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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 October 11, 2017. 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 Chief 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 Chief 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 Chief 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 Chief Advisor in 201 Andrews Hall.)
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English 150 — Writing: Rhetoric as 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: Rhetoric as 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 Chief 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: Rhetoric as 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 Rhetoric as 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 Chief 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 — Beginning Creative Writing

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

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 CEAP (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.
ENGL 200 - INTRO ENGL STUDIES

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Open to ENGL Majors & minors

Stevenson, P – 001 & 002

English 200 is a uniquely self-aware class. In it we pay sustained attention to the field of English: what it is, what it does, and why it matters. To that end we’ll explore literary and genre fiction, poetry, creative nonfiction, critical theory, digital humanities, and publishing. We’ll read essays, poetry, and fiction—often several contemporary novels. The Age of Miracles, On Such a Full Sea, and Never Let Me Go are favorites. Favored authors include: Sandra Cisneros, Octavia Butler, and Ursula Le Guin. Writing assignments afford practice with analysis, research, and creative writing, and the major research project gives students the latitude to explore nearly any kind of writing they find attractive. English 200 is an exciting class meant to illuminate what it means to study and work in the field of English.

Rilett, B- 003

“Introduction to English Studies,” a required course for English and Film Studies majors, and a strongly recommended course for English minors, introduces students to the discipline of English in a broad sense, and to the particular strengths of our department. In conjunction with the study of various genres and periods of Anglophone literature, we will workshop a creative writing extension of one of our texts and analyze a film adaptation of another text on our syllabus. Students also will develop the necessary skills in research and composition to study English at higher levels. This course, then, is part literature survey, part film study, part creative writing, and part composition and rhetorical analysis.

Our focus will be on realism (as opposed to fantasy, idealism, science fiction, etc.). Literary realism may be thought of in two ways: first, as authorial technique (especially psychologically believable characterization) and second, as subject matter (often emphasizing the consequences of particular ethical choices). Generally, realism attempts to represent real experience, especially people’s actual lives and relationships. The major texts chosen for this course include F. Scott Fitzgerald’s The Great Gatsby, George Eliot’s The Mill on the Floss, Toni Morrison’s The Bluest Eye and a contemporary psychological crime thriller, Joy Castro’s Hell or High Water, in addition to a comparative study of Annie Proulx’s short story, “Brokeback Mountain” with the Academy Award-winning 2005 film version, Brokeback Mountain.

Along with regular attendance and participation, the essential requirements for completing this course include two versions of a short critical essay (first draft and revised final), one creative writing assignment (a creative continuation of a story); one individual Power Point presentation on a poet of your choice; and one longer critical research essay in lieu of a final exam.
Perry Miller described the creation of a literary canon as something that will “make clear which are the few peaks and which the many low-lying hills” in fiction. High school and post-secondary curricula are shaped in response to what critics and academics consider “canonical,” that is, works that are accepted works of literary fiction. This particular course section is designed to inquire into what makes a particular work influential or regarded as an important literary achievement. Our guiding questions are, “What makes a work canonical and an accepted work of literary fiction? How can we expand the literary canon and in which ways can we expand it?”

Works:

*Dubliners* by James Joyce vs. *A Good Man is Hard to Find* by Flannery O’Connor

*The Great Gatsby* by F. Scott Fitzgerald vs. *Quicksand* by Nella Larsen

*Beloved* by Toni Morrison vs. *Sapphira and the Slave Girl* by Willa Cather

*The House on Mango Street* by Sandra Cisneros vs. *Bless Me, Ultima* by Rudolfo

Further information unavailable at this time

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**Aim:**

There’s little question 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. 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 seems of vital importance. 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, in the genre of literature known as 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 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 novels and short stories, and through lectures, discussions, and occasional visual media.

**Teaching:**
Mostly discussion and textual analysis. I do like to spend quite a bit of time considering the historical and cultural context from which these works emerge.

Requirements:
Weekly writing quizzes (opportunities for you to think and reflect on paper). Two or three longer papers and/or a final exam. The course is reading intensive, so students should be prepared to read up to a book a week.


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**ENGL 207 - POPULAR LITERATURE -- "POETRY AND MUSIC"**

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Aim: Western poetry and music were linked in ancient Greece before evolving into distinct (and distinctive) artistic disciplines in the classical era and afterward, yet over time we continue to find instances in which poetry and music reconnect. In this course, we will revisit the ancient fusion briefly and mark how poetry and music diverged before turning to explore how text and melody continue to re-fuse in the centuries since the classical era, considering such developments as Church hymns, troubadour songs, ballads, and art songs initially, then turn to songs from genres including the blues, country and western, folk, rhythm and blues, rock and roll, and soul along with current genres such as hip hop, alternative, and indie.

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 critical and creative writing, presentations, and active participation in class discussion.

Tentative Reading List: Select poems from the Western Tradition; select songs from the 19th, 20th, and 21st centuries, and scholarly articles or chapters concerning poetry and/or song, most of which will be available via hyperlinks on the syllabus, or posted to Canvas.

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

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This course will offer a broad overview of the Gothic tradition with emphasis on a handful of distinct subgenres: Early British and Victorian Gothic, Female Gothic, and 20th Century and Contemporary American Gothic. We will discuss the common tropes of the Gothic genre starting with one of the most sensational Early British Gothic texts, Matthew Lewis’ The Monk (1796), and discuss how these genre tropes have developed as we move into more modern texts and films such as George R. R. Martin’s Fevre Dream (1982), Richard Matheson’s I Am Legend (1954), and the 1962 film adaptation of Shirley Jackson’s The Haunting. Through taking this course, students will achieve a better understanding of how to identify and classify Gothic texts and a greater appreciation for the historical trajectory of the genre and its tropes.
ENGL 212 - INTRO LESBIAN & GAY LIT

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ENGL 215 - INTRO WOMENS LIT

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ENGL 216 - CHILDREN'S LITERATURE

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Owen, G - 002

Aim: When Maurice Sendak’s classic children’s book Where the Wild Things Are (1963) was made into a film in 2009, Newsweek interviewed the author. In response to the question, “What do you say to parents who think the Wild Things film may be too scary?” Sendak replied, “I would tell them to go to hell.” Perhaps taken aback, the interviewer tried to help him out. “Because kids can handle it?” But Sendak did not take the bait. He continued: “If they can’t handle it, go home. Or wet your pants. Do whatever you like, but it’s not a question that can be answered.” The question of what happens when children encounter texts is not one that can be answered; and yet, it is this very question that underpins the literature written for children. In this course, we will explore this complex relation between reader and text, both as readers ourselves and as people who come into contact with children and books every day.

Reading contemporary and classic children’s books alongside historical ones, we will consider the theoretical stakes of the field and the practical concerns of selection, teaching, and writing for children. Who is the reader imagined by the book? What ways of reading or interpreting does the book make possible, and what ways does it foreclose? What is at stake in choosing a book for a child? With these questions in mind, we will examine language, illustration, visual arrangement, the editing process, and issues of censorship to discover the surprising and contradictory ways of imagining both child and book in the field of children’s literature.

Teaching: Lecture, some class discussion
**Requirement:** Participation and attendance, reading quizzes, analytic response papers, group presentation, and final exam.


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**ENGL 219 - FILM GENRE -- "INDEPENDENT FILMMAKERS"**

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NOTE: Special fee - $30.

Required Texts: Readings are sent to students electronically on a weekly basis; there is no required printed text. Since we are working with a widely diverse groups of films and directors, this is the most effective way of using cutting edge criticism in this class.

Course Requirements: Regular attendance; three papers of five pages each minimum, typed, on the films we see each week and the discussion that follows; participation in class discussion and directed readings; the most important aspect of this class is your in-class discussion and response to these films, and your three major papers.

Course Statement: Is the independent cinema a genre? I would argue that in 2018, it definitely is, as it comprises a group of films made by directors who work outside the mainstream, and refuse to be co-opted by the Hollywood blockbuster syndrome, making personal statements in an increasingly commercial medium. The films we will be seeing are films made as artistic statements, not multiplex movies; films that challenge, ask questions, and demand audience attention in ways most mainstream movies do not. Expect to be surprised.


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**ENGL 230A – SHAKESPEARE-“TURKS, JEWS AND BLACKMOORS: SHAKESPEARE AND MEDITERRANEAN WORLD”**

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Available for honors contract
AIM:
This course will introduce you to a number of Shakespeare’s plays, focusing on those that thematize religious and “racial” difference in the early modern Mediterranean. We will spend considerable time discussing the themes, characters, language and construction of the plays as well as read some more unusual documents from Shakespeare’s time. Our goal will be to explore Shakespeare’s Mediterranean and the multicultural and multiethnic interactions which characterize both the region and the plays. In the course of the class, we will experience the tensions and the comedy of the plays through performing selected scenes, analyzing film versions of each one, and if possible, attending a live performance together.

TEACHING METHOD:
The course will be a mix of informal discussion/lecture, formal student debate, group performance, and film analysis.

REQUIREMENTS:
One argumentative paper, one performance or film discussion/presentation, one close reading, and a series of smaller writing assignments.

TENTATIVE READING LIST:
The Merchant of Venice
Titus Andronicus
The Tempest
The Jew of Malta
Scholarly articles related to the listed plays
Excerpts of various Renaissance texts related to course theme

ENGL 231 - BRIT AUTHORS SINCE 1800
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ENGL 242 - GLOBAL LITERATURE SINCE 1850
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In this course, we will survey a variety of modern English-language literatures from around the globe. This course will focus on non-Western literary discourse in a variety of genres and will emphasize historical and cultural circumstances and contexts. To frame the course, we will first read and analyze the discourse of the British
Empire and imperialism as expressed in a handful of nineteenth-century British and non-western writers. We will then examine a variety of twentieth and twenty-first century works created by writers situated in or part of the diaspora from the Caribbean, Africa, Asia, and elsewhere. The course will give equal attention to female and male writers.

**ENGL 243 – NATIONAL LITERATURES–“LAND & THE IMAGINARY IN ZIMBABWEAN FICTION”**

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This class is a quick introduction to 20th and 21st Zimbabwean literature. It is designed to help students learn more about a culture and a nation that is sometimes very different, and sometimes very similar, to the United States. For instance, the land and the outdoors both play a big part in how Americans think of themselves. As it turns out, land is a key motif in Zimbabwean literature, too! While this course is not comparative, there are many times during class when we will interrogate how Zimbabwe relates to the West, including Britain, and the U.S. If you've encountered media reports about Robert Mugabe's government, or the eviction of white farmers from their land, and been curious to find out more, then this is the class for you! You may not be very knowledgeable about Zimbabwe at the beginning of the semester, but you'll end up much more informed about southern Africa by the end of our time together.

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

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**Aim:** This is an introductory level literature course that surveys the expressions of African Americans via the explorations of four literary time periods: The Harlem Renaissance (1919-1940); Realism Naturalism, Modernism (1940-1960); The Black Arts Era (1960-1975); and Literature Since 1975. In the process, English 244 focuses on the African American quest for self-determination and self-definition via the technology of writing. Some questions the course will entertain are why read and study African American literature? What are the major authors, themes, traditions, conventions, and tropes of African American literature? How does African American literature reflect or (cor)respond to the social, political, religious, aesthetic, or economic conditions of a literary / historical period?

**Teaching method:** Lecture, class participation, and group discussion.

**Requirements:** pop quizzes, midterm, 3 or 4 scene analysis (2-3 pages each), final examination

**Tentative Reading List:**
- Hughes, Langston. *excerpt* The Big Seal
- McKay, Claude. *Home To Harlem*
- Fauset, Jessie. *Plum Bun*
- Hurston, Zora Neale. *Their Eyes Were Watching God*
- Wright, Richard. *Native Son*
- Petry, Ann. *The Street*
- the poetry of Nikki Giovanna, Etheridge Knight, Amiri Baraka, Carolyn Rodgers; Malcolm X. *The Autobiography of Malcolm X*
- Angelou, Maya. *I Know Why The Caged Bird Sings*
- Morrison, Toni. *The Bluest Eye*
- Wilson, August. *Joe Turner’s Come and Gone* or *Fences*
- Shange, Ntozake. *For Colored Girls*
- Mosley, Walter. *Devil in a Blue Dress*
ENGL 244A - INTRO AFRICAN LIT

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ENGL 245A - INTRO ASIAN AMER LIT

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**Aim:** As a survey course in Asian-American literature, this course primarily takes the form of a miniature literary history focused on works written by Asian writers living and/or born in the United States from the early 20th century to the present. Much of modern art is a reflection of major events whose historical occurrence changes politics, economics, and artistic expression literally overnight. For these reasons, China, Japan, Korea, and other nations have captured the American imagination. Thus, though a literary survey, this course is inseparably intertwined with history as well, especially because the historical and political relationship between the United States and many Asian countries since late-nineteenth century has conditioned the immigration of Asian people to the United States and their identity formation as the U.S. citizens. With this in mind, the course closely investigates 1) the historical trauma each text represents and 2) the protagonist's struggle to heal the trauma as part of the cultural process, eventually, of forming an Asian-American identity. Our focus will be the reading of a variety of literary texts covering different Asian regions/cultures and diverse genres--such as novel, short story, memoir, drama, and poetry--written by the authors whose works have been highly recognized. For a more comprehensive approach and better cultural and historical understanding, you will also read important historical documents, watch documentaries, movies and video clips, and listen to music, closely related to the backgrounds and contents of the main texts. Though the primary focus falls on close reading and text analysis, this course also deals with formal and rhetorical issues and critical theories, related to each text, in an integrative approach.

**Audience:** All undergraduate students will benefit from this course, no matter your grade-level, because you will not only enjoy the very interesting stories dealt with in the course, but also learn a lot of history involving Asian countries and the United States--some of it personally known to me as a native South Korean, versed in history, politics, theory, and literature, much of it generally familiar but new and interesting. For these reasons as well, Asian and Asian-American students from a variety of countries and ethnic backgrounds are especially welcome. This course will provide you with a rare opportunity to think about and better understand your identities and cultural heritages, and what *Americanness* means for all of us.

**Requirements:** Short literary analysis papers, midterm and/or final exams (identification quizzes and short essays), and sincere class preparation and active participation.

ENGL 245N - INTRO NATIVE AMER LIT

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AIM: The purpose of this class is to introduce students to a number of different kinds of writing by American Indian and Canadian First Nations writers. While we will be concentrating on contemporary literature in English, we will also look at traditional and sacred narratives and at contemporary film. We will also try to develop a consciousness of contemporary issues affecting Native communities in North America.

TEACHING METHOD: This is primarily a discussion class, with some lectures, student presentations, and small group exercises. The reading load is reasonably intense for a 200-level class, so please be prepared to devote several hours per week to reading.

REQUIREMENTS: Intelligent, well-prepared attendance at all class events. Each student will prepare a reader's notebook for each of our major texts and one short reflective paper. There will be numerous in-class assignments.

TENTATIVE READING LIST: We will read all or parts of ten books, including Deloria, Waterlily; Ortiz, Woven Stone, Anahareo, Devil in Deerskins; Kimmerer, Braiding Sweetgrass; Van Camp, Lesser Blessed; Washburn, Sacred White Turkey; Drew Hayden Taylor, play series; Baca, A Place to Stand; various traditional and sacred narratives. We will watch the video Richard Cardinal and possibly parts of a film or two. If possible, we may attend some out-of-class events as a group—if not, we will attend individually.

ENGL 251 - INTRO TO CREATIVE NON-FICT. WRITING

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English 251 is a creative writing course that introduces the genre of creative nonfiction. In this class, we will set out to define and discover what creative nonfiction is, how it relates to and differs from other forms of writing (such as fiction and poetry), and the various forms it can take. We will read and analyze works by primarily contemporary essayists who come from diverse backgrounds and innovate with form and content in their writing. In turn, you will be encouraged in your own writing to reach beyond the normal and approach subject matter with an eye toward its idiosyncrasies and areas of uncertainty.

As a class, we will approach questions of definition (what is an essay?), ethics (what is the “truth,” and how do perspective and memory alter our understanding of/need for objectivity?), and impact (what is this work doing? how does it function?), using published works as well as our own writings in class as examples. We will do craft analyses and compose craft essays geared toward bolstering our analytical vocabulary and enhancing our ability to understand and articulate how we use craft in our own compositions. We will in particular learn to employ research methods into our essays in order to create verisimilitude and exigency and heighten the impact of our own work.

ENGL 252 - INTRO FICTION WRITING

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16 – UNL DEPARTMENT OF ENGLISH, SPRING 2018
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 will 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 will learn how to structure a story, and how to avoid plot clichés. You will learn how to highlight your strengths and work on your weaknesses. Along the way, you will 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 is 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 will come away with a better understanding of and more respect for good fiction, because you will understand the process from the inside out; you will have lived for a while as a writer.

**Houck, G – 002**

A writing-centered exploration of short literary fiction, and of the development of the techniques, elements, and habits of fiction writing. Includes workshopping of student stories and a portfolio collection of written work.

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**ENGL 253 - INTRO WRITING POETRY**

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**Garcia, A- 001**

English 253 is an introductory course in creative writing. Through this course, students will learn to work—individually and collaboratively—toward becoming more skilled in the art of poetry. We will focus on the **fundamentals**: both elements of **CRAFT** (how to artfully shape the content of poems) and elements of **PROCESS** (the act of writing). This is a reading intensive and writing intensive course. In addition to the act of writing, we will examine the ways in which poetry can function as an intervention in the world capable of effecting positive change. As such, we will be reading work from “marginalized” voices: women poets, poets of color, LGBTQ poets and international poets to examine contemporary social and political themes. Ultimately, we will imagine the ways in which our work can be simultaneously personal and political at a time when such art is deeply necessary.

**Young, P- 002**
AIM: To Introduce students to basic techniques and practices of writing and revising poetry. To have students generate (and revise) a substantial number of new poems, and to refine their critical skills by serving as readers for other students’ writing.

Teaching Method: The course will be primarily a “Workshop” class in which students will write poems and submit them to the entire class (and/or small groups in class) for feedback and revision suggestions. There will be assigned readings in Modern and Contemporary poetry and regular writing exercises/assignments designed to introduce students to a variety of styles, techniques, and strategies for both composing and revising poems.

Requirements: Weekly assigned writing and reading exercises, regular submission of poems for workshop, written and oral critiques of other students’ work, reading journals and/or short papers in response to assigned readings, mid-term and final portfolios of revised writing.

Tentative Reading List: A Poetry Handbook by Mary Oliver, an anthology and/or individual books of poems to be decided. Other students’ poems.

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.

**Stevenson, P – 001 & 008**

English 254 is, at its core, an advanced composition class in which you will extend and build upon some of the writing practices covered in English 150 and 151. It differs from those classes, however, in its focus upon the rhetorical practices of what the course will refer to as “writing communities.” In other words, this class asks you to analyze and write about the rhetorical practices of others: fandoms, 1970's public service cartoons, 80's New Wave song lyrics, old recipe books, dating guides of the 1950's . . . you name it. We will concern ourselves in this class not just with what people say through their writing, but, more importantly, how and why they say it, what their words tell us about them, their worlds, and by extension, ours too.

**Carter, M – 002**

This course will push you to focus on the way that discourse, the rhetoric of a given community or group, functions in specific contexts, particularly in regards to the elements of relevance, stakes, context, and power dynamics that characterize various issues. As a scholar in this course, you will responsibly and objectively research, observe, document, and analyze community discourse practices in order to further sophisticate your own skills in writing efficient prose at the college level. You will write the equivalent of 30 polished pages of said analysis, spread over three different linked writing projects.

**Guzman, M – 006**

This ENGL254: Writing & Communities class section is designated as part of Husker Writers, an English Department program that links secondary and university courses for public writing opportunities. Husker Writers classes don’t involve more work than a traditional English class, as regular class assignments are adapted for the collaboration. Research has shown that partnerships like this often make college students feel that their education is more meaningful, and it can increase students’ understanding of academic skills and content. But having a partnership with a secondary class means that your performance and attendance in the class impacts more than just you—your partner will be counting on you, so your commitment to Husker Writers assignments is important.

The partnership involves trips off-campus outside of class time. These trips are required, and there is no assigned homework on those days to create time for this visit. If you have another class at that time you cannot miss, please see me ASAP to coordinate an alternate assignment.

English 254 focuses on the study and practice in writing in communities. “Communities” is understood broadly; instructors may choose to have students explore disciplinary communities, campus communities, home or family communities, online communities, etc. Students will be guided to examine how communities and individuals within communities use writing for multiple purposes: to set the terms of membership in the community, forge a communal identity, deliberate over important matters, research and make informed decisions, make arguments, communicate information and ideas within and beyond the community, create new knowledge, influence a broader conversation or another community, and so on. Through their major writing projects, students will participate in community conversations and make choices as writers based on what they learn about writing in the communities they study. This course gives students the opportunity to practice writing in a supportive, student-centered environment.
"This course focuses on the study and practice in writing in communities. You will be guided to examine how communities and individuals within communities use writing for multiple purposes: to set the terms of membership in the community, forge a communal identity, deliberate over important matters, research and make informed decisions, make arguments, communicate information and ideas within and beyond the community, create new knowledge, influence a broader conversation or another community, and so on. Through your major writing projects, you will participate in community conversations and make choices as writers based on what you learn about writing in the communities you study. This course gives you the opportunity to practice writing in a supportive, student-centered environment."

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

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**ENGL 260 - AMERICAN LIT BEFORE 1865**

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**ENGL 261 - AMERICAN LIT SINCE 1865**

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**Goecke, J – 002 & 003**

English 261 is an historical survey of American Literature since the end of the Civil War. This course will be divided into three sections.

The first five weeks will be devoted to a comparison of Mark Twain’s *The Adventures of Huckleberry Finn* and Cormac McCarthy’s *Blood Meridian*. These novels are concerned with similar subjects (a fourteen-year-old boy who runs away from home, floats down the Mississippi River on a raft, arrives in Louisiana and has a series of adventures, then lights out for the west), but the treatment of those subjects is markedly different: one is an example of nineteenth-century Realism, the other of twentieth-century Postmodernism. These two novels will establish the themes that will occupy the rest of the semester.

The second five weeks will be devoted to a more thorough examination of the major literary movements since the end of the Civil War: Realism, Naturalism, and Modernism. The authors we shall examine are Rebecca Harding Davis, Henry James, Edith Wharton, Ambrose Bierce, Stephen Crane, Jack London, Upton Sinclair, Sherwood Anderson, Willa Cather, T. S. Eliot, Robert Frost, Wallace Stevens, William Carlos Williams, and Ernest Hemingway.

The final five weeks will be an examination of the changing nature of personal identity in American culture. The anti-slavery movement that preceded the Civil War laid the foundation for the various civil, gender, social, and sexual rights movements that continue into our own time. Voices that were ignored or suppressed
before the War began to demand equal rights, particularly the right to define their identities on their terms. This often required the rejection of traditional literary forms, including Modernism, which will lead to Postmodernism. The authors we shall examine are Susan Gaspell, Charlotte Perkins Gilman, Maxine Kingston, Jean Toomer, Zora Neale Hurston, Toni Morrison, Langston Hughes, James Baldwin, William Faulkner, and Flannery O’Connor, Sylvia Plath, Thomas Pynchon, Don DeLillo, and Art Spiegelman.

Class format will primarily be discussion with some lecturing by me. Student performance will be based on ten quizzes, two exams (one in-class, the other take-home) and a paper.

Required Texts:

*The Norton Anthology of American Literature: 1865 to Present* (Shorter 9th edition)

*Blood Meridian* by Cormac McCarthy.

**ENGL 270 - LITERARY/CRTCL THRY**

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This section of Introduction to Literary and Critical Theory aims to give students a solid foundation in several of the major schools of literary and critical theory, with an eye toward bringing theoretical skills to bear on multiple forms of cultural production (primarily literature, and also visual arts and film/television). We will cover: Formalism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism, African American Literary Criticism & Critical Race Theory, Queer Theory, and Postcolonialism. This course takes the position of the Frankfurt School theorist Max Horkheimer that the critical theorist’s task is to operate as “a force within [the historical situation] to stimulate change.” To that end, we will place a special emphasis on showing how theoretical scholarship and literature by people of color, queer and transgender identified people, and women have made crucial interventions in multiple schools of theory—in terms of both 1) challenging and revising foundational claims of those schools and 2) reshaping how theory becomes aesthetic and political practice.

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

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How have the rise of artificial intelligence, computers, the internet, social media, and other technologies over the last two centuries transformed the way that we live in, conceptualize of, and interact with the world? Are we indeed on the verge of doomsday or, at least, a radical new epoch in human-machine existence? In this course, you will explore these questions in detail. We will engage short stories, non-fiction, and film, but will use the novel – a genre whose length and form, arguably, stand in contrast to the fast-paced and fragmentary life of our current digital world – as the primary means of gaining critical distance for our discussions and analysis. Given that you, as millennials, have a unique and important perspective on themes of the course, we also will prioritize student-centered initiative in the development of our course. This iteration of the course will also have a special segment on the role of social media and the internet in influencing the most recent presidential election.

**ENGL 300 - PROFESSIONAL PRACTICES FOR ENGL MAJORS**

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Description: This class provides English majors with an overview of contemporary debates about professional matters including career paths for English majors; the utility and value of English degrees; the power of narrative in contemporary life; and the intellectual skills and talents that the English studies curriculum hones. As such, the class work ranges from traditional activities like reading, research, and discussion to practical applications such as interviewing guest speakers about specific professional practices (from job searches to resume writing). If you have been asking yourself, “What am I going to do with my English degree?” take this class. If your friends have been pestering you with comic asides about working indefinitely as a barista, take this class. If you see yourself as the next Rory Gilmore but you are not sure how Rory got to be the successful bibliophile she is, take this class. Most of us in the English department, from students to professors, committed to study English because we love how reading stories, creative writing, literary research, and cultural and rhetorical analysis opens our lives to the experiences of others. The scholar Mark Edmundson goes so far as to claim that with the English major students can live a 1000 lives. Now is the time to harness the passions and interests that drove you to declare the English major and use them to identify your professional path.

The aim of the class is to identify what kind of work you value so that you (and every student in the class) can begin to chart out your intellectual biography, core educational values, potential career paths, internship opportunities, and more.

Teaching method: discussion, guest speakers and panel presentations, peer group work, short lectures.

Requirements: in addition to regular attendance and significant contributions to class discussions, students will compose a portfolio of work that includes: a literacy narrative (3-5 pages); research paper (5-7 pages); alumnus/alumna profile (3-5 pages); book review (2 pages); academic resume and cover letter; event report (1 page) and a statement of professional interests.


ENGL 302A – POETS SINCE 1945

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AIM: This course will be a broad survey of American poetry since 1945. We will explore the various “schools” of poetry (The Beats, Black Arts, Confessional, etc.) that developed post WWII as well as the historical contexts in which they developed.

TEACHING METHODS: This will be primarily a discussion-based class, with some brief lectures to put the writers and their work into perspective.

REQUIREMENTS: Close reading and analysis of a variety of poems, active participation in class discussion and small group work, several short papers, and a final wrap-up project. Possibly some quizzes.
READING LIST: Contemporary American Poetry, Poulin and Waters (ed), plus two-three recent individual collections of poems to be decided.

ENGL 303 – SHORT STORY

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ENGL 312 – LGBTQ LITERATURE AND FILM

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The Spring 2018 semester represents the first time that English 312: LGBTQ Literature & Film will be offered at UNL. This course exists in no small part due to the demands of students and serves as a continuation of or response to English 212: Introduction to LGBTQ Literature. Further, Queer Studies is now a concentration in the Department of English. I have historically taught the Introduction to LGBTQ Literature using a centripetal methodology. In other words, the texts selected focused on the central themes of queerness and LGBTQ concerns. This offering of English 312 will employ a centrifugal approach that considers how issues related to the lesbian, gay, bisexual, transgender, and questioning experience intersect and interact with other contentious aspects of society such as class, sexual development, race, and crime. Students should expect to encounter texts that vary in regard to genre, authorship, and theme. Texts may include graphic novels like Julie Maroh’s Blue is the Warmest Color and Derf Backderf’s My Friend Dahmer; plays like Tony Kushner’s Angels in America; and young adult books by authors like Madeline Miller, Perry Moore, and Benjamin Alire Sáenz. Students should also expect to read novels and other works by authors that may include André Aciman, Arturo Islas, Audre Lorde, Goeff Ryman, and Jeanette Winterson in addition to a novel by anti-social (for lack of a more expedient term) author Dennis Cooper. Students may also expect to examine film interpretations of one or two of these works as texts themselves.

ENGL 315B - WOMEN IN POP CULTURE

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<td>Garelick, R</td>
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Seibert Desjarlais, S - 001

In this particular section of ENGL/WMNS 315B, to bring course concepts to life, we will be involved in a Husker Writers partnership with local secondary students. Our collaborative inquiry into gender representations will grow from two broad, guiding questions: What do you see? What do you want to see? Using these frames, we will explore the limitations and potential of current popular culture representations of women, and use our creativity to imagine new media of our own that seeks to make the changes we hope to see in the “real world.” Primary texts of the course will include: Roxane Gay’s Bad Feminist, Alison Bechdel’s Fun Home, and Margaret Atwood’s The Handmaid’s Tale. Our Husker Writers collaboration will allow us to enter into discussion about our course concepts with an audience beyond our single classroom and immerse ourselves in a rich variety of perspectives on representations of women in U.S. popular culture. This partnership will involve a couple of in-person meetings with our partner Women’s Literature class at North Star High School, exchanges of our course work with our collaborators, and additional communication to connect our respective classrooms electronically. In this course, you will be encouraged to think about the ways you engage with pop culture mediums, and given opportunities to envision media of your own creation!
Garelick, R – 700  
on-line class

This interdisciplinary course looks at the depiction of women in American popular culture, beginning with early cinema of the 1920s through the present day, using examples from music, theater, film, television, fashion, and journalism. Pop music figures studied will include Madonna, Lady Gaga, Nicki Minaj, Rihanna, Katy Perry, and Beyoncé. We will also look at Oprah Winfrey, Sex and the City, Lena Dunham's Girls, Project Runway, America's Next Top Model, and more, as well as the depiction of women in fashion magazines and in online games. Readings in performance studies, film theory, fashion history, psychology, and women's studies.

ENGL 317 – LIT & ENVIRONMENT

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ENGL 330A –SHAKESPEARE ON SCREEN

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Aim: Translating William Shakespeare’s works into various media often inspires the expression of strong beliefs about the nature of film and video. Screen adaptations involve ideas about audiences, about the processes of adaptation and the dynamics of appropriation, and about the meanings of Shakespeare’s play texts. We will consider the plays as scripts and as literary works before analyzing individual films and exploring strategies of adaptation shared among directors. Along the way, we will discover what visual media can teach us about Shakespeare and what Shakespeare can teach us about visual media.

This course satisfies Student Learning Objective 5 of the ACE program: students will “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”

Teaching Method: Lecture and discussion; media presentations; small-group exercises.

Requirements: Written “questionnaires” (2 pp.) recording your impressions of the films. Midterm examination. A major paper or project developed in consultation with the instructor. Along with regular discussion, students will present summaries of critical readings of the plays in cinematic performance.

Tentative Reading and Viewing List: William Shakespeare, King Lear; A Midsummer Night’s Dream; Much Ado About Nothing; Othello; Richard III; The Tempest. Film adaptations from such directors as Kenneth Branagh, Peter Brook, Stuart Burge, Peter Hall, Michael Hoffman, Charles Kent, Akira Kurosawa, Adrian Noble, Laurence Olivier, Oliver Parker, Max Reinhardt and William Dieterle, Julie Taymor, Orson Welles, Joss Whedon, Sergei Yutkevich. Stephen M. Buhler, Shakespeare in the Cinema: Ocular Proof.

ENGL 331 –BRITISH AUTHORS SINCE 1800—“ROMANTIC-ERA WOMEN POETS

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AIM:
“Romantic Poetry” was long assumed to mean the work of five (or six) male poets and hardly anything else. Everyone knows Wordsworth and Byron, Coleridge and Keats, right? But Mary Robinson? Felicia Hemans? Letitia Elizabeth Landon? They were all as famous and widely read as Byron or Walter Scott, and there were not just dozens but hundreds of other women writing and publishing their poetry and having it read, admired and imitated.

We will get acquainted with some of these remarkable poets by reading some of what they wrote, and by thinking and talking about their subjects, their poetic forms, and their audiences. And we will ask why their lives and works were neglected, ignored, marginalized or simply erased for so long by conventional literary history until the determined efforts of scholars during the past quarter century began to recover them and their work and to restore them to their full and proper stature.

TEACHING METHOD:

Primarily discussion. I will do some occasional brief lecturing, if necessary, to fill in background historical, cultural and biographical information, but mostly we will talk about our responses to the poetry, its subjects and themes, its real and imagined audiences, and the nature of women’s literary lives during the period roughly from 1780 to 1835.

I will probably ask for various sorts of informal presentations and other activities to get people more actively involved in our work. I consider my classes not spectator sports but participatory ones. But – I always hope – ultimately “fun” ones as well as enlightening.

REQUIREMENTS:

Two exams (a take home mid-term essay exam and a final exam whose form we will negotiate together). Also some sort of research-based course project, to be negotiated among us. And probably a biographical project on a single author (of your choice), perhaps done as a group project rather than a solo flight. And also both class discussion and various interactive class activities.

TENTATIVE READING LIST:

I will order an anthology, perhaps either Duncan Wu’s Romantic Women Poets or Paula Feldman’s British Women Poets of the Romantic Era. I will also post some materials on Canvas and throughout the course; I will help everyone explore some of the riches now available online for learning more about the poets we will be studying.

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

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It was a strange and beautiful New World, but for some reason it did not inspire a novel written on this side of the water for two hundred years. Why did it take so long for a homegrown 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 (Charlotte Rowson, Charles Brockden Brown) to the Gilded Age (Mark Twain, Sutton Griggs, Edith Wharton). We will track the aesthetic transformations that brought U.S. fiction to the world scene (and vice-versa), but we will also keep a close eye on the more mundane limitations of printing, publishing, and distribution that profoundly shaped those transformations. We will read novels both major and minor in the Romantic, Sentimental, Sensational, Realist, and Naturalist modes; track historical context through short research assignments; and write three papers to practice researching and interpreting works from this fascinating era.

ENGL 344D – AFRICAN-CARIBBEAN LIT

"How long shall they kill our prophets/ while we stand aside and look?" Bob Marley, Jamaican Reggae artiste

"create dangerously, for people who read dangerously" Edwidge Danticat, Haitian novelist

In this course, we will explore the confluence of folklore, music, rhythm, spoken word, and the sea while introducing ourselves to the Caribbean literary heritage. Caribbean writing is quite familiar to us; after all, we have all listened to Bob Marley's poetry. Our class will try to discern some of the common concerns that writers from the Caribbean reflect on: The Middle Passage, economic migration to North America and Britain, the role of the family in communities, sexuality, gender, and many more. We will deeply examine the stylistic approaches that writers such as Edwidge Danticat, Junot Diaz, Norbese Phillips, Dany Laferriere, and many others deploy. Our interest is to locate Caribbean letters within the context of global literary production in the 20th century and beyond. This is a collection of fun, engaged writing that is just pure pleasure to read and think deeply about. #dontmissout

ENGL 346 – CUBAN-AMERICAN LITERATURE

In this contemporary Cuban-American literature course, we will examine seminal narratives by writers of Cuban origin. Our analysis will largely center on the use of voice, setting, and structure as they pertain to the intersectionalities between the formation of an ethnic identity and race, gender, sexuality, and socioeconomic class. We will also read for technique in order to discern what made some of these books wildly successful in American letters, as several have won some of the country’s most prestigious literary prizes.

While this course will provide you with a background in Cuban-American literature, it will also call into question what constitutes such literatures. This line of inquiry will be pursued in conjunction with the goal of developing your critical skills through writing, close reading, class discussion, and in-class exercises. This course will also help you better understand and appreciate the creative process and the way that structural and stylistic choices made by authors’ impact our emotional relationship to the work. Students will be responsible for close readings of the texts and for framing/participating in critical discussions of technique and structure.
**Teaching Method:** Discussion, in-class writing, group work, formal and flash presentations.

**Requirements:** Careful preparation of and engagement with assigned readings; crafting of weekly discussion questions; regular attendance and active participation; short essay quizzes; an in-class midterm exam; a substantial final paper.


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**ENGL 352 - INTERMEDIATE FICTION WRITING**

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<td>Agee, J</td>
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**PREQ:** Engl 252 or permission from dept.

**Obioma, C - 001**

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. Using these works as discussion pieces, we will write at least three of our own stories.

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 that can be explained to readers and critics; 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.”

**Agee, J - 101**

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

**Teaching Method:** Workshop; occasional lecture on formal issues; discussion of weekly assigned readings and writing.
Requirements: Weekly writing exercises; reading and discussion of assigned short stories; final portfolio of polished, revised fiction, 20-40 pages, depending on type of work in which you are engaged; attendance at workshops. Prerequisite: Introduction to Fiction Writing course.


ENGL 353 - INTERMEDIATE POETRY WRITING

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

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PREQ: 3 hrs English Composition at the 200-level or above or permission.

Minter, D - 002

AIM: English 354 is a writing-centered course focused on cultural constructions of literacy. While we often think about literacy as the ability to read and write in “standard” forms, we will approach literacy more broadly—as encompassing practices that range from using social media to engaging in your major to participating in a sport or hobby. In this class, then, we will discover, explore, and write about the multiple literacies that shape our lives and our world. The majority of our reading and writing in this class will involve inquiring into wide-ranging literacy practices. In doing so, we will discuss family literacies; work-place literacies; community literacies, digital literacies; and literacies of remix and transformative work. You will have opportunities to inquire into your own literacy practices and to conduct primary research in order to study the literacy practices of others.

TEACHING METHOD: Discussion and activities, some student-led; Formal and informal writing; group work.

REQUIREMENTS: Active participation in discussion/activities; weekly writing; three formal writing projects that include drafting, peer feedback and revision.

TENTATIVE READING LIST: Readings are subject change but will likely include Deborah Brandt’s “Sponsors of Literacy”; Literacy Narratives by Sherman Alexie; Victor Villanueva and others; Dennis Baron’s “From Pencils to Pixels: Stages of Literacy Technologies,” Ann Penrose and Cheryl Geisler’s “Reading and Writing without Authority” among others.

Brooke, R – 003
Aim: Writing: Uses of Literacy is a writing centered course focused on the cultural construction of literacy. This particular section of Writing: Uses of Literacy will focus on literacy as a cultural practice surrounding citizenship and immigration in our nation – both historically and in the present. We will be partnering with an English Language Learner Level III-IV class at North Star high school, who are mostly first generation or generation 1.5 Nebraskans. With these partners, we will investigate the role of literacies (cultural and linguistic) in contributing to immigration and citizenship in our region; we will compare the historical immigration literacies from the time of the 1864 Homestead Act through some work with the Homestead National Monument; and we will explore current civic organizations fostering citizenship through various literacies in Lincoln, such as Lincoln Literacy Council, the Center for Legal Immigration Services, Catholic Social Services of Southeast Nebraska, and Define American. The writing projects we develop will seek to represent, contribute to, and add to this pressing current literacy issue.

Teaching Method: Discussion; Collaborative Projects, many with North Star students and representatives of community organizations; writing peer response groups.

Requirements: Active, engaged attendance and discussion; collaborative and individual writing projects; course time is set to allow meetings at North Star with during their period 6-7 (12:15-2:05) on Thursdays approximately 8 times during the semester – I recommend not scheduling Thursday courses immediately before/after this one to facilitate those meetings.

Tentative Reading List: Very subject to change, but readings may include Deborah Brandt, “Sponsors of Literacy” and excerpts from The Rise of Writing; the Define American and Center for Immigration Studies websites; Richard Edwards, Jacob Friefeld, and Rebecca Wingo, Homesteading the Plains: Towards a New History; National Writing Project, Writing For a Change; web and print materials on local literacy/immigration agencies, and Homestead National Monument.

**ENGL 365 - INTRO 19TH C BRITISH LIT**

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AIM: This will be an interdisciplinary “culture class” rather than one narrowly confined to the canonical written documents of 19th-century British literature. My primary aim is nevertheless to help you get familiar with the broad outlines of the nineteenth-century British literary scene in poetry and prose, including both fiction and intellectual prose. And because the time is short and the literature vast, we will sample a limited number of authors rather than trying to tackle everyone in a breathless rush. We will look at literature within the historical and cultural contexts of the century in general while we try to understand how that culture was evolving in England and the rest of the world in the 19th century. This means we will also think about intellectual, philosophical, political, social and cultural developments in England during an age of imperialist expansion, revolutionary industrial and scientific progress, and increasingly diversifying intellectual and philosophical inquiry. Perhaps most important, because ours will be a relatively small class, we will do our work by means of an ongoing conversation about literature, reading, and culture within a variety of historical, social, critical, and intellectual contexts.
TEACHING METHOD:

Primarily discussion. I will do very little lecturing, if any, and will devote our meeting times to our collective discussion of the assigned texts. I may include some group projects and presentations to stimulate further conversation.

REQUIREMENTS:

Consistent contributions to classroom discussion; 2 examinations (an out-of-class midterm and a comprehensive final), and a course portfolio (this will include both research and original writing).

TENTATIVE READING LIST:

For everyone’s convenience, I will use an anthology, probably the latest edition of the LONGMAN ANTHOLOGY OF BRITISH LITERATURE but perhaps either the NORTON ANTHOLOGY OF ENGLISH LITERATURE or the BROADVIEW ANTHOLOGY OF BRITISH LITERATURE. And I will probably ask you to read Charles Dickens’ A CHRISTMAS CAROL, too.

**ENGL 373 - FILM THRY&CRITICISM- “LGBTQ FILM & QUEER THEORY”**

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Note: Special Fee $30
Fulfills ACE 7 Requirement

**Aim:** In this class, we not only look at queer and “straight” constructs and performances in cinema, but we will also study the invention of heterosexuality, which is crucial to understanding queer theory and film history. We look at films from a perspective that is not heterosexually defined and thus disrupt heterosexuality and cis privilege. We study “classic” gay films in context with queer history and theory. We will learn about the history of gay audiences and the concept of “queering,” or making an otherwise “straight” text “queer.”

**Teaching Method:** We begin class with a brief lecture. I point out things to watch for, such as themes, cultural references, subtexts, questions for analysis, etc. We will view such early classic films QUEEN CHRISTINA and HELL’S HIGHWAY, and “closeted” Hollywood films (made under the noses of the censors) such as CRAIG’S WIFE, BORN TO KILL, THE HITCH-HIKER, THE UNINVITED, STRANGERS ON A TRAIN and GILDA. We will see how films can at times both uphold and disrupt homophobic and cis-norming values: HOMICIDAL, VICTIM, THE CHILDREN’S HOUR, and SWIMMING POOL. Recent films include PARIAH, TRANS AMERICA, TOMBOY, CAROL, and MOONLIGHT. We also view documentaries such as THE CELLULOID CLOSET, and FABULOUS: THE STORY OF QUEER CINEMA.
Requirements: Weekly in-class film screenings, participation in class discussion, three papers.

Reading List:
*Harry Benshoff and Sean Griffin, *Queer Images: A History of Gay and Lesbian Film in America.*

**ENGL 376 - RHETORIC ARGUMNT&SOC**

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This course is designed to focus on the intersections between rhetorical theory and contemporary society, examining how language, images, and media shape our cultural engagement. 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 advertisement, and other forms contemporary rhetoric takes as we hone our skills as rhetors.

This course will be unique in that it will be part of the Husker Writers collaborations, where we will be teaming up throughout the semester with High School thinking partners. You will be asked to attend some class sessions (roughly one each month) at Lincoln High School.

We will draw on graphic novels, current music and television, current events, and contemporary writing from a diverse range of writers to help us broaden our understanding of rhetoric and argument.

**ENGL 388- BODY LANGUAGE: LOVE, POLITICS, & SELF FRENCH LIT**

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**ENGL 405A – 19th C BRITISH NOVEL**

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Aim: This course concerns the development of British fiction in the nineteenth century, primarily through the novel, the pre-eminent genre of the age, charting its engagement with the dramatic social changes of the Romantic and Victorian periods, as well as its continual reinvention as a mode of formal realism in tension with inherited romance conventions.

Teaching Method: Mostly discussion, with some lecture; some group work
Requirements: (for undergraduates) two short papers; one midterm; one group presentation; quizzes (one per novel); one take-home essay examination; (for graduate students) leadership in classroom discussion; 8 one-page papers; leadership of one group presentation; one research paper (10-15 pages, excluding bibliographical materials)


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**ENGL 414 – WOMENS LITERATURE-“AMERICAN WOMEN WRITERS IN THE MODERNIST ERA”**

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**Description:** This course will focus on American women writers in the early twentieth century, one of the richest periods in American literature known as the modernist era. Definitions of this literary period differ widely, as well as dates associated with it, but for this course, we will investigate forms of modernist writing by American women and trace the wide diversity of texts produced in the early twentieth century. These formats range from stream-of-consciousness experimentalism to modern forms of regional fiction to ethnically diverse narratives of the Harlem Renaissance. This diverse range of modernist writing was sharply narrowed by academic critics in the 1930’s and 1940’s, who canonized a small number of largely white male writers as modernists, while women and writers of color were largely excluded. This course participates in revisionist scholarship on modernism of the last two decades, which has sought to re-suture these excluded groups to American modernism. Specifically this scholarship has recovered modernism’s democratic roots as early twentieth century writers sought to create a modern American literature distinct from nineteenth century Victorian and European literature. The impulse was to highlight working-class, folk, and indigenous cultures as authentic repositories of modern American sensibilities and to privilege spontaneous expression of feeling and subjectivity as the authentic path to modern creativity. According to the New American Poetry, for example, the true artist resisted civilization’s strictures and false doctrines by exploding conventional rules, immersing oneself in the moment, and connecting with nature and the self within in a primal way. By the 1920’s, this emphasis on unfettered feeling produced new forms of music, such as jazz and the blues, modern dance, new forms of poetry, and innovative fiction that featured women in new roles who were liberated from Victorian heterosexual models.

**Reading:** We will not be able to study each and every woman writer from this period—there are too many—but students will be given a sense of who the major American writers were and how they participated in modernism. Texts have yet to be decided, but writers will include Gertrude Stein, Amy Lowell, Dorothy Parker, Edith Wharton, Willa Cather, Maria Cristina Meña, Zitkala-Ša, Nella Larsen, Zora Neale Hurston, Angelina Weld Grimké, Helene Johnson, Sui Sin Far and others.

**Requirements:** Students will be asked to give a presentation on a modernist woman writer or artist of their choice and to write three formal papers. Format will be discussion, and students will be expected to bring a brief written response to the assigned reading for each class to facilitate that discussion.
ENGL 430 – BRIT AUTHORS TO 1800—“MILTON”

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<td>Buhler, S</td>
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**Aim:** To gain familiarity with a wide selection from John Milton’s works and to develop a sense of his public careers both as poet and as pioneering public intellectual. We will focus on integrating, as far as possible, his poetry and his prose works—along with understanding the aesthetic, ethical, and political principles that he develops throughout his writings. Finally, we will consider recent scholarly explorations and creative engagements with Miltonic materials.

This course satisfies **Student Learning Objective 5** of the ACE program: students will “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”

**Teaching Methods:** Some lecture, predominant discussion, extensive reading, and occasional performance.

**Requirements:**

Active participation; regular response papers; one short paper, such as an explication; one class presentation; a seminar- or conference-style paper (or major creative project).

**Tentative Reading List:** From Milton’s *Complete Poetry and Essential Prose*, ed. Kerrigan, Rumrich, and Fallon: “Nativity Ode”; “L’Allegro” and “Il Penseroso”; *Comus (A Masque at Ludlow Castle)*; *Lycidas*; “To His Father” (“Ad Patrem”); selected sonnets; *Paradise Lost*; *Samson Agonistes*; *Of Education*; *Areopagitica*; selections from *The Reason of Church Government*; *Eikonoklastes*, and *The Ready and Easy Way*.

ENGL 452 – FICTION WRITING

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Part craft seminar, part workshop, this advanced fiction writing course will specialize in the honing of voice and prose style, while also aiming to strengthen your skills as a critic and editor.

Writers enrolled in this course should have a specific project of literary fiction in mind (and perhaps even underway)—either the beginnings of a story collection, a novel, or some form in between—that they will be using our workshop time to expand and develop. We will also be reading several published story collections (and maybe a novel or two) that could serve as models for our own projects; we will be readings as writers, meaning: with an eye toward craft and technique.
Not for the faint of heart, this course is intended to build on the skills acquired in ENGL 252 and ENGL 352; instructor permission (along with a sincere commitment to and passion for the craft of fiction writing) is required for enrollment.

**ENGL 472- DIGITAL HUMANITIES PRACTICUM**

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**Digital Humanities Practicum.** This course provides students with real, in-depth experience in collaboratively creating digital humanities projects. Guided by faculty with expertise in a broad range of digital humanities methods and resources, students work in teams to tackle challenges proposed by local and regional community organizations. The weekly class meetings are designed as a lab for team work, for learning new technical and research skills, and for pursuing strategies to solve humanities problems in the digital age. Though some technical and research experience is useful, this challenging class accommodates students from a wide range of backgrounds and with varied skills. This practicum course is an opportunity to develop significant experience in how universities, libraries, museums, archives, publishers, nonprofits, and others are using digital methods to pursue their humanities missions.

**ENGL 475A- RHETORIC OF WOMEN**

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**AIM:**

This semester we’ll examine women’s rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women’s contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We’ll focus on some central questions:

- How do women’s contributions work within and against masculine rhetorical traditions?
- How is “woman” conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women’s rhetorical contributions (or silence)? What has fostered women’s authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what “counts” as evidence in the production of knowledge?
- What are the implications of women’s rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

**Teaching Method:** Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You’ll also be asked to share contemporary texts that connect to our weekly readings.
Requirements: Include weekly response writing; a rhetorical analysis of a local rhetorical event; and rhetorical action project (created for an audience outside the classroom); and a rhetorical contribution project that will go through a peer review and revision process.

Tentative Reading List: Ritchie and Ronald, Available Means: An Anthology of Women’s Rhetoric(s) as well as a range of both primary and secondary texts in women’s rhetoric; these include texts on contemporary issues of transnational feminism, gender fluidity and digital media.

ENGL 478 – DIGITAL ARCHIVES AND EDITIONS

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This class is about editing and archives—subjects that may sound straightforward, even dry, but that have altered the course of history as we know it. Whole belief systems, rooted in scriptural texts, have depended upon editing. It’s at the center of cultural and political processes everywhere you turn, from information management and propaganda creation to the establishment of literary traditions and the struggle for a multicultural democratic society. Archives, understood in the broadest sense, are fundamental to the rule of law, to what we think we know about history, and indeed to our very senses of our selves.

At its core, this course is interested in exposing and examining cultural processes that are usually invisible and unremarked upon, even though they powerfully influence and in some cases determine what we read, how we read, how we think of creativity, and what we accept as historical fact. This will involve an exploration of the history, theory, ethics, and practical dimensions of the creation of archives and editions. The course will teach you basic technical skills for creating digital archives or editions and will culminate with you creating one, collaboratively. We will concentrate on the technologies and standards required to make a text machine-readable and manipulable for different purposes. Specifically, we will address XML (Extensible Markup Language), TEI (Text Encoding Initiative), and a series of interfaces and platforms for providing access to digitized cultural materials. The course presupposes no prior knowledge of these technologies. There will be weekly reading and writing assignments and/or quizzes; class presentations; and a final project.

ENGL 487 - ENGL CAPSTONE EXPRNC

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<td>Reynolds, G</td>
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NOTE: Engl 487 is open only to English majors who have completed 24 hours of English courses numbered 200 and

Stage, K – 001- Shakespeare(s): Adaptation, Interpretation, Bardolatry and English Studies

This course starts with Shakespeare, text, and performance and introduces questions about how Shakespeare has been treated in different time periods, different artistic media, different classrooms, and different cultures. Students can engage the subject in a variety of ways, from thinking about the plays and performance in their own time, to the culture of editing, to the creation of Shakespeare mythology, to the perpetuation of Shakespeare as a cultural icon, to the adaptation of Shakespeare in other media (film, tv, novels, graphic novels, video games, opera, etc), to the shaping of education curricula. We will read and work with some Shakespeare in the course, but
your emphasis of attack for your final project should reflect your interest in the major and concentration area in some degree—whether that be in literature, rhetoric, or creative writing. Those interested in film, global studies, women’s and gender studies, and cross-culture exchange can certainly find rich work here, as can those interested in book culture, editing, rhetoric, and theories of taste. There are many other avenues to explore not listed here, and students curious about opportunities are encouraged to contact the professor before registering if they would like to know more. Individuals will complete a portfolio in the course as well as a major project at the end of the term. Intermediate assignments will include both formal and informal writing, group work, and in-class presentations.

White, L – 002 – “Capstone Experience: Modernity”

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

TEACHING METHOD: Mostly discussion with some lectures.

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


Reynolds, G – 003– ‘Fantasy, fairy tale, and fable: contemporary British fiction’

This class concentrates on many of post-war Britian’s most famous and beloved fiction writers, and uses their works as a lens to focus how we read and interpret stories. To what extent has your experience of the English degree changed the way you read fiction? Are you reading in more ‘selective’ ways, or more ‘deeply’? What techniques and reading strategies have really left a mark on how you interpret a narrative? Using a range of critical texts drawn from narrative theory/narratology, I’ll be taking students through a number of modern British classics, to see how we are ‘made’ as readers by these works. The focus will be on a range of texts that are largely fabular or fantastic (rather than straightforwardly realistic). Authors will include: J.G. Ballard, Angela Carter, Jim Crace, William Golding, Doris Lessing.
ENGL 498 - SP TOPICS: ENGLISH -- "LAW & BUSINESS FOR CREATIVE ARTISTS"

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Dooling, R – 002- Legal & Business aspects: Creative Act

**Aim**: This course will provide theoretical and practical resources for undergraduate and graduate students who want to build a career based on creative activity.

The course will introduce students to the basic legal and business principles governing creative endeavors, including: “pitching” and protecting ideas, securing representation (lawyers, agents, managers), basic principles of contract, copyright, and intellectual property laws, clearing and licensing rights, and how not to get sued or taken advantage of while creating, borrowing, and collaborating with other artists and entrepreneurs.

The goal is to teach artists and entrepreneurs how to protect themselves and their projects and ideas, until success provides the wherewithal to secure professional representation from agents, lawyers, managers, investors, and business partners. As such, the course should also appeal to students who may be interested in careers as talent representatives, producers, or investors in the arts.


**Class is cross listed with THEA 398-005, THEA 898-005, Arts 4/898A-005, MUSC 4/898-005, JOUR 4/891-005**