

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2019

REVISED 06/10/19

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

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

TABLE OF CONTENTS

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

HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of June 14, 2019. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

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

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

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

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COURSE DESCRIPTIONS

First-year English	5	Engl 303 - Short Story	24
English 150 — Writing and Inquiry	5	Engl 305A - Novel 1700-1900	25
English 170-Beg Creative Writing	8	Engl 315A - Survey Womens Lit	25
English 180 - Introduction to Literature	8	Engl 315B - Women in Pop Culture.....	26
Engl 189H – Univ Honors Seminar.....	9	Engl 317 - Lit & Environment.....	26
Engl 200 - Intro Engl Studies.....	9	Engl 332 - Amer Authors to 1900	27
Engl 201 - Intro to Drama.....	10	Engl 333A - Willa Cather & Her World	27
Engl 205 - 20th Century Fiction – on-line	10	Engl 345D - Chicana/Chicano Lit	28
Engl 206 - Science Fiction.....	11	Engl 345N - Native American Women Writers ..	28
Engl 207 - Reading Popular Literature -- "The Young Adult Lit. in the Post-Truth Era	11	Engl 352 - Intermediate Fiction Writing.....	29
Engl 208 - The Mystery & the Gothic Tradition. 12		Engl 353 - Intermediate Poetry Writing.....	30
Engl 210I - Illness & Hlth in Lit	12	Engl 354 - Writing: Uses of Literacy.....	30
Engl 212 - Intro to LGBTQ Lit	12	Engl 355 - Editing and the Publishing Industry ..	30
Engl 213E - Intro to Film History	12	Engl 357 - Comp Theory&Practice	31
Engl 215 - Intro Womens Lit	14	Engl 362 - Intro Medieval Lit.....	31
Engl 216 - Children's Literature	14	Engl 365 - Intro 19th C British Lit: Recovering the multicultural lit. of the British Empire.....	32
Engl 230 - Engl Authors to 1800.....	15	Engl 377 - Reading Thry & Pract	32
Engl 230A - Shakespeare.....	16	Engl 380 - Writing Center Theory, Practice&Rsch33	
Engl 231 - English Auth after 1800.....	16	Engl 388 – Body Language: Love, Politics”	33
Engl 231H - Honors English Auth after 1800.....	17	Engl 398 – Special Topics –“Jesmyn Ward: The Reading Series”	33
Engl 242 - Global Literature Since 1850.....	17	Engl 401 – Drama- Environments of Renaissance Drama	34
Engl 244 - African-American Lit since 1865.....	17	Engl 402 - Poetry.....	34
Engl 244A - Intro African Lit	18	Engl 413 - Film -- "Women Filmmakers".....	35
Engl 245N - Intro to Native American Lit.....	18	ENGL 445K - Topics in African Lit -- "African Writers"	36
Engl 252 - Intro to Fiction Writing.....	18	Engl 452 - Fiction Writing -- "Adv Fiction Writing"	36
Engl 253 - Intro to Writing Poetry	19	Engl 475A – Rhetorical Theory: Rhetoric of Women Writers	36
Engl 254 - Writing&Communities	20	Engl 487 - Engl Capstone Exprnc	37
Engl 254H - Honors:Writing and Communities..	20	UHON 395H – University Honors Program- “Legendary Women Writers”.....	38
Engl 260 - American Lit before 1865.....	21		
Engl 261 - American Lit since 1865.....	21		
Engl 270 - Literary/Critel Thry	22		
Engl 275 - Rhetorical Theory.....	23		
Engl 277 – Being Human in a Digital Age:	23		
Engl 278 - Digital Humanities: Hacking Literature24			
Engl 302A - Poets since 1945	24		

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.

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.)

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.

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.

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.

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.

English 180 — Introduction to Literature

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

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

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

English 141 — Advanced Academic Reading (3 credits)

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

English 143 - Seminar in 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.

ENGLISH 170-BEG CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	030	Pryor, K	3046
1030-1120a	MWF	035	Baldwin, J	4073
1100-1215p	TR	050	Ramirez, A	3900
0930-1045a	TR	051	Nordarse, A	4121 For WHT Scholars only
0200-0315p	TR	052	Jimenez, C	4115

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.

ENGLISH 180 - INTRODUCTION TO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	040	Ramsay, S	4298
0830-0920a	MWF	080	Pawlenty, L	4297
0230-0320p	MWF	085	Cook, T	4299

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

ENGL 189H – UNIV HONORS SEMINAR

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	035	Rutledge, G	3686
1100-1215p	TR	040	Muchiri, N	4122
0200-0315p	TR	050	Homestead, M	4525
0130-0220p	MWF	060	Lipscomb, R	3040

Rutledge, G - 035 – 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

Homestead, M - 050 – Further information unavailable at this time

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.

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Lipscomb, R	3042
0930-1045a	TR	002	Stevenson, P	4074

Open only to English majors and minors.

Lipscomb, R - 001 – Further information unavailable at this time

Stevenson, P – 002

English 200 is a uniquely self-aware class. In it we pay sustained attention to the field of English: what it is, what it does, and why it matters. To that end we'll explore literary and genre fiction, poetry, creative nonfiction, critical theory, digital humanities, and publishing. We'll read essays, poetry, and fiction—often several contemporary novels. *The Age of Miracles*, *On Such a Full Sea*, and *Never Let Me Go* are favorites. Favored authors include: Sandra Cisneros, Octavia Butler, and Ursula Le Guin. Writing assignments afford practice with analysis, research, and creative writing, and the major research project gives students the latitude to explore nearly any kind of writing they find attractive. English 200 is an exciting class meant to illuminate what it means to study and work in the field of English.

ENGL 201 - INTRO TO DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	16515

AIM:

An introduction to dramatic art that surveys nearly twenty-five-hundred years of literature and performance. We will explore various aspects of theatrical art -- including the history of set design, acting, and the role of the playwright -- with particular emphasis on the ways in which drama influences and is influenced by the cultures in which it appears.

TEACHING METHOD:

Lecture/discussion.

REQUIREMENTS:

Students will be expected to participate regularly in class discussions and to produce short critical essays. This class also has a midterm and a final.

TENTATIVE READING LIST:

Readings may include plays by Sophocles, Euripides, Marlowe, Shakespeare, Ibsen, Strindberg, Hughes, Brecht, Genet, O'Neill, Pinter, Fornés, Hwang, Kushner, and Albee.

ENGL 205 - 20TH CENTURY FICTION – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0200-0315p	TR	001	Obioma, C	18156	
On-Line	ARR	700	Navarro, X	3804	On-Line

Obioma, C - 001

English 205, as the course title suggests, concerns a series of novels written by writers of the 20th century. Despite its suggested broad scope, the course is not intended as an exhaustive survey, but as an opportunity for us to concentrate on a select group of texts and explore how these novelists use various literary conventions to help evoke the economic, psychological, and social forces that shape the lives of the characters they depict. We will attend closely to character, narrative technique, and theme in the process. As we do so, we will consider how these works represent, understand, interrogate, and share human experience. We will also consider how a literary work may be viewed as a record of lived experience that speaks to contemporaneous issues, or that excavates and accesses history. Class sessions will vary in format, featuring lecture, discussion, and group work. Course work will include short papers, presentations, and exams.

Also, by passing this course, you will fulfill ACE Learning Outcome 5: “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.” At the end of the term, you may be asked to provide samples of your work for ACE assessment as well.

Further information unavailable at this time

ENGL 206 - SCIENCE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Page, M	4076

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

Since the middle of the nineteenth century, fiction writers have been speculating about what a technological Future might be like and what the consequences of technological change are upon individuals, societies, species, and planets. We call this branch of literature Science Fiction. In many respects, we currently live in a Future (or a version of it) that many of these science fiction writers imagined.

In this course, we will explore the genre of science fiction **thematically** and **historically**, and consider what science fiction has to offer us today. We will learn about the genre by reading a number of significant science fiction short stories and a few novels, and through lectures, discussions, and occasional visual media.

TENTATIVE READING LIST: *Sense of Wonder: A Century of Science Fiction*, ed. Leigh Grossman; *The Space Merchants*, Frederik Pohl & C.M. Kornbluth; *Ready Player One*, Ernest Cline.

ENGL 207 - READING POPULAR LITERATURE -- "THE YOUNG ADULT LIT. IN THE POST-TRUTH ERA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Owen, G	4349

Post-truth is the idea that we are living in a society that can no longer tell the difference between what is true and what is not, and that the idea of “truth” no longer has meaning for people and has been replaced by blind faith or allegiance to a particular ideology and the designated spokespeople for that ideology. This class investigates this charge that we are living in a post-truth society while imagining an array of strategies to combat it. We will read a number of young adult dystopian and science fiction/fantasy novels to theorize the idea of “post-truth” and the effects of modern technology. We may also watch an episode or two from the Netflix show *Black Mirror*.

Readings may include: Toni Adeyemi's *Children of Blood and Bone*, M.T. Anderson's *Feed*, Susanne Collins' *The Hunger Games*, Cory Doctorow's *Little Brother*, A.S. King's *Glory O'Brien's History of the Future*, George Orwell's *1984*, and Andrew Smith's *Grasshopper Jungle*.

ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Cochran, R	4075

Further information unavailable at this time

ENGL 210I - ILLNESS & HLTH IN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Lipscomb, R	16524

Exploring plague narratives from the Black Death to the zombie apocalypse, this class will examine how plague has and continues to shape social and cultural formations. As a class, we will revisit the civilization-altering event of the Black Death; we will re-examine the legacy of HIV, and we will re-consider how the speculative fiction of zombie narratives influence our worldview. The works selected for this course will include fiction, nonfiction, science fiction, memoir, drama, historic documents, and epidemiological studies. We will read work by a wide-range of authors including Susan Sontag, Tony Kushner, Elizabeth Pisani, Daryl Gregory, and Michel Foucault. The threat of plague haunts the edges of our social order. Come join the conversation about how and why this happens in English 210-I.

ENGL 212 - INTRO TO LGBTQ LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Garcia-Merchant, L	3687

AIM: Lesbian, gay, bisexual, transgender and queer (LGBTQ) Literature provides ways to study identity as it is constituted within a culture. "What possibilities are available to lesbian and gay writers to name and know the self? How do these writers negotiate both norms and taboos? How do they navigate the constraints of language and culture in order to emerge on the page? And what does this narrative emergence look like? What lives emerge as possible and impossible?"

This course is an introduction to a variety of works by LGBTQ writers with a consideration of significant literary, cultural, social, and historical issues and themes, focused on authors, history and materials produced by indigenous peoples and people of color (QIP&POC). By positioning this class to specifically address the writings of QIP&POC we can consider the process of identity formation as requiring a reformation to situate this writing as visible and valued within the broader realm of LGBTQ Literature. This course will look at work as it is situated within issues of immigration, mental health, cultural separation and rejection, and finally global social justice and upheaval.

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	3043

NOTE: Special fee - \$30.

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

MEETS ACE 5 REQUIREMENTS

Class meets every Tuesday from 1:30 – 4:40 in Room RVB 123 at the Mary Riepma Ross Film Theatre, to view the films on the big screen.

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

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

Your grade is figured as follows:

*30% attendance at lectures/screenings

*70% for your three papers combined

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, BONNIE AND CLYDE, THE THIN MAN, CITIZEN KANE, SINGIN' IN THE RAIN, PICKPOCKET, VILLAGE OF THE DAMNED, PSYCHO, BLOOD OF A POET, MAN WITH A MOVIE CAMERA, STAGECOACH, BICYCLE THIEVES, REBEL WITHOUT A CAUSE, BLADE RUNNER and other films.

Special fee: \$30.00

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rilett, B	3646
1030-1120a	MWF	002	Staff	4050

Rilett - 001**Course Description for ENGL 215: Introduction to Women's Literature**

This course offers an introductory survey of women's literature. The very broad term "women's literature" encompasses a variety of genres (drama, poetry, novels, short stories, memoir, essays, etc.) by, for, and/or about women. Be assured that the course title indicates the focus of our investigation, NOT the required gender of the student. Our goal is to survey the tradition of transcontinental Anglophone literature written by women across a wide span of history, to deconstruct the pervasive images, themes, and symbols in women's literature, and to analyze the way in which women use language to define their experience. Students will read and respond to these texts in several ways: (1) as artistic products in themselves (new criticism), (2) as products of particular artists (biographical criticism), and (3) as cultural productions reflective of historical, geographic, social, and philosophical issues and biases. Arguably, 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.

Students will write brief reading responses, one short formal essay, and one long formal essay which will be submitted in several stages of completion. There will be no final exam for this course.

Staff - 002**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.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	001	Stevenson, P	3950
0930-1020a	MWF	002	White, L	4957

Stevenson, P – 001

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

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*.

ENGL 230 - ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Schleck, J	18157

Aim

From *Beowulf* to *Paradise Lost* to *Oroonoko*, this course will introduce you to the literary genres and traditions of Britain in the Medieval, Renaissance and Enlightenment periods by reading a series of literary greats. Starting with the Anglo-Saxon period, covering England's many invasions and revolutions, and concluding with England's role as an imperial power with global reach, this course will read many of the most well-known pieces of English literature with an eye towards shifting ideas of what "England" means to these authors, and how they define their communities through the inclusion and exclusion of various groups and cultural traditions.

Teaching Method

A mix of lecture and informal discussion.

Requirements

Midterm and final exams, one close reading of a text, a series of shorter informal writing assignments.

Tentative Reading List

Beowulf, “The Wanderer,” *Lais* by Marie de France, *Sir Gawain and the Green Knight* and several other Arthurian texts, Julian of Norwich and Margery Kempe, selections from Chaucer’s *Canterbury Tales*, a mystery play, sonnets & other Renaissance lyric poetry by Shakespeare, Donne, Sidney, Wroth, Jonson, Herbert, Crashaw, Marlowe’s *Doctor Faustus*, Milton’s *Paradise Lost*, Swift’s “A modest proposal,” Pope’s “The Rape of the Locke,” and Behn’s *Oroonoko*. Please note: this is not a complete list, and many of the above works will not be read in full.

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Buhler, S	3044

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 will 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 reflect prevailing notions of drama and entertainment. To understand them as historical documents, we will 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 will 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: *Antony and Cleopatra*; *Henry IV, Part One*; *Henry V*; *Macbeth*; *Much Ado About Nothing*; *Sonnets*; *Twelfth Night*

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	3863

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.

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	3952

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.

ENGL 242 - GLOBAL LITERATURE SINCE 1850

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	16525

Aim:

This course is an introduction to 'Global Literature' in its Anglophone forms, and will concentrate on recent writing. Our focus will be on contemporary fictions (short stories and novels) that reflect, embody and represent our increasingly-integrated global society. Drawing on writers from the United States, Britain, India and Africa, Eng 242 will introduce you to writers who are addressing some of the key questions of our age: migration, terrorism, technological change, economic globalization. Reading these provocative and engaging works, students will be able to see how literature remains a vital forum for understanding how societies are changing around us.

Our focus will be on fiction, but the course will also involve some non-fiction materials by our writers, as well as television documentaries and screen adaptations.

Teaching Method:

Class discussion; short lectures; film screenings and analysis.

Requirements:

A response journal; a midterm focused on two of the texts; a final research paper (8-10 pages) focused on two texts and using secondary materials.

Readings:

We will study writers including Salman Rushdie, Hanif Kureishi, Mohsin Hamid, Zadie Smith, Chigozie Obioma, Viet Thanh Nguyen, Chimamanda Ngozi Adichie.

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
On-Line	ARR	700	Dreher, K	20449	On-Line

In this introductory literature course, we will contextualize the literary time periods within the socio-cultural historical time frames that allowed for particular artistic expression. We begin with the role segregation and race play/ed in the shaping of African-American literature, culture, and identity. 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).

ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Muchiri, N	4300

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.

In Unit 1, we'll examine the literary production of Africa's antiquity. This is an important re-battle to the common misconception that "African Literature" began with texts written in English, French, Portuguese, or other European languages. Unit 2 examines the culture of resistance that is deeply entrenched in African art - visual or literary. Africans have mobilized against various forms of oppression: slavery, colonialism, sexism, economic dependence, etc. Finally, Unit 3 will explore the ways in which historical forms of resistance have evolved in the 21st century. This activism involves such campaigns as regime change in Egypt, feminism and/or womanism, and actions against sexual violence. By the end of this course, students will have a deep appreciation of African literature's function--not only to entertain, but also to empower.

ENGL 245N - INTRO TO NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
On-Line	ARR	700	Presley, L	16526	On-Line

Further information unavailable at this time

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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	Masad, I	3047
0130-0220p	MWF	002	Guild, S	3048
1230-0145p	TR	003	Stevenson, P	4215
0330-0445p	TR	004	Henson, D	4336
0600-0850p	M	101	Rubinfeld, S	3049

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

Guild, S – 004

It is difficult to grow as a writer without a community of writers around you. This class is intended to foster such a community, while also encouraging your own personal growth as a storyteller. Throughout the semester you will share your work with a variety of your classmates, and also discuss your pieces in teacher conferences apart from the class. We'll study several elements of craft--voice, structure, characterization, sensory details, and dialogue (among others)--and see how these elements function both in your own writing and in published stories. We'll also use our one-on-one conferences to tailor each story assignment to your personal interests. Overall, this course's goal is to increase your excitement for writing prose fiction, and to teach you some of the skills that lead to long-term success in the art form. It is a goal best accomplished in community, with writers who are also thoughtful and insightful readers of each other's work.

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	Steele, C	3050
1230-0120p	MWF	002	Bauer, L	3051
1230-0145p	TR	003	Garcia, A	4495
0930-1020a	MWF	004	Brunton, J	4337

Further information unavailable at this time

Brunton, J - 004

Poetry is art. This course will introduce students to: 1) the art of making poems and 2) the theories that have shaped how we make, and talk about, poetry. Students will produce poems, critique each other's work, and practice a variety of techniques for experimenting with words. 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 intersubjective 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. Instruction will consist of a mix of in-class poetry-making studio sessions, reading/performing poems, critique of student work, and discussion of assigned theoretical and creative readings and audiovisual material. 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 people of color, women, and LGBTQ+ individuals.

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0800-0915a	TR	005	Staff	3052	
0830-0920a	MWF	010	Blair, A	3053	
0930-1020a	MWF	020	Green, N	3054	
0930-1045a	TR	025	Seibert Desjarlais, S	3055	
1030-1120a	MWF	030	Kupsh, C	3056	
1100-1215p	TR	035	Houston, M	3057	
1130-1220p	MWF	036	Hill, A	4576	
1230-0145p	TR	050	Seibert Desjarlais, S	3059	
0230-0320p	MWF	051	Hill, A	4315	
0200-0315p	TR	065	Harding Thorton, C	3061	
0330-0445p	TR	070	Harding Thorton, C	3864	
0600-0850p	W	101	Fuglei, R	4192	
On-Line	ARR	700	Navarro, X	4286	On-Line

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.

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	Willard, C	16527

Further information unavailable at this time

ENGL 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Staff	3806

Further information unavailable at this time

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1100-1215p	TR	001	Rutledge, G	3925	
0930-1020a	MWF	002	Willard, C	3064	
On-Line	ARR	700	Reynolds, G	4571	On-Line

Rutledge, G - 001

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

By passing this course, you will fulfill ACE Learning Outcome 5 (“Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”).

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

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

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

Reynolds, G - 700

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 new Learning Management System, Canvas). There will be an array of online reading materials to work with, along with regular mini-lectures (by me), film and archival resources. Message boards will allow students to work together on projects during the course. Along with the study of the American literature materials (‘American Literature Since 1865’), this course will also, effectively, be a way to encounter and then use many cutting-edge methods for online study. I will pay particular attention to the protocols surrounding web research, and offer instruction into the evaluation and deployment of materials that you will gather online.’

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

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

ENGL 270 - LITERARY/CRITCL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	002	Gailey, A	4652

We will survey some of the major historical schools of literary and critical theory and how they understand literature and other cultural production. We will discuss New Criticism, structuralism, poststructuralism, psychoanalysis, feminism, postcolonialism, critical race theory, queer theory, ecocriticism, and biopolitics. We will begin with a brisk survey of the older schools of theory and spend more time exploring the theory that is most influential today in discussions of culture, technology, and politics.

Teaching

Class discussion, in-class activities.

Requirements

Regular attendance and participation, short papers, exams.

Tentative Reading

Readings may include selections from Plato, Aristotle, Cleanth Brooks, Ferdinand de Saussure, Walter Benjamin, Herbert Marcuse, Jacques Derrida, Jon Berger, Helene Cixous, bell hooks, Kate Manne, Judith Butler, Eve Kosofsky Sedgwick, Michel Foucault, Edward Said, and Kimberlé Williams Crenshaw.

ENGL 275 - RHETORICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Minter, D	3727

In this course, we'll explore intersections between rhetorical theory and contemporary society—examining how we (and others) use language and images to engage in current conversations about such topics as *what is ethical* (and why?), *what is good* (and why?), *what is cool* (and why?). In short, we'll examine how language, images, and media shape our engagement with the world around us. We'll begin by framing our own working definition(s) of rhetoric, drawing on both classical and contemporary rhetorical theory. We'll utilize and continue to develop our understanding of rhetoric(s) throughout the semester, as we attend to contemporary arguments made on social media, on television screens, on radio, in advertising, and other forms.

Teaching method: Readings due for each class period; class discussions about the rhetorical practices at work in the texts we are engaging; informal and formal writing projects. Attendance is crucial.

Major course assignments and reading list are still under development. Please contact Prof. Debbie Minter (dminter1@unl.edu) if you have questions or need additional information.

ENGL 277 – BEING HUMAN IN A DIGITAL AGE:

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	4954
0130-0220p	MWF	002	Trundle, S	4578

Wisnicki, A – 001- “Living in the Shadow of the Internet”

Over the last few decades a few mega-companies – Amazon, Facebook, Google, Apple, and Microsoft – have gained unprecedented levels of global power, while complicating the ideas of privacy and individual human agency.

Fitibits, mobile phones, computers, databases, surveillance cameras, drones, and satellites now track every part of our lives. We broadcast ourselves through Instagram, YouTube, and TikTok; manage our friends on Facebook; use Signal, WhatsApp, Twitter, and Snapchat to communicate. We search the world via Google, while Amazon Prime delivers whatever we need to our doorstep. We talk to Siri and Alexa, ask Tinder and Bumble to create our love lives, then turn to "the dark web" to fulfill our most extreme desires.

What does it mean to be alive today – at this unique historical moment when hidden, proprietary algorithms group us together, separate us, and predict every aspect of our behavior? Do surveillance, disinformation, social media, and the Internet of Things really control our knowledge, passions, and political freedoms? How does the internet – in ways overt and covert – determine ideas of gender, race, sexuality, nation, and numerous related topics? Is there anything left of "being human"? This course will address such questions by interrogating the technologies and practices of the companies that shape the modern world.

We will inform our work through assigned readings, vigorous debate, critical reflection, oral presentations, and formal writing; students will read fiction plus articles from The New York Times, Wired, BuzzFeed, and elsewhere on the web.

Trundle, S - 002

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

Further information unavailable at this time

ENGL 278 - DIGITAL HUMANITIES: HACKING LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Cohen, M	4302

This course will introduce students to basic digital tools that can be used to preserve, analyze, and reinterpret the human record. Put another way, this course will explore digital ways of “doing the humanities” (literature, history, philosophy, and the like). But the digital, as perhaps we all experience when we use social media or contemplate public politics or read about Gamergate, isn’t all fun and games, all memes and cute kitties. Through readings, discussions, and surveys of projects and websites, we will get a sense of the overall field of Digital Humanities, but we will also explore the persistent tensions between the digital and the human, technology and freedom, the excitement of innovation and the ethical failures that so often come with it. The main portion of the course, however, will be spent building skills and then creating a Digital Humanities project of your own. No special technical expertise is required; we’ll learn everything we need to know as we go along. We’ll watch a movie (*The Matrix*), read a novel (*Neuromancer*), and have guest lecturers from a range of professional careers visit us to talk about their projects and experience.

ENGL 302A - POETS SINCE 1945

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Bauer, L	16529

AIM: This course will be a broad survey of American poetry since 1945. We will explore the various “schools”/movements of poetry (The Beats, Black Arts, Confessional, etc.) that developed post WWII as well as the historical contexts in which they developed.

TEACHING METHODS: This will be primarily a discussion-based class, 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, and a final wrap-up project. Possibly some quizzes.

READING LIST: *Contemporary American Poetry*, Poulin and Waters (ed), plus two-three recent individual collections of poems to be decided.

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Gannon, T	4653

AIM: For nearly two centuries, the short story genre has served both as artistic document of & commentary on world history & politics and as a microcosm of literary history itself, through the aesthetic stylistics of Romanticism, Realism, Modernism, and Postmodernism. This course will explore short fiction from its 19th-century origins & great masters to 21st-century examples of the genre, encompassing a diversity of literary styles & cultural worldviews and giving attention to both formal craft & recent critical theories.

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings; and two formal research papers.

TENTATIVE READING LIST:

- * Dana Gioia and R. S. Gwynn, eds.: *The Art of the Short Story*
- * Flannery O'Connor: *A Good Man Is Hard to Find and Other Stories*
- * Sherman Alexie: *Blasphemy: New & Selected Stories*

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Capuano, P	4496

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.*

ENGL 315A - SURVEY WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Homestead, M	16670

In this class, we will read novels by 20th-and 21st-century American women who imaginatively reconstruct the lives of girls and women in the 19th-century U.S. History has been (and by some is still thought to be) the record of the public actions of great men, spurring women authors to take up historical fiction to represent the past as experienced by women and girls. To give some coherence to our reading, most of the novels we will read engage one (or both) of two interrelated issues in the 19th-century U.S., namely slavery and its abolition and the westward expansion of the U.S. across the continent. In addition to immersing ourselves in the richly imagined worlds of these novels (and,

I hope, finding enjoyment and pleasure in such immersion), we will consider ethical issues raised by historical fiction as a genre (type or kind) of literature. Many of these novelists have chosen places and characters intimately related to their own experiences and family history. Do writers have a special claim to authenticity or legitimacy if the world they reconstruct is inhabited by people like themselves (say, a Native American writer writing about Native American characters), or do authors have complete liberty to imagine the lives and motivations of all kinds of people? Likewise, although women and girls are central to many of these novels, sometimes these woman-authored novels represent the consciousness and perceptions of male characters. Historical novelists are not, strictly speaking, writing history, but do authors of historical fiction have a special obligation to be “accurate” in their depiction of the past? Or is the pursuit of the truth about the past distinct from judgments about accuracy? In addition to considering the past represented in the novels, we will pay some attention to the 20th-and 21st-century contexts in which the authors wrote their novels, and we will engage a variety of secondary materials.

Teaching Method: Brief lectures, whole-class discussion, and small group work.

Requirements: Regular close reading papers (2-3 pp.), a critical article response (2-3 pp.), a research-based critical paper (8-10 pp.), a group presentation, regular attendance and informed participation.

Tentative Reading List: Texts may include novels such as Laura Ingalls Wilder, *Little House on the Prairie*, Jovita Gozalez and Margaret Elmer, *Caballero*, Ella Cara Deloria, *Water Lilly*, Willa Cather, *Sapphira and the Slave Girl*, Bess Streeter Aldrich, *The Lieutenant’s Lady*, Margaret Walker, *Jubilee*, Isabelle Miller, *Patience and Sarah*, Sherley Ann Williams, *Dessa Rose*, Octavia Butler, *Kindred*, Jane Smiley, *The All True Travels and Adventures of Liddie Newton*, Karen Joy Fowler, *Sarah Canary*, Karen Fisher, *A Sudden Country*, Sue Monk Kidd, *The Invention of Wings* (Don’t worry, we won’t read a dozen novels—the list is meant to be representative)

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	Seibert Desjarlais, S	3741
0930-1020a	MWF	002	Levchenko, Y	4874

Seibert Desjarlais, S –001

Further information unavailable at this time

Levchenko, Y - 002

Further information unavailable at this time

ENGL 317 - LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Lynch, T	4193

Aim: This class operates on the belief that, in our age, the most important task of literature is to redirect the human imagination to a full consideration of its place in an increasingly threatened and degraded natural world. By examining a variety of texts--fiction, poetry, and nonfiction--this class hopes to further that consideration. While emphasizing the human relationship to nature, many works also address issues of society, from racial politics to farm policy. We will read the work of a number of key writers, ranging widely from the very local to the planetary. This course will help students understand how the imaginative dimension of literature can inform our understanding of nature and environmental problems.

Teaching Method:

Reading and in-class discussion of assigned material. Occasional lectures. Use of internet and AV resources as relevant. Several local field trips.

Requirements: 1) Consistent engaged attendance and participation, 2) reading-response journals, 3) field trip reports 4) research paper.

Tentative Reading List:

Tallgrass Prairie Reader, ed. John Price

This Blessed Land: A Year in the Life of an American Farm, Ted Genoways

Ecopoetry Anthology, ed. Ann Fisher-Worth and Laura-Grey Street

The Water Knife, Paulo Bacigalupi

Trace, Lauret Savoy

The Uninhabitable Earth: Life After Climate Change David Wallace-Wells

ENGL 332 - AMER AUTHORS TO 1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gailey, A	16665

This course examines how U.S. authors developed literary careers in a rapidly changing publishing world, and how they used these careers to respond to the pressing social and political crises of their time. Many of the issues these authors faced—creating a personal brand, striving for authenticity and originality, navigating the limitations forced on them by sexism and racism, using their voices to combat injustice—are more relevant than ever. We will read 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 and will discuss how they responded to ethical and political crises through the volatile American literary market.

Teaching

Class discussion, in-class activities.

Requirements

Regular attendance and participation, short and longer papers.

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.

ENGL 333A - WILLA CATHER & HER WORLD

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Jewell, A	17044

AIM: This course, which looks deeply at important twentieth-century novelist and UNL alumna Willa Cather, will explore her in the context of the “world” of her readers. We will connect her diverse works to issues that are relevant to our world today and to us, her contemporary readers: immigration, women’s lives and roles in society (including the #MeToo movement), cultural pluralism, materialism, sexual and gender identity, the transformation of the environment, contested histories, and so much more. Additionally, we will consider her historical readers and explore how she may have been understood by them. The assignments will be designed to help students explore connections between Cather’s works and the concerns of her everyday readers.

Throughout the semester, in addition to reading Cather’s fiction and works by others that help us better understand contemporary issues, we will take advantage of UNL’s rich Cather collections and ongoing research projects. Our campus is home to one of the largest Cather archival collections anywhere, and UNL faculty and students are currently preparing the digital, scholarly edition *The Complete Letters of Willa Cather*, which has begun publication on the *Willa Cather Archive* (cather.unl.edu). Students in the class will have a distinctive opportunity to use materials and speak with people at the forefront of scholarship on Cather and her world.

TEACHING METHOD: Brief lecture, extensive discussion, in-class group work, presentations by students, probable field trips to University Archives & Special Collections, the National Willa Cather Center in Red Cloud, NE, and other relevant locales.

REQUIREMENTS: A healthy amount of reading, both fiction and criticism; active participation in class discussion; class presentation; creative and short writing projects that explore connections between Cather’s works and the lives of her readers.

TENTATIVE READING LIST: In addition to selected short pieces (available online), the reading list tentatively includes six Cather novels: *My Ántonia*, *One of Ours*, *A Lost Lady*, *The Professor’s House*, *Death Comes for the Archbishop*, and *Lucy Gayheart*.

ENGL 345D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Montes, A	4659

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

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

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

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

ENGL 345N - NATIVE AMERICAN WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Gannon, T	4662

AIM: This course is a survey of Native American literary women, a study and appreciation of their works from the turn of the twentieth century to the present day. Not only will the class consider a diversity of genres (including folklore, poetry, creative nonfiction, short stories, and the novel), but a variety of political stances will be examined—as Native women have written back against the "Master's house"—including Native traditionalism, feminism, and ecofeminism. Even more than male Native writers, these women have struggled with the question, how can one "imagine a new language when the language of the enemy" seems to have inevitably rendered the indigenous female Other culturally inarticulate? At last, I hope these works will demonstrate that such a "new language" is being powerfully *articulated* in contemporary Native American women literature(s).

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings; and two formal research papers.

TENTATIVE READING LIST:

- * Harjo, Joy, and Gloria Bird, eds.: *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (Norton, 1998 [pb])
- * Zitkala-Sa: *American Indian Stories* (Bison Press, 2003 [2nd ed.] [pb])
- * Harjo, Joy: *How We Became Human: New and Selected Poems* (Norton, 2004 [pb])
- * Hogan, Linda: *Dwellings: A Spiritual History of the Living World* (Norton, 2007 [pb])
- * Silko, Leslie Marmon: *Gardens in the Dunes* (Simon & Schuster, 1999 [pb])

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Agee, J	3684

Aim: This workshop continues building on the basics of fiction writing you have experienced so far. We will be working at a deeper level on character, plot, point of view, dialogue, scene, dramatization, taking authority, sources and research, voice, tone, and language. Please come with an open heart, eager to try new things!

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

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

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

ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wabuke, H	4851

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>
1030-1120a	MWF	001	Hubrig, A	3063
0200-0315p	TR	002	Brooke, R	4497

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

Staff - 001

Further information unavailable at this time

Brooke, R - 002

Aim: This section of Writing: Uses of Literacy will be a writing centered course focused on the cultural construction of literacy. We will examine some of the current scholarship on literacy in the country, especially in the great plains; interview some community members about their literacy experience; explore what migration/immigration have to do with literacy, as a special focus; and design our own literacy action/research project.

Teaching Method: You can expect 1) to respond to reading/video material each week; 2) share drafts of thinking pieces (1000-1500 words) with a small group of others each week; 3) develop 3 extended pieces of writing in the course of the semester.

Requirements: Active, engaged discussion; collaborative and individual writing projects. Expect a 1000-word writing each week. I'm planning three units at present: Understanding Literacy; Migration/Immigration as a Literacy Topic; Extended Literacy Projects. Each unit will be about 5 weeks long, and require weekly writing & a culminating project.

Tentative Reading List: Very subject to change, but readings may include Deborah Brandt, "Sponsors of Literacy" and excerpts from The Rise of Writing; the Define American and Center for Immigration Studies websites; National Writing Project, Writing For a Change; web and print materials on local literacy/immigration agencies.

ENGL 355 - EDITING AND THE PUBLISHING INDUSTRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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Course description for ENGL 355: Editing and the Publishing Industry

If you like communication (writing, reading others’ writing), graphic design (digital art, typography, photography), marketing (publicity, website design, social media), this course needs you. You don’t have to be good at everything, but if you have experience in any of the above or love playing around with InDesign, then you’ll get a lot out of this course. “Ed Pub” helps students decide whether they might be suited to a career in the editing and publishing fields, which includes opportunities to work in writing, editing, designing, production, promotion, marketing, and more. Representative experts regularly visit the class to explain the various tasks of those who work in the field. Best of all, this course offers hands-on experience publishing and marketing real books. Working in teams of 4-6, students take two creative projects through the publishing process—one literature anthology with the theme or focus of the team’s choice, and a creative literary/art journal. (Note that a \$40 fee will be collected during the second week of class to cover the cost of registering the ISBN and printing books for each student.)

This course has no formal pre-requisites, but junior or senior status is strongly recommended as the course emphasizes post-graduation opportunities in publishing-related fields.

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	3809

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, writing ourselves, and leading writing activities with peers and youth. We will 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 in experiential learning.

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

REQUIREMENTS: Participation in writing groups; regular interactions with youth writers; class facilitation; reading responses on composition scholarship; development of a case study of one or more secondary student writers.

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	4834

Aim: This course is an introduction to medieval literature in Britain, but it will focus primarily on literature from the Middle English period, with an emphasis on Chaucer, chivalric romance, religion visions, and medieval drama. We will consider the way that literature in the medieval age reflects and reimagines society under feudalism, examining the way literature engages with accepted social model of the "three estates": those who work, those who pray, and those who fight. 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. Readings

will engage power, gender, global interactions, religion and tradition (including fairy traditions and pagan ideas as well as conventional Catholicism of the time), classical influences, and economic disparity. 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: selections from Chaucer's *Canterbury Tales*, *Sir Gawain and the Green Knight*, Breton Lays, *The Book Of Margery Kempe*, *The Showings of Julian of Norwich*, *The Second Shepherds Pageant*, *Mankind*, and others.

ENGL 365 - INTRO 19TH C BRITISH LIT: RECOVERING THE MULTICULTURAL LIT. OF THE BRITISH EMPIRE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wisnicki, A	17045

The nineteenth century, particularly the last decades of the Victorian era, witnessed a considerable expansion of the British Empire. The extent of the Empire quadrupled between 1860 and 1900 and came to encompass one-quarter of the Earth's surface. This development accelerated British colonization of foreign lands and led to unprecedented levels of contact between the British and diverse people around the world. Intercultural encounters entailed uneven power dynamics; produced degrading representations of others; and often led to violence, exploitation, or other forms of eventual, British-led oppression.

This course will engage this historical record of the British Empire by introducing students to a variety of relevant voices and images from fiction, non-fiction, and the Victorian periodical press. Locations of interest will include Africa, Asia, Australia, the Arctic, and the Caribbean. Thanks to the work of modern writers and scholars, we now have better access to a multicultural range of perspectives on the imperial project (not just the British perspective). As a result, a key goal of the course will be to help students develop a nuanced, many-sided understanding of the British Empire as a historical phenomenon and as a unique moment of intercultural contact around the world.

We will inform our work through assigned readings, vigorous debate, critical reflection, oral presentations, formal writing, and various digital means.

ENGL 377 - READING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Brooke, R	3065

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.

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	4665

Description:

This course explores theoretical and practical questions that surround teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of writing center scholarship and examine how various theories and pedagogical commitments inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of UNL writing culture and produce original scholarship. 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-with-one consulting strategies. Completing this course makes you eligible for (but does not guarantee) a position as a consultant 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 blog posts, shorter essays, and a longer research paper. Active participation is vital.

Tentative Reading

Texts may include *The St. Martin's Sourcebook for Writing Tutors*, *The Everyday Writing Center*, *Facing the Center*, and others.

ENGL 388 – BODY LANGUAGE: LOVE, POLITICS”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Peterson, N	18558

No knowledge of French required.

French texts from the sixteenth to twentieth centuries (drama, prose, poetry, autobiography), all of which use the body as a reference point to explore developments in gender, religion, science, and society in French literature and civilization.

ENGL 398 – SPECIAL TOPICS –“JESMYN WARD: THE READING SERIES”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445pm	TR	951	Schaffert, T	20840

This class is a 1cr hour course. Mini session dates: 9/16 – 10/18/19

In this class, students will have the opportunity to actively engage with the Reading Series, the English Department's annual literary event. (In its inaugural year, 2018/19, the series featured acclaimed authors Roxane Gay and Natasha Trethewey.) Students will read and discuss Jasmyn Ward's award-winning novels *Sing, Unburied, Sing* and *Salvage the Bones*, and her memoir *Men We Reaped*, among other works. In the days leading up to her October 17 reading, we will attend panel discussions on topics related to her work, hear from guest lecturers, and will conclude with a classroom visit from the author herself, in a Q&A session led by the students. Open to sophomores, juniors, and seniors in any major.

ENGL 401 – DRAMA- ENVIRONMENTS OF RENAISSANCE DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Stage, K	16675

Environments of Renaissance Drama

This course focuses on British drama in the 16th and 17th centuries, including the work of prominent writers like Shakespeare, Middleton, Jonson, Kyd, and Dekker. Primary readings will come from different genres and styles, and we will examine connections between writers and theaters as we flesh out the theatrical environment of early modern London. However, secondary readings and critical attention will think about "environment" in several different ways, bringing work from ecocritics into the discussion of these plays to think about how topics like urban pollution and congestion, romanticizing of the "green world," the problems of agriculture and challenges over property rights and food access, water use and access, the depiction of animals, and others may be a part of our analytical and critical writing about drama. We will also reflect on performance practices and spaces, across time, to consider how playing environments can focus audience attention and shape interpretation. Critical works from Sharon O'Dair, Simon Estok, Bruce Boehrer, and others are typical of our secondary focus.

Teaching Method: Seminar

Requirements: Seminar Paper, annotated bibliography, presentation, summaries of critical secondary readings, some short writing.

Texts may include: *Macbeth*, *The Spanish Tragedy*, *Bartholomew Fair*, *Arden of Faversham*, *Comus*, *The Witch*, *Hyde Park* and others; secondary readings from: O'Dair, Raber, Bushnell, Estok, Berry, Borlick, Thies, Boehrer, McRae, Garber, and others.

ENGL 402 - POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
On-Line	ARR	700	Price, K	17011

On-Line

Class taught on-line via CANVAS. Not self-paced. Computer, e-mail and internet required.

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

TEACHING METHOD: class discussion, lectures, presentations

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

TENTATIVE READING LIST:

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

ENGL 413 - FILM -- "WOMEN FILMMAKERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3068

NOTE: Special fee - \$30.

Fulfills ACE 7 Requirements.

Course # 3068 for English 413

Course # 3073 for English 813

Fulfills ACE 7 Requirements.

Aim: Women directors have made considerable contributions to the art of filmmaking in all periods of cinema history, especially in the early days of film when there were many, many female directors. The history of women in early cinema has been neglected until fairly recently. We study the history of women film directors from the silent era to the present. One of the most interesting aspects of the class is discovering how film history in being actively rewritten to include the work of women and minority film directors.

This is an exciting class in which we study the history of women as film directors and utilize feminist approaches to their work. The range of directors we study is international and diverse including directors such as Alice Guy Blaché, Dorothy Arzner, Lois Weber, Maya Deren, Ida Lupino, Claire Denis, Lucrecia Martel, Agnes Varda, Ava DuVernay, Dee Rees, Jennifer Kent and many others. The course covers an international spectrum of women

filmmakers; therefore we discuss nationality, race, class, sexuality, especially as these issues relate to the revision of film history and film reception. This is an exciting and unique class that covers rare films by neglected and forgotten women in film history, as well as the films of celebrated and contemporary women directors.

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

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

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

ENGL 445K - TOPICS IN AFRICAN LIT -- "AFRICAN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Wabuke, H	16677

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Obioma, C	3069

PREQ: Permission.

I am persuaded that most great fiction are possible through the development of what some critics like Hart Crane called “the logic of metaphor.” This happens when a writer centers a story around a philosophical idea, and that idea becomes the locus on which the story is created. There have been countless such works in the history of fiction writing as well as practitioners such as Ben Okri, Ruth Ozeki, Arundhati Roy, amongst others. We will look at a range of these works, and attempt to create our own fiction. We will look at how, for instance, we can create a story based on Emmanuel Levinas’s theory of the face. What might that story look like? And what can we gather from there. The course will consist of close-reading of texts, theoretical considerations, and creative writing.

ENGL 475A – RHETORICAL THEORY: RHETORIC OF WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	T	101	Stenberg, S	18421

AIM:

This semester we will examine women’s rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women’s contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We will focus on some central questions:

- How do women’s contributions work within and against masculine rhetorical traditions?
- How is “woman” conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women’s rhetorical contributions (or silence)? What has fostered women’s authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what “counts” as evidence in the production of knowledge?
- What are the implications of women’s rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You’ll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing; a rhetorical analysis of a local rhetorical event; and rhetorical action project (created for an audience outside the classroom); and a rhetorical contribution project that will go through a peer review and revision process.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)* as well as a range of both primary and secondary texts in women’s rhetoric; these include texts on contemporary issues of transnational feminism, gender fluidity and digital media.

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	002	Lynch, T	4314
0600-0850p	W	101	Agee, J	4669

NOTE: Open only to English majors who have completed 24 credit hours of ENGL courses

Lynch, T – 002- - *Cli-Fi: The Literature of Climate Change*

Aim This course is designed to help students reflect upon their training as English majors and apply the reading, research, critical thinking, and writing skills they have developed in order to produce substantial writing projects suited to their individual areas of interest. The unifying topic for this class will be the literature of climate change, what has come to be known as cli-fi.

Climate change changes everything. How has it changed literature?

After a unit of reflection on each student's career as an English major, we will read, discuss, analyze, research, and write about several works of cli-fi by a range of authors: British and American, male and female, black and white. Students will then write a major research paper on any topic they wish, provided it can be related to climate change.

NOTE: This class is open to seniors only.

Teaching Class will be largely discussion based, with minimal lecturing.

Requirement Reflective essay, short papers, class presentations, one substantial research paper.

Tentative Reading

Adam Trexler, *Anthropocene Fictions: The Novel in a Time of Climate Change*

Ian McEwen, *Solar*

Magie Gee, *The Flood*

T. C. Boyle, *A Friend of the Earth*

Barbara Kingsolver, *Flight Behavior*

N. K. Jemisin, *The Fifth Season*

Agee, J - 101

This course represents the culminating experience of your undergraduate work in English and Creative Writing. Our approach will be multi-faceted: we will read, discuss and critique literary texts; we will explore the creative process in depth via texts written by writers about their experience, scholarly texts produced by scientists exploring the human brain, biology, etc., philosophical/psychological/anthropological texts, and interviews/discussions with contemporary, living writers and artists; we will investigate the publishing process and the construction of a life plan for pursuing your creative work. This course is appropriate for all students involved or interested in aspects of the creative process, including poetry, screenwriting, fiction, and so on.

You will be writing several short papers, reading and discussing several texts, and producing a final project.

If you are a fiction writer, it is suggested that you enroll in English 452, Advanced Workshop as a means of enhancing your creative writing experience.

UHON 395H – UNIVERSITY HONORS PROGRAM- “LEGENDARY WOMEN WRITERS”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	009	Behrendt, S	9862

What we write—and how we write it—reflects who we are, how and where we live, and what we believe. But it also reflects both our own individual social and cultural circumstances and the attitudes, assumptions, expectations and judgments of those who surround us. The stories we tell, and the way we tell them, reflect the moral and ethical assumptions, expectations, and practices that we have acquired in our individual journeys through life. Those stories are often sites—textual “places”—where we actively question or challenge these attitudes and beliefs within changing times and changing cultures. But all writing for public consumption—like all public speech—is inherently *political*, too, because it inevitably attempts to engage the minds of citizens in these same investigations of values. Any writer—*any of us*—therefore has an ethical responsibility for what she or he writes and may be held responsible for the consequences of that writing. Writing does not exist in a vacuum. For the writers we will study in this seminar—and they are **really good** writers!— the circumstances of *gender* exerted especially powerful formative influence, and so we will devote our attention and energy to considering the implications of those circumstances

both for the authors and their contemporary audiences and for informed readers in our own supposedly more enlightened times.

We will approach the complicated interrelated subjects of gender, social justice, ethics and ethical behaviors (of all sorts) as we encounter them in a variety of literary texts from various times, places, and cultures. Our purposes will be both (1) to get a clearer sense of how individual women writers dealt with the challenges of gender and gendered attitudes in their own lives and works, and (2) to examine these interrelated issues are presented for our principled examination in texts that possess continuing literary, cultural, and/or aesthetic power and significance.

In this discussion-oriented and student-interest-driven seminar we'll consider some particularly noteworthy women writers whose work challenged conventional gendered attitudes about subjects, themes, and "propriety" held among historically masculinist cultures. What sort of challenges did these authors face, and from whom or what? How did they handle those challenges? And why have their works become classics both of literature and of social activism? We'll read and discuss fiction by authors like Jane Austen, Emily Bronte, Flannery O'Connor, and Eileen Change, poetry by Sappho, Gwendolyn Brooks and Maya Angelou, and drama by Iowa-born Susan Glaspell. Everyone will choose presentation topics and writing projects based on their individual interests that we will share and discuss as we think together about what these extraordinary writers still tell us about literature, social culture, and gender.

Requirements:

- (1) Thoughtful preparation, in advance, of assigned readings.
 - (2) **Regular** participation in classroom discussions and both individual and group presentations.
 - (3) Some brief and usually informal writing.
 - (4) A longer formal seminar essay or project of your choice.
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