group work.

Requirements: Three substantive papers, including one based on primary research; small writing, reading, and community partnership assignments.

ENGL 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Gailey, A	4414

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Kaye, F	3118
0930-1020a	MWF	002	Rios, E	3119
1230-0120p	MWF	003	Reynolds, G	9574

Kaye, F - 001

AIM: The purpose of this class is to give students a general overview of American Literatures from 1865 to the present with an emphasis on current issues such as the construction of race and class, gender and ecological

awareness.

TEACHING METHOD: This is primarily a discussion class, with short, informal lectures by the teacher.

REQUIREMENTS: Prompt, careful reading of all assignments (there is a lot of reading), intelligent, informed class participation, completion of five short, two long, and numerous short, informal papers.

TENTATIVE READING LIST: *Norton Anthology of American Literature*, vol. 2;

Mark Twain, *Pudd'nhead Wilson*; Charles W. Chesnutt, *The Marrow of Tradition*; James Baldwin, *The Fire Next Time*, Annie Dillard, *Pilgrim at Tinker Creek*; various handouts

Rios, E - 002

AIM: This course will offer students a chronological survey of various genres of American literature, including poetry, short stories, novels, and drama, from 1865 to the present. As we read texts by an array of diverse writers, we will explore the historical and social contexts of each work, and we will pay particular attention to the issues of gender, sexuality, race, and class with which these works engage.

TEACHING METHOD: Lectures, class discussion, group presentations.

REQUIREMENTS: Active participation, reading quizzes, midterm and/or final exam, and 2 short essays (5 pages).

TENTATIVE READING LIST: Select short stories and poems available on Blackboard; Henry James's *The Beast in the Jungle*; Jean Toomer's *Cane*; Nella Larsen's *Passing*; Vladimir Nabokov's *Lolita*; Tennessee Williams's *Suddenly, Last Summer*; Dennis Cooper's *Try*; and Mayra Santos-Febres's *Sirena Selena*.

Reynolds, G - 003

Aim: This course will introduce students to a wide and interesting range of key American works from the past 130 years. The aim is to give students a sense of the diversity and imaginative range of US literature.

Teaching Method: Small group discussion, class discussion, mini-lectures, and occasional use of film and TV resources.

Requirements: Students will keep a journal based on their reading and classwork, and there will be two research papers based on works studied.

Tentative Reading List: key works from the late nineteenth-century (Realism and Regionalism); from the Modernist era; the Harlem Renaissance; and from post-war and post-modern writing.

ENGL 270 - LITERARY/CRITCL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Lipscomb, R	3114

This course introduces students to the fundamental concepts of modern literary criticism and theory. The primary objective of this course is to show that “theory” is, first and foremost, a way of thinking about literary texts and other cultural products. In order to acquire the skills necessary for this kind of thinking, we will study the defining characteristics of theoretical arguments, and we will examine what is truly at stake in theoretical discussions of culture and literature. In the course of the semester, students will be introduced to some of the most important representatives and schools of modern literary theory including Formalism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism, and Post-Colonial Criticism. Though Critical Theory is sometimes dismissed as an esoteric or irrelevant diversion, such notions are patently false. In fact, this class will demonstrate that Critical Theory is everywhere; it permeates literature, film, video games, and more. This class will employ a systematic approach to each of the schools. First, the class will enact an overview and formal discussion of the Critical Theory at hand. Subsequent classes examine some of the primary texts for each theoretical school. Finally, we will discuss the merits and various applications of each. This class will supplement Lois Tyson’s *Critical Theory Today*, the textbook, with primary readings from legendary theorists including Roland Barthes, Judith Butler, Jacques Derrida, Sigmund Freud, Adrienne Rich, and Eve Kosofsky Sedgwick. In addition, students will apply critical readings to **one** primary text they select from a diverse and varied list that includes authors like Octavia Butler, Louise Erdrich, Paula Hawkins, Arturo Islas, Stephen King, and that also includes some graphic novels by celebrated visionaries like Frank Miller.

ENGL 277 - BEING HUMAN IN A DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Wisnicki, A	17520

What does it mean to be human today? How has the rise of computers, artificial intelligence, the internet, big data, social media, and other technologies over the last two centuries transformed the way that we live in, conceptualize of, and interact with the world? Are we indeed on the verge of doomsday or, at least, a radical new epoch in human-machine existence? In this course, you will explore these questions in detail. We will engage short stories, non-fiction, and film, but will use the novel – a genre whose length and form, arguably, stand in contrast to the fast-paced and fragmentary life of our current digital age – as the primary means of gaining critical distance for our discussions and analysis. Given that you, as millennials, have a unique and important perspective on themes of the course, we also will prioritize student-centered initiative in the development of our course.

ENGL 300 - PROFESSIONAL PRACTICES FOR ENGL MAJORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Payne, K	4774

Description: This class provides English majors with an overview of contemporary debates about professional matters including career paths for English majors; the utility and value of English degrees; the power of narrative in contemporary life; and the intellectual skills and talents that the English studies curriculum hones. As such, the class work ranges from traditional activities like reading, research, and discussion to practical applications such as interviewing guest speakers about specific professional practices (from job searches to resume writing). If you have been asking yourself, “What am I going to *do* with my English degree?” take this class. If your friends have been pestering you with comic asides about working indefinitely as a barista, take this class. If you see yourself as the next Rory Gilmore but you’re not sure how Rory got to be the successful bibliophile she is, take this class. Most of us in the English department, from students to professors, committed to study English because we love how reading stories, creative writing, literary research, and cultural and rhetorical analysis opens our lives to the experiences of others. The scholar Mark Edmundson goes so far as to claim that with the English major students can live a 1000 lives. Now is the time to harness the passions and interests that drove you to declare the English major and use them to identify your professional path.

The aim of the class is to identify what kind of work you value so that you (and every student in the class) can begin to chart out your intellectual biography, core educational values, potential career paths, internship opportunities, and more.

Teaching method: discussion, guest speakers and panel presentations, peer group work, short lectures.

Requirements: in addition to regular attendance and significant contributions to class discussions, students will compose a portfolio of work that includes: a literacy narrative (3-5 pages); research paper (5-7 pages); alumnus/alumna profile (3-5 pages); book review (2 pages); academic resume and cover letter; event report (1 page) and a statement of professional interests.

Readings: *Citizen: An American Lyric*, Claudia Rankine (2014); *On Beauty*, Zadie Smith (2005); *Make Your Home Among Strangers*, [Jennine Capó Crucet](#) (2015); *Higher Education Under Fire: Politics, Economics, and the Crisis of Humanities* (1995); *Humanities in the 21st Century: Beyond Utility and Markets* (2013); *StrengthsFinder 2.0*, Tom Rath (2007); and selected articles and chapters.

ENGL 303 - SHORT STORY-“WHERE ARE WE GOING, WHERE HAVE WE BEEN?”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	002	Harding Thornton, C	4347

This section of English 303 will take a comprehensive journey through the development of the American literary short story, from the 19th century to the present. We will read a large cross-section of (primarily) American short fiction, as well as critical essays that employ a variety of theoretical lenses to interpret texts and address the larger aims, purposes, and conventions of the short story form. Our class will engage in in-depth discussions, close reading, written analyses, and two major exams. Text: *Norton Anthology of Short Fiction*, 8th Ed.

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Capuano, P	3116

Aim: To offer students a framework for understanding the development of the English novel from 1700 to 1900.

Teaching Method: Alternating between lecture, discussion, group work, and presentations.

Requirements: Several shorter response essays; a formal essay (7-9 pages); a presentation; final examination.

Tentative Reading List: Daniel Defoe, Eliza Haywood, Samuel Richardson, Jane Austen, Emily Bronte, Charles Dickens, George Eliot.

ENGL 315A - SURVEY WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120p	MWF	001	Homestead, M	4064

In this class, we will read women-authored texts that engage the relationship between women and work during a period in American history when women's roles were being transformed. While some promoted a cultural ideal of women as nurturers of children in the home, other women worked for wages in factories or in other women's homes as servants, and many African-American women were enslaved. By reading literary texts by a diverse group of women and setting their texts in the contexts of non-literary texts, such as political tracts and speeches, we will gain insight into women's history and into the political dimensions of women's literature as women authors used their pens to contest and redefine the relationship of women to the public sphere and economics. Reading authors and texts that may be unfamiliar to most you, you will also, I hope, gain an appreciation for the high quality and diversity of women's writing in the 19th-century United States. I hope that this class will deepen your understanding of ongoing debates in modern American culture about the role of women in the family and the larger society and the intersection between race, gender, and class in women's experiences.

Classes will be discussion based. Students will write short papers throughout the semester responding to and analyzing literary texts and works of literary criticism about them and will write substantial research-based critical papers at the end of the semester.

Novels and book-length autobiographical texts are likely to include Fanny Fern's *Ruth Hall*, Harriet Jacobs *Incidents in the Life of a Slave Girl*, Elizabeth Stuart Phelps *The Silent Partner*, Elizabeth Keckley *Behind the Scenes: Thirty years a Slave, and Four in the White House*, Louise May Alcott *Work: A Story of Experience*, Sarah Orne Jewett, *A Country Doctor*, and a variety of short stories and poems.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0330-0445p	TR	002	Carter, M	3117	
ARR-ARR	ARR	700	Garelick, R	22454	on-line class

Carter, M - 002

Course Description:

What are the roles of women in popular culture? How do those roles give and take power from women? What role does pop culture play in shaping the roles of women in society? In our course, these questions will lead us to re-examine, re-interpret, and re-imagine how pop culture portrays not only gender, sexuality, and sexual orientation, but also race, class, and other factors that shape depictions of identity. Students can expect a variety of readings to suit this spread of topics. We will use sources ranging from the more traditional (academic essays and journal articles) to examples of pop culture, including memoir, blogs, advertisements, and music videos. As a class, we will dissect the messages in pop culture about women, as well as identify the ideas that create those messages in order to determine the role we play as consumers.

Garelick, R – 700

on-line class

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

ENGL 330E – CHAUCER-SHAKESPEARE-MILTON

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Schleck, J	9581

AIM:

To read and discuss, in considerable depth, three works which are arguably among the best pieces in the DWM canon. This version of Chaucer-Shakespeare-Milton will focus on three great love stories, one with a tragic end, one a comic end, and the other a morally ambiguous conclusion. Chaucer's *Troilus and Creseyde*, Shakespeare's "Shrew" and her "Tamer", and Milton's Adam and Eve will each confront serious philosophical and/or theological issues in the course of their stories as well as daunting challenges to their unions. In reading their stories we will explore the nature and challenges of hierarchies (gendered and otherwise) and the way they interact with the boundaries of fate or predestination versus human free will. Join me in exploring some of the most fascinating and beautiful verse in the English language tradition, in all their intellectual and aesthetic complexity.

TEACHING METHOD:

Full and small group discussion mixed with occasional lecture, and some student-led discussion.

REQUIREMENTS:

Several short papers

One longer essay

Posted discussion questions

A willingness to learn to read in Middle English

TENTATIVE READING LIST:

Chaucer's *Troilus and Creseyde*

Shakespeare's *The Taming of the Shrew*

Milton's *Paradise Lost*

Secondary sources on these texts

ENGL 332 - AMER AUTHORS TO 1900 : "LOVE, WAR, AND DEMOCRACY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Price, K	9582

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

TEACHING METHOD: primarily class discussion with some lectures

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

TENTATIVE READING LIST:

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

ENGL 334 - AMER LITERARY TRADITIONS- "RACE AND EPIC SENSIBILITY IN THE AFRICAN-AMERICAN LITERARY IMAGINATION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rutledge, G	9580

Aim: In this course, an uncompromising blend of 300-level literary analysis and cultural study, we will use the framework of the “traditional” and “modern” epic performance to rigorously explore the theme of “Race and Epic Sensibility in the African-American Literary Imagination.” After starting with a traditional African epic and 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 storytelling 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. Readings of two landmark U.S. Supreme Court cases will enable us to see the confluence of law, literary technique, and mythic performance in *ordered* ways that have canonical significance in the past and current relevance in the contested space of Black Lives Matter vs. “Law and Order.” 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.

Audience: Although 300-level courses are designed for junior-level work, the core methodology deployed herein will be useful for any English major interested in probing, text-/context-based close reading and African-American storytelling through literature.

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

Requirements: Graded: Close reading essay(s); midterm or final exam; and, active class participation.

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

ENGL 342 - THE QURAN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Burdick, S	9584

Cross-listed RELG 342

This course examines the Qur'an, the scripture of Islam. It explores the Qur'an in terms of composition, content, literary character, reception, elaboration, and application. We will examine various issues and controversies surrounding these topics in the classical and modern periods. Issues covered may include: God and humankind, revelation, prophecy, Muslim non-Muslim relations, gender, religion and violence, non-Muslim views of the Qur'an.

ENGL 345D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1230-0145p TR 001 Montes, A 9585

AIM: What does it mean to be a Chicana or Chicano? Students will take a literary and historical journey tracing the beginnings of Chicana/Chicano Literature to the contemporary period. While doing this, students will also be encouraged to discover their own cultural and racial identities along with the Chicana/Chicano works we will be reading.

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

Requirements: Attendance, Quizzes, Journals, Mid-term, Take-home final

Tentative Reading (novels, poetry, memoir): Sandra Cisneros, Americo Paredes, Maria Amparo Ruiz de Burton, Luis Alberto Urrea, Gloria Anzaldúa, Arturo Islas, Reyna Grande, Daisy Hernandez, Ana Castillo

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Obioma, C	4256
0600-0850p	T	101	Agee, J	4786

PREQ: Engl 252 or permission from dept.

Obioma, C - 001

The great Nigerian writer Chinua Achebe was famous for his quote: If you don't like another person's story, write your own. Although disliking another's story could inspire creative writing, we will try to tap our creative writing wells because of various reasons ranging from the basic human desire to tell a story down to the desire to respond to life issues through creative writing. We will read a range of short stories written for such reasons and more. Our reading list will tend to be diverse in scope, cutting across various continents. Using these works as discussion pieces, we will write at least three of our own stories. The course is designed to help students gain skills in: writing fiction; recognizing the literary conventions of fiction; 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, and also developing and honing editorial skills gained through the discussion of the works of other student writers. Also, by passing this course, you will fulfill ACE (Academic Achievement Education) Learning objective 7: "Use knowledge, theories, or methods appropriate to the arts to understand their context and significance." Your work 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 assessments as well."

Agee, J - 101

Aim: This workshop continues building on the basics of fiction writing you have experienced so far. We will be working at a deeper level on character, plot, point of view, dialogue, scene, dramatization, taking authority,

sources and research, voice, tone, and language. Please come with an open heart, eager to try new things!

Teaching Method: Workshop; occasional lecture on formal issues; discussion of weekly assigned readings and writing.

Requirements: Weekly writing exercises; reading and discussion of assigned short stories; final portfolio of polished, revised fiction, 20-40 pages, depending on type of work in which you are engaged; attendance at workshops. **Prerequisite:** Introduction to Fiction Writing course.

Tentative Reading List: Rick Bass, *In the Loyal Mountains*; Tim Gatreaux, *Welding with Children*; Andrea Barrett, *Ship Fever*; Jerome Stern, *Making Shapely Fiction*; *Best American Short Stories of 2002*.

ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Bauer, L	4775

AIM: This class is an Intermediate Poetry Writing Workshops designed for students who have already taken Intro to Poetry Writing (253) 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 announced, but will focus mainly on contemporary poetry.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-0120p	MWF	002	McWain, K	4349
0930-1045a	TR	003	Stenberg, S	9587

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

McWain, K - 002

ENGL 354 is an upper-division rhetoric class examining the complicated relationship among literacy, power, schooling, identity, and public discourse in our society. This semester we will explore the uses—and the misuses—of literacy in both theory and practice, investigating its role in contexts ranging from education and politics to popular culture. The word “literacy” often signifies the ability to decode printed text on a page, but we will explore it as a construct with many different and sometimes conflicted meanings, depending on who uses it and how. This course operates under the assumption that literacy is not a value-neutral skill taught in schools. Rather, *literacies* are sets of shifting practices that are always inherently social, political, and ideological—and have real consequences in the world. Think, for example, about the many forms of literacy a person must navigate to succeed in our society today: digital literacy, professional literacy, economic literacy, political literacy, social literacy, and even the literacy of body language, to name just a few.

In this course, we will broaden our understanding of literacies as collections of tools for making meaning within particular value systems. We will interrogate our own literacies—our past experiences with education and public culture that have shaped our understanding of what it means to read, write, and think critically in a democratic society. We will study alternative and devalued literacies, systems of interpretation that have different stakes than standard, edited American English. We will investigate the possibilities for social action through literacy, researching and devising plans to enact change at local and global levels. Finally, as a community committed to exploring and reflecting on our own literacies, we will regularly read, write, discuss, find, and create a variety of texts together.

Course Texts

There is no required textbook for this course. I will ask you to read a variety of journal articles and excerpts from longer works, which I will upload to Blackboard. These may include, but are not limited to:

- Linda Brodkey, “Writing on the Bias”
- James Paul Gee, “Literacy, Discourse, and Linguistics”
- Laura Greenfield, “The ‘Standard English’ Fairy Tale
- Excerpts from Mike Rose’s *Lives on the Boundary*
- Excerpts from Myra Levinson’s *No Citizen Left Behind*
- Excerpts from Deborah Brandt’s *The Rise of Writing*
- Excerpts from Sherry Turkle’s *Reclaiming Conversation: The Power of Talk in a Digital Age*

Stenberg, S - 003

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

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

Requirements: Active participation in discussion/activities; weekly writing in response to texts; three projects that include drafting, peer feedback and revision.

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

ENGL 365 - INTRO 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Rilett, B	9588

In ENGL365: "19th-century British Literature," we will study the fiction and poetry of the British Romantic and Victorian eras. The major fiction texts chosen for this course include George Eliot's *Middlemarch*, Emily Bronte's *Wuthering Heights*, Mary Shelley's *Frankenstein*, and Oscar Wilde's *A Picture of Dorian Gray*. Using anthologies of Romantic and Victorian poetry, we also will study a dozen representative poets and their works, including Wordsworth, Byron, Shelley, Keats, Browning, Barrett-Browning, Tennyson, Arnold, and (Christina) Rossetti.

Posterity has been unfair to nineteenth-century literature, which has a reputation of being repressed, prudish, old-fashioned, and didactic. In this class, we will discover that appearances can be deceiving; in reality, rebellion was simmering beneath the polished surfaces of supposed decorum. Such forces are demonstrated by the emergence of Darwin, Marx, Freud, and the proto-feminists we will study who exposed the inequality of 19th-century patriarchal society. It was an age of paradox and power, wonderful to debate and impossible to distill. As we consider the social transformation occurring throughout this period, our discussions will often turn on issues of gender, class, and social responsibility—issues undeniably relevant still today.

Along with regular attendance and participation, the essential requirements for completing this course include two short critical essays, one Power Point presentation with a partner on the life and works of a 19th-century poet, one in-class test, and one longer critical research essay.

ENGL 373 - FILM THRY&CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	150	Abel, M	9589
0530-0800p	M	151	Abel, M	25866

Special Fee: \$30 Monday's recitation sessions, films will be screened. Attendance at these screenings are mandatory.

Abel, M – 150 & 151

Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. That is, whereas in a “Film Aesthetics” class you would examine basic aspects of film language—montage, mise-en-scène, depth of focus, etc.—and in a “Film History” class you’d study basic historical developments that impacted the evolution of cinema, in this course we study cinema on a more *conceptual* (read: theoretical or philosophical) level. This course, therefore, studies an array of film theories—drawing on traditions such as Marxism, Psychoanalysis, Semiotics, Auteurism, Post-structuralism, Affect theory, Identity-based theories, and technology-based theories (digital v. analog), among other from throughout the 20th and 21st century in order to consider what cinema is and has been as an aesthetic and cultural practice, and what people have imagined it could be. In a sense, we will find ourselves constantly recalling one of cinema’s earliest great theoreticians, Béla Balász, who wrote, “No art has ever become great without theory.” Regardless of the claim’s ultimate veracity, throughout this semester we’ll ask *what different modes of engaging various theoretical issues contribute to our understanding of and ability to respond to cinema.*

A note of caution: This is predominantly a READING class. While we will watch a series of films (screened at mandatory Monday evening meetings) that are screened to ground our conversations about the film theories, our primary focus will be to figure out what, exactly, the theoretical texts actually say. Furthermore, though there are no prerequisites for this class, I will presuppose some knowledge of basic film history and film language, that is, material that would normally be covered in an introductory course on film history. If you have not taken such a class, I recommend that you familiarize yourself with this material by consulting one of the many books on the subject matter.

ENGL 376 - RHETORIC ARGUMENT&SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Waite, S	3120

This course will focus on *current* political and social arguments that are centered around issues of identity. Through readings that come from popular literature, news media, philosophy, literary texts, and public rhetoric, we will spend time examining and writing about some of the most important social issues of our time engaging with critical race studies, queer studies, and feminist theory as primary areas of inquiry as we think together about race, class, sexuality, and gender in our contemporary moment.

ENGL 380 - WRITING CENTER THEORY&PRACTIC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Azima, R	27026

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.

ENGL 402 - POETRY -- "MODERNIST POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Behrendt, S	9592

AIM:

We will explore the range and variety of Modernist poetry, tracing the transition from Victorianism (in Britain) and Realism and Naturalism (in the United States) into a distinctly “modern” poetry and poetics; in other words, c. 1880 - 1922. We will examine both the characteristic themes and aesthetic principles of this poetry in order to explore Modernism in poetry, generally, against the backdrop of the complex developments in history, economics, science and industry, socio-political thought and its institutions, and aesthetics from the 1880s through World War I and the beginning of the Jazz Age.

TEACHING METHOD:

Principally discussion, with some directed contributions from everyone during the course of the semester, and possibly some individual or group presentations. Perhaps some occasional brief lectures to provide background and context for in-class discussions.

REQUIREMENTS:

(1) Consistent, engaged attendance. (2) Preparation in advance and discussion in class of assigned materials. (3) A major, research-based course project, perhaps in the form of a research portfolio or an electronic project, appropriate in scope to one's status as a graduate or undergraduate student. (4) Two examinations for undergraduate students (midterm and final); a negotiated alternative assessment project for graduate students.

TENTATIVE READING LIST:

Wide and diverse reading among poets including Thomas Hardy, William Butler Yeats, Ezra Pound Amy Lowell, Marianne Moore, Gertrude Stein, Mina Loy, H. D., Elinor Wylie, William Carlos Williams, Marianne Moore, Wallace Stevens, Nancy Cunard, as well as the "War Poets": A. E. Housman, Sigfried Sassoon, Wilfred Owen. Also some of the critical and theoretical writings of these poets and members of their circles, as well as selected secondary readings relating to Modernism and poetry. I will plan to use an anthology, supplementing it with handouts and electronic materials.

ENGL 405N - AMERICAN NOVEL II

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Montes, A	17516

AIM: What does it mean to be an American? To answer this question, we will investigate the literary and historical legacy of this country from 1900 to the present, making connections from one era to the next. As well, students will be encouraged to discover where they fit in this American literary voyage through analysis of the literature and theory.

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

Requirements: Attendance, Quizzes, Journals, final paper

Tentative Reading: Theodore Dreiser, Sinclair Lewis, William Faulkner, Toni Morrison, John Rechy, Zora Neale Hurston, James Baldwin, Ralph Ellison, Linda Hogan, Cynthia Ozick, Jennifer Egan

ENGL 445N - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gannon, T	9594

AIM: The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence and wisdom: this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

TENTATIVE READING LIST:

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (Premier/Excelsior Edition)
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*
- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*

ENGL 454 - ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Stenberg, S	9600

Aim: Advanced Writing Projects provides students the opportunity to develop a significant writing project, beyond what is typically possible in a traditional course. Projects might include a thesis, an extended creative project, a research project, a memoir, educational texts or materials—to name just a few. In this course, writing will be something we both practice and study, so as you undertake your project, you'll also reflect on what practices best serve your process, articulate your strengths and challenges as a writer, examine texts in the genre you're practicing, and find sources to support your work. While our projects will be diverse in range and scope, we will work together to support and respond to one another's projects. You'll be asked to articulate your own goals (breaking the project up into small, achievable tasks) and deadlines. Together, we will work to foster the creative and critical possibilities in each writer's project.

Teaching: A discussion-based course involving small and large group workshops and conferencing with the instructor.

Requirements: one large project with several components; active participation in class discussion and in small group work; participation in out of class writing labs

Tentative Reading: Articles and essays provided on Blackboard and your classmates' writing.

ENGL 472- DIGITAL HUMANITIES PRACTICUM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030- 1150a	MW	002	Jewell, A	00000

This course provides students with real, in-depth experience in collaboratively building digital humanities projects in response to challenges proposed by local and regional humanities organizations.

ENGL 482- LITERACY ISSUES&COMM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	M	001	Shah, R	9597/9598

In this class, we'll be exploring notions of literacy, public problem-solving through literate action, and the teaching of writing in community spaces. Students will participate regularly in a community literacy site of their choosing through a mini-internship, which can include programs at a school. They will analyze this experience through the lens of course readings from community literacy scholars such as Linda Flower, Ellen Cushman, and Steve Parks; explore participatory action research as an approach to inquiry for communities and classrooms; examine community-based writing pedagogy; and write a book review for possible publication in *Community Literacy Journal*.

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Kaye, F	4737
0930-1045a	TR	002	White, L	4778
1230-0120p	MWF	003	Stage, K	4350

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

Kaye, F - 001

AIM: "History is written by the winners, but literature is written by the losers." Literature, then, would be a good place to look for themes of social justice. In this class, we will read (and watch) a number of texts that deal with social justice as well as review social justice themes throughout each person's major.

TEACHING METHOD: Mostly discussion; some presentations.

REQUIREMENTS: Reading about ten books or equivalent; intelligent informed discussion; small written projects; and final paper.

TENTATIVE READING LIST: Zola, *Germinal*; Dostoevsky, *Brothers Karamazov*; Dickens, *Christmas Carol*; D.W. Griffiths, *Birth of a Nation*; Harper Lee, *To Kill a Mockingbird*; Stevenson, *Just Mercy*, Ortiz, *Fight Back*; Day, *Long Loneliness*, and other texts.

White, L – 002 – “Capstone Experience: Modernity”

AIM: This course is required of all English majors as their capstone experience. We will explore the condition of modernity from its arguable inception in the late eighteenth century to its twentieth-century manifestations primarily through literary texts, chiefly drawn from British and American authors.

TEACHING METHOD: Mostly discussion with some lectures.

REQUIREMENTS: One short critical response to the reading most weeks on set topics; one long research essay, including prospectus and annotated bibliography; 20-30 page portfolio of student's previous work within the major and 5 page analysis of that portfolio (for departmental assessment purposes; portfolio will be P/NP).

READING LIST: Selected poetry from Keats, Shelley, and Wordsworth; Austen, *Sanditon*; Carlyle, *Past and Present*; Emerson, "Experience"; Whittier, *Snowbound*; Darwin, selections from *The Descent of Man*; Newsome, selections from *The Victorian World Picture*; Carroll, *Alice in Wonderland* and *Through the Looking-Glass*; Carlyle, selections from *Past and Present*; Nietzsche, selections from *The Genealogy of Morals*; Marx and Engels, *The Communist Manifesto*; Wilde, *The Importance of Being Earnest*; Freud, "Dora"; Kipling, "Regulus"; Chesterton, selections from *Orthodoxy*; selected modernist manifestos; R. L. Stevenson, "The English Admirals"; Eliot, *The Waste Land*; Maugham, "The Outstation"; Waugh, *Decline and Fall*; Bishop, selected poetry; Crews, selections from *The Pooh Perplex*; Amis, *Lucky Jim*; Stoppard, *Travesties*.

Stage, K – 003- Shakespeare(s): Adaptation, Interpretation, Bardolatry and English Studies

This course starts with Shakespeare, text, and performance and introduces questions about how Shakespeare has been treated in different time periods, different artistic media, different classrooms, and different cultures. Students can engage the subject in a variety of ways, from thinking about the plays and performance in their own time, to the culture of editing, to the creation of Shakespeare mythology, to the perpetuation of Shakespeare as a cultural icon, to the adaptation of Shakespeare in other media (film, tv, novels, graphic novels, video games, opera, etc), to the shaping of education curricula. We will read and work with some Shakespeare in the course, but your emphasis of attack for your final project should reflect your interest in the major and concentration area in some degree—whether that be in literature, rhetoric, or creative writing. Those interested in film, global studies, women's and gender studies, and cross-culture exchange can certainly find rich work here, as can those interested in book culture, editing, rhetoric, and theories of taste. There are many other avenues to explore not listed here, and students curious about opportunities are encouraged to contact the professor before registering if they would like to know more. Individuals will complete a portfolio in the course as well as a major project at the end of the term. Intermediate assignments will include both formal and informal writing, group work, and in-class presentations.

ENGL 495 –INTERNSHIP IN ENGLISH-

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR	ARR	002	Lynch, T	0000
ARR	ARR	008	Jockers, M	0000

Lynch, T -002- "Western American Literature"

Help produce a website on authors of the American West that will be linked to articles in the journal *Western American Literature*. Interest in Western literature and facility with digital technology helpful but not required.

Limited to 3 students.

Contact Professor Tom Lynch for more information: tplynch2@gmail.com

Jockers, M-008- “Nebraska Lit Lab”

Application Information

Please submit your academic resume and cover letter to Matthew Jockers (mjockers@unl.edu). The letter should briefly describe your background in textual literary analysis (quantitative or qualitative) and what you hope to gain through participation in a research lab geared toward the computational text analysis/mining of literary material.

Brief Description of Activities

The Nebraska Literary Lab is a collaborative research enterprise focused on leveraging computational text analysis and mining methods for the study of literature. The Lab is open to students, faculty, and staff at UNL with occasional participation from collaborators at other universities and also from industry. Literary Lab research is collaborative in nature with a focus on advancing new knowledge within literary studies (defined broadly to include fiction and nonfiction, new media, the book industry, publishing, etc). The primary work product is co-authored publications and conference papers. Lab participants may occasionally write and release software developed as part of the work, though this is not a primary objective. The Lab supports several simultaneous projects. Participation on project teams varies based on interest, but typically a project has two or three collaborators. New projects are proposed (pitched) by Lab participants at regularly scheduled meetings. Projects tend to develop organically and begin life as “exploratory” investigations. After an initial phase of exploration, projects move to a proof of concept phase in which the objective is to develop and test potential methods of analysis with an eye towards learning as quickly as possible if the project is technically viable. Viable projects then move into full production with the goal of producing a research paper for presentation and/or publication. After each phase in the life cycle of a project, the research team makes a 30-60 minute report/presentation to the larger Lab group. These are opportunities to get feedback from the entire Lab community. In these meetings we encourage an atmosphere of open and rigorous exchange.

ENGL 498 - SP TOPICS: ENGLISH -- "LAW & BUSINESS FOR CREATIVE ARTISTS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Dooling, R	4723

Dooling, R – 002- Legal & Business aspects: Creative Act

Aim : This course will provide theoretical and practical resources for undergraduate and graduate students who want to build a career based on creative activity.

The course will introduce students to the basic legal and business principles governing creative endeavors, including: “pitching” and protecting ideas, securing representation (lawyers, agents, managers), basic principles

of contract, copyright, and intellectual property laws, clearing and licensing rights, and how not to get sued or taken advantage of while creating, borrowing, and collaborating with other artists and entrepreneurs.

The goal is to teach artists and entrepreneurs how to protect themselves and their projects and ideas, until success provides the wherewithal to secure professional representation from agents, lawyers, managers, investors, and business partners. As such, the course should also appeal to students who may be interested in careers as talent representatives, producers, or investors in the arts.

For more information: http://en.wikipedia.org/wiki/Richard_Dooling

Class is cross listed with THEA 398-005, THEA 898-005, Arts 4/898A-005, MUSC 4/898-005, JOUR 4/891-005
