

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2021**

**REVISED 08/23/2021**

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 August 23, 2021. 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

<p>First-year English .....5</p> <p>English 150 — Writing and Inquiry .....5</p> <p>English 170-Beg Creative Writing .....8</p> <p>English 180 - Introduction to Literature .....8</p> <p>Engl 189H – Univ Honors Seminar.....8</p> <p>Engl 200 - Intro Engl Studies .....11</p> <p>Engl 205 - 20th Century Fiction.....11</p> <p>Engl 206 - Science Fiction .....11</p> <p>Engl 210I - Illness &amp; Hlth in Lit .....12</p> <p>Engl 210L - Arthur in Legend &amp; Lit ..... <b>Error! Bookmark not defined.</b></p> <p>Engl 211 - Literature of Place -- "Literary Nebraska" ..... <b>Error! Bookmark not defined.</b></p> <p>Engl 212 - Intro to LGBTQ Lit .....12</p> <p>Engl 215 - Intro Womens Lit.....12</p> <p>Engl 216 - Children's Literature .....13</p> <p>Engl 217 - Intro to Young Adult Lit.....14</p> <p>Engl 230 - Engl Authors to 1800.....14</p> <p>Engl 230A - Shakespeare ...<b>Error! Bookmark not defined.</b></p> <p>Engl 231 - English Auth after 1800.....14</p> <p>Engl 231H - Honors English Auth after 1800 .....15</p> <p>Engl 244 - African-American Lit since 1865 .....15</p> <p>Engl 252 - Intro to Fiction Writing.....15</p> <p>Engl 253 - Intro to Writing Poetry.....16</p> <p>Engl 254 - Writing&amp;Communities .....16</p> <p>Engl 254H - Honors:Writing and Communities..17</p> <p>Engl 260 - American Lit before 1865.....17</p> <p>Engl 261 - American Lit since 1865.....17</p> <p>Engl 270 - Literary/Critcl Thry .....18</p> <p>Engl 275 - Rhetorical Theory .....19</p> <p>Engl 277 - Being Human in a Digital Age .....19</p> <p>Engl 279 - Digital Literary Analysis- “Development and Design” ..... <b>Error! Bookmark not defined.</b></p>	<p>Engl 302 - Modern Poetry ..... 20</p> <p>Engl 303 - Short Story ..... 21</p> <p>Engl 305A - Novel 1700-1900 ..... 21</p> <p>Engl 315A - Survey Womens Lit ..... 21</p> <p>Engl 315B - Women in Pop Culture..... 22</p> <p>Engl 317 - Lit &amp; Environment..... 22</p> <p>Engl 331 - British Authors since 1800 –“ Imagining the End of the “Victorian,” “Edwardian,” and “Modernist” Eras .<b>Error! Bookmark not defined.</b></p> <p>Engl 332 - Amer Authors to 1900 –“ The Birth of the American Novel” ..... 22</p> <p>Engl 333 - Amer Authors since 1900 ..... 23</p> <p>Engl 342 - The Quran ..... 24</p> <p>Engl 344 - Ethnicity &amp; Film ..... 24</p> <p>Engl 346 - Cuban-American Literature ..... 24</p> <p>Engl 352 - Intermediate Fiction Writing ..... 25</p> <p>Engl 353 - Intermediate Poetry Writing ..... 25</p> <p>Engl 354 - Writing: Uses of Literacy ..... 25</p> <p>Engl 355 - Editing and the Publishing Industry.. 26</p> <p>Engl 357 - Comp Theory&amp;Practice ..... 26</p> <p>Engl 362 - Intro Medieval Lit ..... 26</p> <p>Engl 377 - Reading Thry &amp; Pract..... 26</p> <p>Engl 380 - Writing Center Theory, Practice&amp;Rsch27</p> <p>Engl 405E - Modern Fiction ..... 28</p> <p>Engl 410 - Literary Movements -- "Conceptual &amp; Experimental Fiction" ..... 28</p> <p>ENGL 445K - Topics in African Lit..... 29</p> <p>Engl 452 - Fiction Writing -- "Adv Fiction Writing" ..... 29</p> <p>Engl 478 - Digital Archives and Editions..... 29</p> <p>Engl 487 - Engl Capstone Exprnc ..... 30</p> <p>FILM 100-Language of Cinema ..... 32</p> <p>FILM 211 -Intro. Gender &amp; Sexuality in Film ... 32</p> <p>UHON 298H – Univ Honors Seminar ..... 33</p>
--	---

---

## FIRST-YEAR ENGLISH

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

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

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

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

---

### ENGLISH 150 — WRITING AND INQUIRY

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

---

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

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

---

#### English 151 — Writing and Argument

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

---

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

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

---

### **English 151-700 — 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.

---

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

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

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

---

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

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

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

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

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

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

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

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

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

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

---

**ENGLISH 170-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	020	Carter	17779
0830-0920a	MWF	030	Lachat, N	3568
1030-1120a	MWF	035	Poli, J	4542
0200-0315p	TR	045	Ballard, C	17780
0230-0320p	MWF	052	Staff	4579

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

---

**ENGLISH 180 - INTRODUCTION TO LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	040	DeMastro, A	4735
0930-1045a	TR	080	Ramsay, S	4734
0230-0320p	MWF	085	Levchenko, Y	4736

**Further information unavailable at this time**

---

**ENGL 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Page, M	3563
1230-0145a	TR	002	Behrendt, S	4939

**Page, M – 001- “Movies, Screenplays, Sources, Writing”**

**Course Description:**

For over one hundred years we have been enthralled by the movies! Undoubtedly film is the central mode of artistic cultural expression in our world today. Much of our social discourse revolves around our shared experiences of the cinema. In this course, students will explore the worlds of film by 1. *Watching*; 2. *Reading* (both films and screenplays); 3. *Contextualizing*; 4. *Talking* (in class discourse); 5. *Writing* (both analytically and creatively), and, last but not least, 6. *Enjoying*, the pleasures of the cinema.



This Honors seminar will introduce students to the art of film and the craft of screenwriting; key moments of film history and the social, historical, and artistic context surrounding the films; and, through the reading of screenplays, how films develop from page to screen. Students will not only *watch* some of the great films of the last 100 years, but they will also learn how to *read* films as “texts,” by applying analytical and critical methods to their viewing of films. As we view/read the films, students will also have the opportunity to read a number of screenplays (and a few short novels) to learn the craft of screenwriting, and they will write their own short screenplay as one of their class projects. Students will also learn the craft of the film review by writing two film reviews during the course of the semester. And finally, students will write a signature ACE 7 paper at the end of the semester: a production or thematic analysis of two or more films, using the cumulative knowledge of film theory and critical methods they’ve learned during the semester, along with additional research from critical sources.

**Texts (tentative, may select alternatives):**

Jill Nelmes, *Introduction to Film Studies*

Sid Field, *Screenplay* and/or Howard & Mabley, *The Tools of Screenwriting*

**Screenplays and Fiction:**

*Citizen Kane* by Herman J. Mankiewicz and Orson Welles (Canvas)

*Double Indemnity* by Billy Wilder (U of California Press edition)

*Double Indemnity* by James M. Cain

*Psycho* by Joseph Stefano (Canvas)

*Chinatown* by Robert Towne (Grove Press edition)

*The Shawshank Redemption* by Frank Darabont (New Market Press edition)

*Rita Hayworth and the Shawshank Redemption* by Stephen King

**Films:** (will be uploaded to Canvas via the library): *Rashomon* (1950, Akira Kurosawa), *The Kid* (1921, Charlie Chaplin), *Safety Last!* (1923, Fred C. Newmeyer and Sam Taylor), *The Phantom of the Opera* (1925, Rupert Julian), *Citizen Kane* (1941, Orson Welles), *The Public Enemy* (1931, William Wellman), *Frankenstein* (1931, James Whale), *Bride of Frankenstein* (1935, James Whale), *Double Indemnity* (1944, Billy Wilder), *The Night of the Hunter* (1955, Charles Laughton), *Whatever Happened to Baby Jane?* (1962, Robert Aldrich), *Psycho* (1960, Alfred Hitchcock), *The Silence of the Lambs* (1991, Jonathan Demme), *Dr. Strangelove* (1964, Stanley Kubrick), *The Shining* (1980, Stanley Kubrick), *Jaws* (1975, Steven Spielberg), *Chinatown* (1974, Roman Polanski), *Network* (1976, Sidney Lumet), *High Noon* (1952, Fred Zinnemann), *Once Upon a Time in the West* (1968, Sergio Leone), *The Shawshank Redemption* (1994, Frank Darabont), *The Elephant Man* (1980, David Lynch), *The Shape of Water* (2017, Guillermo del Toro), *Get Out* (2017, Jordan Peele), *Parasite* (2019, Bong Joon-ho)

**Behrendt, S – 002**

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

**DESCRIPTION:**

“Creativity” involves more than just producing, performing and consuming “works of art”; it includes, more broadly, innovation and initiative in areas ranging from science and technology to civic institutions and social practices. Similarly, “Citizenship” involves more than mere local, national or geographical “membership”; it includes cultural behaviors ranging from personal and private to public, national and global arenas.

In our seminar we'll explore questions about how these various "spheres" intersect, both for individuals and for broad socio-cultural institutions:

- How does "art" (and specific works of art) affect civic practice or social responsibility?
- How can "art" serve and promulgate both *positive* and *negative* civic practices?
- To what extent should (or must – or *can*) "government" promote, fund, oversee, or censor "art"?
- What are the social, cultural and civic *responsibilities* of the artist in today's American culture?
- How do those responsibilities relate to those of earlier cultures?
- How do they relate to current and/or past cultures of other nations?
- What forms – other than "the arts" – does creativity take in contemporary society?
- What does it mean to be a *creative citizen*? What is creative citizenship? Who decides?

**AIM:**

We'll study creative works in various media (with copious examples from various media) as well as critical and theoretical writings, but we'll also look **outside and beyond** the arts. I'll ask everyone to Students will present examples and perspectives from their own experience and interests and will create works that explore the dynamic relationship among the arts, culture and contemporary civic consciousness and engagement.

**TEACHING METHOD:**

Seminar-style instruction, with *extensive discussion* of readings and interdisciplinary supplementary materials, individual and group presentations. A seminar is an extended and engaged **conversation** among an animated group of thoroughly diverse people who share curiosity, energy, and an interest in **ideas** and in one another. That's what we'll try to cultivate.

**REQUIREMENTS:**

I'll ask everyone to (1) present examples and perspectives from their own experience and interests; (2) lead discussions on subjects from our readings, observations, and cultural experiences; (3) keep a semester-long reading and reflection journal; and (4) create a course project that explores the dynamic relationship among the arts, culture and contemporary civic consciousness and engagement. This project may take various forms; we'll negotiate topics and approaches to suit each person's interest and goals.

**TENTATIVE READING LIST:**

A wide range of imaginative works in various media, critical and theoretical works on creativity, responsibility and civic engagement by authors like Deborah Cullinan, Eleanor Roosevelt, Delia Vekony and Edward O. Wilson, along with contemporary studies of the nature of "citizenship" and materials that class members bring in to share with the group. Readings and other activities will be negotiated as we go, based on the interests and objectives among the group.

---

**ENGL 189H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	035	Gailey, A	4174
0930-1020a	MWF	040	Wisnicki, A	4586
0200-0315p	TR	061	Capuano, P	21659

**Further information unavailable at this time**

---

**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Stage, K	3565
1100-1215p	TR	002	Pawlenty, L	4543

Open only to English majors and minors.

**Staff - 001**

**Further information unavailable at this time**

**Staff - 002**

**Further information unavailable at this time**

---

**ENGL 205 - 20TH CENTURY FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Henson, D	5589

**Further information unavailable at this time**

---

**ENGL 206 - SCIENCE FICTION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Page, M	4544
1100-1215p	TR	099	Hill, A	17859

**Page, M - 001**

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

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

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

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

**Hill, A – 099**

Bug-eyed monsters, evil robots, and time travel are just some of the devices utilized by science fiction to make statements about not only the future but also the past and the present. Often viewed as a white male genre, we move from history to the present to incorporate newer more diverse writers such as Joanna Russ, Sherman Alexie, Octavia Butler, and Margaret Atwood. From Afro-Futurism to zombie-like survivors of a pandemic, you are in for a wild ride!

---

**ENGL 210I - ILLNESS & HLTH IN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gailey, A	5373

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

---

**ENGL 212 - INTRO TO LGBTQ LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0200-0315p	TR	001	Hill, A	4175	
ARR-ARRp	ARR	700	Schaffert, T	17785	On-Line

**Staff - 001**

**Further information unavailable at this time**

**Schaffert, T - 700**

With a special emphasis on UNL English's historic role in the development of LGBTQ Studies, we will focus on the role of discovery, creativity, and research in literature, film, art, and scholarship. We'll explore the lost, hidden, and/or suppressed connections between the lives lived and the stories told; and we'll reflect on the controversies, laws, and protests that have either censored us or strengthened our voices. Subjects will include: the story of a gay, Black, disabled artist whose work proved so powerful and provocative it led to efforts to outlaw comic books; the suppression of the sexuality of literary figures such as Willa Cather, Carson McCullers, and Walt Whitman; and we'll look at the particulars of UNL's pioneering work in LGBTQ scholarship, as well as other surprising elements about UNL's gay history (which includes visits to campus by Oscar Wilde and Allen Ginsberg).

---

**ENGL 215 - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Bernardini, C	4137
1230-0145p	TR	002	Bissell, A	4522

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

**"Women's Writing: A Polyphonic and Global Perspective"**

Studying women's literature on its own offers a series of advantages. First of all, it allows us to focus on voices and texts that have, at least until recently, been cut out or marginalized by canonical literary histories. Secondly, it illuminates the struggles and forms of sexist discrimination suffered by women, in general, and women writers, in particular, as well as the achievements in their fight for emancipation. Lastly, it invites us to devote specific attention to themes and issues that are particularly central in the experiences and lives of women. But who are women? Who is and what makes a *woman*? This class avoids and discourages essentialist approaches that try to define and label womanhood, and encourages, instead, focusing on 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. In reading texts authored by women, we will listen to many—sometimes similar, sometimes different, sometimes even completely opposite—voices.

In surveying the literary production of women writers, we will not only concentrate on British and American writers, but we will also read (in translation) texts authored across the centuries and in different genres (poetry, drama, fiction, nonfiction), by women writers from Italy, Mexico, China, Russia, Japan, 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. Most of all, our task for this course will be to put these texts in dialogue with each other, observing and investigating the way in which they ultimately and collectively form a rich and fascinating polyphonic texture.

**Requirements:** Coursework will include active participation in discussions, a close reading essay and a comparative analysis essay.

**Tentative Reading List:** Selected works by Enheduanna, Inibsarri, Sappho, Al-Khansa, Yü Hsüan-chi, Mary Wollstonecraft, Anne Bradstreet, Phillis Wheatley, Chiyo, Marguerite Burnat-Provins, Emily Dickinson, Louisa May Alcott, Sibilla Aleramo, Susan Glaspell, Kate Chopin, Zitkala-Ša, Marina Tsvetayeva, Mina Loy, Willa Cather, Tillie Olsen, Audre Lorde, Lucille Clifton, Roxane Gay, Bernardine Evaristo, Liliana Blum.

**Staff - 002**

**Further information unavailable at this time**

---

**ENGL 216 - CHILDREN'S LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	On-Line	700	Stevenson, P	17786	On-Line
ARR-ARRp	On-Line	701	Stevenson, P	17787	On-Line

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

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.

---

**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	17958

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

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

---

**ENGL 230 - ENGL AUTHORS TO 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Reed, B	5590

**Further information unavailable at this time**

---

**ENGL 231 - ENGLISH AUTH AFTER 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	4343

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

---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	4429

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

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

---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	17158

**Aim:** A survey of some of the major works of literature including poetry, fiction and drama in African American literature that frames this body of work within the larger context of slavery, Emancipation, Jim Crow, the Blues Era, The Great Migration, The Harlem Renaissance, the Jazz Age, the Civil Rights Movement, the Black Arts Movement, and the Hip Hop Generation. The course will make use of art, film, music, television and elements of popular culture to examine the work of some of America's most important authors.

---

**ENGL 252 - INTRO TO FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Wlodarski, J	3569
0130-0220p	MWF	002	Chaudhuri, J	3570
0930-1045a	TR	003	Guild, S	4665
0930-1020a	MWF	004	Henson, D	4769
0330-0445p	TR	005	Ogundimu, O	17110
ARR-ARRp	On-Line	700	Masad, I	17111

On-Line

This course satisfies **Student Learning Objective #7**: Use knowledge, theories or methods appropriate to the arts to understand their context and significance.

This is an introductory course in fiction writing, designed to give you a basic mastery and understanding of various fictional techniques. You'll learn how to put together a scene, how to create interesting and believable characters, how to write effective dialogue, how to build suspense, how to use setting to heighten atmosphere and mood. You'll learn how to structure a story, and how to avoid plot clichés. You'll learn how to revise. You'll learn how to highlight your strengths and work on your weaknesses. Along the way, you'll also practice the more general craft of prose-writing, because many of the technical aspects of fiction-writing (sentence construction, punctuation, and word usage, for example) apply to all the prose-writing you'll do in your life at this university and in your life after college as well.

Though some of you may want to become professional writers, I know that's not the goal for everyone here.

Whatever your level of talent, expertise, background, whatever your future ambitions, you can gain from this course. Even if you never write another story in your life after this semester, if you do the work of the course you'll come away with a better understanding of and more respect for good fiction, because you'll understand the process from the inside out; you'll have lived for a while as a writer.

---

**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	Mungaray, M	3572	
0200-0315p	TR	002	Baldwin, J	3573	
ARR-ARRp	On-Line	700	Marya, K	17109	On-Line

**Staff - 001**

**Further information unavailable at this time**

---

**ENGL 254 - WRITING&COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0800-0915a	TR	005	Meadows, T	3574	
0830-0920a	MWF	010	McDonald, Z	3575	
0930-1020a	MWF	020	Kupsh, C	3576	
0930-1045a	TR	025	Carter, M	3577	
1230-0120p	MWF	050	Presley, L	3581	
0200-0315p	TR	065	McClantoc, K	3582	
0230-0320p	MWF	070	Presley, L	4344	
0330-0445p	TR	085	McClantoc, K	17873	
0600-0850p	T	101	Carter, M	4642	
ARR-ARRp	On-Line	700	DeLuise, A	4724	On-Line

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

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

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



---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	McDonald, Z	17940

**Further information unavailable at this time**

---

**ENGL 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Homestead, M	4261

This course surveys American literature from its beginnings (considering various approaches to the question of when an American literature may be said to begin) through the end of the Civil War. We will read a variety of works in poetry and prose, fiction and non-fiction, by diverse writers, including men and women and members of different races and ethnic groups and from various regions of North American that became the United States. We will pay attention to the evolution of forms (such as the emergence of the short story and the novel) and to aesthetic movements (such as Romanticism), but our primary concern will be reading literary texts in relation to their cultural and historical contexts.

Classes will feature brief lectures, whole-class discussion, and small group work. There will be three sets of examinations spread over the semester, with each exam consisting of an in-class exercise requiring the identification and explication of quotations and a take-home essay. All readings will be drawn from an anthology designed for such courses, perhaps supplemented by a separately published novel or two, although I am still considering which anthology to adopt.

---

**ENGL 261 - AMERICAN LIT SINCE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0830-0920a	MWF	001	Bernardini, C	4405	
ARR-ARRp	On-Line	700	Reynolds, G	4978	On-Line

**Bernardini, C - 001**

This course explores the vast and extremely diverse landscape of American literature from 1865 until present times: from the end of the Civil War and the Reconstruction years to the tragic circumstances of the pandemic that affected the USA and the world in 2020. We will follow a chronological order (according to publication dates) and, as the class evolves, we will discover and build connections among different texts in various genres (poetry, fiction, nonfiction, short story, critical essay, drama), written in different contexts and at different times.

Areas of particular interest—that will serve as important “connection hubs” to link texts and writers from different ages—will be:

1. “Whose/Who’s America?”: questions of race, migration, and multicultural identity

2. Women's writing and women's emancipation
3. The evolution of American poetry
4. Writing and sexuality
5. Literature as protest

**Requirements:** Coursework will include active participation in discussions, a close reading essay and a comparative analysis essay.

**Tentative Reading List:** Selected works by Emily Dickinson, Walt Whitman, John Muir, Kate Chopin, Zitkala-Ša, Emanuel Carnevali, Mina Loy, Langston Hughes, Mary Antin, Sherwood Anderson, William Faulkner, Allen Ginsberg, James Baldwin, Tillie Olsen, Audre Lorde, Gloria Anzaldúa, Lawrence Ferlinghetti, Joy Harjo, Roxane Gay, Alison Bechdel, Jesmyn Ward, Li-Young Lee, and a selection of poems and essays about the COVID-19 pandemic.

**Reynolds, G – 700**

**On-Line**

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

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

### Teaching Method.

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

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

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

### ENGL 270 - LITERARY/CRITCL THRY

<b><u>Time</u></b>	<b><u>Days</u></b>	<b><u>Sec</u></b>	<b><u>Faculty</u></b>	<b><u>Class#</u></b>	
ARR-ARRp	ARR	700	Végső, R	17797	<b>On-Line</b>

The primary objective of this course is to introduce students to the fundamental concepts of modern literary criticism and theory. My goal is to show that "literary theory" is, first and foremost, *a way of thinking* about literary texts and other cultural products. In order to acquire the skills necessary for this kind of thinking, we will study the defining

characteristics of the theoretical arguments informing literary criticism, and we will examine what is truly at stake in theoretical discussions of culture and literature. We will ask some of the most general questions of our discipline (What is “literature”? What makes a “poem” into “poetry”? How can you define literary language? etc.) in order to be able to turn them into tools of literary analysis. In the course of the semester, students will be introduced to some of the most important representatives and schools of modern literary theory: formalism, structuralism, deconstruction, psychoanalysis, feminism, post-colonial criticism, etc. As part of this work, we will also discuss a number of different literary texts and cultural products that will range from *The Great Gatsby* to James Bond, from *The Matrix* to the novels of Jane Austen.

Online class taught via CANVAS. Not self-paced. Internet, email and computer required.

---

### ENGL 275 - RHETORICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Minter, D	4213

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

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

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

---

### ENGL 277 - BEING HUMAN IN A DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Wisnicki, A	5198

#### Wisnicki, A – 001

This section of "Being Human in the Digital Age" will focus on Artificial Intelligence (AI) and ask you to think critically about the representation of AI in fiction, film, culture. Fiction readings will bring together key works from the twentieth century plus more recent books. We also will view a selection of important films centered on AI. Finally, a set of short videos and readings from the contemporary press will encourage you to consider the ethical, cultural, and social issues inherent in the creation and development of AI. A key goal will be to examine the representations and cultural influence of developments in AI over the last 100 years or so, while giving attention to relevant implications along gender, race, and class lines. Possible readings: *I, Robot*; *2001: A Space Odyssey*; *Do Androids Dream of Electric Sheep?*; *Frankenstein/Frankenstein*. Possible films: *Metropolis*; *The Day the Earth Stood Still*; *Star Wars*; *Tron*; *Terminator*; *AI Artificial Intelligence*.

---

## ENGL 302 - MODERN POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Behrendt, S	17860

**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 provided a cataclysmic cultural shift but other changes in Western *cultural* life (and cultural production) were hardly 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. During the semester we'll examine the characteristic themes and aesthetic principles of Modernism in poetry, generally, against the backdrop of the complex developments in history, economics, science and industry, socio-political thought and its institutions, and aesthetics 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 in order 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 but one that depends upon everyone's engagement and participation. I will 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) Probably two essay examinations, written out of class time, on assigned topics.
- (4) A substantial course project, on a subject of your choice, which we'll negotiate.
- (5) A set of index cards, to be submitted **daily**, as a starting-point for class discussions.

### 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 will be available on Canvas.

---

**ENGL 303 - SHORT STORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Levchenko, Y	5037

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Further information unavailable at this time**

---

**ENGL 305A - NOVEL 1700-1900**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Capuano, P	4916

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

---

**ENGL 315A - SURVEY WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1220p	MWF	001	Homestead, M	5445

In this class, we will read women-authored texts that engage the relationship between women and work during a period in American history when women’s roles were being transformed. While some promoted a cultural ideal of women as nurturers of children in the home, other women worked for wages in factories or in other women’s homes as servants, and many African-American women were enslaved. By reading literary texts by a diverse group of women and setting their texts in the contexts of non-literary texts, such as political tracts and speeches, we will gain insight into women’s history and into the political dimensions of women’s literature as women authors used their pens to contest and redefine the relationship of women to the public sphere and economics. Reading authors and texts that may be unfamiliar to most you, you will also, I hope, gain an appreciation for the high quality and diversity of women’s writing in the 19<sup>th</sup>-century United States. I hope that this class will deepen your understanding of ongoing debates in modern American culture about the role of women in the family and the larger society and the intersection between race, gender, and class in women’s experiences.

Classes will be discussion based. Students will write short papers throughout the semester responding to and analyzing literary texts and works of literary criticism about them and will write substantial research-based critical papers at the end of the semester.

Novels and book-length autobiographical texts may include Fanny Fern's *Ruth Hall*, Harriet Jacobs *Incidents in the Life of a Slave Girl*, Elizabeth Stuart Phelps *The Silent Partner*, Elizabeth Keckley *Behind the Scenes: Thirty years a Slave, and Four in the White House*, Louise May Alcott *Work: A Story of Experience*, Sarah Orne Jewett, *A Country Doctor*, and a variety of short stories and poems.

---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Swiderski, J	4226

**Further information unavailable at this time**

---

**ENGL 317 - LIT & ENVIRONMENT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Lynch, T	4643

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

**Teaching Method:**

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

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

**Tentative Reading List:**

*Tallgrass Prairie Reader*, ed. John Price

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

*Under a White Sky: The Nature of the Future*, Elizabeth Kolbert

*Sparrow Envy: Field Guide to Birds and Lesser Beasts*, J. Drew Lanham

*How Beautiful We Were: A Novel*, Imbolo Mbue

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

---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	On-Line	700	Cohen, M	17800

On-Line

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

### Teaching:

Online lectures; weekly discussion boards

### Assignments:

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

---

### ENGL 333 - AMER AUTHORS SINCE 1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1230-0145p	TR	001	Montes, A	17861	Web-Conference

American Authors Since 1900 is a sweeping and exciting journey investigating the fiction and non-fiction books that have made an important impact on the way we think about our American culture and its historical moments. We will also be asking what it means to be an "American author" which will also lead us to an investigation on craft, and a study of the geographic landscape and historical moment from which each work arises. Our investigations will be multi-dimensional: We will study the various aspects of craft within each work of literature. If you are choosing to take this course, you are choosing to enter a world which may be quite different from the historical and social moment from which you emerge. To successfully journey through this course, I ask that you arrive equipped with an open mind and an enthusiastic desire to step away and out of your own twenty-first century historical, cultural, geographic moment in order to walk through the doors and into a very different "moment." This course is an in-depth investigation of voices and perspectives that have already been heavily reviewed and considered an integral part of the fabric of the U.S. American experience. The invitation is here for you to enter.

**AIM:** This course is an advanced study of American literature, focusing on fiction and non-fiction. Students will become familiar with the literature (fiction, poetry, memoir), theory, and craft of nationally recognized and award-winning writers.

**ZOOM Teaching:** This class will meet on ZOOM

**Requirements:** short papers, discussion groups, longer paper at end of semester

### Tentative Reading List:

Upton Sinclair (1906) *The Jungle*

Nella Larsen (1929) *Passing*

William Faulkner (1929) *The Sound and the Fury*

Zora Neale Hurston (1937) *Their Eyes Were Watching God*

Ralph Ellison (1952) *The Invisible Man*  
James Baldwin (1956) *Giovanni's Room*  
Toni Morrison (1970) *The Bluest Eye*  
Octavia Butler (1993) *Parable of the Sower*  
Luis Alberto Urrea (2004) *The Devil's Highway*

---

### ENGL 342 - THE QURAN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	On-Line	700	Wood, S	17933	On-Line

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

An examination of the Quran, the scripture of Islam. Topics include: the Quran's literary features; translation; the historical context; the Quran's major themes; traditional and modern interpretations; comparisons with Jewish and Christian scriptures; and topical issues such as Muslim/non-Muslim relations, gender, shariah, jihad, and holy war.

---

### ENGL 344 - ETHNICITY & FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Staff	17862

Special fee=\$30.

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

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

---

### ENGL 346 - CUBAN-AMERICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	On-Line	700	Stevenson, P	17793	On-Line

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

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 historied 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*, Oscar Hijuelos' *The Mambo Kings Play Songs of Love*, and Achy Obejas' *Ruins*, among others.

---

### ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Obioma, C	4172

The great Nigerian writer Chinua Achebe was famous for his quote: If you don't like another person's story, write your own. Although disliking another's story could inspire creative writing, we will try to tap our creative writing wells because of various reasons ranging from the basic human desire to tell a story down to the desire to respond to life issues through creative writing. We will read a range of short stories written for such reasons and more. Our reading list will tend to be diverse in scope, cutting across various continents. The course is designed to help students gain skills in: writing fiction; recognizing the literary conventions of fiction; reading and critiquing published work from a writer's perspective; making deliberate creative choices; and revising their writing using workshop feedback from their peers and other writing strategies, and also developing and honing editorial skills gained through the discussion of the works of other student writers. Also, by passing this course, you will fulfill ACE (Academic Achievement Education) Learning objective 7: "Use knowledge, theories, or methods appropriate to the arts to understand their context and significance. Your work will be evaluated by the instructor according to the specifications described in this syllabus. At the end of the term, you may be asked to provide samples of your work for ACE assessments as well."

---

### ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1100-1215p	TR	001	Wabuke, H	5166	Web-Conference

This course is for students who have completed Introduction to Poetry Writing (English 253) and desire to deepen their knowledge of the poetic craft. Through the reading and writing of poetry, as well as workshopping each other's poems, students will gain a deeper understanding of writing and reading poetry.

---

### ENGL 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Shah, R	3584

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

**AIM:** This writing-focused course explores the dynamics of literacy, drawing on frameworks that position literacy not just as learning to read or write, but as learning ways of understanding and communicating in various communities (e.g. digital literacies, civic literacies). Students will write their own literacy narratives and conduct primary research into local literacy practices. The class might involve a partnership with local high school students, which could involve travel to the high school during class time.

**TEACHING METHOD:** discussion, student-led activities, formal and informal writing, group work, experiential learning.

**REQUIREMENTS:** active participation in class activities, student-led facilitations, reading, informal writing, formal writing projects that will go through multiple drafts and revision, participation in experiential learning.

---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0520p	W	001	Cochran, R	4918

Interested in a career in communication (writing, reading others' writing), graphic design (digital art, typography, photography), and/or marketing (publicity, website design, social media)? Hoping to spend time developing your skills in any or all of these fields? "Ed Pub" helps students decide whether they might be suited to a career in the editing and publishing fields, which includes opportunities to work in writing, editing, designing, production, promotion, marketing, and more. Experts in the field regularly visit the class to explain the various tasks of those who work in these industries, helping us better understand the various career paths available to us and also bringing real-world insight into our class content and projects. Best of all, this course offers hands-on experience publishing and marketing real books: working in teams of 4-6, students take two creative projects through the publishing process, from conception to development to publication. (Note that a \$40 fee will be collected during the second week of class to cover the cost of registering the ISBN and printing books for each student.)

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

---

**ENGL 357 - COMP THEORY&PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	4294

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

**AIM:** This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching writing. We'll explore several approaches to teaching writing, through scholarship written by teachers, writing ourselves, and leading writing activities with peers and youth.

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

**REQUIREMENTS:** Participation in writing groups; regular interactions with youth writers; class facilitation; reading responses on composition scholarship; a paper that synthesizes writing scholarship with classroom experiences.

---

**ENGL 362 - INTRO MEDIEVAL LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Stage, K	5157

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.

---

### ENGL 377 - READING THEORY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1100-1215p	TR	001	Brooke, R	3586	Web Conference

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

**Aim:** This course is restricted to students admitted to the TLTE Secondary English Education Cohort. It introduces principles and practices for reading education at the middle and secondary levels. A central part of the course is a 6 week partnership with North Star high School, which will require travel time before the class for the weeks of the partnership.

**Work:** Read a book a week for the first half of the semester, prior to the North Star Partnership. Write application essays weekly. Complete an informed position statement on a current reading policy.

**Reading:** Appleman, CRITICAL ENCOUNTERS IN HIGH SCHOOL ENGLISH; Winn et al, RESTORATIVE JUSTICE FOR THE ENGLISH LANGUAGE ARTS CLASSROOM; Tovani, I READ IT BUT I DON'T GET IT; Styslinger, WORKSHOPPING THE CANON

---

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	5043

#### 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.

---

### ENGL 405E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Reynolds, G	19023

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

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

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

**Reading list:** I’ll be teaching a number of quite compact, highly ‘readable’ novels, and then some stories. The novels will include: Saul Bellow, *Dangling Man*, Richard Wright, *Native Son*, and Sandra Cisneros, *The House on Mango Street*. These texts are focused on Chicago. Then we have New York City: James Baldwin, *If Beale Street could Talk* and Teju Cole, *Open City*. Finally the Los Angeles novels are Chester Himes’s *If he Hollers Let Him Go* and Joan Didion’s *Play it as it Lays*. Please note that while this might sound like a back-breaking reading list, the texts are pretty short for the most part – and very captivating.

---

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

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

The 410 fiction class is themed around “conceptual fiction.” This is fiction that revolves around an idea, an image, or something that pivots the story by informing its structure, plot, characterization, or all of the above. I am persuaded that most great fiction are possible through the development of what some critics

like Hart Crane call the “logic of metaphor.” This happens when a writer centers a story around a philosophical idea and that idea becomes the locus of the story. There have been countless such works in the history of modern/post-modern fiction as well as notable practitioners amongst whom are Mario Vargas Llosa, Virginia Woolf, Moshin Hamid, George Saunders, and others. We will look at how, for instance, we can create a story based on the Buddhist idea of the bardo state or Emmanuel Levinas’s concept of the face. What might such stories look like? And what can we gather from their creation? The course will consist of close-reading texts, theoretical considerations, and creative writing.

### ENGL 445K - TOPICS IN AFRICAN LIT

#### Topics in African Literatures: Lesotho, eSwatini, South Africa, & Zimbabwe

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	5447

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	001	Agee, J	3590

**PREQ:** Permission.

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

### ENGL 478 - DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Price, K	17953

**Aim** This course is about archives and editions, two topics that might seem straightforward, perhaps even stupefyingly dull! Yet archives and editions are of foundational importance: they shape what we study, save, and recognize as our cultural heritage. Inescapably political, anything but neutral, they make arguments even when they

appear to be straightforward and objective. They influence what we teach, know, and think, and their absences and distortions contribute to our (mis)understandings as well. What writing from the past should be saved and edited in the present so that it may live in the future? Until recently most scholarly archives and editions have been devoted to white men. What is being done now and what should be done in the future to intervene in the gaps and silences of the cultural record? We will consider both print and (more extensively) digital resources so as to understand the possibilities and limits of both. The course will provide an opportunity for students to learn basic technical skills for creating a digital edition and will culminate with students collaboratively creating one as well as an archive of the edition.

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

**Requirements** Short assignments, final project

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

---

**ENGL 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Lynch, T	3591
0600-0850p	W	101	Agee, J	5045

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

**Lynch, T – 001-** Anthropocene Genres: The Literature of Climate Change

Climate change changes everything. How has it changed literature?

Scientists tell us the Earth has entered a new geologic era: the Anthropocene. This new era is characterized by the planet-wide influence of humans seen in such calamities as climate change, ocean acidification, sea level rise, pandemics, and a massive rate of species extinction, to name only the most obvious.

The reality of climate change is indisputable. Every day the news is full of stories of its unfolding effects. Yet denialism is rampant; few major steps have been taken to address the developing catastrophe. The problems of climate change and the Anthropocene can not be solved by scientific and technical solutions alone. The most intractable problems are social and cultural, and in addressing those problems literature may play a key role.

So far, the outlook is not good. Climate change and other manifestations of the Anthropocene challenge our imaginations, and so far our imaginations have for the most part been stuck in the ruts of an earlier era. Though our era has changed, and though the crisis is urgent, our literature has only begun to take note. As writers like Amitav Ghosh warn, in response to the most important challenge we as humans have ever faced our literary imaginations have, so far, failed us. Some scholars even question whether traditional genres--the literary novel, for example--can adapt to the Anthropocene, or are such genres themselves destined for extinction? If traditional literature isn't up to the task, what, exactly, might a more appropriate literature of the Anthropocene look like?

In this class we will first read an introduction to thinking about literature in a time of climate change. We will then read several works of literature--fiction, poetry, nonfiction--that engage with the topic of climate change and other Anthropocene issues.

TEACHING METHOD: The class will run primarily as a seminar with student led discussions.

Aim: As a capstone, this course is designed to help students reflect upon their training as English majors and apply the reading, research, critical thinking, and writing skills they have developed in order to produce substantial writing projects suited to their individual areas of interest. The unifying topic for this class will be the literature of climate change and related manifestations of the Anthropocene in literature.

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

NOTE: This class is open to seniors only.

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

#### Tentative Reading List

*Literature and the Anthropocene*, Pieter Vermeulen

*Annihilation*, Jeff VanderMeer

*The Swan Book*, Alexis Wright

*The Ministry for the Future*, Kim Stanley Robinson

*The Mushroom at the End of the World*, Anna Tsing

*Ecopoetry Anthology*, ed. by Ann Fisher Wirth and Laura-Gray Street

### **Agee, J - 101**

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

and inclusivity. The challenge in the class is to be open and to finally listen to yourself and follow your instinct to determine and to embrace your own vision.

---

## 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	18066

Special Fee = \$30

### 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, one exam on film terminology, and a final film analysis project.

---

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

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

Special Fee = \$30

### 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.

### **FILMS SCREENED**

PORTRAIT OF A LADY ON FIRE, RAFIKI, 120 BPM, BOOKSMART, PROMISING YOUNG WOMAN, MAD MAX: FURY ROAD, SET IT OFF, ORLANDO, HALLOWEEN, ALIEN, ALL ABOUT EVE... and more!

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

---

### **UHON 298H – UNIV HONORS SEMINAR**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	003	Murchiri, N	10145

#### **UHON298H – Global Anti-Racism Movements from the Civil Rights Era to Now**

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