

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2020**

**REVISED 04/28/2020**

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

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

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## **HOW TO USE THIS BOOKLET**

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of April 28, 2020. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

## **LEVEL OF COURSES**

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

## **INDEPENDENT STUDY**

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

## **ENGLISH MAJORS**

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

## **STUDENT APPEALS COMMITTEE**

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

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

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

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

## GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## COURSE DESCRIPTIONS

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## FIRST-YEAR ENGLISH

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

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

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

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

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### ENGLISH 150 — WRITING AND INQUIRY

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

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#### English 150H — Honors Writing: Writing and Inquiry

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

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#### English 151 — Writing and Argument

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

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

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

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### **English 151-700 — ONLINE- Writing and Argument**

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

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### **English 180 — Introduction to Literature**

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

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

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

**English 141 — Advanced Academic Reading (3 credits)**

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

**English 143 - Seminar in Credit English for Academic Purposes (1 credit)**

**English 186 — English as a Second Language/Language Skills (3 credits)**

**English 187 — English as a Second Language/Introduction to Writing (3 credits)**

**English 188 — English as a Second Language/Advanced Communication Skills (3 credits)**

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Chris Dunsmore, Nebraska Hall Rm. 513E, for more information.

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

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

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**ENGLISH 170-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	030	Wlodarski, J	3354
1030-1120a	MWF	035	Staff	4329
1100-1215p	TR	050	Brunton, J	4167
0200-0315p	TR	052	Nodarse, A	4367

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

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**ENGLISH 180 - INTRODUCTION TO LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	040	Levchenko, Y	4524
0830-0920a	MWF	080	Parrish, T	4523
0330-0445p	TR	085	Cook, T	4525

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Further information unavailable at this time**

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**ENGL 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	035	Lipscomb, R	3961
1030-1120a	MWF	040	Parrish, T	4374
0930-1045a	TR	050	Stevenson, P	4728
0230-0320p	MWF	060	Jimenez, C	3349

**Pascha Stevenson—050 – “Writing the Contemporary Fairy Tale”**

This is a workshop style creative writing class in which we'll explore the weird, wonderful world of fairy tales and consider their influence on contemporary literary fiction, especially upon short stories. This means we'll read fairy tales from around the world—from the German tale, “Hansel and Gretel,” to the Punjab tale, “The Rat's Wedding,” and many more in between. We'll also read contemporary short stories influenced by fairy tales, that is, stories that blend contemporary realism with a spark (or sometimes a blaze) of strangeness/surrealism. Finally, we will write our own original stories and share these with peers for extensive workshop sessions. Along the way we'll develop

individual writers' notebooks, or, *wonder books*, to help inspire our own fairy tale driven stories as well as document our journeys as authors.

**Further information unavailable at this time**

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**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Stage, K	3351
0930-1045a	TR	002	Rilett, B	4330

Open only to English majors and minors.

**Stage, K - 001**

English 200 is a key course for English majors and minors. It introduces the three main branches of English Studies at UNL: literary and cultural studies, composition and rhetoric, and creative writing. The course will examine different kinds of texts, ways of writing about texts, and ways of interpreting in order to think fundamentally about how writing and reading matters for each of us. We will think about forms and context, and look at various different genres (short and long fiction, poetry, essays, drama and film) and critical approaches in order to flex our interpretative, analytical, creative, and research-trained muscles. We will consider how texts circulate, why they have social meaning, and why (and for whom) we write. We will ask questions about authorship, canonicity, and transmission while we think about media, forms of literacy, and what makes up our textual environment. Texts will include cross-sections of different time periods and authors, and may include canonical names like Joyce, Shelley, Thoreau, and Frost, as well as the likes of Rachel Carson, Rebecca Solnit, Octavia Butler, and Louis Erdrich.

**Rilett, B - 002**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 201 - INTRO TO DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Ramsay, S	5157

**Aim:**

An introduction to dramatic art that surveys nearly twenty-five-hundred years of literature and performance. We will explore various aspects of theater—including the history of set design, acting, and the dynamics of live performance—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:**

Reading may include plays by Euripides, Aristophanes, Shakespeare, Jonson, Glaspell, Ibsen, Treadwell, Albee, Hansberry, Soyinka, Fornés, Kushner, and Hwang.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	On-Line	700	Pawlenty, L	4076	On-Line

Note: Class taught via Canvas. Online course, Not Self-Paced. Computer, E-mail, Internet, required.

**Further information unavailable at this time**

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### **ENGL 206 - SCIENCE FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Page, M	4331
1130-1220p	MWF	002	Lipscomb, R	4945

### **Page, M- 001**

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:** 4 science fiction novels; two classics from the 50s-70s and two more recent novels."

### **Lipscomb, R – 002**

Science Fiction is interested in the future, offering glimpses of what we might become and giving warnings of what may happen when technology animates certain latent tendencies in our collective psyche. Science Fiction possesses the ability to recast our collective histories to ask new questions about the present as well as the future. Science Fiction also offers a relatively safe canvas on which we can discuss our most controversial current topics. In English 206, we will tackle all these issues and more. We will read significant works by major authors that may include Frank Herbert's *Dune*, Ursula K. Le Guin's *The Left Hand of Darkness*, Joe Haldeman's *The Forever War*, and Ray Bradbury's *The Martian Chronicles*. In addition, this course will explore works selected from varied and

diverse collection of authors including Octavia Butler, H. G. Wells, Isaac Asimov, Robert Silverberg, Judith Merril, Ted Chiang, Samuel R. Delany, James Tiptree Jr., Philip K. Dick, Harlan Ellison, and others. Consider joining this conversation about where we have been, where we are now, and where we are going.

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**ENGL 207 - READING POPULAR LITERATURE – “COMICS AS LITERATURE”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Graham, R	4570

**Aim:** Comics are an alluring and increasingly popular, multi-modal story-telling medium and that is rich in meaning and discovery. This course combines literary and historical perspectives to investigate their long-form: the graphic novel. This will be an inter-disciplinary approach to the tropes and symbols utilized in both graphic memoir and fiction that teach readers something about themselves and/or the world around them. Students will be provided with the critical skills necessary to read and understand this deceptively complex medium, and will be exposed to a variety of artistic and storytelling approaches that touch on politics, sexuality, class, violence, and cultural and ethnic diversity.

**Teaching Method:** Class sessions will vary in format, featuring mix of lecture, discussion, and small group work.

**Requirements:** Course work will include a variety of critical writing, presentations, and active participation in class discussions.

**Tentative Reading List:** selected works by Tom Hart, Jaime Hernandez, Carol Tyler, Eleanor Davis, Lynda Barry, Emil Ferris, John Porcellino, Osamu Tezuka, and others.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Levchenko, Y	17140

**Further information unavailable at this time**

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**ENGL 212 - INTRO TO LGBTQ LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	On-Line	700	Montes, A	20769

**AIM:** This course is an introductory study of LGBTQ Literature. At the heart of this course are questions about identity and about how gender and sexuality create our experiences of ourselves as ourselves. This relation between sexuality and identity is a relatively recent construct, one that belongs to the late-nineteenth century, and as such it is historically contingent, flexible and shifting according to time, place, and situation. This is why we will be considering established canonical literature with contemporary, recently published works. Studying LGBTQ Literature provides us with a rich and varied set of contexts to study the ways identity is constituted within culture. What possibilities are available to LGBTQ writers to name and know the self? How do these writers negotiate both norms and taboos? How do they navigate the constraint 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 fulfills the ACE Learning Outcome 5 & 9.**

**ACE 5**—“Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”

**ACE 9**—“Exhibit global awareness or knowledge of human diversity through analysis of an issue.”

**Teaching:** lecture, midterm, small group, large group, & class discussions

**Requirement:** journals/short papers, student presentations, longer paper at end of semester

**Tentative Reading:**

James Baldwin, *Giovanni’s Room*

Leslie Feinberg, *Stone Butch Blues*

Gabby Rivera, *Juliet Takes a Breath*

SJ Sindu, *Marriage of a Thousand Lies*

Kate Bornstein, *Gender Outlaw: On Men, Women, and the Rest of Us.*

Janet Mock, *Redefining Realness*

Edouard Louis, *The End of Eddy*

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Brunton, J	3352

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

This course gives an historical overview of film, from the invention of the photographic image in the 19<sup>th</sup> century to the present day, covering a wide range of styles and themes. We will emphasize that history is a contested field and acknowledge the role that a variety of social and political forces have played in crafting an official history of film – a history that is recorded and reproduced in awards ceremonies like the Oscars, archives, and textbooks, and that often minoritizes certain films and filmmakers while centering others. We will broaden our scope beyond this official history to show the important aesthetic innovations (and interventions) of films and filmmakers representative of a range of perspectives and backgrounds. To that end, we will pay particular attention to films made by women, people of color, and LGBTQ individuals from around the globe.

Our guiding question is “What interventions does this film/director/movement make at the levels of formal innovation, theme, or our understanding of the role of film in society?” The goals of the course are for you to 1) gain familiarity with (and memory recall of) a broad range of films, filmmakers, and film styles, 2) develop your own narrative about the history of film, and 3) understand how to “read” a film, in terms of its themes and its formal/artistic elements.

Films will be viewed on the big screen together in class and on your own via Canvas. Class time will consist of screenings, lectures, and discussion, and course grades are based on multiple choice quizzes and exams.

Some of the films we will watch include:

WITHIN OUR GATES (Micheaux, 1920); UN CHIEN ANDALOU (Buñuel, 1929); MAN WITH A MOVIE CAMERA (Vertov, 1929); CHRISTOPHER STRONG (Arzner, 1933); STELLA DALLAS (Vidor, 1937); LATE SPRING (Ozu, 1939); LA GRANDE ILLUSION (Renoir, 1939); THE GREAT DICTATOR (Chaplin, 1940); MESHES OF THE AFTERNOON (Deren, 1943); ROME, OPEN CITY (Rossellini, 1945); DETOUR (Ulmer, 1945); FIREWORKS (Anger, 1947); PATHER PANCHALI (Ray, 1955); LA POINTE COURTE (Varda, 1955); IMITATION OF LIFE (Sirk, 1959); BREATHLESS (Godard, 1960); PSYCHO (Hitchcock, 1960); WEST SIDE STORY (Wise & Robbins, 1961); FLAMING CREATURES (Smith, 1962), BLACK GIRL (Sembène, 1966); CHELSEA GIRLS (Warhol, 1966); DAISIES (Chytilová, 1966); THE LAST PICTURE SHOW (Bogdanovich, 1971); FOXY BROWN (Hill, 1974); GIRLFRIENDS (Weill, 1978); PEPI, LUCI, BOM... (Almodovar, 1980); DO THE RIGHT THING (Lee, 1989); LOOKING FOR LANGSTON (Julien, 1989); ANTONIA'S LINE (GORRIS, 1995); THE WATERMELON WOMAN (Dunye, 1996); HAPPY TOGETHER (Wong Kar Wei, 1997); THE WIND WILL CARRY US (Kiarostami, 1999); GIRLFIGHT (Kusama, 2000); SKINS (Eyre, 2002); WHITE MATERIAL (Denis, 2009); MOSQUITA Y MARI (Guerrero 2012); SELMA (DuVernay, 2014); CAROL (Haynes, 2015); MOONLIGHT (Jenkins, 2016); BLACK PANTHER (Coogler, 2018), CRAZY RICH ASIANS (Chu, 2018)

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### ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Bernardini, C	3924
0230-0320p	MWF	002	Castro, J	4309

#### **Bernardini, C - 001**

**Further information unavailable at this time**

#### **Castro, J - 002**

In this reading-intensive and writing-intensive course, we will track the tropes and traces of the oldest known works of female-authored literature in Western culture--fairy tales, invented and narrated by generations of caregivers--as these recur in (newly) canonical texts of British and U.S. literature by women, from Jane Austen and Charlotte Brönte to Toni Morrison, Sandra Cisneros, Angela Carter, and Helen Oyeyemi. You will be held accountable for completing all readings, writing weekly argument papers and a final researched long essay, and participating vigorously in class discussion.

This course meets ACE Learning Outcomes 5 & 9. (However, no single course can satisfy more than one ACE outcome in a student's program of study). ACE Learning Outcome 5 requires that students: "Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues." ACE Learning Outcome 9 requires that students: "Exhibit global awareness or knowledge of human diversity through analysis of an issue." Your work toward either of these outcomes will be evaluated by the instructor according to the specifications described in this syllabus. At the end of the term, you may be asked to provide samples of your work for ACE assessment as well.

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### ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	On-Line	700	Stevenson, P	20734

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.

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### ENGL 217 - INTRO TO YOUNG ADULT LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Owen, G	18199

Young adult literature is a fairly recent publishing imprint, naming the books written and published for adolescent readers since the late 1960s or early 1970s. Many of the first YA classics (J.D. Salinger's *Catcher in the Rye*, S.E. Hinton's *The Outsiders*, Judy Blume's *Forever*) were first published as books for adults, and only later found their readership in high school classrooms and among young people. Today young adult literature is engaged with the most pressing social and political issues of our time, reaching audiences of adolescent and adult readers, with titles frequently named as New York Times Bestsellers and for the National Book Award in the category of Young People's Literature. This class examines the history of YA in relation to the burgeoning of the genre in the present. What is the difference between a book for children or adults and one for young adult readers? What makes a book *for* young adult readers in the first place? How do we explain the popularity of young adult literature among adult readers? The answers to these questions are based in cultural beliefs and assumptions about adolescence itself.

Adolescence is a recent social category, emerging around 1900 to describe the "storm and stress" we now associate with teenagers. The term "teenager" was not used for the first time until the 1940s. Today, youth is both idealized and despised, sometimes at the same time. This course engages with the ways young adult books participate in or push against existing beliefs and assumptions about teenagers. We will read closely, critically, with sharp attention to detail. What do these representations *do*? What words, images, or omissions create these effects? What is the logic of a particular representation, its values or assumptions? What seems to be at stake in one representation of adolescence over another? And who benefits from them? These questions lead us to questions about ethics and relationality, about how these cultural ideas prevent adults from seeing young people as human beings deserving of the same respect and autonomy as adults.

Tentative Reading List: *The Outsiders* by S.E. Hinton, *Catcher in the Rye* by J.D. Salinger, *Forever* by Judy Blume, *Monster* by Walter Dean Myers, *King Dork* by Frank Portman, *The Miseducation of Cameron Post* by Emily Danforth, *Gabi, A Girl in Pieces* by Isabel Quintero, *The Hate U Give* by Angie Thomas.

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### ENGL 219 - FILM GENRE -- "SCIENCE FICTION FILMS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Page, M	18561

Special Fee =\$30

Science fiction is the literature of technological change and, fittingly, science fiction has been part of that wonderful technological invention, cinema, since its beginnings. In this course we will view, discuss, and analyze a broad sample of Science Fiction films, placing science fiction cinema within the context of the broader Science Fiction genre by also reading some of the original stories upon which the films were based.

Method: Students will view most films as homework on the Canvas site. We will also analyze clips and watch short films in class. Some lecture on the history of science fiction film and its connection to science fiction literature. In class discussion and analysis of the films we watch.

**Assignments:** Students are expected to view assigned films on their own when they are made available on Canvas. We will be covering 1-2 films a week (most often two). Additional reading of science fiction film criticism and science fiction stories connected to the films. Assignments will include analytical papers, a research paper/project, midterm, and final exam. Daily question cards.

**Tentative Film List (still very much in the works, this list will likely change, but this will give you an idea):** *A Trip to the Moon, Metropolis, Things to Come, Destination: Moon, The Day the Earth Stood Still, The Thing from Another World, Gojira, Forbidden Planet, The Brain from Planet Arous, Invasion of the Body Snatchers, The Creation of the Humanoids, La Jetée, Alphaville, Planet of the Vampires, Planet of the Apes, 2001: A Space Odyssey, Fantastic Planet, Solaris, Soylent Green, Logan's Run, Alien, The Thing, Robocop, Ghost in the Shell, Man Facing Southeast, Gattaca, City of Lost Children, Oblivion, Arrival, Train to Busan.*

**Tentative Fiction Reading:** Harry Bates's "Farewell to the Master," John W. Campbell's "Who Goes There?," Pierre Boulle's *Planet of the Apes*, A. E. Van Vogt's "Discord in Scarlet," Ted Chiang's "Story of Your Life."

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## ENGL 230 - ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Schleck, J	5381

### 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 with IDs and essays, one presentation, one creative final project.

### 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.

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## ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Buhler, S	3353
1100-1215p	TR	700	Buhler, S	20861

Note: Available for honors contract.

**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 engages with both actors and audiences. 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 poems and plays as literary texts, we will look at how Shakespeare both utilizes and challenges conventional ideas about genre and form.

**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*; *King Lear*; *Much Ado About Nothing*; *Sonnets*; *Twelfth Night*.

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**ENGL 231 - ENGLISH AUTH AFTER 1800-“ SURVEY OF NINETEENTH-CENTURY BRITISH LITERATURE”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Capuano, P	4130

This course explores the literature of one of the most exciting historical epochs: the Romantic and Victorian nineteenth century. This era of heaving changes in political power, class, gender relations, sexuality, economic conditions (the “industrial revolution”), and scientific knowledge (Darwinism) is reflected in its equally dynamic artistic expression. In a mixture of class discussion, group work, and lecture, students will study representative poetry, essays, and novels from the period. Students taking this course will also learn the basic skills of close literary analysis through scaffolded writing assignments which are designed to culminate in two revisable essays (one 3-5 page and one 5-7 page). In addition, there will also be a mid-term and a final exam. Novels studied will include Jane Austen’s *Persuasion*, Mary Shelley’s *Frankenstein*, Charles Dickens’s *Hard Times*, Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Oscar Wilde’s *The Picture of Dorian Gray*.

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**ENGL 242 - GLOBAL LITERATURE SINCE 1850**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Reynolds, G	5164

**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.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Rutledge, G	18234

**Aim:** In this course, we will use the framework of the "traditional" and "modern" epic performance to explore the theme of "Race, Slavery, and Epic Sensibility in the African-American Literary Imagination." After starting with a traditional African epic and several scholarly articles to introduce us to the dynamics of the traditional African epic performance, we will explore how 19th and 20th-century African-American men and women write about, respond to, or somehow engage race and slavery in their creative endeavors. Students will not only read these authors, learn of the historical and literary periods in which they were writing, and discuss the dominant issues and themes confronting them, but also become more critical and creative readers and writers. Finally, in accordance with our efforts to appreciate the epic performance within an American context, we will on occasion discuss past and present cultural performances and artifacts — e.g., hip hop, sports and other commercials, R&B, spirituals, movie trailers pertaining to the epic and super heroes, news articles, sports articles/controversies.

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

**Requirements:** Graded: Several close reading essay(s); midterm exam (possibly); and, active class participation.

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

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**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	4526

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. To inspire students towards a more in-depth study of African literature, we will **focus** on representative literary works by **Eastern** 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, political, geographical, 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 Literatures" 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 20th and 21st centuries. This activism involves such campaigns as regime change, feminism and/or womanism, and actions against sexual violence. By the end of this course, students will have a deeper appreciation of African literatures' function--not only to entertain, but also to empower.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Gannon, T	17145

**Aim:** This course is a survey of Native American literatures, a body of texts of true diversity in both its great variety of genres and the variety of its historical & cultural contexts. The broad socio-historical scope notwithstanding, an appropriate emphasis will be placed upon the "Native American Renaissance" that began in the latter 1960's. And so representative authors will include both pre-modern shamans & "matriarchs"—AND postmodern "warriors" & tricksters. The selections from the Trout anthology are, at times, teasingly brief; but, with the Sherman Alexie collection of short stories and the James Welch novel, they all ask the same question, ultimately: how can one "imagine a new language when the language of the enemy" seems to inevitably render the indigenous Other culturally inarticulate (Alexie)? At last, I hope you'll agree that such a "new language" is now positively, even eloquently, *articulate* in contemporary Native American literature(s).

**Teaching Method:** Discussion, with some lecture and group work.

**Requirements:** Attendance & oral participation; quizzes and informal written responses; two formal research papers.

**Required Reading List:**

- Trout, ed.: *Native American Literature: An Anthology* (including readings from Winnemucca, Standing Bear, Lame Deer, Momaday, V. Deloria, Jr., Silko, Welch, Vizenor, Hogan, Kenny, Bruchac, Erdrich, and Alexie)

(Note: this great collection is now out of print, though used copies are widely available; all assigned readings will also be available on Canvas.)

- Zitkala-S[h]a: *American Indian Stories*
- Sherman Alexie: *The Lone Ranger and Tonto Fistfight in Heaven*
- James Welch: *The Death of Jim Loney*

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## ENGL 252 - INTRO TO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1130-1220p	MWF	001	Henson, D	3355	
0130-0220p	MWF	002	Staff	3356	
1230-0145p	TR	003	Chaudhuri, A	4454	
0330-0445p	TR	004	Ogundimu, O	4458	
ARR-ARRp	On-Line	700	Ramirez, A	17830	On-Line

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.

### Ramirez, A – 700 On-Line

**ENGL 252: Introduction to Fiction Writing (Online):** This introductory course in creating works of short fiction will begin with a consideration of the dynamic concepts of character and desire and, specifically, the ways in which these concepts interact to form the foundation upon which so many stories are built. This intensive study will continue throughout the semester as we explore ideas from an array of writing theorists, and the course will culminate with the production of two examples of polished prose and an essay on craft from each student.

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**ENGL 253 - INTRO TO WRITING POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Dzukogi, S	3358
1230-0120p	MWF	002	Myra, K	3359
0200-0315p	TR	003	Mungaray, M	4704

**Further information unavailable at this time**

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**ENGL 254 - WRITING&COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0800-0915a	TR	005	Staff	3360	
0830-0920a	MWF	010	Staff	3361	
0930-1045a	TR	025	Houston, M	3363	
1030-1120a	MWF	030	Luckert, E	3364	
1100-1215p	TR	035	Staff	3365	
1130-1220p	MWF	036	Staff	4769	
1230-0120p	MWF	050	Staff	3367	
0230-0320p	MWF	051	Staff	4539	
0330-0445p	TR	070	Chaudhuri, A	4131	
0600-0850p	W	101	Staff	4431	
ARR-ARRp	On-Line	700	DeLuise, A	4513	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.

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**ENGL 254H - HONORS:WRITING AND COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Kupsh, C	17152
0200-0315p	TR	002	McClantoc, K	17154

Further information unavailable at this time

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**ENGL 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Gailey, A	4078

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 261 - AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Reynolds, G	4192
1130-1220p	MWF	700	Reynolds, G	4767

On-Line

**Reynolds, G- 001**

Further information unavailable at this time

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**ENGL 270 - LITERARY/CRITCL THRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gannon, T	4077

**AIM:** This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the 20th & 21st centuries—some that have privileged one or more of the contexts above, some that have repressed most or all by denying such contexts, and some that have (seemingly) denied the viability of privileging anything at all. The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the *text* as language, form & genre, the *author* as creative genius or interpellated subject, the *reader* as a psyche of complex expectations and desires, and the various *ideological* forces & identities that make up a text's socio-political milieu. Finally, recent critical approaches that privilege the *others* of class, gender, "race," & species will be emphasized.

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

**REQUIREMENTS:** Attendance & oral participation; quizzes and informal written responses; and two formal research papers.

**TENTATIVE READING LIST:**

- \* Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (5th ed.)
- \* Lynn, Steven: *Texts and Contexts: Writing About Literature with Critical Theory* (7th ed.)
- \* essays in PDF format on Canvas

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**ENGL 275 - RHETORICAL THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Minter, D	4000

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: Approximately 40-50 pages of reading per week; class discussions about the rhetorical practices at work in the texts we are engaging; frequent informal writing; 3 formal writing projects across the semester. Attendance is crucial.

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	002	Trundle, S	4770

**Further information unavailable at this time**

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**ENGL 279 - DIGITAL LITERARY ANALYSIS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	17184

**Aim:**

This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the kind of writing that underlies all of these new media forms: namely, programming. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of computing in scholarly research and publishing. We will also study programming and software design with an eye toward becoming proficient creators of digital scholarship.

**Teaching Method:**

Lecture (with lots of hands-on work) and discussion.

**Requirements:**

The primary work for this course consists of a series of graded problem sets designed to reinforce the material and to encourage exploration of the technologies we're studying this semester.

This course does not assume any previous knowledge of any of the technologies we'll be studying, but it is not a course in basic computer skills. Successful students in past years are those who feel extremely comfortable as users of ordinary computing systems and are curious about technology and how it works.

**Tentative Reading List:**

We'll be using a number of standard technical reference works for the technical portion of the class. We'll also be reading selected articles by some of the more influential thinkers in the history of computing, digital humanities, and theory of new media (including McLuhan, Stephenson, Searles, Benjamin, Bolter, Hayles, Engelbart, Turing, Turkel, Bush, and Haraway).

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**ENGL 298 - SPECIAL TOPICS -- "ARTIFICIAL INTELLIGENCE IN FICTION, FILM & CULTURE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	002	Wisnicki, A	5089	
ARR-ARR	ARR	700	Végső, R	21002	<b>On-Line</b>

**Wisnicki, A – 002**

This course will ask students to reflect critically on the representation of AI in fiction and film from the twentieth and twenty-first centuries. We will watch classic films, then turn to a selection of the many cinematic representations that have appeared since the 1970s. Fiction readings will bring together key works from the twentieth century plus more recent books. Finally, a small set of critical readings will encourage students to reflect on the ethical, cultural, and social issues inherent in AI development and advances. A key goal will be to consider how portrayals of AI has evolved over the last 100 years or so, while giving attention to relevant implications along gender, race, and class lines. Course sessions and work will combine discussions, small group work, student presentations, and short papers.

Possible films: Metropolis (1927), The Day The Earth Stood Still (1951), 2001: A Space Odyssey (1968), Star Wars (1977), Terminator (1984), Ghost in the Shell (1995), The Iron Giant (1999), Resident Evil (2002), Interstellar (2014), and Upgrade (2018)

Possible novels: *I, Robot* (1950), *Do Androids Dream of Electric Sheep?* (1968), *When Harlie Was One* (1972), *The Hitchhiker's Guide to the Galaxy* (1979), *Neuromancer* (1984), *Virtual Girl* (1993), *He, She, and It* (1993), *Excession* (1996), *Midnight Robber* (2000), *Saturn's Children* (2009), *vN* (2012), and *Futureland* (2017)

Végső, R – 700 “Literary Nebraska”

**ENGL 303 - SHORT STORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	On-Line	700	Montes, A	4768	On-Line

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**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	4705

In this course, students will learn to historically situate the “birth” of the novel genre in England and study how it has grown and changed into the dominant literary form that most people recognize it as today. What makes a novel different than mythical fables, drama, poetry, and essay writing? At its broadest level, students will investigate how closely connected the rise of a historical “middle class” was to the rise of the novel as a popular form of artistic impression. We will pay special attention to the roles that gender, sexuality, class, and race had in the early development of the novel. The course will be taught with a steady mixture of class discussion, group work, and lecture. Students taking this course will also learn the basic skills of close literary analysis through scaffolded writing assignments which are designed to culminate in two revisable essays (one 3-5 page and one 5-7 page). In addition, there will also be a mid-term and a final exam. The novels we will study include many that are now considered “classics”: Eliza Haywood’s *Fantomina*, Daniel Defoe’s *Robinson Crusoe*, Samuel Richardson’s *Pamela*, Mary Shelley’s *Frankenstein*, Emily Brontë’s *Wuthering Heights*, and Gustave Flaubert’s *Madame Bovary*.

**ENGL 311 - REVOLUTION AND ROMANTICISM**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Behrendt, S	17257

**AIM:** What do we mean by “revolution,” to begin with? Does a “revolution” produce a whole “new start” to the world? Or does it just take everything right back to where it started, like a planet’s revolution around the sun? And if “Romanticism” embraces a dynamic commitment to individual and collective liberty, equality for all, and a universal human community, why has no “Romantic movement” ever actually produced a genuinely **lasting** version of this lovely New Eden? We will consider the three great revolutions of the later 18<sup>th</sup> century (Industrial, American, and French) and their influence on the literature, arts, and culture (including the politics) of Europe, and especially of Great Britain. We will explore how political and social change both affects the arts and is in turn affected by them, as reflected in a variety of literary and other artifacts and phenomena and the ways in which they were received during their time.

**BUT THIS IS 2020!!! SO WHY DOES THIS MATTER???** We will consider what these revolutions, their results and consequences can tell us about today's uncertain and perilous world and the place of optimism, activism and revolution in that world **today**.

**TEACHING METHOD:** Primarily discussion of assigned readings and other materials, with some occasional brief mini-lectures to provide background and context for the class discussions. Possibly some individual or group presentations. Bring your curiosity, your energy, and your questions about how culture works – **then and now**.

**REQUIREMENTS:** (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A major, research-based course project, perhaps in the form of a research portfolio. (4) Two examinations: midterm and final.

**TENTATIVE READING LIST:** Selected readings from Great Britain, France, and Germany, probably including some of Rousseau's political writings; Goethe, *The Sorrows of Young Werther*; Schiller, *The Robbers*; Blake, *America* and *Europe*; P. B. Shelley, *The Cenci*; Mary Shelley, *Frankenstein*; Dickens, *A Tale of Two Cities*. I will make some of these available on Canvas, along with other possible primary and supplementary readings, as well as materials from the other arts. We will also look at modern, contemporary examples and illustrations, including contemporary socio-political activism and its aims, rhetorics and consequences.

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#### ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	4013
0230-0320p	MWF	002	Swiderski, J	4962

**Staff - 001**

**Further information unavailable at this time**

**Swiderski, J - 002**

**Further information unavailable at this time**

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#### 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	4432

**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

*Field Notes from a Catastrophe: Man, Nature, and Climate Change*, Elizabeth Kolbert

*Weather: A Novel*, Jenny Offill

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**ENGL 332 - AMER AUTHORS TO 1900 -- "THE QUEER 19TH CENTURY"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Homestead, M	5234

Historians of sexuality have established that homosexuality as an identity category was invented in the late nineteenth century (1800s). This does not mean, however, that everybody was straight. Rather, it means that the relationship between sexuality and identity was different for everyone. In this course, we will read works in a variety of genres by a range of authors, reading both for representations of same-sex romance and eroticism and for queerness more broadly, including in relation to gender. We will read some authors whose names may be familiar to you (Herman Melville, Walt Whitman, Emily Dickinson, Sarah Orne Jewett) and others less familiar (Theodore Winthrop, Margaret Sweat, Sui Sin Far). Students will write short essays across the semester and a longer paper requiring research as the end of the semester.

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**ENGL 334 - AMER LITERARY TRADITIONS – "ILLNESS IN AMERICAN LITERATURE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gailey, A	17164

This class examines how U.S. authors have conceptualized illness and the individual and communal suffering that comes with it. This class will consider both physical and mental illness, specifically how literature has responded to public health crises (including smallpox, tuberculosis, the Spanish flu, and AIDS) and how authors have used literature as a space to explore and even treat the contentious category of mental illness (particularly the conditions resulting from what we now call trauma).

Some Tentative Readings:

Short texts from the colonial era; Uncle Tom's Cabin (Harriet Beecher Stowe); poems of Emily Dickinson, Gwendolyn Bennett, and Angelina Weld Grimké; The Yellow Wallpaper (Charlotte Perkins Gilman); Pale Horse, Pale Rider (Katherine Anne Porter), Rat Bohemia (Sarah Schulman).

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**ENGL 344 - ETHNICITY & FILM**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Dreher, K	18200

Special fee=\$30.

**Baadasssss Cinema: the 1970s** is designed to make legible black masculine/femininities as portrayed in the film genre called Blaxploitation or Baadasssss Cinema in the 1970s. During this genre of filmmaking, the Black Action Hero/ine gained prominence as actors and directors desired to overthrow negative images of the African American that had a stronghold on the American psyche as a result of D. W. Griffith's film *Birth of a Nation* (1915). In the process, the course endeavors the following:

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Castro, J	4827

This course engages contemporary Chicana literature through a careful inquiry into 6 very new collections of poetry by Mexican American writers: Marcelo Hernandez Castillo, Eduardo Corral, Ángel Garcia, Ada Limón, Erika Sánchez, and Natalie Scinters-Zapico. What are Chicana poets thinking, dreaming, and making right now? How are they responding to and shaping the experience of what it's like to be a Mexican American person in the United States in our current sociopolitical moment? What does the medium of poetry offer to such endeavors? We'll also read Mexican American history and poetry criticism, to give us a shared sense of context, and we'll watch films about Mexican American experiences. You will be held accountable for completing all readings, writing weekly argument papers and a final researched long essay, and participating vigorously in class discussion.

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**ENGL 352 - INTERMEDIATE FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Staff	3959
1230-0145p	TR	002	Obioma, C	17236

**Staff - 001**

**Further information unavailable at this time**

**Obioma, C - 002**

The great Nigerian writer Chinua Achebe was famous for his quote: If you don't like another person's story, write your own. Although disliking another's story could inspire creative writing, we will try to tap our creative writing wells because of various reasons ranging from the basic human desire to tell a story down to the desire to respond

to life issues through creative writing. We will read a range of short stories written for such reasons and more. Our reading list will tend to be diverse in scope, cutting across various continents. The course is designed to help students gain skills in: writing fiction; recognizing the literary conventions of fiction; reading and critiquing published work from a writer's perspective; making deliberate creative choices; and revising their writing using workshop feedback from their peers and other writing strategies, and also developing and honing editorial skills gained through the discussion of the works of other student writers. Also, by passing this course, you will fulfill ACE (Academic Achievement Education) Learning objective 7: "Use knowledge, theories, or methods appropriate to the arts to understand their context and significance. Your work will be evaluated by the instructor according to the specifications described in this syllabus. At the end of the term, you may be asked to provide samples of your work for ACE assessments as well."

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Staff	3370

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

**Further information unavailable at this time**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Rilett, B	4707

**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.

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**ENGL 357 - COMP THEORY&PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	4081

**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.

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### ENGL 362 - INTRO MEDIEVAL LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Stage, K	4946

This rendition of English 362 will pay special attention to the way medieval writers interpreted the relationship of human beings to their environments. We will use the connection of people and places, natural and human-made, as a starting point for examining important medieval genres (epic poetry, romance, fabliau, to name a few), cultural developments, and language shifts. Key texts may include *Beowulf*, *Sir Gawain and the Green Knight*, selections from Chaucer's *Canterbury Tales* and dream visions, *Piers Plowman*, and *The Gest of Robyn Hode*. The relationship of people and environment will also serve as a touchstone as we interrogate relationships of class, gender, and religion in the medieval era.

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### ENGL 377 - READING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Brooke, R	3372

**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 reading 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; Styslinger, WORKSHOPPING THE CANON

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	4832

## Description:

This course explores theoretical and practical questions around teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of Writing Center Studies 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 consider how this work relates to social justice. Completing this course makes you eligible for (but does not guarantee) a position as a consultant in the Writing Center.

**Note:** While the scholarship we discuss has direct relevance to writing center practice and we will, at times, discuss what we would do in actual writing center scenarios, this is primarily a theory and research course rather than a “how-to” training course. In other words, you should expect it to be both rigorous and challenging. This course is best suited to students who are interested in the Writing Center specifically or in teaching more broadly.

## 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 substantial research paper based on original research. 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.

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## ENGL 402 – POETRY-“RENAISSANCE LYRIC POETRY: LOVE LINES”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Schleck, J	17840

Aim: The Renaissance produced some of the most passionate and complex love poetry written in the English language, whether that poetry was addressed to a secular or a sacred lover. This class will explore a broad range of lyric poems written between 1550 and 1650, with close attention to craft (how does the poem work?) and to rhetorical and historical context (who writes these lines? and to whom?). Students will consider early modern ideas of authorship, theories of reading, poetic imagination and craft, and the relationship between private composition and public performance. In addition to discussing classic rhetorical tracts treating the nature of poets and poetry, we will read extensively in the courtly and devotional poetry of the period, covering the sonnet form in closest detail but touching other short form poetry as well.

## Teaching Method:

A mix of informal discussion, lecture, and student presentations. Lasers and black light will only be used in extremis.

### Requirements:

In addition to extensive reading, students will demonstrate mastery of technical vocabulary, and complete a portfolio of short close readings, a class presentation on selected secondary readings, and a final research paper, completed in stages across the semester.

### Tentative Reading List:

Philip Sidney's *Art of Poesy* and George Puttenham's *The Arte of English Poesie*; works on late medieval and early modern rhetoric; poetry by Thomas Wyatt, Edmund Spenser, Philip Sidney, William Shakespeare, Mary Wroth, Mary Sidney, John Donne, George Herbert, Richard Crashaw, and John Milton; secondary works relating to the listed poets.

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### ENGL 445B - TOPICS IN AFRICAN-AMERICAN LIT -- "RACE, LAW, LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Rutledge, G	18553

**Aim:** In this class I will endeavor to introduce students to and allow them to meaningfully reflect upon critical race theory (CRT), an analytical mode useful for interrogating the narrative immanent in American Law. Fundamentally, this has meant the appropriation of Humanities methods—of storytelling and literary criticism—to expose the narratives of the law. We will push this even further, however, by taking the next logical step and seeing opinions, the judge-made law, as written texts. The close reading of these reveals “judicial irony,” the hidden motivations of “objective” legal minds contained in these opinions. African-American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in Asian-American literature will enable us to explore international and contemporary implications. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists. If this is administratively possible, we will also visit the Nebraska State Penitentiary to close the vast divide between canonical scrutiny and the real-world stories proponents of CRT would have us apprehend.

**Teaching Method:** Largely discursive and student-driven, except in instances where instructor knowledge is essential. We will not read novels in their entirety, as the focus will be on critical, line-by-line close reading, *vis-à-vis* the customary approaches to stories that allows—like a cross-section of people who witness an accident—too many variations. You will be expected to read carefully, in installments.

**Requirements:** Primarily, a close reading papers (longer format for grad students) and perhaps (not likely, an exam). There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

**Tentative Reading List:** Although this list is not complete, it should give you some idea of the primary texts and the historical range they will cover (my goal is to pair one primary legal text with a landmark literary text): Gerald Horne's introduction to *The Counter-Revolution of 1776* (2014); *Somerset v. Stewart* (1772); Jeremy Bentham “A Short Review of the Declaration” (1776); *Johnson v. McIntosh* (1823); Richard Delgado and Jean Stefancic's *Critical Race Theory: An Introduction* (2001); “On Being the Object of Property” from Patricia

J. Williams' *Alchemy of Race and Rights: Diary of a Law Professor* (1991); Michel Foucault's *Discipline & Punish: The Birth of the Prison* (1976); *Plessy v. Ferguson* (1896); Jeremy Waldron, "Custom Redeemed by Statute" (1998); *Memoir of Henry Billings Brown* (1915); Andrew Zimmerman's "Booker T. Washington, Tuskegee Institute, and the German Empire: Race and Cotton in the Black Atlantic" (2008); excerpts from W.E.B. Du Bois' *The Souls of Black Folk* (1903); **CHARLES W. CHESNUTT'S THE MARROW OF TRADITION (1901)**; *Korematsu v. U.S.* (1944); **JOHN OKADA'S NO-NO BOY (1957)**; *Brown v. Board of Education* (1954); Derrick A. Bell, Jr.'s "Brown v. Board of Education and the Interest-Convergence Dilemma" (1980); Mary L. Dudziak's "Desegregation as a Cold War Imperative" (1988); Martin Luther King, Jr.'s Letter from a Birmingham Jail (1963); Anthony E. Cook's "Beyond Critical Legal Studies: The Reconstructive Theology of Dr. Martin Luther King, Jr." (1990); J. Edgar Hoover's Memoranda to Special Agents (1919, 1967); poems from W. Mondo Eyen we Langa's *The Black Panther is an African Cat* (2006); *Loving v. Virginia* (1967); Kimberlé Williams Crenshaw's "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women" (1989); **OCTAVIA E. BUTLER'S KINDRED (1979)**; the Fugitive Slave Law (1850); (Fl.Stat.Annot.) Florida Statutes Annotated (1984); *Michelle Alexander, The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2011); Paul Butler's "Much Respect: Toward a Hip-Hop Theory of Punishment" (2004); Anna Deavere Smith's "Twilight: Los Angeles, 1992" (1993); and, **CHANG-RAE LEE'S NATIVE SPEAKER (1995)**.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Agee, J	4947

**PREQ: Permission.**

This workshop continues the development of your understanding and skills in fiction writing as you have done in 352 and 252. Each writer will commit to work on a particular project or task, which might include a novel, a series of stories linked by place, character or theme, a novella, an exploration of a particular formal question such as point of view, narrative styles or setting. In the process, writers will present pages to be workshopped as many times as they need. We will examine the basic foundations of fiction such as character development, dialogue, setting, point of view, voice, and so on as the issues arise. There is no restriction on genre. Our commitment is to developing the best writing possible. We will also discuss the marketplace and arrange for New York editors and agents to meet with the class.

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#### ENGL 453 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Staff	17165

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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#### ENGL 465 - 19TH C BRITISH LIT --"THE DARK SIDE OF CHILDREN'S LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	White, L	18201

This course will explore the origins and development of children's literature, with an emphasis on the dark and irrational elements of the genre, starting with the punitive tales of Mrs. Sherwood (the father of the family takes the children to see a gibbet with a body hanging on it) and the often ghastly fairy tales of the Brothers Grimm.

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," the child's relation to nature and animals, the role of modern science (especially Darwin), 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 (e.g., *Tom Sawyer*, *Little Women*, *The Emerald City of Oz*).

Probable texts:

Alcott's *Little Women*; fairy tales by Anderson, Grimm, Dickens and Ruskin, Barrie's *Peter Pan and Wendy*; Baum's *The Emerald City of Oz*; Burnett's *The Secret Garden*; Carroll's *Alice* books; Grahame's *The Wind in the Willows*; Kipling's *Just So* stories; Lewis' *The Magician's Nephew*, Milne's Pooh stories; selected stories by Beatrix Potter; Stevenson's *Treasure Island*; Tolkien's *The Hobbit*; and Twain's *The Adventures of Tom Sawyer*; selected secondary reading.

Mode of Instruction: Class will be mostly discussion with some short lectures.

Probable assignments: short critical response papers; quizzes for undergraduates; midterm; final for undergraduates; seminar research paper for graduate students

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#### ENGL 471 - ADVANCED THEORY—"SERIAL KILLERS IN THEORY AND PRACTICE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Lipscomb, R	17234

#### **An Examination of Violent Theory, Traumatic Literature, Monstrous Humans, and American Culture.**

Zodiac, John Wayne Gacy, BTK, Son of Sam, Norman Bates, Hannibal Lecter: Serial Killers are as American as apple pie and football. But why? Even though serial killers are a global and trans-historic phenomenon, what is it about our culture, perhaps more than any other, that celebrates such brutality? This course will consider these questions by employing various lenses of critical theory to both fictional and actual serial killers. This course will consider arguments about discipline and punishment as put forth by Michel Foucault in addition to other theorists that may include Philip Jenkins and Annalee Newitz. Students will read Thomas Harris' famous *Silence of the Lambs* as well as screen the celebrated film version in light of some of the numerous essays that critique the Hannibal Lecter phenomenon. This course will examine documents related to actual serial killers that may include Charles Panzram, Aileen Wuornos, Jeffrey Dahmer, and Belle Gunnes. This course will ultimately consider the continuing fascination with these figures in popular culture in the form of biopics, television shows, documentaries, and podcasts.

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#### ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES—"DIGITAL PROJECT DEVELOPMENT"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wisnicki, A	17166

This course will explore DH project development. DH projects come in all shapes and sizes, in keeping with the "big tent" ethos of the field. However, to develop a project well – to scope it, plan it, fund it (if needed), implement it, disseminate it, gain the respect of other practitioners, and much more – is not easy. It's n times harder than writing a critical paper and can quickly become n+n (or even n x n) times harder than writing a

scholarly book. There are many theoretical and practical considerations and a multitude of technological options to sample, choose, and, perhaps, master. But if it's "your" project, no matter who you are or how experienced, you're most likely always going to be drowning a little bit, out of your depth, over your head, etc. Here, we'll start to find out what that means. Put another way, through this course, you'll by no means master DH project development. Rather, we'll first climb the DH mountain and look out over the theoretical fields (crash-course style); then mix with some A-list published DH projects; and, finally, plunge headlong into the woods of project planning/development on our path to the fields of glory. Luckily, you won't be going it alone.

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**ENGL 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lynch, T	3377
0600-0850p	W	101	Agee, J	4834

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

**Lynch, T – 001- “Plagues, Literature, Resilience”**

**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 theme for this class will be the timely topic of Plagues, Literature, Resilience. The course is especially interested in the role of literature, theater, and film in helping people contextualize, understand, and cope with the traumatic experience of disease epidemics.

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 pandemic related literature, British and American, male and female, straight and gay. Students will then write a major research paper on any topic they wish, provided it can be related to the topic.

NOTE: This class is open to seniors only.

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

**Requirements** Reflective essay, several short papers, class presentations, one substantial research paper.

**Tentative Reading List**

Daniel Defoe, *Journal of the Plague Year*

Katherine Porter, *Pale Horse, Pale Rider*

Tony Kushner, *Angels in America*

Emily St. John Mandel, *Station Eleven*

**Agee, J - 101**

This course is open to anyone who is interested in exploring the subject of creativity, either through their own art form which might include film, dance, creative writing, visual art, music, etc., or through a critical interest because of a love of literature, science, technology, history, psychology, sociology, education, art and so on. The students will have hands on experience with various tasks that challenge and lead them to develop an understanding of their own abilities to create and experience the creative life. Accompanying these will be printed texts on the subject and texts that explore how creativity generates breakthroughs, inventions and discoveries in all fields. We will view documentaries that explore the creative process and examine the educational issues that encourage or hamper creativity. Students will write weekly one page responses to issues in the readings and/or create responses in various other forms. The final project will be a presentation of a creative work that challenges the student to use the opportunity to explore new material and forms. Recent projects have included a suite of poems on women's sexuality, with visuals and music, a photographic exploration of identity, an original dance performance filmed and set to music, a music video of original work performed by the student, a set of short fictions focused on horror, a dystopian novel, a reprise of a famous Godfather scene with actors, setting, and humor filmed by the student, an exploration of weaving through history and presentation of original woven sculptures, a series of essays about life as a recent immigrant in this country, a unit on creativity for a middle school class designed to explore diversity and inclusivity. The challenge in the class is to be open and to finally listen to yourself and follow your instinct to determine and to embrace your own vision.