

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

Undergraduate

**COURSE DESCRIPTION BOOKLET**  
**Fall 2024**

**REVISED 03/13/24**

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 March 13, 2024. 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.)

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## ENGLISH 107- WORDS ON FIRE: SEVEN BOOKS TO LIGHT YOUR WORLD

**Aim:** This course is designed to spark intellectual curiosity in first-year students, including possible English majors or minors, with a study of literary texts that have had profound social, historical, or cultural influence while also serving as examples of riveting, highly effective literature—texts which stay with a person for a lifetime. The class is designed around big ideas and small stakes: students will read texts from a diverse range of historical and global contexts and discuss how they impacted the history of philosophical, political, social, and literary thought as well as how such works create their own individual literary power. The assignments are designed to encourage discussion and reflection, to foster proficiency in significant terms and concepts from the literature and its historical context, and to build a sense of the historical development of major ideas and literary forms; there are minimal writing requirements. Note: all texts not originally in English are read in translation.

**Scope:** Individual instructors will assign seven (or more) of texts from a designated list, all of which share qualities of intrigue and impact from all realms of the world and all ages, from works like *The Book of Job*, the *Bhagavad Gita*, the *Analects of Confucius*, *King Lear*, or Kafka's *Metamorphosis*. The main idea is to put together seven (or more) very strong literary texts which will stretch students' minds and spark excitement about other worlds, both temporally and globally. Ideally, texts would be new to students coming from high school.

**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	Staff	4744
0830-0920a	MWF	002	Staff	4732
1030-1120a	MWF	003	Staff	4763
0200-0315p	TR	004	Staff	4742
0230-0320p	MWF	005	Staff	4741

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

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**ENGLISH 180 - INTRODUCTION TO LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	MWF	001	Staff	4339
0200-0315p	TR	002	Castro, J	4751
1100-1215p	TR	099	Staff	4769

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**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Spiller, E	4339

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>
0930-1015a	TR	001	Bernardini, C	3251
0200-0315p	TR	002	Bernardini, C	3894

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>
0130-0220p	MWF	001	Staff	4976

Further information unavailable at this time

**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>
1100-1215p	TR	001	Staff	3895

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

**Further information unavailable at this time**

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**ENGL 207 - READING POPULAR LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Spiller, E	16898
0930-1045a	TR	002	Buhler, S	17408

**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

**Spiller, E - 001**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Buhler, S – 002 – Poetry & Music**

Within the tradition of western culture, poetry and music were linked in ancient Greece before evolving into distinct artistic disciplines. Over time, however, we find numerous instances in which poetry and music reconnect, notably in popular culture. In this course, we will revisit the ancient fusion briefly and mark how poetry and music diverged before turning to explore how melody and text, what John Milton called “Voice and Verse,” continued to interact. Initial examples will be drawn from hymns, metrical psalms, troubadour songs, ballads, broadsides, art songs, and parlor songs. From there, we will also explore lyrics from genres including blues, country and western, folk, jazz, rhythm and blues, rock, soul, and Broadway; we will continue with current genres such as hip hop, alternative, indie, and hybrids of all the above. Finally, we will consider purely musical responses to verbal texts.

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

*Requirements:* Course work will include a mix of in-class reaction papers, presentations, participation in class and online discussions, a major paper or creative project.

*Main Texts:* Excerpts from authors ranging from Dante and Milton to Amiri Baraka and Cynthia Cruz; select songs and compositions from the Early Modern period to the present; articles and book chapters concerning poetry and music and their inter-relationship; most of the above will be available online, primarily via Canvas.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Stage, K	16899

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

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### ENGL 211 - LITERATURE OF PLACE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Staff	4733

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

"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

**Further information unavailable at this time**

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### ENGL 212 - INTRO TO LGBTQ LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Staff	3681
ARR-ARRp	ARR	700	Staff	4368

**Staff - 001**

**Further information unavailable at this time**

**Staff - 700**

**Further information unavailable at this time**

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**ENGL 215 - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Staff	3664
1100-1215p	TR	002	Bernardini, C	3882

**Staff - 001**

**Further information unavailable at this time**

**Bernardini, C - 002**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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>
ARR-ARRp	ARR	700	Stevenson, P	4369
ARR-ARRp	ARR	701	Stevenson, P	5041

**NOTE: Class Taught via Canvas and not self-paced. Internet, email and computer required.**

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

ACE: ACE 5 Humanities

## Stevenson, P – 700, 701

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	4378

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>
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1130-1220p      MWF                      001                      Staff                      4734

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 230A - SHAKESPEARE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Stage, K	4190

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

Ace: ACE 5 Humanities

**Aim:** Introduction to Shakespeare, featuring a selection of plays and some poetry. We will examine plays from all the subgenres (tragedy, comedy, history, and romance) while focusing on the theme of judgment, justice, and questions of law in public and private. We will explore both historical and social concerns of Shakespeare's time in reflecting on judgment and justice, and we will consider genre-specific implications for social actions (i.e. what constitutes —comic! or —tragic! justice and why). We will frequently address the roles of representation, rhetoric, and trial in our discussions of theatrical and social performance.

**Teaching Method:** Class discussion, some lecture, in-class performance readings, group work. Emphasis on close reading and interpreting performance. **Requirements:** Short and long papers, exams.

**Tentative Reading List:** Several Shakespeare plays and poetry

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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>
0930-1045a	TR	001	Reynolds, G	3784

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

Ace: ACE 5 Humanities

**Aim**

The aim of the course is to work through an introductory selection of works by British authors from the Romantic, Victorian, and Modernist eras (dating roughly from the 1790s through 1907). Our course will be shaped into three modules: Romantic poetry; the Bronte sisters and Thomas Hardy; and Robert Louis Stevenson. In each module we will look at British literature's distinctive and highly influential representations of place, space, and environment. Topics will include Romanticism and industrialism; pastoralism and region; the modernist city and Empire.

### Teaching Method

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.

### Tentative Reading List

We will study works including poetry by Wordsworth, Blake, and Coleridge; fiction by Charlotte Bronte (*Jane Eyre*); Thomas Hardy, *Far From the Madding Crowd*; Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*. We will also look at two film adaptations of our novels.

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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>
0930-1045a	TR	001	Reynolds, G	3811

**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

### Aim

The aim of the course is to work through an introductory selection of works by British authors from the Romantic, Victorian, and Modernist eras (dating roughly from the 1790s through 1907). Our course will be shaped into three modules: Romantic poetry; the Bronte sisters and Thomas Hardy; and Robert Louis Stevenson. In each module we will look at British literature's distinctive and highly influential representations of place, space, and environment. Topics will include Romanticism and industrialism; pastoralism and region; the modernist city and Empire.

### Teaching Method

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.

## Tentative Reading List

We will study works including poetry by Wordsworth, Blake, and Coleridge; fiction by Charlotte Bronte (*Jane Eyre*); Thomas Hardy, *Far From the Madding Crowd*; Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*. We will also look at two film adaptations of our novels.

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### ENGL 242 – GLOBAL LITERATURE SINCE 1850

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Wisnicki, A	17012

This course will survey modern English-language and other literatures from around the globe. In engaging with these works, the course will take a comparative approach to global literary discourse and consider how various themes do and do not play across various ethnic, cultural, and literary contexts. Our critical analysis will be interdisciplinary and intermedial, and this particular section of the course will explore the topic of food as it plays through various writers. Representative authors include: Han Kang, Jaspreet Singh, Laura Esquivel, Marsha Mehran, Monique Truong, Banana Yoshimoto, and Chitra Banerjee Divakaruni. Course work will involve close reading, theoretical analysis, critical writing, in-class presentations, and a midterm exam.

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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>
1230-0145p	TR	001	Rutledge, G	4356

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

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

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

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

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

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#### ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Obioma, C	17013

#### COURSE DESCRIPTION:

Never a time in the history of letters has Africa become more visible on the literary map than in the new millennium. But the books that make the splash right now cannot be fully explored without looking back at the precursors whose groundworks firmed the platform on which the new breed of writers and poets now stand. Hence, a course in African literature must orbit, full circle, through the history of storytelling traditions, the socio-political structures that shaped the culture, foreign influences (writ large, for instance, in the adoption of Western languages by various African countries), and the present social structures of the nations. To fully understand these things, or to at least get a nuanced introductory idea about them, we shall study a broad range of texts straddling various genres (poetry, prose, drama) in order to appreciate the dynamics and the significance of the African creative process. This is the aim of this course. Also, as an ACE 5 course, students are expected to learn how to use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.

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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	4736

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; one midterm exam; one final research paper

**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	3252
0930-1020a	MWF	002	Staff	3253
0130-0220p	MWF	003	Staff	3953
0330-0445p	TR	005	Staff	4353
ARR-ARRp	ARR	700	Stevenson, P	4354

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	3254
1100-1215p	TR	002	Staff	3255
ARR-ARRp	ARR	700	Staff	4352

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>
0830-0920a	MWF	001	Staff	4764
0930-1020a	MWF	002	Staff	17014
0930-1045a	TR	003	Staff	4743
1100-1215p	TR	004	Staff	4765
1130-1220p	MWF	005	Staff	3256
1230-0120p	MWF	006	Staff	4750
0800-0915a	TR	007	Staff	4767
0130-0220p	MWF	008	Staff	4745
0200-0315p	TR	009	Staff	5134
0230-0320p	MWF	010	Staff	5135
0330-0445p	TR	011	Staff	5136
0600-0715p	MW	101	Staff	3944
ARR-ARRp	ARR	700	Staff	3994
ARR-ARRp	ARR	701	Staff	4034

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	Staff	4737

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 261 - AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Staff	3802
ARR-ARRp	ARR	700	Staff	4128

**Further information unavailable at this time**

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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>
0130-0220p	MWF	001	Staff	3707

**Further information unavailable at this time**

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.

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**ENGL 276 -INTERACTIVE FICTION AND GAME DESIGN**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Ramsay, S	17798

Works of "interactive fiction" (or "text adventures") are among the oldest forms of video game and the oldest forms of digital art. In such games, players interact with the (textual) environment using only text commands -- solving puzzles, interacting with non-player characters, moving through often quite elaborate landscapes, and taking on the second-person persona of a character within an evolving story.

In a world in which so many games aim toward hyper-realism with sophisticated graphics and sound, such games can seem primitive. But all the basic elements of game design pertain: storytelling, narrative timing, interaction design, puzzle mechanics, and world building. By removing the technical demands imposed by more elaborate systems, interactive fiction allows one to consider these design elements in greater detail and with greater ease. But make no mistake! The resulting games can be just as thrilling and immersive.

In this class, we will learn to create interactive fiction, study a number of existing games in detail, read some of the more important material on game design, and (most importantly) design and develop our own works of interactive fiction.

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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	Wisnicki, A	17020
0130-0220p	MWF	002	Trundle, S	4129

**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

**Wisnicki, A – 001 - AI, Now, Tomorrow, & Yesterday**

This course will give students the foundations for understanding and interacting with artificial intelligence (AI), one of the world's most rapidly evolving technologies. By examining cutting-edge AI tools, literature, contemporary films, and articles, students will delve into the potential of AI to maximize efficiency, enable deception, and influence academic integrity. Students will also engage with critical questions surrounding the integration of AI into various aspects of human life and work and will examine the potential problems, limitations, and ethical dilemmas that arise. As students investigate the boundaries between humans and AI, they will discover the complexity of these issues and the ever-evolving nature of the technology. By the end of the course, students will have developed a critical framework for assessing AI's impact on humanity and be better prepared to make informed decisions about AI in their future endeavors. They will have nuanced understanding of AI's role in society and so have developed a sense of responsibility in how they interact with and utilize AI in their lives and beyond. They will also

have gained significant hands-on experience with using AI, as this course includes a significant workshop component which involves experimenting with and learning how to use various AI platforms.

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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	

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>
ARR-ARRp	ARR	700	Muchiri, N	17035

**Note:** Class taught via Canvas. Not Self-Paced. Internet and computer required.

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

**ACE:** ACE 5 Humanities

If you believe that "imagining a brighter tomorrow has always been an act of resistance," then THIS is the class for you! This course introduces students to the historical context, criticism, and engaged reading of short stories. We will focus on literature written in the 20th and 21st centuries and will be interested not so much in a comparative approach, but in examining the multiple ways short stories have been deployed in the United States to address distinct socio-political challenges. Our course texts contain stories that "explore new forms of freedom, love, and justice." These short stories "challenge oppressive American myths, release us from the chokehold of our history, and give us new futures to believe in." Our readings will be supplemented by student-chosen texts. As a result, and also because this is a 300-level course, I'll invite you to respond to our course readings in an advanced and sophisticated manner.

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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	4100

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. What made it suddenly "appear" at the start of the 18<sup>th</sup> Century? At this unique time, 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 (as opposed to poetry or drama) engages with the changing material and ideological consciousness of its historical context. What can the novel tell us about the intersections between questions of genre and questions of identity (especially gendered 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. As a result of this, 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, race, and colonization. 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 will include, Eliza Haywood’s *Fantomina*, Daniel Defoe’s *Robinson Crusoe*, Samuel Richardson’s *Pamela*, Mary Shelley’s *Frankenstein*, Jane Austen’s *Persuasion*, Emily Brontë’s *Wuthering Heights*, and Gustave Flaubert’s *Madame Bovary*.

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### ENGL 312 - LGBTQ LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Staff	17021
<b>Further information unavailable at this time</b>				

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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	Wabuke, H	3714

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**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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### ENGL 332 - AMER AUTHORS TO 1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Staff	17063

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

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

**Further information unavailable at this time**

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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	4749

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 344B - BLACK WOMEN AUTHORS - "FOCI: BLACK WOMEN PLAYWRIGHTS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Dreher, K	17068

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

This semester we will read ten (10) plays exploring each playwright's strategies to dramatize race, class, and gender.

Primary Textbooks

English 344B features the following Black Women playwrights and their works:

Angelina Weld Grimke, *Rachel* (.pdf)

Lynn Nottage, *Intimate Apparel*

Pearl Cleage, *Blues for an Alabama Sky*

Alice Childress, *Trouble in Mind* (.pdf)

Danai Gurira, *Eclipse*

Katori Hall, *HooDoo Love*

Lorraine Hansberry, *A Raisin in the Sun*

Zora Neale Hurston, *Color Struck* (.pdf)

Suzan Lori Parks, *Top Dog/Underdog*

Ntozake Shange, *For Colored Girls Who Considered Suicide when the Rainbow is Enuf*

Black Women Playwrights is a reading intensive course that focuses on the structural and narrative diversification of the theatrical texts written by women in the United States. We begin with plays that the playwright sets at the turn of the century or the *post-Reconstruction*, moving through the 21<sup>st</sup> century. All assignments are created for you to critique the plays as both literature *and* dramatic texts intended for production.

What is clearly evident in the playwrights' writing is the focus on women's agency; generational legacies; tensions among tradition, family relationships; intimacy and commitment; identity; and the intersecting issues of blackness, and wo/manhood.

Weekly discussions

Midterm

Final Exam

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### ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Staff	5054

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 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Minter, D	3258
0230-0320p	MWF	002	Staff	5096

**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.



### **Minter, D - 001**

English 354 is an upper-division writing course designed to support your inquiry into the uses of reading and writing and the values assigned to particular kinds of reading and writing across our communities. What “counts” as literacy? (Is literacy the capacity to sign one’s name? Read a grocery list? Read and write a grocery list? Write a sonnet? Recognize a sonnet when you see one?) What values have we, in this class, assigned to the various kinds of reading and writing that we do across our day? (Is our ability to write academic essays valued more/less than our ability to compose an effective Instagram post? How so and by whom?) Moving beyond our individual experiences—what is it about the capacity to read and write that would have prompted state and federal governments to pass legislation, for example, that prohibited teaching slaves to read and write or required a literacy test of any person hoping to immigrate to the US? What’s at stake in “literacy”? Those are some of the kinds of questions we’ll reflect on as we engage with our own writerly work.

This class will require weekly informal writing and reading (from texts on the CANVAS course site) and a lot of in-class discussion. Across the semester, you will complete drafts of 3 major writing projects (8-9 pages each). It is certified as an ACE 1 class. If you have any additional questions, please contact me at [dminter1@unl.edu](mailto:dminter1@unl.edu).

### **Staff - 002**

**Further information unavailable at this time**

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### **ENGL 357 - COMP THEORY&PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	MF	001	Shah, R	17085

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

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

**TEACHING METHOD:** Discussion, class activities, writing groups, experiential learning.

**REQUIREMENTS:** Regular writing; collaborative digital annotation; reading scholarship on composition theory; writing portfolio; un-five paragraph essay on the teaching of writing.

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### **ENGL 377 - READING THRY & PRACT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	MF	001	Le, T	3259

**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 is designed to prepare pre-service teachers admitted to the Secondary English Education program to teach reading at the middle and high school levels. We'll explore key concepts and approaches to teaching reading through discussing scholarship about literacy development and processes, practicing reading strategies ourselves, reflecting on our goals as readers and teachers, and working face-to-face with students at North Star High School to ground our exploration. A central part of the course is the North Star partnership, which will require time to travel there.

**TEACHING METHOD:** Group work, discussion, mini-lesson facilitation, literature circles, experiential learning.

**REQUIREMENTS:** Reading scholarship on reading theory; reading reflections; collaborative digital annotations; class facilitations on applying reading strategies; informed position statement on a current issue related to reading.

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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>
1100-1215p	TR	001	Azima, R	17022

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.

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 theories and pedagogical commitments that inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of writing culture within or beyond UNL 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.

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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	

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

**Topics Vary.**

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**ENGL 401K – LGBTQ DRAMA AND POPULAR CULTURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Schaffert, T	17024

In our study of the intersection between theater and popular culture, we'll focus especially on adaptations: stage productions adapted to film, novels adapted to stage productions, independent theater adapted into Broadway spectacles, etc. Among our discussions: We'll follow the path of "Kiss of the Spider Woman" from a novel by Argentine author Manuel Puig, to an Oscar-nominated film, to a Tony-winning musical; we'll look at Sarah Schulman's "Stagestruck: Theater, AIDS, and the Marketing of Gay America," in which she makes the case that the musical "Rent" lifted material from her novel "People in Trouble"; we'll explore the dynamics of "Hedwig and the Angry Inch" with our guest, novelist and producer Eric Schnall, who won a Tony for taking the small off-Broadway production to Broadway (and we'll look at Schnall's own novel, "I Make Envy on Your Disco").

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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>
1230-0145p	TR	001	Reynolds, G	4996

**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 reimagined 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- "FROM COBALT TO DH: KONGO AT THE "HEART OF" IoT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Muchiri, N	17086

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

The 2 Congos, especially Congo-Kinshasa, 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 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Buhler, S	3262

**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****"Shakespeare and His Global Interpreters: Adaptation, Translation, Appropriation"**

Capstone courses 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 a group; an intense and directed study of Shakespeare and his legacy; 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 UNL has shown you as English majors, what you feel you have learned, and what your work shows about you and your degree. While this is a highly personal endeavor, it is also a key part of examining critically what you have achieved and what goals you want to set, in this course and beyond it.

What do people make of Shakespeare? What do people do with Shakespeare? What "remains" of Shakespeare when his works are transformed in other media, other languages, other cultures, other narratives? Throughout this course, we will consider how Shakespeare has been used for activist, creative, critical, pedagogical, personal, and polemical purposes. We will explore what source material has been mined from Shakespeare in creative writing, film, music, public discourse, and constructions of cultural identity. We will also explore the reasons for Shakespeare's sometimes peculiar status in English studies, in modes of performance, and in the global marketplace. We will concentrate on two of Shakespeare's richest -- and intriguingly interrelated -- plays, *Hamlet* and *Twelfth Night*; your individual explorations may involve other works in the canon.

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

*Requirements:* Course work will include a mix of in-class reaction papers, presentations, participation in class and online discussions, a major paper or creative project, a portfolio offering an overview of your time with the major.

*Main Texts:* Shakespeare's *Hamlet* and *Twelfth Night*; Maggie O'Farrell, *Hamnet*; Julia Drake, *The Last True Poets of the Sea*. Films by Bhardwaj, Branagh, Chabrol, Frid, Kozintsev, Kurosawa, Nunn, Olivier, Supple, and more. Additional readings by A. Joubin, D. Lanier, C. Desmet, S. Chatterjee, J. Singh, among others.

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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	4388

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 particular film means but, more importantly, *how* films in general produce meanings – a crucial skill for anyone considering careers in film, whether as critics, scholars, filmmakers, or archivists. To this end, you will: 1) learn how films convey meanings through cinematography, editing, *mise-en-scène*, sound, and narrative structure; 2) become fluent in the critical vocabulary necessary to understand how films are constructed; and 3) practice performing shot-by-shot analyses of scenes.

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 screenings and discussions 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	4602

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 discussions.

### 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	5058

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.

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### FILM 373 -FILM THEORY AND CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Abel, M	17054

Special Fee = \$30

#### COURSE DESCRIPTION, GOALS, & OBJECTIVES: FILM 373

Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. Approaching cinema on a more *conceptual* level, we will study an array of film theories—including Realism, Marxism, Psychoanalysis, Auteurism, Post-structuralism, Affect theory, Identity-based theories, and technology-based theories—in order to consider what cinema is and does as an aesthetic, cultural, and political practice.

The primary goals of this course are to (1) introduce students to the fundamental concepts of film theory and criticism; to (2) show students that “film theory” is, first and foremost, *a way of thinking about moving images*; (3) to demonstrate that the activity of “film criticism”—the description, analysis, and evaluation (judgment) of a given film—is always based on general theoretical presuppositions that predetermine individual acts of critical judgment; and (4) to afford students the opportunity to engage in acts of theoretically informed practical film criticism.

To accomplish the four primary course goals, this course seeks to *familiarize* students with a number of different ways of thinking about (the history of) cinema, from its origins as an analog medium to its present-day existence as an increasingly digital artform (1). Unlike courses in Film History or Film Aesthetics, however, Film Theory & Criticism will introduce students to a more *theoretical—conceptual or philosophical—way of reflecting* on moving images in order to consider what cinema, or filmmaking in general, is and does as an aesthetic, cultural, and political practice (1, 2). Helping students to acquire these theoretical tools is furthermore meant to enable them to *practice* what film critic Girish Shambu calls “new forms of thought,” without which, according to his argument in *The New Cinephilia*, film criticism would not be able to fulfill its ethical and political task of helping viewers see films, and thus the world, in “new and different ways” (3, 4). In order to acquire the skills necessary for practicing these new forms of thought, we will study the defining characteristics and the stakes of a range of film theoretical positions by both closely reading representative texts of these position (1, 2, 3) and writing, individually and in collaboration, about select films based on specific theoretical approaches to (the history of) moving images (4).

**Assignments:** Discussion board posts and take-home exams.

**Required Texts:** All texts will be made available electronically. None will have to be purchased.