

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2018**

**REVISED 04-27-18**

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 April 27, 2018. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

## **LEVEL OF COURSES**

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

## **INDEPENDENT STUDY**

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 201 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the English Advisor for department records. The student may then obtain the class number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the English Advisor by the end of Drop/Add period will be canceled.

## **ENGLISH MAJORS**

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

## **STUDENT APPEALS COMMITTEE**

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

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

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

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

## GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## COURSE DESCRIPTIONS

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Engl 210L - Arthur in Legend & Lit .....	12	Engl 352 - Intermediate Fiction Writing .....	27
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## FIRST-YEAR ENGLISH

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

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

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

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

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### ENGLISH 150 — WRITING 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 150H — Honors Writing: Writing and Inquiry

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

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#### English 151 — Writing 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 151H — Honors Writing: Writing and Argument**

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

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### **English 151-900 — ONLINE- Writing 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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**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 Credit English for Academic Purposes** (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.

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

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**ENGLISH 170-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320	MWF	030	Staff	3164
0930-1045	MWF	035	Staff	4254
1230-0120	MWF	050	Staff	4071
0930-1045	TR	051	Staff	4305 For WHT Scholars only
1100-1215	TR	052	Staff	4380

English 170 is an introductory creative writing course in the major genres of creative writing: poetry, fiction, and creative nonfiction. Students enrolled in this course will be expected to produce creative works in all of these genres and can expect to develop and practice the fundamental skills of these genres, including techniques in poetics, characterization, theme, structure, and narrative development. Through the reading of their own work and others, students will also develop the ability to respond to poetry, fiction, and essays analytically and imaginatively, both orally and in writing, in order to understand the context and significance of creative writing in today's world.

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**ENGLISH 180 - INTRODUCTION TO LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445	TR	040	Ramsay, S	4505
0830-0920	MWF	080	Staff	4504
0230-0320	MWF	085	Staff	4506

**Ramsay, S-040****AIM:**

A broad historical survey of Western literature from the eighteenth century to the present. We will consider a wide range of literary genres (including poems, plays, novels, essays, and oral literature), all the while attempting to understand how literary art both reflects and questions the culture in which it is created and understood.

Particular attention will be paid (in the latter half of the course) to post-colonial literature, to the rising voices of women and minorities in Europe and U.S., and to writers throughout the "global south."

**TEACHING METHOD:**

Lecture/discussion.

**REQUIREMENTS:**

A series of graded writing assignments, a midterm, and a final exam.

**READINGS:**

Authors may include such writers as Kant, Rousseau, Voltaire, Behn, Swift, Sor Juana, Goethe, Sarmiento, Douglas, Blake, Heine, Dickinson, Whitman, De Castro, Mallarme, Dostoevsky, Rimbaud, Woolf, Mann, Lorca, Camus, Solzhenitsyn, Achebe, Heany, Soyinka, Morrison, Diaz, and Coetzee.

**Further information unavailable at this time**

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**ENGL 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	035	Payne, K	3837
1100-1215p	TR	040	Honey, M	4306
1130-1220p	MWF	050	Muchiri, N	4763
0130-0220p	MWF	060	Lipscomb, R	3158

**Payne, K - 035 – Further information unavailable at this time**

**Honey, M – 040 - Further information unavailable at this time**

**Muchiri, N – 050**

In this course we'll be particularly interested in pursuing a critique of the production of images that are easily recognizable as “African” – war, poverty, famine, etc. Why is Africa repeatedly approached as the “always already” known, understood, or assumed? What does it mean to “know” Africa? Do Africans have the ultimate claim to “knowing” the continent? When is it appropriate for outsiders to step in? How can we distinguish processes of seeking knowledge that empower, from those that disenfranchise? Finally, we will also deeply examine newer, more empowering, ways of understanding the African continent. #Wakandaforever

**Lipscomb, R – 060**

**Serial Killer Nation: Sex, Violence, and Trauma in Popular Culture**

Serial killers, both real and fictional, lurk in the recesses of cultural imaginings emerging in an instant as the representation of what is most monstrous in our natures. This course will consider the serial killer phenomenon. We will examine the fictional role of serial killers in some of the post popular television series of the new millennium. Indeed, considering the success of shows like *CSI*, *Criminal Minds*, and *Law & Order: SVU*, one might wonder if it is possible to entertain American audiences without the rape and torture of what turns out to be mostly women and children. This course will consider the rise of the serial killer anti-hero such as Hannibal Lecter, whose presence in film and on television now spans more than three decades. We will also examine real world serial killers—disconcerting figures such as Dean Corll, John Wayne Gacy, and Jeffrey Dahmer. As we consider what constitutes these individuals, we will respectfully consider their victims and the distortion of the social fabric that often masks their activities by looking at individuals in their immediate vicinities as well as the society at large. Students will have the opportunity to consider the serial killer phenomenon in fiction, on film and TV, through historic documents and evidence, through scholarly studies, and by reviewing first-hand accounts.

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**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Stevenson, P	3160
1130-1220p	MWF	002	Stevenson, P	4255

Open only to English majors and 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

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#### ENGL 202A - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Staff	4115

Further information unavailable at this time

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0600-0850p	W	101	Agee, J	16504	
ARR-ARRp	ARR	700	Végső, R	3963	on-line

Agee, J - 101

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

Végső, R – 700- on-line

**Aim:** The primary goal of this course is to introduce students to the most important genres and trends of twentieth-century fiction. The course will be organized as a selective “survey” that will examine a variety of forms of fiction from different geographical areas (United States, Europe, Middle-East, Latin America, and Asia). We will mostly concentrate on short stories, but we will also read two short novels and a graphic novel. The course materials will be broken down into five major units: Modernism, Popular Culture, Post-Modernism, Post-Colonial Literature, and Contemporary World Literature. We will try to contextualize our readings by introducing parallel developments in related artistic media (painting, cinema, etc.); and we will examine products of popular culture as well as classics of Western and non-Western literatures.

**Teaching Method:** Online discussion board; Online lectures;

**Requirements:** Students will be required to participate regularly in online discussions; view lectures and films associated with class readings; write short papers for each unit of the semester;

**Tentative Reading List:** Stories by Franz Kafka, Lu Xun, Charlotte Perkins Gilman, Virginia Woolf, Dashiell Hammett, Gabriel García Márquez, Joseph Conrad, Chinua Achebe, Salman Rushdie, Marjane Satrapi;

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**ENGL 206 - SCIENCE FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Lipscomb, R	4257

Science Fiction is the interested in the future, offering glimpses of what we might become and giving warnings of what may happen when technology animates certain latent tendencies in our collective psyche. Science Fiction possesses the ability to recast our collective histories to ask new questions about the present as well as the future. Science Fiction also offers a relatively safe canvas on which we can discuss our most controversial current topics. In English 206, we will tackle all these issues and more. We will read significant works by major authors that may include Frank Herbert's *Dune*, Ursula K. Le Guin's *The Left Hand of Darkness*, Joe Haldeman's *The Forever War*, and Ray Bradbury's *The Martian Chronicles*. In addition, this course will explore works selected from varied and diverse collection of authors including Octavia Butler, H. G. Wells, Isaac Asimov, Robert Silverberg, Judith Merril, Ted Chiang, Samuel R. Delany, James Tiptree Jr., Philip K. Dick, Harlan Ellison, and others. Consider joining this conversation about where we have been, where we are now, and where we are going.

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**ENGL 207 - READING POPULAR LITERATURE -- "FRANKENSTEIN AND THE HORROR GENRE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Page, M	4561

2018 marks the 200<sup>th</sup> anniversary of Mary Shelley's classic novel *Frankenstein*. *Frankenstein*'s cultural legacy, especially over the last 100 years, is, perhaps, the most significant of any work of literature. The novel is, at once, the foundational text of the science fiction genre and the beginning point for the modern tale of horror. This introductory course will trace the development of the horror genre starting with *Frankenstein*, through important works of 19<sup>th</sup> and early 20<sup>th</sup> century horror, including stories by Edgar Allan Poe, E.T.A. Hoffmann, Algernon Blackwood, and others, and the iconic horror novels *Dr. Jekyll and Mr. Hyde*, *The Island of Dr. Moreau*, *Dracula*, and *The Phantom of the Opera*. From there, we will consider the "horror boom" of the 1970s/80s, through works by such authors as Shirley Jackson, Stephen King, Ira Levin, and Clive Barker. We'll conclude with a sampling of contemporary horror stories and (if I can fit it in) John Kessel's new mashup of *Frankenstein* and Jane Austen's *Pride and Prejudice*, *Pride and Prometheus*.

**Teaching Method:** Mostly lecture and presentation with interactive class discussion

**Assignments:** Daily question cards, in class midterm essay, novel analysis, individual reading paper, final exam.

**Tentative Reading List:** Mary Shelley, *Frankenstein*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; H.G. Wells, *The Island of Dr. Moreau*; Bram Stoker, *Dracula*; Gaston Leroux, *The Phantom of the Opera*; short stories online and/or an anthology; contemporary horror novels and/or stories by Shirley Jackson, Stephen King, Ira Levin, Clive Barker, or others. John Kessel, *Pride and Prometheus*.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0230p	MWF	001	Staff	4256

**Further information unavailable at this time**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Stage, K	4997

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

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**ENGL 212 - INTRO TO LGBTQ LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Staff	3838

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Further information unavailable at this time**

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**ENGL 213E - INTRO TO FILM HISTORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Dixon, W	3161

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

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

**Aim:** An overview of film history from 1896 to the present, as presented in a series of analytical screenings, lectures, and readings.

**Teaching Method:** Lectures, discussion, assigned readings, three formal papers, weekly film screenings, with running commentary by the professor. You must be present in class each week for the screening/lectures, which are the essential component of the class.

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

Required Text: Dixon, Wheeler Winston and Gwendolyn Audrey Foster. *A Short History of Film, 3rd edition*. New Brunswick, NJ: Rutgers University Press, 2018. ISBN-13: 978-0813595122.

Films Screened Include: THE GREAT PRIMITIVES, THE GENERAL, METROPOLIS, THE PASSION OF JOAN OF ARC, THE BIG SLEEP, IT HAPPENED ONE NIGHT, BONNIE AND CLYDE, THE THIN MAN, CITIZEN KANE, CASABLANCA, SINGIN' IN THE RAIN, THE BICYCLE THIEF, PICKPOCKET, VILLAGE OF THE DAMNED, PSYCHO, DAY FOR NIGHT, RUN LOLA RUN, PERSONAL SHOPPER.

Special fee: \$30.00

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### ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wabuke, H	3792
1030-1120a	MWF	002	Staff	4227
1230-0145p	TR	003	Staff	4999

#### **Wabuke, H - 001**

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.

#### **Staff - 003**

**Further information unavailable at this time**

**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.

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## ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Owen, G	4125
0930-1020a	MWF	002	White, L	00000

### Owen, G - 001

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

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

**TEACHING METHOD:** Class discussion, some lecture

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

**TENTATIVE READING LIST:** Newberry’s *A Pretty-Little Pocket Book*, *The New England Primer* (multiple editions, 19<sup>th</sup> 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*.

### White, L - 002

**Aim:** This course will explore the genre of children's literature, its origins and its development through the early twentieth century. Children’s literature is 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*).

**Teaching Method:** Lecture.

**Requirements:** Short papers, quizzes, midterm, and final examination.

**Tentative Reading List:** Nursery rhymes; selected fairy tales from the Brothers Grimm and Hans Christian Anderson; Carroll's *Alice's Adventures in Wonderland* and *Alice Through the Looking-Glass*; Alcott, *Little Women*; Twain, *The Adventures of Tom Sawyer*; Harris, *Uncle Remus: His Songs and His Stories*; Baum, *The Wizard of Oz*; selected stories from Kipling, *Just So Stories* and *Stalky & Co.*; Stevenson, *Treasure Island*; selected tales from Beatrix Potter; Burnett, *The Secret Garden*; Barrie, *Peter Pan*.

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**ENGL 230 - ENGL AUTHORS TO 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Staff	3881

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 230A - SHAKESPEARE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Buhler, S	3162

**Note:** Available for honors contract.

**Buhler, S - 001**

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

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

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

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

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**ENGL 231 - ENGLISH AUTH AFTER 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	4033

This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern worlds. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genres, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	4127

**PREQ:** Good standing in the University Honors Program or by invitation.

This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern worlds. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genres, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Dawes, K	3163

**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.

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**ENGL 244A - INTRO AFRICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Muchiri, N	4507

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.

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**ENGL 245J - JEWISH-AMER LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Rubinfeld, S	16832

In this course, we will explore the fiction of a broad sampling of Jewish-American writers working in the post-Holocaust era. Much of this work may be described as funny, ironic, absurdist, dark, self-critical, historical, and shocking. One way this fiction cannot be described, however, is boring.

We will sample a variety of mediums and forms: short stories, novellas, novels, films, and comics. Inevitably, as you read and discuss these works of fiction, you will also explore the culture that produced them, and deepen your understanding of the conflicts and concerns that distinguish that culture. For those of you who already know something about Judaism and Jewish-American life, the course readings will, I hope, provide new insights and pleasures; for those whose knowledge of Jewish life is more limited, I hope the work of this course will give you the opportunity to become acquainted, if only briefly, with a complex, fascinating, vital and vibrant culture.

Over the course of the semester, we will interrogate issues of identity, cultural (re)discovery, gender, immigration, and assimilation. Not only will the course texts help us develop a clearer picture of changing trends in Jewish-American literature today, but they will provide the foundation through which we'll explore the field's historic roots. Ultimately, we'll spend time discussing just what the word "Jewish" really *means* in the modern world, given the vast range of belief systems and lifestyles practiced by people who identify as Jewish. Broadly, we'll also discuss what it means to be "American," exploring the habits of middle-class life, for example, and the reawakening of tradition.

NOTE: This course satisfies the ACE 5 (Humanities) and ACE 9 (Global/Diversity) learning outcomes.

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**ENGL 245N - INTRO TO NATIVE AMERICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1220p	MWF	001	Staff	16680

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 252 - INTRO TO FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Staff	3165

0130-0220p	MWF	002	Staff	3166
0200-0315p	TR	003	Obioma, C	4412
0330-0445p	TR	004	Staff	4547
0600-0850p	M	101	Crucet, J	3167

**Staff - 001**

**Further information unavailable at this time**

**Staff - 002**

**Further information unavailable at this time**

**Obioma, C-003**

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.

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the reading.

READING LIST: The Art and Craft of Short Fiction: A Writer’s Guide by Michael Kardos.

-Short Stories and essays uploaded on Canvas.

**Staff - 004**

**Further information unavailable at this time**

**Crucet, J- 101**

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

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

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

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

Though some of you may want to become professional writers, I know that's not the goal for everyone here. Whatever your level of talent, expertise, background, whatever your future ambitions, you can gain from this course. Even if you never write another story in your life after this semester, if you do the work of the course you'll come away with a better understanding of and more respect for good fiction, because you'll understand the process from the inside out; you'll have lived for a while as a writer.

**Further information unavailable at this time**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	3168
1230-0120p	MWF	002	Staff	3169
1230-0145p	TR	003	Staff	4730
0930-1020a	MWF	004	Staff	4548

**Staff - 001**

**Further information unavailable at this time**

**Staff - 002**

**Further information unavailable at this time**

**Staff - 003**

**Further information unavailable at this time**

**Staff - 004**

**Further information unavailable at this time**

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**ENGL 254 - WRITING & COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	005	Staff	3170
0830-0920a	MWF	010	Staff	3171
0930-1020a	MWF	020	Staff	3172
0930-1045a	TR	025	Staff	3173
1030-1120a	MWF	030	Staff	3174
1100-1215p	TR	035	Staff	3175
1130-1220p	MWF	036	Staff	4824
0130-0220p	MWF	040	Staff	3176
0230-0320p	MWF	051	Staff	4522
1230-0145p	TR	055	Staff	3178
0600-0715p	TR	101	Staff	4389
ARR-ARRp	ARR	700	Staff	4493

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 254H - HONORS: WRITING AND COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Staff	16496

**Further information unavailable at this time**

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**ENGL 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Cohen, M	3965

This course surveys the role of writing in colonial North America and in the early years of the United States. It focuses on how what came during this period to be called “literature” shaped power, culture, and identity among the many groups that generated written works in and about North America. We will examine Native American

representation, the literature of slavery and the growth of racialism, evolving and competing religious movements, the expansion of print culture, and the publications that came out of imperial competition and radical reform. All along, we will be exploring the question of what “early America” means to us in the present day. Authors will include William Bradford, Anne Bradstreet, Samson Occom, Benjamin Franklin, Thomas Jefferson, Susanna Rowson, Harriet Jacobs, and Walt Whitman. Assignments will include weekly written responses to the readings, an in-class group presentation, two papers, and two examinations.

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**ENGL 261 - AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	002	Staff	3182
0200-0315p	TR	003	Staff	5001
ARR-ARRp	ARR	700	Staff	4822

**Staff - 002**

**Further information unavailable at this time**

**Staff - 003**

**Further information unavailable at this time**

**Staff - 700**

**Further information unavailable at this time**

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**ENGL 270 - LITERARY/CRITCL THRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	002	Staff	5002

**Further information unavailable at this time**

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**ENGL 275 - RHETORICAL THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Stenberg, S	3880

**Includes community project with youth.**

**AIM:** Rhetoric has a complex reputation. To some, it is a venerated tradition—a two-thousand-year-old centerpiece of western education. To others, it is a vehicle for argument and agency—a way to make one’s voice heard, to sponsor change. Still others deem it empty political discourse, or worse, a tool of nasty, partisan politics. In this class, we’ll examine these competing ideas of rhetoric, considering the historical, social, and ideological contexts that shape them. We’ll read an array of rhetorical theories and perspectives, which will help us to theorize rhetorical texts of our culture, ranging from political debate to advertising to news reporting. Together, we’ll consider the following questions: What is rhetoric? Who acts as rhetors? What contexts, assumptions, and beliefs shape particular rhetorical practices? What is at stake, for us and others, in how we understand and employ rhetoric? To sponsor this work, we’ll work with three bodies of rhetorical theory: 1) classical rhetoric and the long influence of the western rhetorical tradition; 2) modern rhetoric, a 20<sup>th</sup> century approach to rhetoric as a means to action; and 3)

contemporary feminist, cultural and digital rhetorics, which extend and complicate how we define rhetoric and enact rhetorical practices.

The course can be used to satisfy ACE outcomes 5 or 8, or to fulfill the English major's literary/rhetorical theory requirement.

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

**REQUIREMENTS:** Active participation in discussion/activities; weekly writing in response to texts; three projects spanning rhetorical analysis and rhetorical action; a final, reflective narrative.

**TENTATIVE READING LIST:** We will read 1) classical rhetorical theory, informed by Plato, Aristotle, and Cicero 2) modern rhetorical theory, including Burke, Bitzer, and Bakhtin; and 3) contemporary feminist/cultural and digital rhetorical theory.

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**ENGL 277 – BEING HUMAN IN A DIGITAL AGE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	002	Trundle, S	4826

**Further information unavailable at this time**

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**ENGL 278 - DIGITAL HUMANITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	4509

**Further information unavailable at this time**

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**ENGL 301B - TWENTIETH- CENTURY DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Ramsay, S	16497

AIM:

In 1850, the stages of Europe and the U.S. are mostly filled with melodramas and light comedies. By 1950, drama is among the signal media of the avant-garde. This course traces this complex development by looking at some examples of the kind of theater playwrights sought to rebel against and the kind of theater that resulted. Along the way, we'll look at the great naturalist playwrights (Ibsen, Strindberg, Chekhov, and Shaw), as well as the experimental dramatists who followed in their wake (including Brecht, Pirandello, Genet, and Jarry).

Our concerns will include the modulations in theatrical convention during this period (including innovations in performance and set design), the philosophical underpinnings of modern writing for the theater, and the continuing conversation with drama's rich past.

This course will be of interest to students of literature, but also to students in theater and performance.

TEACHING METHOD:

Lecture/discussion.

REQUIREMENTS:

Short papers, a midterm, and a final exam.

READINGS:

Readings may include works by Wood, Beckett, Brecht, Genet, Ibsen, Strindberg, Wilde, Chekhov, Shaw, Jarry, O'Neill, Wilder, and Pirandello.

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**ENGL 302B - CONTEMPORARY POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Bauer, L	16833

**Aim**

**AIM:** To introduce students to a variety of contemporary American poets and some of the concerns (aesthetic, cultural, social, political, etc.) and movements evolving in 21<sup>st</sup> Century Poetry.

**Teaching Method:** This will be primarily a discussion-based class—utilizing both small group and large class discussions with some brief lectures to put the writers and their work into perspective.

**Requirements:** Close reading and analysis of a variety of poems, active participation in class discussion and small group work, several short papers, a presentation, and a final wrap-up project. Possibly some quizzes.

**Tentative Reading List:** Individual books of poems to be decided, but likely to include books by Ocean Vuong, Natasha Trethewey, Jamal May, and others, plus the *Best American Poetry 2017 Anthology*.

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**ENGL 303 - SHORT STORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Obioma, C	5004

Although relatively new—spanning a little less than two centuries—the short story has been a canvas through which writers have explored the human condition in fewer words than the novel and other established literary media. It has served as the means by which writers have tackled various issues of the day ranging from political movements to popular culture. This course attempts to inquire into the history of the form and to map its evolution through the works of a curated list of eminent practitioners. We will look at works from a diverse\* list of writers ranging from early masters like Anton Chekov to contemporary masters like Henrietta Innes-Pozzi. We will focus on various issues of craft as well as critical theories that relate to the works of these writers.

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings; two formal research papers, and participation in a group presentation.

READING LIST: Dana Gioia and R. S. Gwynn, eds.: *The Art of the Short Story*

-Refresh, Refresh by Benjamin Percy (Graywolf Press; ISBN-10: 1555974856)

-Short Stories and essays uploaded on Canvas

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### ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Capuano, P	4731

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

**TEACHING METHOD:** Lecture and discussion.

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

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

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### ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Garelick, R	3896
0200-0315p	TR	002	Honey, M	16681
0600-0850p	T	101	Garelick, R	16682

#### **Garelick, R –001 & 101**

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

#### **Honey, M - 002**

This course focuses on popular materials that have special appeal for a female audience. We cover a variety of media: magazines, best-selling novels, film, television, music, and advertising. We will examine prominent images of and themes about women from varying economic groups, ethnicities, sexual

orientations, and time periods in order to see what messages have been and are being sent out about women's roles.

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

**REQUIREMENTS:** Three papers of 5 pages each; weekly in-class writing; 15-minute presentation and slide show on a topic of the student's choice; strict two-absence limit.

**Reading List (tentative):** A Harlequin romance; a women's magazine; contemporary articles on women in popular culture from the New York Times; *Twilight* by Stephenie Meyer; *How Stella Got Her Groove Back* by Terry McMillan; *The Cult of Thinness* by Sharlene Hesse-Biber; *The Hunger Games* by Suzanne Collins; *Check It While I Wreck It* Gwendolyn Pough.

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**ENGL 331 - BRITISH AUTHORS SINCE 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Reynolds, G	4512

This class will focus on British writing since 1945 – largely on novels and short fiction, but also on poetry in the case of Linton Kweisi Johnson. My aim is to introduce students to a wide range of authors: some of them will already be known to you, others (perhaps) very new. We will be discussing a great variety of topics and themes in relation to these texts: politics and writing; realism and fable; the relationship between science fiction and 'mainstream' writing; autobiography and fiction; the changing nature of British society over the past half-century; writing and (post-) Empire. Class materials will include the texts themselves, but will also encompass a great range of visual materials, including film, TV documentaries, recordings of poetic performance.

Teaching Method:

Lectures, class discussion, group work.

Requirements

Short 'response' papers; a Midterm research paper; a final research paper.

Tentative Reading List

Works will include: Anthony Burgess, *A Clockwork Orange*; George Orwell, *1984*; short stories by Angela Carter; Jeannette Winterson, *Oranges are not the Only Fruit*; Kazuo Ishiguro, *Never Let Me Go*; poems by Linton Kweisi Johnson; stories by Doris Lessing; essays and stories by Hanif Kureishi.

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**ENGL 332 - AMER AUTHORS TO 1900**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1100-1215p TR 001 Gailey, A 5008

This course will examine representative authors from the end of the eighteenth century to the beginning of the twentieth, paying attention to the development of reading and the rise of the publication industry in the United States, especially how race and gender influenced publishing and authorship. While reading authors such as Washington Irving, Frederick Douglass, Harriet Beecher Stowe, Fanny Fern, Harriet Jacobs, Mark Twain, Emily Dickinson, Walt Whitman, Ida B. Wells, and Charles Chesnutt, we will examine how they responded to the complicated, burgeoning American literary market and the sociopolitical issues it shaped and that shaped it.

### Teaching

Class discussion, in-class activities.

### Requirements

This will be a reading intensive course. Students will complete brief written assignments and one or more longer papers as well as quizzes.

### Tentative Reading

Selections from Washington Irving, Frederick Douglass, Harriet Beecher Stowe, Fanny Fern, Harriet Jacobs, Mark Twain, Emily Dickinson, Walt Whitman, Ida B. Wells, Charles Chesnutt, and others.

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### **ENGL 334 - AMER LITERARY TRADITIONS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Cohen, M	17530

“Is there not, our writers ask over and over, a sentimental relationship at once erotic and immaculate, a union which commits its participants neither to society nor sin—and yet one that is able to symbolize the union of the ego with the id, the thinking self with its rejected impulses?” When Leslie Fiedler asked this question in the mid-twentieth century, he could only conclude that America’s leading writers time and again defined themselves against extremes, collapsing into a flaccid liberalism irrespective of their superficial political orientations. O ye of little faith! This class will explore AMERICAN DECADENCE in a quest for the outrageous, the vile, the opulent, the irresponsible, the bizarre, and the lazy. We will read one or two works from the European decadent tradition to get our bearings, and then tackle American poetry and prose from the nineteenth and early twentieth centuries that has been notoriously nauseating to categorize—and sometimes even to read. If we can summon the energy, we will write two papers. If we can condescend to it, we’ll write weekly response papers. If it seems worth it—or perhaps because it simply doesn’t—we’ll take two exams. Authors may or may not include Huysmans, Baudelaire, Poe, Saltus, Whitman, Melville, Chopin, Crane, Fredric, Hecht, and Larsen.

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### **ENGL 344 - ETHNICITY & FILM**

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

NOTE: Special fee - \$30.

**Baadasssss Cinema: the 1970s** is designed to make legible black masculine/femininities as portrayed in the film genre called Blaxploitation or Baadasssss Cinema in the 1970s. During this genre of filmmaking, the Black Action

Hero/ine gained prominence as actors and directors desired to overthrow negative images of the African American that had a stronghold on the American psyche as a result of D. W. Griffith's film *Birth of a Nation* (1915). In the process, the course endeavors the following:

- to familiarize students with the film forms, elements, and socio-cultural and political dynamics of an era / genre.
- to equip students with an intermediate knowledge of African Americans in the film industry of the United States beginning with the detective genre pre-Blaxploitation Era to gain insights into this movement that featured the Black hero/ine.
- to offer a broad sweep of African American film history.
- to offer a brief history of African American representation in film and determine meanings behind cinematic representation.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Castro, J	5011

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

#### ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Crucet, J	5013

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

#### ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Wabuke, H	16520

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Stenberg, S	3181

0330-0445p TR 002 Minter, D 4732

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

**Stenberg, S - 001**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Minter, D - 002**

**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 more broadly--as encompassing practices that range from using social media to engaging in your major. In this class, we will discover, explore, and write about the multiple literacies that shape our lives and our world. 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; community literacies, digital literacies; and literacies of transformative work. You will have opportunities to inquire into your 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; Formal and informal writing; group work.

**REQUIREMENTS:** Attendance; Active participation in discussion/activities; weekly writing; brief in-class presentations, three formal writing projects that include drafting, peer feedback and revision.

**TENTATIVE READING LIST:** Readings are subject change but will likely include a number of essays and journal articles, most written for professional academic audiences such as Deborah Brandt’s “Sponsors of Literacy”; published literacy narratives; Bizzell’s “What is a Discourse Community”; Wardle’s “Identity, Authority and Learning to Write in New Workplaces,” and Linda Flower’s “Going Public.”

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Rilett, B	4733

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

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

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

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

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

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### ENGL 357 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	3969

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

**AIM:** This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching writing. We'll explore several approaches to teaching writing, through scholarship written by teachers and through trying out some ideas for writing we might use to teach in the future. We will also work face-to-face with students at North Star High School and respond to middle school writing digitally to ground our exploration of possible approaches with real contact with secondary students.

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

**REQUIREMENTS:** Regular writing; regular responses to student writing; reading of scholarship on composition theory; development of an Informed Position Statement on the teaching of writing; development of a case study of one or more secondary student writers.

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### ENGL 362 - INTRO MEDIEVAL LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Stage, K	16498

**Aim:** This course is an introduction to medieval literature in Britain, focusing on Anglo-Saxon texts in translation and Middle English texts in their original language. We will look at different kinds of writing across these texts, including epics, elegies, religious visions, dream visions, satire, and romance. Students will learn how to read and pronounce Middle English and understand the development of the English language as a marker of the shifts in the social and cultural identity of Britons. The class will focus on literary texts, but also will include some historical and non-fiction readings.

**Teaching Method:** Discussion and Lecture

**Requirements:** Short and Long papers, exam, class participation, quizzes, translations

Texts: May include: Beowulf, Chaucer's Dream Visions and parts of The Canterbury Tales, Arthurian Romances, Breton Lays, Robin Hood Tales, The Book Of Margery Kempe, Julian of Norwich, and various legendary tales.

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**ENGL 375 - THEORIZING THE DIGITAL**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gailey, A	16505

This course will examine the history, theoretical underpinnings, and critiques of “the digital”—broadly speaking, the major cultural, cognitive, and communicative shift to computerized information representation and expression. Students will learn a broad history of media technologies and their relationship to knowledge and political power, and will consider how digital texts, images, data, and spatial representations are transforming how we think.

**Teaching**

Class discussion, in-class activities.

**Requirements**

This will be a reading intensive course. Students will complete written assignments and one or more longer papers or projects.

**Tentative Reading**

Some canonical readings on media theory as well as current texts that address such issues as the digital divide and race and gender politics in digital tools, platforms, and information representation.

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**ENGL 377 - READING THRY & PRACT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	3183

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

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

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

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	5017

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

**Teaching**

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

**Requirements**

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

**Tentative Reading**

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

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**ENGL 417 - TOPICS PLACE STUDIES & ENVIRONMENTAL HUMAN. -- "LITERATURE OF THE ANTHROPOCENE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lynch, T	00000

The Earth has entered a new era, but has our literature?

Scientists tell us the Earth has entered a new geologic era, called the Anthropocene. This new era is characterized by the planet-wide influence of humans seen in such calamities as climate change, ocean acidification, and a massive rate of species extinction, to name only the most obvious.

The Anthropocene challenges our imaginations, and so far our imaginations have been stuck in the ruts of an earlier and now irrelevant era. Though our era has changed, and though the crisis is urgent, our literature has barely taken note. As scholars like Amitav Ghosh warn, in response to the most important challenge we as humans have ever faced our literary imaginations have, so far, failed us.

What would a literature of the Anthropocene look like? What would a literary theory of the Anthropocene do? What might a post-human literature in a post-nature epoch consist of?

We will explore some of the possibilities in this class. We will examine some emerging genres of response to the Anthropocene, including speculative fiction, cli-fi, multi-species ethnography, and ecopoetry.

In the Anthropocene, everything you've learned about literature is wrong. Find out why.

Tentative readings:

*Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*, Timothy Clark

*The Great Derangement: Climate Change and the Unthinkable*, Amitav Ghosh

*The Water Knife*, Paulo Bacigalupi

*Imagining Extinction: The Cultural Meanings of Endangered Species*, Ursula Heise

*Oryx and Crake*, Margaret Atwood

*The Lathe of Heaven*, Ursula Le Guin

*Anthropocene Blues*, John Lane

*Coming of Age at the End of Nature*, ed. by Julie Dunlap and Susan A. Cohen

*Arts of Living on a Damaged Planet*, ed. by Anna Tsing, Nils Bubant, Elaine Gan, Heather Swanson

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**ENGL 430A - SHAKESPEARE I- "TURKS, JEWS AND BLACKAMOORS: SHAKESPEARE AND MEDITERRANEAN WORLD**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Schleck, J	17531

**AIM:**

This course will focus on plays by Shakespeare and his contemporaries that are set in the Mediterranean world. Through our study of these works we will explore the intersections of national, religious and "racial" difference with gender and sexuality in these early modern Mediterranean settings. How do these English playwrights present Muslims, Jews, and those who convert on the stage? How do their plays register the very real threat of English enslavement by North Africans, or of Ottoman colonization of Europe? What role does "race" play in these depictions, and what does it mean in the early modern period? How do all of these depictions differ depending on the gender of the characters involved? This class will inevitably involve lots of pirates, but participation in international Talk Like a Pirate Day (Sept. 19) is optional.

**TEACHING METHOD:**

The course will be a mix of informal discussion/ lecture, student presentations, and formal debate.

**REQUIREMENTS:**

Copious reading, at least one presentation, and one research paper in stages, plus informal writing exercises.

**TENTATIVE READING LIST:**

The Merchant of Venice

Titus Andronicus  
Othello  
The Tempest  
Antony and Cleopatra  
The Jew of Malta (Marlowe)  
Fair Maid of the West (Heywood)  
The Renegado (Massinger)  
Scholarly articles related to the listed plays  
Primary texts related to course theme

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Agee, J	16499

**PREQ:** Permission.

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 459 - WRITING FOR FILM -- "WRITING FEMINIST FAIRY TALES"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	16684

Fulfills ACE 7 Requirements.

Aim: In this class you will write and revise several screenplays for feminist fairy tale films of about five pages and five minutes. We will also view feminist fairy tale films every week to analyze and use as examples. The aim of the class is to develop skills in screenwriting, learn how to analyze your own work, and how to both give and receive feedback from others. We will redefine what we think of as “fairy tale films,” including dark horror films, (well beyond Disney); while rethinking and applying “feminism” from an “intersectional” perspective, keeping in mind agency, gender, race, class, ethnicity, sexuality, and age.

Films to be screened will include movies such as *Thale*, *Bluebeard*, *Twilight*, *Snow White and the Huntsman*, *La Belle et la Bête*, *Sleeping Beauty* (Breillat), *Le Bonheur*, *Mustang*, *Snow White and the Huntsman*, *The Lure*, *Borgman*, *The Babadook*, *Let the Right One In*, and short films such as *Fractured Fairy Tales*. Fairy tales allow us free reign of our imagination; places to reimagine power and agency using imaginative reasoning and “thinking well outside the box.” Fairy tales are not only for children.

Teaching Method: Classes typically include a brief opening lecture, a film screening (with running analytical commentary during the film), and a class discussion after the film. You will also spend time work-shopping your

written material with other students, discussing and sharing your work, and working in small groups. Students rapidly learn the basics of screenwriting and apply it to short (five page) screenplays that are work-shopped, revised and polished. You'll learn the basics of screenwriting in FINAL DRAFT SOFTWARE.

Requirements: You will have short scripts due several times through the semester and compile a portfolio of your scripts for the Final Portfolio. Participation in small group workshops and regular active participation in class is required.

Tentative Reading List: FINAL DRAFT SOFTWARE is required. Text: ELEMENTS OF STYLE FOR SCREENWRITERS by Paul Argenti. I assign classic fairy tales (such as the original Grimm's and other early fairy tales) available online.

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### ENGL 471 - ADVANCED THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Brunton, J	16506

#### “QUEERING THE FAMILY”

This course will examine representations of “queer” families—understood broadly as families headed by non-heterosexual and/or gender non-normative individuals and family formations that fall outside of the model of heterosexual couplings. This course aims, first, to give students an introduction to queer theory and, second, to explore how the concept of “queer”—as both a noun and a verb—can be applied to family formations in contemporary US literature, media, and art (including novels, young adult fiction, drama, film, and television).

We will pose and attempt to answer the following questions: What is the aesthetic and political potential of queerness/queer theory in the US after the legalization of same-sex marriage? How “queer” are representations of queer and transgender people when those people are also parents? How do contemporary literary, film, and television narratives deal with queerness within otherwise “straight” families? How do queer family narratives address or ignore issues of race and racism in the US? How does queerness challenge traditional cultural and legal notions of family and kinship? Finally, our overarching question for the course will be: What is the relationship between aesthetic *representations* of queer families and the material and political *realities* faced by queer and transgender individuals?

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### ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	17481

Title: DH Project Planning & Development: First Steps

Description: This course will explore the art of DH project development. DH projects come in all shapes and sizes, in keeping with the “big tent” ethos of the field. However, to develop a project well – to scope it, plan it, fund it, implement it, disseminate it, gain the respect of other practitioners, and much more – is not easy. It's n times harder than writing a critical paper and can quickly become n+n (or even n x n) times harder than writing a monograph. There are many considerations and a multitude of skills to taste, choose, and, perhaps, master. But if it's “your” project, no matter who you are or how experienced, you're most likely always going to be drowning a little bit, out of your depth, over your head, etc. Here, we'll start to find out what that means. Put another way, through this course, you'll by no means master DH project development. Rather, we'll climb the DH mountain; look out over the theoretical fields; mix (as we descend) with some A-lister DH projects; touch the earth of data,

standards, modeling, and preservation; and, finally, plunge headlong into the woods of project planning in our search for a path to the fields of funded glory. Luckily you won't be going it alone.

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#### ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Behrendt, S	3188
0130-0220p	MWF	002	Castro, J	4521

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

#### Behrendt, S-001

2018 marks the 200<sup>th</sup> anniversary of the publication of *Frankenstein*, which Mary Shelley wrote when she was eighteen and which has grown into one of the best known, most widely read, and most commonly taught of all British novels. We will focus on the novel as it evolved and as it has produced an extraordinarily rich and diverse cultural “afterlife.” We’ll consider some of the sources and influences (literary, cultural, biographical, socio-political and aesthetic) that contributed to the novel, and we’ll look at ways in which “collaborative authorship” played a part in that evolution. And, of course, we’ll consider a representative few of the **many** literary responses, dramatic adaptations (stage and screen: Did you know that the first stage version was a *musical*?), and cultural artifacts that have followed the appearance of this remarkable novel.

There are many paths both **toward** and **away from** *Frankenstein*, and in this course you’ll have opportunities to pursue those that most interest you, individually and (perhaps) in groups. During the course of the semester you will read widely and diversely, you’ll write both relatively informal reflective essays and documents and a more formal research (probably) document, some of which will go into a course portfolio that you’ll submit at semester’s end and that will document the nature and scope of your work within the English major as a whole. Throughout the semester we will talk a lot, both in groups and conversationally as a sort of committee-of-the-whole, about subjects relating to *Frankenstein* but also about the place and value of an English major in today’s intricately interrelated world.

In keeping with the ideal of a “Capstone Experience,” I’m anxious for you throughout the semester to have opportunities to reflect expansively on the knowledge, skills, and dreams that have marked your time in the major, and to apply all this in the most broadly interdisciplinary fashion possible to your chosen personal course project and to your larger and more retrospective assessment of who and what you are today as a result of choosing to pursue the major on English.

READINGS: *Frankenstein* (including its variant editions), and a wide variety of supplementary or explanatory readings and extra-literary Creatures that will help you more fully to appreciate the extraordinary range of topics, issues and questions about humanity and society that this compelling novel has helped to bring into focus for readers for two centuries.

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#### ENGL 498 - SPECIAL TOPICS -- "MASTER CLASS IN FICTION WRITING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Schaffert, T	18227

Permission required. This class is limited in size, and open only to those students who’ve completed fiction-writing workshops (preference will be given to those who’ve already taken ENGL 452, though it is not a required prerequisite). Students accepted for the course will meet occasionally as a group, but more often one-on-one with the instructor for brief discussions of your fiction. You’ll focus on developing works-in-progress and creating new projects, you’ll have regular deadlines, and careful edits from the professor. To gain entrance to the class, you’ll submit a portfolio of work and a brief cover letter, to [tschaffert2@unl.edu](mailto:tschaffert2@unl.edu). Your instructor is Timothy Schaffert,

director of creative writing and author of five novels, including *The Swan Gondola*, an Oprah.com Book of the Week, and *The Phantom Limbs of the Rollow Sisters*, which is being adapted into a feature film.

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