

**DEPARTMENT OF ENGLISH**  
**UNIVERSITY OF NEBRASKA**

Undergraduate

**COURSE DESCRIPTION BOOKLET**

**Fall 2023**

**REVISED 05/04/23**

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

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

**TABLE OF CONTENTS**

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

## **HOW TO USE THIS BOOKLET**

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of May 4, 2023. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

## **LEVEL OF COURSES**

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

## **INDEPENDENT STUDY**

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

## **ENGLISH MAJORS**

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

## **STUDENT APPEALS COMMITTEE**

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

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

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

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

## GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## COURSE DESCRIPTIONS

First-year English .....5	Engl 277 – Being Human in a Digital Age..... 21
English 150 — Writing and Inquiry .....5	Engl 292 - Special Topics -- "First Year English Experience"..... 21
English 170- Beg Creative Writing .....7	Engl 302 – Modernist Poetry ..... 21
English 180 - Introduction to Literature .....7	Engl 303 - Short Story ..... 22
Engl 189H – Univ Honors Seminar- “A Long Legacy of Black Resistance” .....7	Engl 305A - The Birth of the Novel ..... 22
Engl 200 - Intro Engl Studies .....8	Engl 315B - Women in Pop Culture..... 23
Engl 205 - 20th Century Fiction.....9	Engl 332 - Amer Authors to 1900- “The Queer 19 <sup>th</sup> Century”..... 23
Engl 206 - Science Fiction .....9	Engl 341 - The Bible as Lit..... 23
Engl 207 - Reading Popular Literature.....9	Engl 346 - Cuban-American Literature ..... 24
Engl 208 – Mystery, Gothic, and Detective Fiction .....10	Engl 352 - Intermediate Fiction Writing ..... 24
Engl 211 - Literature of Place .....10	Engl 353 - Intermediate Poetry Writing ..... 24
Engl 212 - Intro to LGBTQ Lit .....10	Engl 354 - Writing: Uses of Literacy ..... 25
Engl 215 - Intro Womens Lit.....11	Engl 357 - Comp Theory&Practice ..... 25
Engl 216 - Children's Literature .....11	Engl 362 - Intro Medieval Lit..... 25
Engl 217 - Intro to Young Adult Lit.....12	Engl 377 - Reading Thry & Pract..... 26
Engl 218 - Literature & Psychology.....13	Engl 380 - Writing Center Theory, Practice, & Research..... 26
Engl 230 - British Lit.: Anglo- Saxons Thru Enlightenment .....13	Engl 392 - Special Topics -- "English Mentor Experience"..... 27
Engl 230A - Shakespeare .....14	Engl 402 – Poetry- “Renaissance Lyric Poetry and Rhetoric” ..... 27
Engl 231 – British Literature: Romantics Through Modernists .....14	Engl 405E - Literary Movements- “Modern Fiction” ..... 28
Engl 231H – British Literature: Romantics Through Modernists .....14	Engl 410 – Studies in Literary Movements- “Transatlantic Modernism” ..... 29
Engl 240A – The World of Classical Greece .....15	ENGL 445K - Topics in African Lit- “literatures of the African Continent: The 2 Congos..... 30
Engl 244 - African-American Lit since 1865 .....15	Engl 452 – Advanced Fiction Writing..... 30
Engl 244E - African-Amer Lit Before 1865.....15	Engl 478 - Digital Archives and Editions..... 30
Engl 245N - Intro to Native American Lit .....16	Engl 487 - Engl Capstone Exprnc ..... 30
Engl 252 - Intro to Fiction Writing.....17	FILM 100-Language of Cinema..... 31
Engl 253 - Intro to Writing Poetry.....18	FILM 211 -Intro. Gender & Sexuality in Film... 32
Engl 254 - Writing&Communities .....18	FILM 269 -Film Period ..... 33
Engl 254H - Honors:Writing and Communities..19	
Engl 261 - American Lit since 1865.....19	
Engl 270 – Literary Criticism and Theory.....20	
Engl 275 – introduction to Rhetorical Theory.....20	

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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-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0800-0915a	TR	001	Petersen, C	5562	
0830-0920a	MWF	002	Maxton, I	5540	
1030-1120a	MWF	003	Ballard, C	5600	
0200-0315p	TR	004	Charlton, J	5560	
0230-0320p	MWF	005	Ballard, T	5559	
0930-1045a	TR	097	Staff	17779	WH Thompson scholars only

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>
0830-0920a	MWF	001	Parrish, T	5022
0330-0445p	TR	002	Spiller, E	5579
0130-0220p	MWF	003	Staff	5570

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

ACE: **ACE 5** Humanities

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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**ENGL 189H – UNIV HONORS SEMINAR- “A LONG LEGACY OF BLACK RESISTANCE”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	035	Wisnicki, A	3671

**Muchiri, N - 040**

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, and Latin America. Aside from intellectual thought leaders such as James Baldwin, the course will also discuss the political philosophies of various Latin American activists. 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	Bernardini, C	3219
1130-1220p	MWF	002	Bernardini, C	3899

**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.

What exactly do English majors and minors study? And how? And why? At the simplest level, these questions are the motivation for this class. We will discuss the issues, perspectives, and methodologies of the disciplines that are part of English Studies, focusing on the three main branches present here at UNL: composition and rhetoric, creative writing, and literary and cultural studies, with their various subfields, such as—among many others—critical theory, digital humanities, ethnic studies, film studies, and women and gender studies. Much attention will be devoted to examples of interdisciplinary and intersectional work. Several English faculty members and graduate students will kindly visit our class during the semester to discuss the stakes, methodologies, difficulties, and rewards of their scholarly, teaching, and creative work, and to answer any question or curiosity we may have.

With the help of a series of readings, we will reflect on the relationships among authors, texts, audiences, rhetorical situations, genres, canons, and contexts. In our discussions, activities, and varied writing assignments we will practice different imaginative, critical, and analytical approaches to work with language, culture, and literature. As a useful and unifying critical perspective across disciplines, the course will revolve around ideas and issues of representability and its limits. Some recurring questions that we will ask are: (how) can literature, various forms of writing, and artistic expressions represent the world, with all its beauty but also with all its complex problems and profound injustices? What/who is represented in this text, and why, and how? What type of language/s and discourse/s are in use? How does this representation relate to questions of race, sex, gender, class, and other cultural markers? What can new, provocative, powerful, and ethical ways be, to not simply write and comprehend what already *is*, but to fully re-imagine what is yet *to be*? These questions will provoke and stir old and new inner



interrogations related to our individual contribution and motivations for operating within the world of English Studies and its myriad career paths.

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**ENGL 205 - 20TH CENTURY FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Staff	16948

**Description:** Selected readings in the novel and short story, mainly American, British, and European, from 1900 to the present.

**ACE:** ACE 5 Humanities

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**ENGL 206 - SCIENCE FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Hill, A	3900

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

This course aims to give students a thematic and historical overview of the genre of Science Fiction. Science Fiction is a genre that, while set in the future, can also largely speak to the present and the past. Science Fiction may include aliens, androids, space travel, advanced personal technology, mind control, black holes, and even places that are not all that different from the contemporary world. This class goes beyond the “bug-eyed monster” and into the heart of Science Fiction’s civilizations, traditions, cultures, heroes, villains, ordinary people, and infinite possibilities. Through novels, short stories, supplemental material, and class discussions we’ll examine the past, present, and future of Science Fiction. During the course of this class, you should develop familiarity with the genre, understand the context of various pieces of Science Fiction, and be able to discuss the success of Science Fiction work as well as the risks of failures of imagination. Expect diversity in the choice of authors and works in terms of race, gender, sexuality, nationality, and other identity markers.

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**ENGL 207 - READING POPULAR LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Staff	16944

**Description:** Reading and analysis of popular literature within historical, cultural, and literary contexts. May address literature from earlier periods or focus exclusively on contemporary works.

ACE: ACE 5 Humanities

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**ENGL 208 – MYSTERY, GOTHIC, AND DETECTIVE FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Staff	16949

**Description:** Exploration of the darker side of literature in English from the nineteenth century to the present, surveying the Gothic and mystery tradition through the novel and other narrative forms.

ACE: ACE 5 Humanities

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**ENGL 211 - LITERATURE OF PLACE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Staff	5541

“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>
1230-0145p	TR	001	Hill, A	3672
ARR-ARRp	ARR	700	Staff	5062

**Hill, A - 001**

Introduction to LGBTQ literature gives students an introduction to LGBTQ authors and the historical contexts of their works as we move from past to present. The course aims to cover texts and authors that reflect the variety of identities within the communities and offers students the opportunity to read work of their own choosing in addition to the assigned literature. The assigned texts include novels, memoirs, graphic novels, short stories, poetry, and other genres. We focus primarily though not exclusively on US authors. Authors reflect diversity in race, gender, sexuality, immigration status, and other identity markers.

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**ENGL 215 - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Homestead, M	3655
0200-0315p	TR	002	Bayer, A	3887

This section of ENG 215, subtitled “Women’s Writing: A Polyphonic and Global Perspective,” focuses on analyzing and celebrating womanhood’s internal plurality and incredible diversity. The idea of “polyphony” can help to convey this perspective. In Ancient Greek, polyphony meant “many sounds,” and the term is still used in music, to indicate a type of musical texture composed not of one unified melody, but of multiple individual, independent melodic lines. Polyphony can in fact be seen as a powerful literary device in many of the texts we will be reading. In surveying the literary production of women writers across the centuries and in different genres (poetry, drama, fiction, nonfiction), we will focus not only on works by American and British writers but we will also read (in translation) texts authored by women writers from Italy, Mexico, China, Russia, Japan, Haiti, and a host of other countries. We will discuss the historical, social and contextual circumstances that led to the creation of these texts, looking for thematic and stylistic dis/connections. Students will be asked to lead class discussion on one day of their choice; respond with in-class writing to prompts on daily readings; do a midterm close reading and a final comparative analysis of two or more texts.

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**ENGL 216 - CHILDREN'S LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	White, L	17781
ARR-ARRp	ARR	700	Stevenson, P	5063

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

ACE: ACE 5 Humanities

**White, L – 001**

**Aim:** This course will explore the genre of children's literature, a genre which mostly came into being in the nineteenth century; we will focus on this literature's mirroring of such transatlantic cultural concerns as the nature of childhood, the threats of modernity, gender's obligations, imperialism and "other worlds," and religion. Texts will be mostly British, but we will also read some foundational European texts (e.g., by Hoffmann, the Brothers Grimm, and Hans Christian Anderson) and some key American children's literature (i.e., *Little Women*, *The Emerald City of Oz*).

**Teaching Method:** Some lecture, mostly discussion.

**Requirements:** One group project, one paper, about ten short quizzes, one comprehensive final.

**Tentative Reading List:** Wordsworth, "Intimations Ode"; selected nursery rhymes; Anderson, "The Little Mermaid" and selected other tales; Jakob and Wilhelm Grimm, selected fairy tales; Carroll, both *Alice* books; Dickens, *A Christmas Carol*; Baum, *The Emerald City of Oz*; Alcott, *Little Women*; Twain, *The Adventures of Tom Sawyer*; Beatrix Potter, selected tales; Kipling, *Just So Stories*; Stevenson, *Treasure Island*; and Barrie, *Peter Pan*.

### Stevenson, P – 700

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>
0330-0445p	TR	001	Owen, G	5078

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

Ace: ACE 5 Humanities

#### **COURSE DESCRIPTION:**

This course is part cultural history, literary history, and contemporary cultural analysis. We will read young adult novels (or YA adjacent novels) from the 1950s to 2021 alongside some essays exploring topics such as post truth, addictive technology usage, manipulative social media algorithms, and viral misinformation.

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 (or in which the "truth" is indeterminable or somehow irrelevant). Some believe this is because the idea of "truth" no longer has meaning for people and has been replaced by blind faith or allegiance to a particular ideology. The Oxford Dictionary defines "post-truth" as "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief."

But is post truth really a new problem? What makes the problems we face today different from the past? How do we properly diagnose the problem so that we can explore the right solutions? The design this class considers the genre of young adult literature as uniquely capable of diagnosing what ails society while allowing us to imagine an array of strategies to fight back.

#### **SAMPLE READING LIST:**

M.T. Anderson's *Feed* (2002), Joyce Carol Oates' *Big Mouth & Ugly Girl* (2003), J.D. Salinger's *Catcher in the Rye* (1951), film *The Social Dilemma* (2020), film *Behind the Curve* (2018), Lee McIntyre's *Post Truth* (2019), Jerry Mander's *Four Arguments for the Elimination of Television* (1978), Jean Twenge's "Have Smartphones Destroyed a Generation?"

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**ENGL 218 - LITERATURE & PSYCHOLOGY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	TBA	5542

This course explores the historical relationship between the field of psychology and literary writing, including 1) literature and the pre-history of psychology, 2) literature's conversation with the field of psychology, 3) the place of psychology in literary theory, and 4) the recent interest in using writing to address individual, collective, and generational trauma. Readings include literature by and about people with mental struggles, as well as historical and theoretical material about psychological problems and the treatment of psychological conditions.

The course is primarily taught through group discussion of readings, with written assignments and a possible exam. Regular attendance is required.

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**ENGL 230 - BRITISH LIT.: ANGLO- SAXONS THRU ENLIGHTENMENT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Stage, K	16945

Major British writers from Beowulf to the end of the eighteenth century. Attention given to historical background.

**Ace: ACE 5 Humanities**

**Aim:**

In this course, we will go on a whirlwind tour of works from the different periods of Old English, Medieval, Renaissance (or Early Modern), Restoration, and Long Eighteenth Century. You'll get to read key authors like Chaucer, Shakespeare, Marlowe, and Milton, but we'll also look at some less canonical figures like Marie de France, Lady Mary Wroth, Aphra Behn, and Amelia Lanier. We'll also focus on the history of English as a language, from Anglo-Saxon to Middle English to Modern English, and the development of British literature and identity alongside these changes in language. Throughout the course, our conversations will involve gender politics, religious conflict and consensus, and ethnic identity and nationalism. The key texts, genres, and authors we will cover will serve you well for additional coursework in the English major. While texts and like *Beowulf*, Arthurian Romances, *The Canterbury Tales*, Renaissance lyric poetry, or Restoration mock-epics may sometimes seem alien to us, we must resist the temptation to see these works as simply texts prefiguring "modern" literature and to see them for their own cultural and literary importance. Through our supplementary historical reading and informational discussions, students will develop contextual knowledge of the times these works reflect.

**Teaching Method:** Class discussion and some lecture

**Requirements:** Short and Long papers, exams and quizzes, class participation

**Texts:** May include (but would not be limited to): *Beowulf*, *Sir Gawain and the Green Knight*, *The Canterbury Tales*, Lyric Poetry and sonnets by Shakespeare and others, *Doctor Faustus*, *Paradise Lost*, *Oronooko*

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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	4324

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 – BRITISH LITERATURE: ROMANTICS THROUGH MODERNISTS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Reynolds, G	3786

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

Ace: ACE 5 Humanities

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**ENGL 231H – BRITISH LITERATURE: ROMANTICS THROUGH MODERNISTS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Reynolds, G	3815

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

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**ENGL 240A – THE WORLD OF CLASSICAL GREECE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lippman, M	5475

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 244 - AFRICAN-AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Ballard, C	5044

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 244E - AFRICAN-AMER LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rutledge, G	5543

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; rise of a pro-“white,” anti-“black” drug policy, etc.—that unleashed a **Black Epic** even as **AFRICAN**’s epic traditions were denied and rendered *tabula rasa*, a blank slate.

**ACE 5** – This is a cross-listed English Department/Institute for Ethnic Studies course that satisfies **ACE 5** (Achievement Centered Education 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.”



other words, this course is **The Poetic, Epical Backstory** + the Birth of *Soul*, the **Cool**, and **HIP HOP!**

aging female epic hidden within a classical male epic and, literally, a “Bars Fight” . . . **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 **NEW ENGLAND, 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 Black Power forerunner of Marvel Comic’s fantastic hero of 1966, T’Challa, 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 “souls” 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>
0930-1020a	MWF	001	Gannon, T	5544

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

Ace: ACE 9 Global/Diversity ACE 5 Humanities

**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; in-class quizzes; approximately bi-weekly informal writing responses; two formal research papers (midterm & final)

**Required Reading List:**

- Trout, ed.: Native American Literature: An Anthology (including readings from Sarah Winnemucca, Luther Standing Bear, Lame Deer, N. Scott Momaday, Vine Deloria, Jr., Leslie Marmon Silko, Linda Hogan, and Louise Erdrich)

*(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-Ša: 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>
0930-1045a	TR	001	Staff	3220
1130-1220p	MWF	002	Kinnett, B	3221
0130-0220p	MWF	003	Cabada, C	3963
0330-0445p	TR	004	Chaudhuri, A	4031
ARR-ARRp	ARR	700	Stevenson, P	5042

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, 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 writing practice, abundant feedback, and a good deal of mindful reading. Writing is a serious affair, and improving 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 in narrative, and honor the unique creative inheritances each of us brings to the class. Just be prepared to share your writing with peers 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	Staff	3222
1230-0145p	TR	002	Lachet, N	3223
ARR-ARRp	ARR	700	Gaskin, K	5040

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	Staff	5601
0830-0920a	MWF	002	Staff	5565
0930-1020a	MWF	003	Lillethorup, B	5561
0930-1045a	TR	004	Staff	5602
1230-0120p	MWF	005	Lillethorup, B	3224
0200-0315p	TR	006	Staff	5578
0230-0320p	MWF	007	Lillethorup, B	5607
0330-0445p	TR	008	Hill, A	5564
1100-1215p	TR	009	Staff	19957
1130-1220p	MWF	010	Staff	19958
0130-0220p	TR	011	Lillethorup, B	19959

0600-0715p	MW	101	Doiugherty, S	3952
ARR-ARRp	ARR	700	McClantoc, K	4006
ARR-ARRp	ARR	701	McClantoc, K	4051

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

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

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Staff	5545

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

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

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

#### **ENGL 261 - AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	TR	001	Bissell, A	3806
ARR-ARRp	ARR	700	Bernardini, C	4157

**Reynolds, G - 700**

**Aim:** This course will introduce students to a wide and interesting range of key American works from the past 130 years. The aim is to give students a sense of the diversity and imaginative range of US literature. Teaching Method. This is an online course, which will make extensive use of online materials (using our Learning Management System, Canvas). There will be an array of online reading materials to work with, along with regular film and audio resources (poetry readings and performances). Along with the study of the American literature materials (‘American Literature Since 1865’), this course will also, effectively, be a way to study using a variety of media (documentaries, sound recordings, photography).

**Requirements:** Students will keep a journal based on their reading and classwork, and there will be three longer essays based on works studied. Tentative Reading List: key works from the late nineteenth-century (Realism and Regionalism); from the Modernist era; the Harlem Renaissance; and from post-war and post-modern writing. The course concludes with recent autobiographical writing and memoirs, including Alison Bechdel’s graphic novel, *Fun House*.

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

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#### **ENGL 270 – LITERARY CRITICISM AND THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	TBD	16946

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

This course introduces the major schools of literary theory—that is, the ways in which people have attempted to systematically understand, critique, and change culture, specifically when engaging with texts. We will cover major terms and concepts of major theories, including: formalism, structuralism, poststructuralism, psychoanalysis, Marxism, feminism, and postcolonialism.

By the end of the semester you will be familiar with a range of terms and concepts and will be able to pose sophisticated, theoretically informed questions about any work of literature you read.

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#### **ENGL 275 – INTRODUCTION TO RHETORICAL THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Minter, D	3704

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>
0130-0220p	MWF	002	Trundle, S	4158

**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	4637

Topics Vary.

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**ENGL 302 – MODERNIST POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Behrendt, S	16951

**ACE CATEGORY: ACE 5**

**DESCRIPTION:**

The end of the 19<sup>th</sup> century saw historical, socio-political, philosophical and cultural changes that dramatically altered modern culture in the West. World War I produced a cataclysmic cultural shift but other changes in Western *cultural* life (and cultural production) were no less cataclysmic. We'll explore together the range and variety of Modernist poetry, tracing there the transition from Victorianism (in Britain) and from Realism and Naturalism (in the United States) into a distinctly "modern" poetry and poetics. We'll examine the characteristic themes and aesthetic principles of Modernism in poetry in relation to developments in the various arts and in history, economics, science and industry, socio-political thought and its institutions, from the 1890s through World War I and the beginning of the Jazz Age.

**AIM:**

We'll read and discuss some of the major poetry (and other artistic expression) that defines and illustrates this period of extraordinary international cultural disruption, trauma, and transformation, to help us better understand the sources and consequences of the technological, social, intellectual and artistic revolutions that produced what we now call the "Modern" world.

**TEACHING METHOD:**

Class sessions will be primarily *conversational* in nature, and relatively informal and animated. I believe that we work best and learn best when we work together as a study group. Studying is not a spectator sport! It depends

upon everyone's engagement and participation. I will materially reward consistent, thoughtful, generous *and courteous* participation in our work together.

#### REQUIREMENTS:

- (1) Consistent, engaged attendance.
  - (2) Preparation **in advance** of all assigned materials **and** participation in classroom discussions.
  - (3) A midterm essay examination, written out of class time, on an assigned topic.
  - (4) A series of brief, directed discussions posted on Canvas, with 3 required brief posted responses to each
  - (5) A set of index cards, to be submitted **daily**, as a starting-point for class discussions.
- A final examination **only** if it is absolutely necessary. I hope you'll help me avoid a final exam!

#### TENTATIVE READING LIST:

(1) *The Norton Anthology of Modern and Contemporary Poetry; Volume I*. Ed. Richard Ellmann, Robert O'Clair, and Jahan Ramazani. **NOTE: VOLUME ONE ONLY.**

(2) Christopher Butler. *Modernism: A Very Short Introduction*.

Any additional readings and materials for viewing will be available on Canvas.

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#### ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Parrish, T	4187

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

**ACE:** ACE 5 Humanities

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#### ENGL 305A - THE BIRTH OF THE NOVEL

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Capuano, P	4123

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

**Ace:** ACE 5 Humanities

Contrary to what many may assume, the "novel" as a genre of literature did not always exist. Drama and poetry, for instance, have existed for a far longer time. This course will examine the "birth" of the novel from roughly 1700-1900. During this time period, the novel went from a radical and experimental form to the most popular literary genre that it is today. In our analysis of this trajectory we will consider the different ways that the novel engages with the changing material and ideological consciousness of its historical milieu. What can the novel tell us about the intersections between questions of genre and questions of identity, between formal technique and modern subjectivity, between realism and morality? The advent of mercantile capitalism helped bring literacy within the

reach of a wider populace throughout the eighteenth century. After the first quarter of the nineteenth century, Anthony Trollope (1815-1882) appropriately declared the British “a novel-reading people from the Prime Minister down to the last-appointed scullery maid.” As a result of this comprehensive social scope, the analysis of the genre requires us to reconstruct—to the extent that it is possible—the conditions and contexts of each novel’s creation and consumption. Such a task will involve the consideration of material culture, literacy and publishing standards, class positions, gender constructions, industrial progress and urbanization, empire and colonization, and biological science. Developments in each of these areas made Britain a theatre for both official and unofficial reform and the novel became a primary record of this dramatic social landscape.

Novels read in this course include, Eliza Haywood’s *Fantomina*, Daniel Defoe’s *Robinson Crusoe*, Samuel Richardson’s *Clarissa*, 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>
1100-1215p	TR	001	Hill, A	3712
0930-1020a	MWF	002	Gilmore, S	16975

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 QUEER 19<sup>TH</sup> CENTURY”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Homestead, M	16976

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

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 nineteenth-century American 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 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	5574

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), with particular attention to the cultural and historical contexts in which it was written.

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### ENGL 346 - CUBAN-AMERICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Stevenson, P	17872

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

**ACE:** ACE 5 Humanities ACE 9 Global/Diversity

English 346 will examine seminal works of fiction, and, to a lesser extent, nonfiction and poetry by contemporary Cuban-American authors. Through close reading, discussion, research, and writing, we'll explore the literature's aesthetic and thematic traits, seeking to understand what Cuban-American authors write, how they write it, and why they write it that way. We'll note patterns and commonalities while remaining alert to the complexity and diversity of the historicized identities Cuban-American authors bring to their art. What does it mean to write "from the hyphen" (as the Cuban-American cultural location is often described)? Our reading list will include: Cristina García's *Dreaming in Cuban*, Joy Castro's *One Brilliant Flame*, Carlos Eire's *Waiting for Snow in Havana*, and more.

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### ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0900-1045a	TR	001	Chaudhuri, A	5563

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

**Ace:** ACE 7 Arts

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### ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Wabuke, H	16977



**Description:** Study and practice of the writing of poetry for intermediate students with previous poetry writing experience.

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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>
0200-0315p	TR	001	Shah, R	3226
0130-0220p	MWF	002	Staff	18284

**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 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	3756

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

**12:30-1:15 TR hybrid ½ online real time; ½ in person real time**

**Aim:** This course is restricted to students admitted to the TLTE Secondary English Education Cohort. It introduces principles and practices for writing education at the middle and secondary levels. A central part of the course is a 6-8 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 weekly to try out the activities you read about. Develop a set of mini-lessons on writing with guidance from our North Star teacher partner. Complete a case study of one or two of the high school writers you conference with.

**Reading:** Linda Christensen, TEACHING FOR JOY AND JUSTICE; Cynthia Urbanski, USING THE WORKSHOP APPROACH IN THE HIGH SCHOOL ENGLISH CLASSROOM; Kelly Gallagher, WRITE LIKE THIS; Laura Robb, TEACHING MIDDLE SCHOOL WRITERS; some additional articles provided electronically.

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**ENGL 362 - INTRO MEDIEVAL LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Stage, K	4404

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 THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	3227

**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, & RESEARCH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Azima, R	4188

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	Lacey, K	4131

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

**Topics Vary.**

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### ENGL 402 – POETRY- “RENAISSANCE LYRIC POETRY AND RHETORIC”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Schleck, J	16980

**Description:** Epic, Renaissance, Romantic, Victorian, American, and contemporary poetry.

**Aim:** This class will explore a broad range of lyric poems, primarily sonnets, 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, informed by an understanding

of classical rhetorical theories. If you want to master close reading a lyric poem in magnificent technical detail (think scansion, rhetorical figures, meter, etc.), this class is for you.

Teaching Method:

A mix of informal discussion, lecture, and group analysis. Lasers and black light will only be used *in extremis*.

Requirements:

In addition to extensive reading, students will complete a portfolio of short close readings, demonstrate mastery of technical vocabulary, and deliver a presentation.

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 405E - LITERARY MOVEMENTS- "MODERN FICTION"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Ruledge, G	5306

grutledge2@unl.edu, gerutledge@yahoo.com

With the "human" being the base unit of the Humanities, a profound—and quite interesting—question lurks in the study of English literature, generally, and modern fiction specifically: How do we define the "human?" How we read, define, and value (enjoy, reward) literature in English is predicated on one's definition of the "human." It is something taken for granted. **As Western modernity advanced and Other modernities declined (starting with the tenth-century Crusades, concretizing in the fifteenth century), the Western modern "human" guided "humanism," enlightenment, etc.**

The recent recognition of World Literatures, starting in the twentieth century, has revealed that the "human" has not been seen, and thus undefined. Indeed, "modern human" is a contested term! The implications are major. **Even minority groups' longstanding quests to establish their "humanity" tend toward a critical erasure, insofar as civil rights citizenship is the model; their guiding assumption that we are all "human" is no doubt profoundly correct, but do we all define the "human" the same way? For this reason, elite (upwardly mobile) minorities may not be representative.** Some minority literary intellectuals, like Nobel Laureate Toni Morrison, expressed concern that *modern times* flattened/flattens this sense of distinct self-definition into a privileged default, the modern Western human—at great risk. Her "Black" fiction has very direct implications for the narrative perspective, with the removal of an omniscient (white, modern, Western, "reliable") narrator . . .

In this class, we will read an assortment of Modern Fiction texts (Western and mostly non-Western novels, short stories, and perhaps prose epics mostly published in the last century, including works in translation) along with critical texts to see how, at different times, "human" was understood in different terms. And how different definitions were forced upon others. These and related questions will be of

interest to us: To what extent can a culture’s “human” definitions be teased out and used to fashion a critical lens appropriate for analyzing literature? How will this—*will* this method—change our ways of reading? If so, what questions arise that are not legible in different cultures? Considering the rash of new/refashioned U.S. myths, are we (unconsciously?) using competing definitions of the “human” here, in our hyper-modernity?

**Requirements:** Preparation for robust discussion of the texts—I favor the Socratic method, with modest lectures—will be our primary mode of engagement: i.e., bringing your texts (for our primary works, I strongly discourage use of e-texts, Kindle, etc.), and reading the assigned literature in advance of class literally gets us all on the same page. An appropriate seminar-length paper, and perhaps other measures of participation (e.g., presentations, pop quizzes, response papers) reflective of our guiding query and methods, will be required.

**Texts:** TBD

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**ENGL 410 – STUDIES IN LITERARY MOVEMENTS- “TRANSATLANTIC MODERNISM”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Reynolds, G	16981

**Description:** 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.

This course will introduce students to some of the key writers, major concepts, and historical circumstances that constitute what we might call ‘transatlantic modernism.’ My focus will be on fictions (novels and short stories) produced by British, Irish and US writers from (roughly) 1910 to 1940. Materials will be shaped into three modules: ‘Bodies’, ‘Temporalities’, and ‘Cities’. Within each module we will closely study two or three authors, and juxtapose key critical/contextual frameworks against those texts. The course will thus establish an ideal platform for students wishing to pursue their own individual research projects relating to Modernism, while also working as a stand-alone course centered on a truly great era of literary history. Topics will include the changing representation of the modern city; revolutions in the body’s significance (and how it forms the basis of narrative); and the reshaping of narrative in terms of how time itself was reimaged in novels such as *Mrs. Dalloway*.

Texts will include Willa Cather’s *The Professor House*; Joseph Conrad’s *The Secret Agent*; Zora Neale Hurston’s *Their Eyes Were Watching God*; and Virginia Woolf’s *Mrs. Dalloway*. A significant section of the reading will also include short stories by such figures as James Joyce, Hurston and Cather, Gertrude Stein, Richard Wright, D.H. Lawrence and William Faulkner. Critical readings will also include major essays by many of the figures, alongside extracts from major cultural historians and literary theorists.

Teaching methods will include short ‘mini-lectures’, class discussions focused on specific moments in these texts, and critical analysis of the historical/critical context. Student work will include short response papers (focused on texts, ideas and keywords), and longer research projects where students will consolidate and deepen these components into extended/deepened readings.

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**ENGL 445K - TOPICS IN AFRICAN LIT- "LITERATURES OF THE AFRICAN CONTINENT: THE 2 CONGOS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Muchiri, N	16982

**Description:** Topics in African poetry, fiction, and/or non-fiction prose.

The 2 Congos, especially DRC, are central to any contemporary discussions of digital humanities, machine learning, and artificial intelligence. These spaces provide the essential minerals that power our technological future. Everything from the "internet of things" to electric vehicles such as the F-150 Lighting or the Rivian 1T is inevitably linked to the socio-economic conditions of the 2 Congos. UNL, as an institution that prides itself of its DH expertise, must model honest conversations about the invisible labor that supports our DH hardware, AI experiments, and chatbots. This course engages with the artistic variety with which communities of the 2 Congos have reflected upon, and imagined beyond, their lived realities.

Our course will transcend the "twin colonization of time and space" by engaging the Congo region in 3 key aspects: the geological time line of the Congo River; the lives of the indigenous Congo forest inhabitants; and the migration of Bantu communities over the last two millennia. Alternative forms of marking time deliberately counterbalance the digital economy to which the region has been unwillingly, and irrevocably, yoked.

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**ENGL 452 – ADVANCED FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Staff	5549

**Description:** 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>
0600-0850p	W	101	TBA	16990

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.

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**ENGL 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045	TR	001	Capuano, P	3230
0200-0315p	TR	002	Montes, A	16989

**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**

**White, L – 001**

#### **“Modernity”**

AIM: This course is required of all English majors as their capstone experience. We will explore the condition of modernity--our present condition--from its arguable inception in the late eighteenth century to its twentieth-century manifestations, primarily through literary texts, chiefly drawn from British and American authors.

TEACHING METHOD: Mostly discussion with some brief lectures.

REQUIREMENTS: One short critical response to the reading most weeks on set topics; one long research essay, including prospectus and annotated bibliography; 20-30 page portfolio of student’s previous work within the major and 5 page analysis of that portfolio (for departmental assessment purposes; portfolio will be P/NP).

READING LIST: Selected poetry from Keats, Shelley, and Wordsworth; Austen, *Sanditon*; Carlyle, *Past and Present*; Emerson, “Experience”; Whittier, *Snowbound*; Darwin, selections from *The Descent of Man*; Carroll, *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*; Carlyle, selections from *Past and Present*; Nietzsche, selections from *The Genealogy of Morals*; Marx and Engels, *The Communist Manifesto*; Wilde, *The Importance of Being Earnest*; Freud, “Dora”; Kipling, “Regulus”; Chesterton, selections from *Orthodoxy*; Myrna Loy, “Feminist Manifesto” and other selected modernist manifestos; Eliot, *The Waste Land*; Maugham, “The Outstation”; Waugh, *Decline and Fall*; Amis, *Lucky Jim*; Stoppard, *Travesties*.

**Capuano, P – 002**

#### **“The Bildungsroman and ‘Growing Up’ as an English Major”**

This course will offer you a variety of experiences: a chance to reflect on your path through the English major and to revisit your experiences as an individual and as a close-knit group; an intense and directed study of two of the best and most iconic novels about “growing up” (*bildungsroman*): Charlotte Brontë’s *Jane Eyre* (1847) and Charles Dickens’s *Great Expectations* (1860-61); an individually-tailored and self-driven final project as a part of the directed study; the creation and presentation of a final compilation of your work in this major. Together, we will discuss—formally and informally—what your time at the University of Nebraska has shown you as English majors, what you feel you have learned, and what your work shows. While this is a highly personal endeavor, it is also a key part of examining critically what you have achieved and what further goals you may set for yourselves—in this course and beyond it. **You have serious work to do in this course:** you will produce a portfolio project from work you have previously completed within the major. You will write a reflective introduction for this body of work, and you will further add to the portfolio with formal work from this class, a formal and sizable project or paper that will come from our particular focus on *bildungsroman* fiction this term.

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### **FILM 100-LANGUAGE OF CINEMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1100-1215p TR 001 Brunton, J 5089

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>
0130-0440p	T	001	Brunton, J	5310

Special Fee = \$30

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

**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 269 -FILM PERIOD

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120	MWF	001	Page, M	17929

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 class will immerse students in the beginning decades of cinema, the “Silent Era.” We will focus primarily on silent feature films from the late 1910s and the 1920s from around the world. We will explore films that have had lasting impact on the development of cinematic technique, performance, and film culture, as well as some films worthy of rediscovery. In addition to introducing students to films from an era now 100 years passed, we will explore how the new medium of film impacted social and cultural life and how this new creative medium became a global art form.

**Method:** Students will view most films as homework on the Canvas site, though we may watch some films in class. We will also analyze clips in class. Some lecture on the history of silent film. 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). Assignments will include quizzes, weekly response questions, analytical papers, a research paper/project, midterm, and final exam.

**Readings:** articles and essays on the films and the silent era; perhaps a book on the silent era.

**Tentative Film List:** Films by the silent comedians, Chaplin (*The Kid*, *City Lights*), Keaton (*Steamboat Bill, Jr.*), Lloyd (*Safety Last!*), a Hitchcock silent (either *The Ring* or *The Manxman*), Classic silent horror (*Nosferatu*, *The Phantom of the Opera*, *The Golem*, and a couple more), a couple of Oscar Michieux films, Lois Weber’s *The Blot*, Murnau’s *Sunrise*, *Aelita: Queen of Mars*, Kinugasa’s *A Page of Madness*, Ford’s *The Iron Horse*, King Vidor’s *The Crowd*, Mary Pickford in *Little Annie Rooney*, and many more.

