

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER 2016

Updated 3-15-16

Available on the World Wide Web at <http://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 April 16, 2008. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff, but not with lecturers or graduate assistants. 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 call number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

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

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COURSE DESCRIPTIONS SUMMER 2016

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FIRST-YEAR ENGLISH

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

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

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

NOTE: English 101, 150 and 151, including ethnic and honors variations, are self-contained courses. They are not designed to be taken in any particular sequence.

English 150 – Writing: Rhetoric as Inquiry

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

English 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 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 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, Christy Dunsmore, Nebraska Hall Rm. 513E, for more information.

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

SUMMER 2016 – Pre-Session

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	Buhler, S	10603

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

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

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

Tentative Reading List: *Sonnets; The Taming of the Shrew; Henry IV, Part One; Othello; The Merchant of Venice; Henry V.*

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	McWain, K	2535

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

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

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

Further information unavailable at this time

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0350p	MTWRF	301	Dreher, K	3007

Aim *Novel to Film / Television*

Novel to Film / Television examines the ways in which the written word transfers to visual culture. The central question the course entertains is: what choices were made to produce the female characters in the films we are intended to see? Why? What do filmmakers / directors wish for us to learn about the women and their storylines? What does / can the visual accommodate that the written cannot and vice versa? Some of the stories to be read / viewed are:

Sex and the City, The Mistress of Spices, Twilight, The Hunger Games, The Help, and Their Eyes Were Watching God, to name a few.

In the process, from selected films and novels, we will entertain a nimety of themes and issues cross-culturally, to include:

- the impact of the subtle, though powerful, modes of suggestion the media make about women, especially the body, the community, and relationships across cultural, ethnic, and racial lines;
- messages these visual and print media produce for and circulate around us as consumers of popular culture.

Teaching: Lecture, class discussion, in-class film screenings

Requirements: writing assignments and final

Tentative Reading:

Bushnell, Candace. *Sex and the City*. New York: Atlantic Monthly P, 1996.

Collins, Suzanne. *The Hunger Games*. New York: Scholastic P, 2008.

Divakaruni, Chitra Bannerjee. *The Mistress of Spices*. New York: Random, 1998.

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: HarperPerennial, 2006.

Meyer, Stephenie. *Twilight*. New York: Little, Brown. 2005.

Stockett, Kathryn. *The Help*. New York: Penguin. 2009.

- the impact of the subtle, though powerful, modes of suggestion the media and print culture make about women, especially the body, the community, and relationships across cultural, ethnic, and racial lines;
- the post-feminist *girlfriends* movement or the women's ensemble genre receiving widespread currency in media; and
- messages these visual and print media produce for and circulate around us as consumers of popular culture.

ENGL 345D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	Montes, A	10608

Aim : for students to become familiar with Chicana and Chicano writing and historical background, Chicana and Chicano popular culture, film, novels, memoir, music, and art.

Teaching : Lecture, group work and discussion, presentations

Requirements : Attendance is required. Careful preparation of readings in order to do well on quizzes, journal writing.

Tentative Reading

The Distance Between Us by Reyna Grande; _The Rain God_ by Arturo Islas; _Who Would Have Thought It?_ by Maria Amparo Ruiz de Burton; films on Chicana and Chicano themes; poetry

ENGL 373 - FILM THRY&CRITICISM -- "POLITICAL CINEMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	Dixon, W	10607

Special fee=\$30.

Meets in The Ross Film Theater, RVB 123

Aim: This class covers the political cinema of the last fifty or so years, a period in cinema history that saw worldwide change in the film medium, and an unprecedented growth in national cinemas, as well as experimentation within the film medium itself.

We aim to discuss and learn to analyze as film theorists, using our text as a guide. You may or may not agree with the political stances of these films, but the point is to analyze the films and their makers, rather than simply offering an opinion – to see the film for what it is.

On a more basic level, we learn the grammar of visual language of the cinema. In order to put these films in a theoretical context, we draw upon a number of different approaches and types of film theory. Our aim is to develop an awareness and understanding of political representations in the cinema and to be able to analyze them in discussion and rigorous written analysis.

Teaching Method: Daily film screenings with lectures, readings in the text required text, three papers. There are no prerequisites for the course; it is open to all.

Requirements: Three papers of five pages length each, due each Friday; attendance every day in class; speaking up during discussion period; being a thoughtful and caring member of the class.

Required Text: "World Politics on Screen: Understanding International Relations Through Popular Culture" by Mark Sachleben. University Press of Kentucky, 2014.
ISBN-13: 978-0-8131-4311-8

Films Screened in Class Include: Battleship Potemkin, All the King's Men, Good Night and Good Luck, All the President's Men, Battle of Algiers, Weekend, The War Room, Z, V for Vendetta, Malcolm X, The Conformist, The Wave, The Quiet American and Milk. All films will be shown at The Ross Media Arts Center in their proper theatrical format.

ENGL 4/805E - MODERN FICTION- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	100	Végső, R	10604

NOTE: Class taught via Blackboard. Not self-paced. Computer, E-mail and Internet required.

Aim: The primary objective of the course is to provide an intensive (three-week) introduction to the world of international modernism (first half of the 20th century). The course will be “global” in its scope and will examine authors from countries like the United States, Great Britain, France, the Austro-Hungarian Empire, India, Japan, China, and Argentina. Given the three-week format of the course, we will mostly focus on short fiction or will read only significant excerpts from longer works. Furthermore, our discussions of modernist literature will be also contextualized in terms of some major developments in popular and mass culture.

Graduate students who sign up for the course will be assigned readings and tasks in addition to the undergraduate coursework. The exact nature of these graduate assignments will partially depend on the number of graduate students who sign up for the course.

Teaching Method: Online lectures, discussion boards.

Requirements: Participation in online discussion groups; quizzes; final paper.

Tentative Reading List: Short texts and/or excerpts by authors like Franz Kafka, James Joyce, Marcel Proust, William Faulkner, Thomas Mann, Virginia Woolf, Kushi Fusako, Lu Xun, Eileen Chang, Jorge Luis Borges.

Engl 4/839 - Film Directors -- " 'One Cannot Love Without Money' Desire, Power, and Contemporary World Cinema"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	301	Abel, M	2546

Special fee - \$30.

In Christian Petzold's *Jerichow* (2008), the female protagonist declares to her would-be-lover: "one cannot love without money." This declaration connects desire (including love) and capital (money), the individual subject (the person) and the system (contemporary capitalism), and provokes the questions this course tries to address, namely: *Is love (or even friendship) possible when people lack financial (material) security, or, differently put, in what ways does the increasing precarity of our "public" lives create obstacles for the possibility for enjoying intimate—loving, caring, "other-directed"—relations in our "private" lives?* The films we will consider in this course prompt their viewers to investigate how the new system of power—globalized finance capitalism—affects our ability to make genuine (loving) connections with one another and compel us to ask: *what happens to "desire" in an age when people are often set in motion against their own will (migration) and are connected to others frequently "only" through virtual means (smart phones, video games, chat rooms, social media)?*

To engage these and other questions, we will study three prominent *auteurs* of contemporary world cinema: **Christian Petzold** (Germany), **Olivier Assayas** (France), and **Kelly Reichardt** (USA). The majority of film screenings will be in-class; readings will be a mix of short texts about the directors, their films, and contemporary capitalism; and the main writing requirement will be regular and substantial participation on the course blog.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0935p	MW	501	White, L	3002

Aim: This course will explore the genre of children's literature, a genre which mostly came into being in the nineteenth century; we will focus on this literature's mirroring of such transatlantic cultural concerns as the nature of childhood, the threats of modernity, gender's obligations, imperialism and "other worlds," and religion. Texts will be mostly British, but we will also read some foundational European texts (e.g., by Hoffmann, the Brothers Grimm, and Hans Christian Anderson) and some key American children's literature (i.e., *Tom Sawyer*, *Little Women*, *Uncle Remus*, *The Emerald City of Oz*).

Teaching Method: Some lecture, mostly discussion.

Requirements: One group project, one paper, about ten short quizzes, one comprehensive final.

Tentative Reading List: Wordsworth, "Intimations Ode"; selected nursery rhymes; Anderson, "The Little Mermaid," selected other tales; Hoffmann, selected tales from *The Tales of Hoffmann*; Jakob and Wilhelm Grimm, selected fairy tales; Carroll, both *Alice* books; Dickens, *A Christmas Carol*; Baum, *The Emerald City of Oz*; Alcott, *Little Women*; Twain, *The Adventures of Tom Sawyer*; Harris, *Uncle Remus: His Songs and His*

Stories; Beatrix Potter, selected tales; Bannerman, *Little Black Sambo*; Kipling, *Just So Stories*; Stevenson, *Treasure Island*; and Barrie, *Peter Pan*. Our last session will consider Harry Potter (all seven novels) in relation to the nineteenth century.

SUMMER 2016 – 1st Five-Week Session

ENGL 245N - INTRO TO NATIVE AMERICAN LIT – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Kaye, F	3001

Class is taught via Blackboard. Computer, E-mail and Internet required.

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

TEACHING METHOD: This course is entirely online. YOU SHOULD PLAN TO SPEND AT LEAST AS MUCH TIME AND EFFORT ON THIS CLASS AS ON A PHYSICAL CLASS. YOU SHOULD EXPECT TO MAKE DAILY POSTINGS TO THE CLASS DISCUSSION BOARD AS WELL AS TO POST ALL ASSIGNED PAPERS ON OR BEFORE THE REQUIRED DUE TIME.

REQUIREMENTS

Each student will be responsible for reading six books as well as numerous online articles and for watching several embedded video clips running from a couple of minutes to a half hour in length. Expect to write an intelligent and well developed reader's notebook on each assigned text and to participate promptly and intelligently on the group and class discussion boards. You will end the course by writing a final paper and responding to another student's final paper.

TENTATIVE READING LIST: We will read all or parts of six books, LaFlesche, *Middle Five*; Ortiz, *Woven Stone*, Momaday, *Way to Rainy Mountain*, Northrup, *Rez Road*; Van Camp, *Lesser Blessed*; Baca, *A Place to Stand*, OR Peltier, *Prison Writings*.

ENGL 252 - INTRO FICTION WRITING- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Acosta, B	3022
ARR-ARRp	ARR	700	Palma, R	12534

Class is taught via Blackboard. Computer, E-mail and Internet required.

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

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

Though some of you may want to become professional writers, I know that's not the goal for everyone here.

Whatever your level of talent, expertise, background, whatever your future ambitions, you can gain from this course. Even if you never write another story in your life after this semester, if you do the work of the course you'll come away with a better understanding of and more respect for good fiction, because you'll understand the process from the inside out; you'll have lived for a while as a writer.

Further information will be available at a later time
Further information unavailable at this time

ENGL 254 - WRITING & COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	501	Meade, M	2536

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

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

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

Further information unavailable at this time

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	501	Reynolds, G	10614

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 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	501	Behrendt, S	3232

AIM

We will read and discuss three collections of short stories, by three terrific modern authors, to investigate why the short story form is so popular with readers and writers. We will look carefully at individual stories, but we will also consider how a story is constructed and how a *collection* of stories is put together. We will also investigate how short stories reflect and respond to the cultural circumstances of time, place, and society.

TEACHING METHOD:

Daily classroom discussion based on consistent reading, with occasional brief *ad hoc* lectures to provide background information. There will be a good deal of group work, including some group presentations. Everyone should arrive at class every day fully prepared to contribute meaningfully and regularly to class discussions and activities.

REQUIREMENTS:

1) Dedicated reading, *in advance*, of all the assigned stories, plus class discussion of them. I have adjusted the reading requirement to what's reasonable for a course that lasts less than five weeks, but you will nevertheless need to keep up with daily assigned reading.

2) I will ask everyone to write one final, comprehensive examination over the course material, and to submit a **daily** brief "reading note" (which I will describe in class on the first day) as the basis for a contribution to classroom discussion.

TENTATIVE READING LIST:

Three collections of stories: Flannery O'Connor, *A Good Man is Hard to Find*; Ha Jin, *The Bridegroom*; Jhumpa Lahiri, *Interpreter of Maladies*

ENGL 332 - AMER AUTHORS TO 1900 – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Payne, K	10616

NOTE: Not self-paced. Class taught via Blackboard. Computer, e-mail and Internet required.

Subtitle: Black Lives in 19th Century Fiction

Aim: Portrayals of black life and the effects of chattel slavery and racism became pivotal in the establishment of a national American literary tradition in the 19th century. "*Black slavery*," Toni Morrison wrote in her 1992 book of criticism *Playing in the Dark*, in many ways "enriched" American writers' "creative possibilities" by fostering "a playground for the imagination."

This class will discuss the extent to which a select group of 19th century writers—some of whom were involved directly in the abolitionist movement, others who were interested in "theming" black lives in American literature—responded to the exigencies of black slavery and racism in their fiction, imagining the stories and

backstories of the lives of free blacks and enslaved blacks whose humanity was conceived in strange relation to their status as “at one and the same time investments (purchased and then rented out as laborers), credit (used to secure loans), property, commodities and capital,” as historian Greg Grandin puts it. Stories of slavery, the journeys and adventures of fugitive slaves, the tensions within northern communities of free blacks, and narratives of hybrid identities were commonly taken up by literary critics, journalists, authors and book reviewers. As a class, we will plot examples of some of the most popular and noteworthy American novels and novellas on black life to come out of the mid to late 19th century.

Teaching: This class is taught exclusively online. Students should have regular access to a computer and to the internet. There will be weekly lectures. Students should expect to share writing and participate in weekly discussions with the instructor and peers.

Requirements: Regular weekly reading responses, an essay, a book review, and final reflection.

Tentative Reading : Each student will read all or parts of six works of fiction selected from the following novels and novellas: Harriet Beecher Stowe’s *Uncle Tom’s Cabin; or, Life Among the Lowly* (1851); Richard Hildreth’s *The White Slave; or, Memoirs of a Fugitive* (1836, revised 1852); Frederick Douglass’s *The Heroic Slave* (1852); William Wells Brown’s *Clotel; or the President’s Daughter* (1853); Herman Melville’s *Benito Cereno* (1855); Frank J. Webb’s *The Garies and Their Friends* (1857); Harriet E. Wilson’s *Our Nig: Sketches from the Life of a Free Black* (1859); Julia C. Collins’ *The Curse of Caste; or, The Slave Bride* (1865); Lydia Maria Child’s *Romance of the Republic* (1867); George Washington Cable’s *The Grandissimes; A Story of Creole Life* (1880); and Mark Twain’s *Pudd’nhead Wilson: Those Extraordinary Twins* (1894). Additionally, we will read selections from critical and historical readings including Toni Morrison’s *Playing in the Dark: Whiteness and the Literary Imagination* (1992) and Greg Grandin’s *The Empire of Necessity: Slavery, Freedom, and Deception in the New World* (2014), among others.

ENGL 857B - NEBR WRITING PROJECT -- "SERVICE LEARNING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	591	Wendler, R	10631

cross-listed with TEACH 857B June 6 - June 24th

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 957B - NEB WRITING PROJECT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0900-0300p	MTWRF	591	Waite, S	2565

PREQ: Permission. Class meets from June6- July 1, 2016. Obtain call number from instructor, swaite2@unl.edu.

This course is invitational summer institutes open only by application to the Nebraska Writing Project. The institute brings together up to 20 teachers, kindergarten through college, with expertise to share in the teaching of writing. Interested teachers should contact the program director, Stacey Waite at swaite2@unl.edu. Further information about the institute and application materials can be found on the NeWP website at <http://www.unl.edu/newp>.



SUMMER 2016 – 2nd Five-Week Session

ENGL 205 - 20TH CENTURY FICTION- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	800	Carter, M	10627

NOTE: Not self-paced. Class taught via Blackboard. Computer, e-mail and Internet required.

English 205 is an introductory course that exposes students to a variety of representative 20th century novels and short stories. In this accelerated 5-week online class, we will focus our attention on Post-modern novels and short story collections, roughly one for each decade from the '60s through the '90s. In addition to a final exam and short "response" essays for each book, as an online course, students will also be required to post and respond to Blackboard discussion threads.

Further information unavailable at this time

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	601	Dawes, K	10629

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 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	800	Clausen, D	11176

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

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

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

Further information unavailable at this time

ENGL 386 - SHAKESPEARE'S DRAMATIC ARTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	601	Mostek, J	2988

Study abroad is required. This course is part of the Nebraska at Oxford Study Abroad Program.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 854 - ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0430-0830p	MW	601	Waite, S	3023

Please contact Dr. Waite for more information. 402-472-1827 swaite2@unl.edu.

There are no required books for ENGL 854; we just use online pdf materials.

ENGL 895B - INTRNSHP: PUBLISHING -- "UNIVERSITY PRESS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	601	Staff	2982

PREQ: Permission.

Further information unavailable at this time
