

## **DEPARTMENT OF ENGLISH**

UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**SUMMER 2023**

**Updated 04/13/23**

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.)

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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.**

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### English 150 – Writing and Inquiry

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

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### English 151 - Writing and Argument

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

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### English 180 - Introduction to Literature

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

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

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

## SUMMER 2023 – Pre-Session

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### ENGL 253 – INTRO TO WRITING POETRY- “POETRY IS ART”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR	ARR	100	Brunton, J	3004	On-Line

NOTE: Class taught via Canvas. Computer, E-mail and Internet required.

This course is focused on 1) developing new techniques for experimenting with poetry and 2) learning how to talk and write about poetry like a poet. As this is an introductory course, no previous poetry knowledge is required. We will think about poetry as words to be spoken and heard; as visual objects to be seen and touched; as sounds to be made and felt; as experience to be shared; as pedagogy; as politics; as play; and as performance. We will ask and seek answers to questions such as *what gets to count as a “poem”?* *what can a poem do?* *what should a poem do?* *why make poems?* and weigh our own answers against those given by theorists and critics of poetry, literature, and aesthetics. You will produce poems, read and respond to each other’s work, and practice a variety of techniques for experimenting with words. Your work for the class will be a mix of independent poetry-making activities, workshops, and three short responses to assigned poems and readings on poetics (the theories of what poetry is, why it’s made, and how to make it). The assigned reading, listening, and viewing will include “traditional” poetry as well as work that pushes the boundaries of common definitions of “the poem” and work that incorporates other art forms (such as music, visual art, and performance). We will foreground work by poets who are BIPOC and/or in the LGBTQ+ community. ACE 7 Course.

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### ENGL 261 - AMERICAN LIT SINCE 1865- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	100	Reynolds, G	2902	On-Line

NOTE: Class taught via Canvas. Computer, E-mail and Internet required.

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. This is an online course, which will make extensive use of online materials (using our Learning Management System, Canvas). There will be an array of online reading materials to work with, along with regular film and audio resources (poetry readings and performances).

Along with the study of the American literature materials (‘American Literature Since 1865’), this course will also, effectively, be a way to study using a variety of media (documentaries, sound recordings, photography).

Requirements: Students will keep a journal based on their reading and classwork, and there will be three longer essays 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. The course concludes with recent autobiographical writing and memoirs, including Alison Bechdel’s graphic novel, *Fun House*.

The course will use a wide and varied range of writings drawn from Belasco and Linck, eds., *The Bedford Anthology of American Literature*, Volume Two, as well as supplementary critical and historical materials to be supplied on-line. Writers include: Richard Wright, James Baldwin, Flannery O'Connor, Eudora Welty, Saul Bellow, David Mamet, Maxine Hong Kingston, Alison Bechdel, Jack Kerouac, N. Scott Momaday, Sylvia Plath and Langston Hughes.

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### ENGL 303 - SHORT STORY- **ON-LINE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	100	Muchiri, N	2955	<b>On-Line</b>

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

If you believe that "imagining a brighter tomorrow has always been an act of resistance," then THIS is the class for you! This course introduces students to the historical context, criticism, and engaged reading of short stories. We will focus on literature written in the 20th and 21st centuries and will be interested not so much in a comparative approach, but in examining the multiple ways short stories have been deployed in the United States to address distinct socio-political challenges. Our course texts contain stories that "explore new forms of freedom, love, and justice." These short stories "challenge oppressive American myths, release us from the chokehold of our history, and give us new futures to believe in." Our readings will be supplemented by student-chosen texts. As a result, and also because this is a 300-level course, I'll invite you to respond to our course readings in an advanced and sophisticated manner.

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### ENGL 317 – LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	391	Rau, E	3090

**Class meets at Cedar Point from May 27<sup>th</sup> – June 3rd.**

In this field immersion course taking place at Cedar Point Biological Station, we will immerse ourselves into literature of the Great Plains spanning the past century. Our syllabus prioritizes the work of Indigenous authors, weaving those texts together with those from a settler colonial context to offer a more comprehensive perspective on the stories of the Great Plains. This course will closely explore the complex history of the region, while looking towards potential methods for cultivating a responsible relationship with the space we inhabit. Our exploration of literature and the environment will center on discussions of the different ways humans inhabit, claim, and impact the land in the Great Plains, introducing and exploring settler colonialism, Indigenous sovereignty, historical geography, and the production of space. Beginning with Zitkala-Ša and ending with Diane Wilson, we will explore questions such as: who tells the stories of this space, and how? How does paying attention to space and environment change our understanding of literature and culture? How do we see the stories and histories we read inscribed onto the land around us?

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### 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	2874/2875	<b>On-Line</b>

**NOTE: Class taught via Canvas. 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 20<sup>th</sup> 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 and three exams.

**Tentative Reading List:** Short texts and/or excerpts by authors like Joseph Conrad, Franz Kafka, James Joyce, Marcel Proust, Thomas Mann, Virginia Woolf, Clarice Lispector, Lu Xun, Eileen Chang, Jorge Luis Borges, Chinua Achebe.

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**ENGL 852A - WRIT LITERARY NONFIC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0350p	MTWRF	301	Castro, J	8374

**Aim:**

**Teaching**

**Requirement**

**Tentative Reading**

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**FILM 4/839 – FILM DIRECTORS- CHRISTIAN PETZOLD: AUTEURISM IN THE AGE OF “SOCIAL JUSTICE”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1230p	MTWRF	301	Abel, M	6096/6097

Special Fee = \$30

This course will focus on the work of Germany’s best-known filmmaker of the last quarter century, “Berlin School” director Christian Petzold. New York City’s famous Lincoln Center recently hosted a retrospective of his entire work, which has received significant attention from film critics, scholars, and film lovers both in Germany and elsewhere. Petzold’s films, which he himself characterizes as films made in the “cemetery of genre cinema,” are characterized by several aspects. First, almost each of his films has its basis in another film by another filmmaker. For example, *Phoenix* (2014), his film set immediately after the end of World War II, riffs off of Hitchcock’s *Vertigo* (1958), whereas his film about venture capitalism, *Yella* (2007), is an update of sorts on Herk Harvey’s B-movie horror classic, *Carnival of Souls* (1962). Second, virtually all of Petzold’s films feature as their central protagonist a woman, a fact that makes Petzold one of the very few male (cisgendered heterosexual) directors in world cinema who *centers* female protagonists in his films. Third, all of his films, while shunning simplistic political messages, deeply engage social, economic, and political issues—issues relating to, for instance, the contemporary (im)migration “crisis” affecting Europe; the effects violent events from the past (war, terrorism) have on the present; how people’s desire is affected by economics (is it possible to love another without having money is one of the questions several of his films ask); or how private decisions are inevitably political or vice versa. Fourth, as someone who is married to a Turkish-German filmmaker (Aysun Bademsoy) and whose best friend and mentor was the late Harun Farocki (who was born in the Czech Republic and whose father was from India), Petzold’s work was/is also deeply shaped by these intimate relationships—in the latter

case one with one of the leading experimental filmmakers of his generation, in the former case one with a relatively unknown director who documents the life people of Turkish descent live in Germany. This course will examine how Petzold's film stage a conversation with the films to which his "respond" and how his cinematic practice—one predicated on his ethical insistence that one must film from a perspective aligned with that of the "victim"—models a kind of political filmmaking that is both entertaining (it is not trying to alienate its audience) and responsive to the political demand that people like him (who embody socio-cultural "norms") must use their "privilege" to participate in the struggle for social justice rather than sitting on comfortably on the sidelines, insisting that art is "just" art, while letting underrepresented filmmakers do all the hard work involved in fighting for bringing about socio-political change.

The course will screen 7 films by Petzold in class as well as their respective primary filmic "inspirations" or interlocutors (see below) via Canvas (homework). Students will be asked to read select scholarship on Petzold (including Jaimey Fisher's book, *Christian Petzold*) and regularly contribute to the course discussion board. *As a capstone event for the course, Petzold will zoom in to have a conversation with the class*—a conversation that will be student-led and for which we will prepare questions in advance. The grade will be based on participation, discussion board contributions (~250 words/post), and attendance. Graduate students might be asked to either write a final critical analysis (~ 7 pages) or consistently post more robust contributions to the discussion board than those expected of undergraduate students.

#### Likely films:

Petzold: *The State I Am In* (2000); *Ghosts* (2005); *Yella* (2007); *Jerichow* (2008); *Barbara* (2012); *Phoenix* (2014); and *Transit* (2018)

Interlocutors: *Near Dark* (Kathrine Bigelow, 1987) and/or *Running on Empty* (Sidney Lumet, 1988); *Wings of Desire* (Wim Wenders, 1987); *Carnival of Souls* (Herk Harvey, 1962); *Ossessione* (Luchino Visconti, 1943) and/or *The Postman Always Rings Twice* (Bob Rafelson, 1981); *The Lives of Others* (Florian Henckel von Donnersmarck, 2006); *Vertigo* (Alfred Hitchcock, 1958) and/or *Return from the Ashes* (Lee Thomson, 1965); *Casablanca* (Michael Curtiz, 1942)

## Pre-Session Mini- Session

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### ENGL 317 – LIT & ENVIRONMENT-

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	391	Rau, E	7881

**Class meets at Cedar Point from May 22<sup>th</sup> – June 3rd.**

In this field immersion course taking place at Cedar Point Biological Station, we will immerse ourselves into literature of the Great Plains spanning the past century. Our syllabus prioritizes the work of Indigenous authors, weaving those texts together with those from a settler colonial context to offer a more comprehensive perspective on the stories of the Great Plains. This course will closely explore the complex history of the region, while looking towards potential methods for cultivating a responsible relationship with the space we inhabit. Our exploration of literature and the environment will center on discussions of the different ways humans inhabit, claim, and impact the land in the Great Plains, introducing and exploring settler colonialism, Indigenous sovereignty, historical geography, and the production of space. Beginning with Zitkala-Ša and ending with Diane Wilson, we will explore questions such as: who tells the stories of this space, and how? How does paying attention to space and environment change our understanding of literature and culture? How do we see the stories and histories we read inscribed onto the land around us?

## SUMMER 2023 – 1st Five-Week Session

### ENGL 212 – INTRO TO LGBTQ LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	501	Schaffert, T	6081	On-Line

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

Introduction to variety of works by lesbian, gay, bisexual, and transgender writers. Significant literary, cultural, social, and historical issues and themes.

ACE: ACE 5 Humanities ACE 9 Global/Diversity

### ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	White, L	3003	On-Line

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

A study of the historical and cultural development of the genre of children's literature.

ACE: ACE 5 Humanities

**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.

### 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	Staff	2798	On-Line

Class is taught via Canvas. 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**

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#### **ENGL 254 - WRITING&COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Staff	2944	On-Line

**NOTE: Class taught via Canvas. Computer, E-mail and Internet required.**

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**

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#### **ENGL 344B- BLACK WOMEN WRITERS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Dreher, K	3006	On-Line

**NOTE: Class taught via Canvas. Computer, E-mail and Internet required.**

Engl 344B is an intermediate level literature course. The course contextualizes the work of some Black Women produced during particular literary time periods within the socio-cultural historical time frames that allowed for myriad artistic expression.

We begin with the role slavery and race play/ed in the shaping of African-American literature, culture, and identity, not only of African Americans. In addition, a discussion of whiteness and its privileges attends the course. The *imagination* is significant here because much of what we know about race is *imaginary* (i.e., in this course we proceed from the premise that racial categories are fictitious, or that racial hierarchies are not valid, or both).

Understanding some or all of this to be known to our authors, many of whom possessed remarkable insight into the racial dynamic well back into the nineteenth century and probably earlier, just imagine how much creative possibility existed or exists for them to interrogate the complexities of race *and* class. We will discover what was available to them that informed their rich canvass of imaginative possibility that touched on aesthetic modes.

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**ENGL 992 – NEBR HUMANITIES PROJECT**

<u><b>Time</b></u>	<u><b>Days</b></u>	<u><b>Sec</b></u>	<u><b>Faculty</b></u>	<u><b>Class#</b></u>
0100-0400p	MTWRF	501	Stenberg, S	6101

**Permission.**

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## 1<sup>st</sup> 5- Week Mini Sessions

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### ENGL 495 – INTERNSHIP IN ENGLISH - “YOUNG WRITERS CAMP”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	591	Waite, S	3000

Permission.

From June 13<sup>th</sup> – June 24<sup>th</sup>.

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### ENGL 854- ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	591	Waite, S	3091

Permission.

From June 6<sup>th</sup> – June 24<sup>th</sup>.

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### ENGL 895- INTERNSHIP TEACHING ENGL- “YOUNG WRITERS CAMP”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	591	Waite, S	7887

Permission.

From June 13<sup>th</sup> – June 24<sup>th</sup>.

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### ENGL 957B - NEB WRITING PROJECT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	ON-LINE	591	Shah, R	7889

PREQ: Permission. Class meets from June 6<sup>th</sup>- June 24<sup>th</sup>.

Nebraska Writing Project’s premiere program, the Summer Institute is open to teachers of all disciplines and grade levels. The 2023 Summer Institute redesigns the National Writing Project model as an hybrid experience to allow both in-person and distance access. Participants will generate writing, share best teaching practices for writing at their grade level and disciplines, and engage in inquiry and research into aspects of writing. Participants may also qualify for monetary stipends of between \$300 and \$500 to help offset the cost of 6 graduate credit hours (approximately \$2000) in English or Teaching, Learning, and Teacher Education. Enrollment is by application only (see Nebraska Writing Project website for details).

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**SUMMER 2023 – 2nd Five-Week Session**

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**ENGL 207 - POPULAR LITERATURE -- "BOB MARLEY, LYRICAL GENIUS"**

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<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	601	Dawes, K	2903

Using film footage, documentaries, an extensive discography, articles, books, and historical data, this course treats the lyrics of Bob Marley as a body of poetic art that offers insight into his social, political and spiritual impact on Caribbean society and the world. The course will follow the careful study of Marley's lyrics in laid out in the book, *Bob Marley: Lyrical Genius*, which is a required text, while contextualizing Marley's influence of film, fiction, poetry and art of the Caribbean. Students interested in poetics, popular culture, music, and political art will enjoy this revealing insight into one of the greatest artists of the 20th century.

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**ENGL 254 - WRITING&COMMUNITIES**

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<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	800	Staff	2994	On-Line

**NOTE:** Class taught via Canvas. Computer, E-mail and Internet required.

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

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

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

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**ENGL 315B – WOMEN IN POP CULTURE**

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<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	ARR	800	Staff	6099	On-Line

Relation between women's roles and popular images in the media, including romances, television shows, science fiction, and magazines, with attention to their historical development.

**ACE:** ACE 9 Global/Diversity