

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2022**

**REVISED 06/23/22**

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 June 23, 2022. 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 170 — Beginning Creative Writing**

This 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**

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 CEAP (1 credit)**

**English 144 – Advanced Academic Reading for Business (3 credits)**

**English 145 – Advanced Academic Reading for Specific Purposes: Science and Engineering (3 credits)**

**English 146 – Advanced Academic Reading for Media (3 credits)**

**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.

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**ENGLISH 170-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	001	Cabada, C	17782
0830-0920a	MWF	002	Kinnett, J	17682
1030-1120a	MWF	003	Luckert, E	17824
0200-0315p	TR	004	Charlton, J	17780
0230-0320p	MWF	005	Poli, J	17779

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>
0930-1020a	MWF	001	Cook, T	4749
0930-1045a	TR	002	Levchenko, Y	17802
0130-00220p	MWF	003	Staff	17876
1100-1215p	TR	099	DelMastro, A	17876

WH Thompson scholars only

General introduction for beginning students to the understanding and appreciation of the principal forms of literature: poetry, drama, and fiction

ACE: **ACE 5** Humanities

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**UHON 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Page, M	9956
1230-0145a	TR	002	Behrendt, S	9955

**Page, M – 001- “100 Years of Film”**

**Behrendt, S – 002- “Creativity & Citizenship”**



**ACE CATEGORY:** This seminar fulfills **ACE 7** requirements: Use knowledge, theories, or methods appropriate to the arts to understand their context and significance:

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**ENGL 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	035	Capuano, P	3830
0930-1030a	TR	040	Muchiri, N	4109
0330-0445p	TR	061	Stage, K	5267

**Muchiri, N - 001**

Focusing on global anti-racism movements, **UHON189H** investigates the extent to which anti-racism activism in one part of the world borrows from, and is informed by, similar resistance elsewhere. Students are invited to consider civil rights activism from the 60s onwards, in spaces as diverse as Chicago, the American South, Kenya, South Africa, and Tanzania. Aside from intellectual thought leaders such as James Baldwin, the course will also discuss the political philosophies of various African nationalists including Haile Selassie (Ethiopia), Steve Biko (South Africa), and Julius Nyerere (Tanzania). The last third of the course will consider how contemporary activism as manifested by Michelle Alexander, Ava DuVernay, Janae Bonsu, and Andrea Ritchie re-invents older practices of community organizing and political mobilizing.

**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	Henson, K	3339
0130-0220p	MWF	002	Berardini, C	4081

Open only to English majors and minors.

The issues, perspectives, and methods of the discipline. The relationships among authors, texts, audiences, and contexts. Practice in imaginative and analytical approaches

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**ENGL 201 - INTRO TO DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Ramsay, S	17794

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.

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**ENGL 202A - INTRO TO POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Behrendt, S	17795

Introduction to reading poetry. Emphasizes approaches to reading poems, analysis of themes and forms, and enjoyment as a genre.

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**ENGL 206 - SCIENCE FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Hill, A	4082

Examines the science fiction genre from its origins in the 18<sup>th</sup> century to its contemporary expression. Issues of technological modernity and consider how these are mediated through literary texts will be introduced.

ACE: ACE 5 Humanities

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**ENGL 211 - LITERATURE OF PLACE- "LITERARY NEBRASKA"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Staff	17685

"Literary Nebraska," the first-ever online literary studies course focusing exclusively on Nebraska's literary history and culture, surveys the history of Nebraska literature from its earliest days to the present and examines the works of some of the state's most famous authors, such as Willa Cather and Ted Kooser, as well as other key literary voices from Nebraska literary history such as Black Elk (with John Neihardt), Malcolm X, and Mari Sandoz. This broad historical survey also includes authors who are currently on the highly-regarded creative writing faculty at UNL, including Jennine Capó Crucet, Jonis Agee, Kwame Dawes, and Timothy Schaffert. Each unit is designed by a group of our nationally-renowned faculty in literary studies and creative writing who are experts on the given author. Among other things, the course includes recorded lectures by some of our most popular instructors, such as Kwame Dawes, Joy Castro, Guy Reynolds, Melissa Homestead, Ted Kooser, Tom Gannon, Laura White, and Timothy Schaffert.

ACE: ACE 5 Humanities

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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>	
0930-1045a	TR	001	Wlodarski, J	3831	
ARR-ARRp	ARR	700	Schaffert, T	4821	On-Line

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

ACE: ACE 5 Humanities ACE 9 Global/Diversity

**Schaffert, T – 700**

With a special emphasis on UNL English’s historic role in the development of LGBTQ Studies, we will look at how UNL has shaped the development of LGBTQ+ literature, film, and scholarship on an international level. We’ll explore the lost, hidden, and/or suppressed connections between the lives lived and the stories told; and we’ll reflect on the controversies, laws, and protests that have either censored us or strengthened our voices. Subjects will include: Oscar Wilde’s curious visit to Nebraska in 1882; gay poet and cartoonist Steve Abbott who brought Allen Ginsberg to campus in 1967; and the work of 21<sup>st</sup>-century LGBTQ+ UNL alum such as Roxane Gay, SJ Sindu, and Emily Danforth (“The Miseducation of Cameron Post”).

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**ENGL 215 - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Berardini, C	3812
0200-0315p	TR	002	Homestead, M	4067

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

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**ENGL 216 - CHILDREN'S LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Stevenson-Sotolongo, P	17691
0130-0220p	MWF	002	Stevenson-Sotolongo, P	17692

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

ACE: ACE 5 Humanities

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, 216 involves far more reading than writing, and as you read, you’ll be asked to 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>
1230-0145p	TR	001	Owen, G	4849

A study of the historical and cultural development of the genre of young adult (YA) Literature

Ace: ACE 5 Humanities

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

Readings may include: Toni Adeyemi’s *Children of Blood and Bone*, M.T. Anderson’s *Feed*, Susanne Collins’ *The Hunger Games*, Cory Doctorow’s *Little Brother*, George Orwell’s *1984*, and Andrew Smith’s *Grasshopper Jungle*.

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**ENGL 218 - LITERATURE & PSYCHOLOGY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Gailey, A	17693

In this class, students learn about historical psychological theories and how they influenced literature, Through class discussion, responses and lectures, and written work, students will demonstrate knowledge of these historical ideas and will engage in analyses of authors and theorists who have responded to them.

Ace: ACE 5 Humanities

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**ENGL 230A - SHAKESPEARE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Buhler, S	4476

Introductory study of a representative sample of Shakespeare's works. Films of dramatic performances may be shown.

Ace: ACE 5 Humanities

**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*; *Hamlet*; *Henry IV, Part One*; *Henry V*; *Much Ado About Nothing*; *Sonnets*; *Twelfth Night*.

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**ENGL 231 - ENGLISH AUTH AFTER 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	3957

Major works by British authors of the Romantic and Victorian periods and of the twentieth and twenty-first centuries.

Ace: ACE 5 Humanities

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

aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	3995

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

Major works by British authors of the Romantic and Victorian periods and of the twentieth and twenty-first centuries.

Ace: ACE 5 Humanities

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

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**ENGL 240A - WORLD CLASSICAL GREECE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Staff	16701

English translations of the great works of Greek literature which familiarize the student with the uniquely rich and influential world of Classical Greece.

Ace: ACE 5 Humanities

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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>
ARR-ARRp	ARR	700	Kubra, K	17877

A survey of literatures written since 1850 from around the globe in historical and cultural contexts.

Ace: ACE 9 Global/Diversity ACE 5 Humanities.

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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>
0330-0445p	TR	001	Ballard, C	4795

Representative African American works written since 1865, of various genres, studied in their social and historical contexts.

Ace: ACE 9 Global/Diversity ACE 5 Humanities

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**ENGL 244A - INTRO AFRICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Muchiri, N	17788

Representative literary works by African writers, mainly in the English language, but with a sampling of works translated from other languages, from the twentieth century, and presented in their social, historical and social contexts

Ace: ACE 9 Global/Diversity ACE 5 Humanities

**ENG244A** examines the representation of communities, urban areas, and landscapes in southern African literatures. We will read from early South African texts by Sol Plaatje and Thomas Mofolo to understand how writer-activists embarked on the journey towards anti-apartheid resistance. In addition, we will analyze how writing by Petina Gappah, Yvonne Vera, and Phaswane Mpe added to the chorus of voices demanding democratic change - not just in South Africa, but also in Zimbabwe. Because we are focusing on southern Africa, we will have numerous opportunities to investigate not only the history of the region, but also its creative works in poetry, music, and film. On aggregate, all of these cultural artifacts enable us to better understand southern African communities that have been at the forefront of global activism, not only in the 1880s against the British South Africa Company, but also in 2020 as demonstrated by #RhodesMustFall.

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**ENGL 244E - AFRICAN-AMER LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Rutledge, G	17694

Representative early African American works of various genres, studied in their social and historical contexts, from oral tradition to the Civil War.

One of the most fascinating canons shaping American literature is the Africa-to-America storytelling that would literally cross a hostile ocean, survive slavery, and join the new European literary modes to become early African-American literature. This new-world “Black” aesthetic is the site of indescribable and irreconcilable pressures—multiple ethno-linguistic groups forced into a single “negro” (black) racial identity unfamiliar to them; complex human beings stripped of identities and reconceptualized as mere chattel; enslaved people kept in tight quarters, surveilled by the master’s spies and slave patrollers; African culture (native religions, languages, customary laws) centuries or millennia old borne by the enslaved now encountering equivalent European forms—that unleashed a **Black Epic** even as Africa’s epic traditions were denied and rendered *tabula rasa*, a blank slate.



**Our start: A rampaging female epic hidden within a classical male epic and, literally, a “Bars Fight” . . . !** Tracing the African influence into African-American storytelling culture (literature, music, language), this course will use the potent framework articulated above to introduce the complex issues contained within colonial, early-republican, early antebellum, and mid-antebellum literature. In addition to introducing the canonical authors, we will take up intriguing questions, such as: What were the rhythms of West African storytelling brought with the enslaved storytellers that complemented and challenged European literary norms? How did West African epic performance traditions interact with America’s Greco-Roman epic beliefs and practices to give us our African-American soundtrack (e.g., jubilees, blues, ragtime, jazz, rap)? Does early African-American storytelling help us understand the full, ancient scope of Human storytelling? What were Ivy League slaveholders like? If people of African descent were thought incapable of producing poetry, why is it that the explosive growth of slavery was unchecked even after the first acclaimed African-American poet appeared and passed repeated tests that disproved this? Why were “noble negroes” a special, coveted category? **Say what! an 1830s forerunner of Wakanda’s Black Panther?!!**

**Methods and Assignments:** Although literature is our medium, *storytelling* will be the “soul” of this course, along with the meaning of and differences between antiracism and anti-exceptionalism. In other words, reading literature alone without heeding the essential things that enriched the souls of the storytellers—music, visual arts, dance, their lives, setting, quest for freedom, love of storytelling—is a soulless academic gesture. Without these storytelling cues, it is hard to envision the contexts and conflicts we will need to help us to time-warp back so that we can understand the soul of our stories and learn from their depths. In addition to our literature, then, histories, songs, paintings, documentaries, etc., will be part of the syllabus. **Ya dig?**



Class will be based on discussion, lecture, and peer-group work. Everyone will be expected to be prepared to discuss the assigned materials. Although not yet finalized, grades will likely be a combination of literary analysis papers, class participation, various small assignments, some pop quizzes, and maybe a mid-term exam.

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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>
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0930-1020a MWF 001 Presley, L 17695

Introduction to literature by Native American covering early and recent periods.

Ace: ACE 9 Global/Diversity ACE 5 Humanities

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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>	
0930-1045a	TR	001	Guild, S	3341	
1030-1120a	MWF	002	Chaudhuri, A	3342	
0130-0220p	MWF	003	Henson, D	4161	
0330-0445p	TR	004	Rubinfeld, S	4242	
ARR-ARRp	ARR	700	Stevenson-Sotolongo, P	4784	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.

Ace: ACE 7 Arts

**Stevenson-Sotolongo, P – 700**

This is a workshop style class that will introduce you to the art and craft of fiction writing. In it, you'll study the nuts and bolts of the short story through constant writing practice and a great deal of mindful reading. Writing is a serious affair, and improving at it requires hard work, but the journey can be both fun and rewarding. You'll learn to identify fiction's moving parts, come to understand their function within your writing, and honor the unique creative inheritances each of us brings to the class. Just be prepared to share your writing with the class as well as to revise it extensively.

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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>	
1230-0120p	MWF	001	Lachat, N	3343	
1230-0145p	TR	002	Winter, D	3344	
ARR-ARRp	ARR	700	Shannon, M	4782	On-Line

Introduction to the writing of poetry. Emphasis on student writing within context of theory and criticism.

Ace: ACE 7 Arts

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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	001	Dillon, K	3345	
0830-0920a	MWF	002	Reed, B	17785	
0930-1020a	MWF	003	Hill, A	17781	
0930-1045a	TR	004	Rubinfeld, S	17826	
1230-0120p	MWF	005	Houston, M	3345	
0200-0315p	TR	006	Rubinfeld, S	17801	
0230-0320p	MWF	007	Houston, M	17834	
0330-0445p	TR	008	Bayer, A	17784	
0600-0850p	T	101	Dougherty, S	4148	
ARR-ARR	Online	700	Harding-Thorton, C	4209	

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	Hill, A	17696

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 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gilmore, S	17697

Major authors, themes, and intellectual trends in American literature from the beginnings of 1865. Works from the Colonial Early National, and Romantic periods.

Ace: ACE 5 Humanities

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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>	
1100-1215p	TR	001	Homestead, M	3892	
ARR-ARRp	ARR	700	Reynolds, G	4396	On-Line

Major authors, themes, and intellectual trends in American Literature from 1865 to present. Works from the Realist, Modernist, and Contemporary periods.

Ace: ACE 5 Humanities

**Homestead, M – 001**

This course is a survey of American literature from 1865 through the present that will move mostly chronologically through a series of literary works in multiple genres, situating them in relation to literary and social movements and other historical contexts. Through this survey, students will learn to think like literary historians in two ways. First,

you will learn to think about literature in relation to history as context. Key issues include the aftermath of the Civil War, including Reconstruction, the territorial expansion of the United States, migration and immigration, and social reform movements, including the movement for civil rights for African-Americans and the women's suffrage movement. Second, you will come to understand that literature itself has a history, that literary forms and techniques change and develop over time. We will thus read poems, plays, short stories, novels, and essays, and consider literary movements such as realism and modernism. We will a wide range of authors and texts, mostly drawn from an anthology but also supplemented by a novel or two. Equally important you will develop strategies for reading other authors and texts from the covered time period in additional courses in American literature or on your own. Students will be required to write frequently in multiple forms both inside and outside of class, including discussion board posts, formal essays, and examination answers.

**Reynolds, G – 700**

**On-Line**

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

**Aim:** This course will introduce students to a wide and interesting range of key American works from the past 130 years. The aim is to give students a sense of the diversity and imaginative range of US literature.

### **Teaching Method.**

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

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

**Tentative Reading List:** key works from the late nineteenth-century (Realism and Regionalism); from the Modernist era; the Harlem Renaissance; and from post-war and post-modern writing. 'The course will use a wide and varied range of writings drawn from Belasco and Linck, eds., *The Bedford Anthology of American Literature* Volume Two, as well as supplementary critical and historical materials to be supplied on-line.'

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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	Gailey, A	17786

Nature and function of the literary/critical theory in the study of literary texts. Selected approaches and is not intended as a general survey.

Ace: ACE 5 Humanities

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**ENGL 275 - RHETORICAL THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Houston, M	3865

Nature and function of rhetorical theory and applied to English Studies. Selected important ancient and modern rhetorical theories and is not intended as a general historical survey.

Ace: ACE 8 Civic/Ethics/Stewardship ACE 5 Humanities

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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>
0930-1020a	MWF	001	Gailey, A	4517

**Description:** Introduction to some of the major implications of computer technologies to the humanities; examination of the historical influence of new technologies on how we think of ourselves, both individually and collectively; how we interact socially and politically; how we determine public and private spaces in an increasingly connected world; and how we can use computer technologies to produce, preserve, and study cultural materials.

**ACE:** ACE 5 Humanities

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**ENGL 292 - SPECIAL TOPICS -- "FIRST YEAR ENGLISH EXPERIENCE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	F	001	Lacey, K	4582

Topics Vary.

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**ENGL 303 - SHORT STORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Obioma, C	4432

Introduction to the historical context, criticism, and interpretation of short stories.

Ace: ACE 5 Humanities

Although relatively new—spanning a little less than two centuries—the short story has been a canvas through which writers have explored the human condition in fewer words than the novel and other established literary media. Through the short story medium, writers have tackled various issues of the day ranging from political movements to popular culture. This course attempts to inquire into the history of the form and to map its evolution through the works of a curated list of eminent practitioners. The course is designed to promote an appreciation of the craft and art of the short story and its vaunted place in the hall of Literature. We will look at works from a diverse list of writers ranging from early masters like Anton Chekov to contemporary masters like Henrietta Innes-Pozzi. We will focus on various issues of craft as well as critical theories that relate to these writers. You will do both term assignments and in-class exercises throughout the semester, and will be assigned a midterm exam, make a presentation, and write a research paper. Finally, by passing this course, you will fulfill ACE Learning Outcome 5: “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.” 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 assessment as well.

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### ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Levchenko, Y	4354

Readings in the British novel from its beginning to 1900. Examples: works by Defoe, Fielding, Austen, Dickens, Eliot, Hardy.

### **Ace: ACE 5 Humanities**

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*.

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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>	
1230-0120p	MWF	001	Swiderski, J	3874	
ARR-ARRp	ARR	700	McKlantoc, K	17699	<b>On-Line</b>

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

development.

Ace: **ACE 9 Global/Diversity**

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**ENGL 332 - AMER AUTHORS TO 1900 –“ THE BIRTH OF THE AMERICAN NOVEL”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	On-Line	700	Cohen, M	4829	On-Line

Intensive study of the works of an author or small group of authors, usually in historical and biographical context.

It was a strange and beautiful New World, but for some reason it didn't inspire a novel written on this side of the water for two hundred years. Why did it take so long for a home-grown novel to appear in North America? And what were folks reading and writing, in the meantime? How did the North American novel go from zero in the colonial era to global fame with the rise of U.S. writers like Harriet Beecher Stowe, Nathaniel Hawthorne, and Mark Twain? This course will survey the emergence and evolution of the novel in the United States from the Revolutionary era (Susanna Rowson) to the Harlem Renaissance (James Weldon Johnson). We will track the artistic transformations that brought U.S. fiction to the world scene, but we will also keep a close eye on the more everyday limitations of printing, publishing, and distribution that shaped those transformations. We will read novels both major and minor in the Romantic, Sensational, Realist, and Modernist modes; track historical context through short research assignments; and write papers to practice researching and interpreting works from this fascinating era.

**Teaching:**

Online lectures; weekly discussion boards

**Assignments:**

This will be a reading-intensive course, and there is plenty of writing as well. Students will complete weekly written discussion assignments, two longer papers, and occasional quizzes. There will be two examinations.

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**ENGL 341 - THE BIBLE AS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Ramsay, S	17796

Introduction to the literary analysis of the Hebrew and Christian Scriptures with emphasis on their influence on British and American literature.

The Bible is undoubtedly among the most influential books ever written, having been discussed, interpreted, translated, and fought over for centuries. It is also an anthology that contains a number of works (mainly composed in the ancient Near East) that have long been recognized as masterpieces of world literature.

In this course, we will examine the literary forms and traditions of Biblical literature (including some of the Bible's own sources and influences), as well as the ways in which the Bible's stories, symbols, and genres have come to influence later literary works.

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**ENGL 344B - BLACK WOMEN AUTHORS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Dreher, K	17701

**Note: This Course is taught via CANVAS. Not Self-Paced. Internet, Computer and Email required.**

Representative works by Black women, composed in various genres, studied in their social and historical contexts. May not be offered every year.

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**ENGL 346 - CUBAN-AMERICAN LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Castro, J	17805

An analysis of a variety of works authored by Cuban-Americans in their historical, cultural, and literary contexts.

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**ENGL 352 - INTERMEDIATE FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Agee, J	17783

**PREQ: Engl 252 or permission from dept.**

Study and practice of the writing of fiction for intermediate students with previous fiction writing experience.

**Ace: ACE 7 Arts**

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

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

**Requirements:** Weekly writing exercises; reading and discussion of assigned short stories; final portfolio



of polished, revised fiction, 20-40 pages, depending on type of work in which you are engaged; attendance at workshops. **Prerequisite:** Introduction to Fiction Writing course.

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

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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>
1130-1220p	MWF	001	Kupsh, C	3352

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

Extended practice in writing through the study of literacy--situating students' own literacy histories, exploring larger public debates about literacy, and researching the relationships between language, power, identity, and authority.

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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>
0230-0520p	M	001	Cochran, R	4355

Instruction on the theory and practice of creative and scholarly editing and publishing in both print and digital formats.

Interested in a career in communication (writing, reading others' writing), graphic design (digital art, typography, photography), and/or marketing (publicity, website design, social media)? Hoping to spend time developing your skills in any or all of these fields? "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. Experts in the field regularly visit the class to explain the various tasks of those who work in these industries, helping us better understand the various career paths available to us and also bringing real-world insight into our class content and projects. 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, from conception to development to publication. (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>
1100-1215p	TR	001	Brooke, R	3927

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

Recent research on literacy development and writing processes. Extended reflection and

some application of theory to students' experiences with writing instruction and their own goals as K-12 teachers.

AIM: This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching writing. We'll explore several approaches to teaching writing, through scholarship written by teachers and through practicing writing ourselves. We will also work face-to-face with students at North Star High School and respond to student writing digitally to ground our exploration of possible approaches with real contact with secondary students.

TEACHING METHOD: Group work, discussion, group facilitations, experiential learning.

REQUIREMENTS: Regular writing; responses to student writing; reading scholarship on composition theory and reading responses; writing portfolio; case study on the teaching of writing.

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**ENGL 362 - INTRO MEDIEVAL LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	TR	001	Stage, K	4502

Major English works, in the original language and in translation, from Beowulf to the late Middle Ages, with a focus on Chaucer.

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*, the works of Marie de France, selections from Chaucer's *Canterbury Tales* and dream visions, and *The Gest of Robyn Hode* and other Outlaw stories, as well as texts engaging the wider world, like *The Travels of Sir John Mandeville*. 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.

Method: Discussion and lecture, papers, tests.

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**ENGL 377 - READING THRY & PRACT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	3353

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

Recent research on literacy development and reading processes. Extended reflection and some application of theory to students' experiences with reading instruction and their own

goals as K-12 teachers.

AIM: This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching reading. We'll explore several approaches to teaching reading, through scholarship written by teachers and through practicing reading ourselves. We will also work face-to-face with students at North Star High School to ground our exploration of possible approaches with real contact with secondary students. **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 (do not sign up for a 9:30 class on Tues/Thurs).**

TEACHING METHOD: Group work, discussion, experiential learning.

REQUIREMENTS: reading scholarship on reading theory; reading responses; informed position statement on a current reading policy.

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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	4433

Introduction to writing center theory and consulting practice. Students engage in research that contributes to scholarly conversations in writing center studies. Successful completion of [ENGL 380](#) is strongly recommended for students seeking to work in the UNL Writing Center.

**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 392 - SPECIAL TOPICS -- "ENGLISH MENTOR EXPERIENCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	W	001	Lacy, K	4363

Class meets on Fridays too 230-320pm in rm 117

Topics Vary.

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### ENGL 405E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120	MWF	001	Reynolds, G	5142

Key British and American novels and short stories from about 1910 to 1950. Modernism as a literary and cultural practice. Modernism's interpretation of the revolutionary changes in culture and society in the first half of the twentieth century. The relation between modernism and postmodernism.

**Aim:** This course is subtitled 'Twentieth-Century American Fiction: Stories of the City'. It introduces students to a wide variety of important novels and stories, published since 1940, and will focus on three cities and their literary cultures: Chicago, New York City, and Los Angeles. This course focuses on cities, urbanism and contemporary life within the metropolis. Students will engage with the texts, of course, but also learn to use some of the key concepts used for examining the culture of modern urban life.

**Method:** I will be leading the class with contextualizing mini-lectures (focused on the history and cultures of our three cities), followed up by closely-focused analysis of literary texts (built around classroom discussion). The aim will be to give students a sense of both the big picture (of culture) and the microcosmic meanings of specific texts.

**Requirements:** I'll be deploying a mixture of response journals and research writing as the backbone of student work. The course is broken into three modules, and there are 'responses' and 'essays' in each one.

**Reading list:** I'll be teaching a number of quite compact, highly 'readable' novels, and then some stories. The novels will include: Saul Bellow, *Dangling Man*, Richard Wright, *Native Son*, and Sandra Cisneros, *The House on Mango Street*. These texts are focused on Chicago. Then we have New York City: James Baldwin, *If Beale Street*

could Talk and Teju Cole, *Open City*. Finally the Los Angeles novels are Chester Himes's *If he Hollers Let Him Go* and Joan Didion's *Play it as it Lays*. Please note that while this might sound like a back-breaking reading list, the texts are pretty short for the most part – and very captivating.

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#### ENGL 410 - LITERARY MOVEMENTS -- "CONCEPTUAL & EXPERIMENTAL FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Obioma, C	17107

A literary movement (national or transnational), the development of a genre, or the intellectual and historical origins of an idea, as reflected in literature. May include the literature of abolition, alternative Romanticism, literary modernism, the literature of Civil Rights, postmodernism, and/or the avant garde movement.

The 410 fiction class is themed around “conceptual fiction.” This is fiction that revolves around an idea, an image, or something that pivots the story by informing its structure, plot, characterization, or all of the above. I am persuaded that most great fiction are possible through the development of what some critics like Hart Crane call the “logic of metaphor.” This happens when a writer centers a story around a philosophical idea and that idea becomes the locus of the story. There have been countless such works in the history of modern/post-modern fiction as well as notable practitioners amongst whom are Mario Vargas Llosa, Virginia Woolf, Moshin Hamid, George Saunders, and others. We will look at how, for instance, we can create a story based on the Buddhist idea of the bardo state or Emmanuel Levinas’s concept of the face. What might such stories look like? And what can we gather from their creation? The course will consist of close-reading texts, theoretical considerations, and creative writing.

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#### ENGL 445B - TOPICS IN AFRICAN-AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Rutledge, G	17702

The study of a particular topic in African American poetry, fiction, and/or non-fiction prose.

**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.

**Note: This is a very challenging course, NOT an introductory literary course. Students ideal for this course include law students, graduate students, and pre-law undergraduate students who have had significant exposure to legal precedent. In other words, unless you ALREADY have the critical skills necessary to read and analyze challenging legal texts, this class may not be for you. Please consider carefully whether you have sufficient expertise before you enroll.**

**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 445N - TOPICS IN NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gannon, T	17798

Topics in Native American poetry, fiction, and/or non-fiction prose. Critical theory and cultural criticism.

**TITLE: Topics in Native American Literature: Ideas & Visions**

**AIM:** The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence & wit & wisdom (& sometimes vehemence): this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

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

**REQUIREMENTS:** Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

**TENTATIVE READING LIST:**

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*†
- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*

†: Assigned essays from this out-of-print book will be available as PDFs on Canvas.

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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>
0330-0445p	TR	001	Cápo Crucet, J	17703

**PREQ:** Permission.

For advanced students with previous experience in fiction writing. Longer projects in fiction writing.

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**ENGL 478 - DIGITAL ARCHIVES AND EDITIONS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Price, K	4847

The shift from printed to digital texts and its implications for the humanities. Practice in digitally representing texts, archival design, and analysis of representative electronic projects dedicated to a variety of authors and genres.

**Aim** This course is about archives and editions, two topics that might seem straightforward, perhaps even stupefyingly dull! Yet archives and editions are of foundational importance: they shape what we study, save, and recognize as our cultural heritage. Inescapably political, anything but neutral, they make arguments even when they appear to be straightforward and objective. They influence what we teach, know, and think, and their absences and distortions contribute to our (mis)understandings as well. What writing from the past should be saved and edited in the present so that it may live in the future? Until recently most scholarly archives and editions have been devoted to white men. What is being done now and what should be done in the future to intervene in the gaps and silences of the cultural record? We will consider both print and (more extensively) digital resources so as to understand the possibilities and limits of both. The course will provide an opportunity for students to learn basic technical skills for creating a digital edition and will culminate with students collaboratively creating one as well as an archive of the edition.

**Teaching** Discussion, lecture, hands-on collaborative work building a small scale edition or archive

**Requirements** Short assignments, final project

**Tentative Reading** Essays illuminating the history and purposes of textual scholarship, clarifying key terms in the field, highlighting the politics of archives and editions, and promoting more diverse and inclusive approaches. Some attention will be given to editorial projects underway at UNL, including but not limited to *The Willa Cather Archive*, *The Walt Whitman Archive*, *The Charles W. Chesnutt Archive* and *The Genoa Indian School Digital Reconciliation Project*.

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**ENGL 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Montes, A	3356
0600-0850p	M	101	Agee, J	4435

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

Integration and application of skills and knowledge gained in courses taken for the English major. Involves synthesis, reflection, and a substantive final writing project.

**Ace ACE 10 Integrated Product**

**Montes, A – 001 –**

“Wayfaring Explorations: Obsessions, Mutinies, & Multiple Identities in the Writing of



## Herman Melville”

AIM: What does it mean to be an American? Who gets to appropriate that term? What is it about the history of this country that has led us to where we are today (and *where* are we?). We are going to attempt to answer these questions in a multifarious, complex and seafaring manner. We will be embarking onto a nautical journey—reading what has been deemed “the great American novel, *Moby Dick: or, The Whale.*” (Does it deserve that moniker?) For English majors, it has often been a requirement to read *Moby Dick* by Herman Melville and for this “Capstone Experience,” we will take on this “requirement”—investigating this whale of a story to see where we land. To do this, we will also be reading secondary articles on various topics related to the novel as we cruise the entire semester on and off the whaling ship, The Pequod. I ask that you board this course with an open mind, ready to consider all the various critical routes we will be taking to fully examine this novel: historical, sociological, cultural, psychological, philosophical, scientific, environmental, inclusive of gender/sexuality topics and marine biology.

Teaching: Lecture, group discussions, group activities within the class period

Requirements: Attendance, journals, final paper

Required Reading:

*Moby Dick* by Herman Melville; *Benito Cereno* by Herman Melville; various essays/articles that will be available on our course CANVAS module.

### 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.

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### FILM 100-LANGUAGE OF CINEMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Brunton, J	4869

Special Fee = \$30

Introduction to the analysis of images and sound in film.

Ace: ACE 7 Arts

## COURSE DESCRIPTION

This course is an introduction to the analysis of images and sound in film. Focusing on film form and style, the course will equip you with the vocabulary associated with the act of “reading” a film. By the end of the term, you will be able to describe not just “what a film means” but also *how* a film produces meanings – a crucial skill for anyone considering careers in film, whether as critics, scholars, filmmakers, or archivists. To this end, you will learn how a film conveys messages through *mise-en-scène*, cinematography, editing, sound, and narrative structure and become fluent in the critical vocabulary necessary to understand how films are constructed and to perform shot-by-shot and scene analyses.

This course is intended as an introduction to Film Studies; it is a required course for the Film Studies major and is strongly recommended for any students who intend to take further courses in film.

## TEACHING & LEARNING METHODS

This course will be a mix of lectures and in-class screening and discussion of films. Grades will be based on regular quizzes, two exams on film terminology, and a final film analysis project.

## ACE LEARNING OUTCOME 7

By passing this course, you will fulfill ACE Learning Outcome 7: “Use knowledge, theories, or methods appropriate to the arts to understand their context and significance.”

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## FILM 211 -INTRO. GENDER & SEXUALITY IN FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0440p	T	001	Brunton, J	19149

Special Fee = \$30

Introductory overview of theories of gender and sexuality in relation to film.

## Ace ACE 9 Global/Diversity

## COURSE DESCRIPTION

This introductory level course will focus on “gender” and “sexuality”—as concepts, as identity categories, and as terms with contested meaning and histories—in relation to film. We will begin with an introductory overview of theories of gender and sexuality to unpack what is meant by these two terms and associated terms such as: female, male, feminine, masculine, transgender, non-binary, genderqueer, queer, and the outdated terms “homosexual” and “heterosexual.” With an eye to intersectionality, we will examine how these terms and identities intersect with race and ethnicity, class, and geography in the production and reception of film. The following key issues in film around gender and sexuality will be discussed:

- *representation* of gender roles and identities, of sexuality, and of sexual identities in popular cinema
- *access to the means of production* of popular cinema based on gender and sexuality
- *narratives* about gender and sexuality that are reproduced and/or reinforced in popular cinema
- *formal elements of film* that shape a film’s meanings about gender and sexuality.

## TEACHING & LEARNING METHODS

This class will be a mix of in-class viewings of films, lectures on key terms and ideas, and discussion.

## ACE 9 COURSE

By passing this course, students will fulfill ACE Learning Outcome 9 (“Exhibit global awareness or knowledge of human diversity through analysis of an issue”).

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## FILM 219 -FILM GENRE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045	TR	001	Page, M	17714

Special Fee = \$30

Various film genres, such as Gothic, the Western, and film noir, from their inception in the early 1900s to the present day.

Ace: ACE 7 Arts

This course will consider the idea of genre in multiple genres of film, which might include science fiction, horror, the Western, Film Noir, suspense, the political thriller. Our goal is to identify and analyze the various elements and tropes that identify these films with particular genres; to explore the idea of genre; and to consider how audiences for particular genres form and create discourses and subcultures around those genres.

**Method:** Students will view most films as homework on the Canvas site. We will also analyze clips in class. Some lecture on the history of genre and its connection to genre/popular 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 film criticism and reviews. Assignments will include weekly quizzes and/or short responses, analytical papers, midterm, and final exam.

**Possible Film List (very tentative at this point):** Science Fiction: *Forbidden Planet*, *Metropolis*, *The Day the Earth Stood Still*, *The Creation of the Humanoids*, *Planet of the Apes*, *2001: A Space Odyssey*, *Aniara*; Horror: *Nosferatu*, *Frankenstein*, *Bride of Frankenstein*, *Night of the Living Dead*, *Rosemary’s Baby*, *Jennifer’s Body*, *Train to Busan*; Western: *High Noon*, *Once Upon a Time in the West*, *The Seven Samurai*, *The Magnificent Seven*. Film Noir/Suspense: *The Killing*, *The Night of the Hunter*, *Shadow of a Doubt*, *Get Out*.