

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2019

October 16, 2018

Undergraduate Level Courses

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 tentative. Although it is assumed that, most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 16, 2018. 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 144 – Advanced Academic Reading for Business (3 credits)

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

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

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

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

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

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

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

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Stevenson, P	4007
1230-0145p	TR	002	Stevenson, P	4134

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.

ENGL 200H- INTRO TO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Rilett, B	9542

Rilett, B- 001

“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.

ENGL 201- INTRODUCTION TO DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Ramsay, S	9540

An introduction to dramatic art that surveys nearly twenty-five-hundred years of literature and performance. We will explore various aspects of theater -- including the history of set design, acting, and the dynamics of live performance -- with particular emphasis on the ways in which drama influences and is influenced by the cultures in which it appears.

TEACHING METHOD:

Lecture/discussion.

REQUIREMENTS:

Students will be expected to participate regularly in class discussions and to produce short critical essays. This class also has a midterm and a final.

TENTATIVE READING LIST:

Readings may include plays by Sophocles, Euripides, Marlowe, Shakespeare, Ibsen, Strindberg, Hughes, Glaspell, Brecht, Genet, O'Neill, Pinter, Fornés, Churchill, Hwang, Kushner, and Albee.

ENGL 205 – 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1230-0120p	MWF	002	Rutledge, G	9544	
ARR-ARRp	ARR	700	Vujin, V	6858	On-line Class

Rutledge – 002

Literature, frankly, struggles against other modern storytelling media, most notably cinema, cable and satellite TV, streaming and on-demand programming, gaming, and even comic books. “So why should I take this course?” you might ask. “Is it worth my time?”

In fact, there is hardly a better time to be reading fiction than there is now, especially if we think of what’s happening in our world and seek those eternal, universal themes that always find a way of

pressing themselves forcefully into current affairs. *Because our advanced technological moment coincides with behavior dating back to the nineteenth century, when the future violently abuts the past, there's never been a more pressing time for being a savvy reader!* The stock themes of War, Death, Love, Greed, Power, Creativity, Brutality, Famine, Plagues, Natural Catastrophes, and the like have taken on new configurations in our world. Immigrants pour out, across, and into borders all around the world. The Pope tours the world, preaching the Gospel of economic justice, fairness, and the threat of global warming, as the Catholic church reels from a massive cover up of sexual predators. ISIS/ISIL, a product of the Gulf Wars, rages amok, laying waste to people, culture, and places. State violence devastates Yemen, Syria, Iran, and Palestine. Runaway economic turmoil threatens the European Union. Government surveillance has become commonplace. China's growth is shifting the balance of power. Fires rage in California and the West, while floods inundate other places. Police brutality against minorities has become an almost daily feature of the news. Internment camps separate undocumented parents and children. "Dark Money" floods elections at all levels. Scandal embroils modern governments. Socialism—socialist democracy?—is on the rise again in the U.S. Unprecedented numbers of women are running for office, and winning!

All of these are provocative subjects worth exploring, as a way of understanding how artistic technique can be used as a way of better reading. Examining all the topics is not possible (or desirable) in a formal sense, in any class or forum, but since authors often shape their stories by what's happening around them, it is safe to assume that a wise selection of topics and compelling stories would let us probe a critical issue and many of its connections.

For this class, I'll construct a set of readings (fiction, screenplays, etc.) that will speak to one of these issues in depth. We'll draw from Anglophone, circum-Atlantic literature (American, mostly, and British) and a diverse array of voices to get at it. The readings of screenplays will be done in tandem with screenings of the films.

The graded assignments will likely consists of several short close reading papers (analysis of a given passage) and an exam. Lecture, discussion, and group exercises will be used. Music is often an accompaniment to storytelling, so it's essential context for fiction, thus we'll hear and discuss music, too.

Vujin, V - 700

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	3865

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.

Tentative Reading List: short story anthology: *The Big Book of Science Fiction*, Frank Herbert's *Dune*, Isaac Asimov's *Foundation*, Ursula K. Le Guin's *The Left Hand of Darkness*, Dan Simmons's *Hyperion*

ENGL 207 - POPULAR LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Graham, R	9633

Graham, R – 002-“Comics as Literature”

Aim: The link between memory and stories is tightly woven, proven in 1969 by two Stanford professors, Gordon Bower and M.C. Clark. They demonstrated that we learn through narrative, first by reading or hearing stories, second by telling stories. Comics are an alluring and increasingly popular, multi-modal story-telling medium and that is rich in meaning and discovery. This course combines literary and historical perspectives to investigate their long-form: the graphic novel. This will be an interdisciplinary approach to the tropes and symbols utilized in both graphic memoir and fiction that teach readers something about themselves and/or the world around them. Students will be provided with the critical skills necessary to read and understand this deceptively complex medium, and will be exposed to a variety of artistic and storytelling approaches that touch on politics, sexuality, class, violence, and cultural and ethnic diversity.

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

Requirements: Course work will include a variety of critical writing, presentations, and active participation in class discussions.

Tentative Reading List: selected works by Tom Hart, Jaime Hernandez, Tardi, Alan Moore, Lynda Barry, Emil Ferris, John Porcellino, Osamu Tezuka, and others.

ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Levchenko, Y	3866

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 210I - ILLNESS & HLTH IN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220P	MWF	001	Lipscomb, R	4078

Exploring plague narratives from the Black Death to the zombie apocalypse, this class will examine how plague has and continues to shape social and cultural formations. As a class, we will revisit the civilization-altering event of the Black Death; we will re-examine the legacy of HIV, and we will re-consider how the speculative fiction of zombie narratives influence our worldview. The works selected for this course will include fiction, nonfiction, science fiction, memoir, drama, historic documents, and epidemiological studies. We will read work by a wide-range of authors including Susan Sontag, Tony Kushner, Elizabeth Pisani, Daryl Gregory, and Michel Foucault. The threat of plague haunts the edges of our social order. Come join the conversation about how and why this happens in English 210-I.

ENGL 212 - INTRO LESBIAN & GAY LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Garcia Merchant, L	4438

Further information unavailable at this time

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Christian, A	2984
0200-0315p	TR	003	Bauer, L	3975

Christian, A - 001

Further information unavailable at this time

Bauer, L - 003-“Introduction to Women Writers”

AIM: This course aims to introduce students to a variety of women writers and the ideas, issues, creative, cultural, personal, and political concerns they explore in their work. **Please note that this section of the course will look specifically at women POETS – mostly 20th & 21st Century.**

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 of a variety of texts, active participation in class discussions, some small group work, several short response papers, an informal class presentation, and a final wrap-up paper. Perhaps some quizzes.

READING LIST: To be decided, but will include several individual books of poems plus a “themed” anthology.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	003	Owen, G	4744

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.

Tentative Reading: Newberry's *A Pretty-Little Pocket Book*, *The New England Primer* (multiple editions, 19th c.), Sarah Fielding's *The Governess*, Grimm's *Fairy Tales*, Lewis Carroll's *Alice's Adventures in Wonderland*, Roald Dahl's *James and the Giant Peach*, Maurice Sendak's *Where the Wild Things Are*, Sandra Cisneros' *The House on Mango Street*.

ENGL 219 - FILM GENRE -- "SIXTIES COOL-THE HOLLYWOOD NEW WAVE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Dixon, W	3618

NOTE: Special fee - \$30.

REQUIRED TEXT: There is no required text for this class; however, weekly readings will be mailed as links to students for further research on the films in question. Students will be responsible for reading and keeping this material in a folder for use during the course.

AIM: The 1960s marked an explosion in the cinema. New ways of editing, camerawork, storytelling, and use of symbols and metaphors created films that appealed to both audiences and critics, and marked a complete break from the standard Hollywood cinema. This class will showcase some of the most influential films of the era, including *BONNIE AND CLYDE*, *2001: A SPACE ODYSSEY*, *EASY RIDER*, *POINT BLANK*, *BULLITT*, *THE TRIP* and many others shown on the big screen at the Mary Riepma Ross Film Theater.

TEACHING METHOD: Lectures, discussion, three formal papers, weekly film screenings, with running commentary by the professor.

GENERAL COURSE REQUIREMENTS:

Three papers of 5 pages length MINIMUM each, typed; regular attendance at all class lectures and screenings; constructive participation in class.

FILMS SCREENED INCLUDE: *GOLDFINGER*, *POINT BLANK*, *ROMEO & JULIET*, *BEDAZZLED*, *EASY RIDER*, *HARPER*, *BREAKFAST AT TIFFANY'S*, *BULLITT*, *THE TRIP*, *THE T.A.M.I SHOW*, *A HARD DAY'S NIGHT*, *THE ENDLESS SUMMER*, *BONNIE AND CLYDE*, *MIDNIGHT COWBOY*, *2001: A SPACE ODYSSEY*.

ENGL 230- ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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0930-1045a TR 001 Jaramillo, E 4745
Further information unavailable at this time

ENGL 230A – SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0200-0315p	TR	001	Buhler, S	3931	
ARR-ARRp	ARR	700	Reed, B	12247	On-line Class

Available for honors contract

Buhler, S - 001

Aim: To introduce students to Shakespeare’s poetry and plays, along with different ways of approaching and appreciating them. The *Sonnets* will serve as a starting point in understanding Shakespeare’s poetic craft, sense of dramatic character, and psychological insight. We will then explore selected plays as dramatic scripts and historical documents, as well as literary texts. Since these are dramatic scripts, we will thoroughly analyze short scenes the better to understand how Shakespeare draws upon actor and audience alike. We will also examine how different ages have staged or adapted Shakespeare to suit -- or to challenge -- prevailing notions of drama and entertainment. To understand them as historical documents, we will learn about social and political concerns in Shakespeare’s day and his sense of history; we will also see how these plays have served to illuminate subsequent ages (including our own) and their concerns. Thinking about the plays as literary texts, we will look at how Shakespeare both utilizes and challenges conventional ideas about genre.

Teaching Method: Lecture; in-class readings and performances; film excerpts and analysis.

Requirements: Response cards; two formal papers; midterm and final examinations.

Tentative Reading List: *Sonnets; As You Like It; Henry IV, Part One; Hamlet; Twelfth Night; Henry V; Antony and Cleopatra.*

Reed, B - 700

Further information unavailable at this time

ENGL 231 - BRIT AUTHORS SINCE 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Nagel, A	3741

Further information unavailable at this time

ENGL 239- FILM DIRECTORS – “WHY WOMEN LOVE HORROR & SUSPENSE FILMS”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	9638

Special Fee- \$30

Aim & Scope: Bela Lugosi famously quipped, “It is women who love horror. Gloat over it. Feed on it. Are nourished by it . . . and come back for more.” Despite misconceptions, female audiences drive the box office when it comes to the success of horror films and texts. Patriarchal gender roles often define women as “prey,” and the traditional space of the home is a particularly dangerous space for women, as is the public space, *onscreen and off*. Women are often the victim or the monstrous other in horror, which begs the question: why do female spectators avidly claim ownership of the genre? Why are horror and suspense commonly misperceived as “male” genres? *Through the lens of queer, intersectional, and globally diverse feminist perspective(s), we’ll study female spectators and the horror that they consume & co-create as active viewers and fans. We’ll look at how the horror film (and related genre films) frequently offer spaces for fantasies of female empowerment along with playful speculative engagement with that which is truly horrifying, in a patriarchal world that often denies women basic humanity, liberty, power over our own bodies, pleasure, agency and safety.*

Women traditionally love writing and reading horror and frightening tales. Horror has provided an outlet for women at least since the 1818 publication of Mary Shelley’s *Frankenstein*, and as early as 1913 with Alice Guy’s film adaptation of *The Pit and the Pendulum*. *We will not only look at some of the films of women who create horror, but also recognize and redefine the female audience as the co-creator of horror.* We’ll explore body horror, “bad girls,” anxiety/fear of the female body, violence committed by women and *upon* women, efforts to suppress female and queer sexuality, as well as strong (and disruptive) female heroes, antiheroes and outsiders.

Films that are likely to be screened include CAT PEOPLE, HALLOWEEN, OFFICE KILLER, CANDYMAN, ORPHAN, HOMICIDAL, GINGER SNAPS, CARRIE, TEXAS CHAINSAW MASSACRE, BABADOOK, SAFE, WHATEVER HAPPENED TO BABY JANE, BORGMAN, MONSTER, MOMMIE DEAREST, WITH A FRIEND LIKE HARRY, DARK WATER, BLUEBEARD, THE BIRDS, VAMPIRE LOVERS, A GIRL WALKS HOME ALONE AT NIGHT, ONLY LOVERS LEFT ALIVE and THE SHINING.

Teaching Method: Classes typically include an opening lecture, discussion of readings, a film screening (with running analytical commentary during the film), and class discussions (in small groups as well as the larger group.)

Requirements: Students take notes and journal on the films (and readings) and write and revise three analytical papers. Weekly readings are required. *Active and engaged class participation is a strong requirement.* Fulfills ACE 7 Requirement.

Tentative Reading List: Expect readings on the monstrous feminine, the final girl, female spectatorship, horror fans, queer and intersectional feminist analysis of horror films and their audiences, readings on the films and interviews with film directors. Weekly readings will be assigned via web links.

ENGL 242 - GLOBAL LITERATURE SINCE 1850

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Staff	4389

Further information unavailable at this time

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	002	Dreher, K	4346

In this introductory literature course, we will contextualize the literary time periods within the socio-cultural historical time frames that allowed for particular artistic expression. We begin with the role segregation and race play/ed in the shaping of African-American literature, culture, and identity. The imagination is significant here because much of what we know about race is imaginary (i.e., in this course we proceed from the premise that racial categories are fictitious, or that racial hierarchies are not valid, or both).

ENGL 245A - INTRO ASIAN AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Lee, J	4777

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.

Tentative Reading List (Subject to Change): John Okada, *No No Boy*, Maxine Hong Kingston, *Woman Warrior*, Nora Okja Keller, *Comfort Woman*, David Henry Hwang, *M. Butterfly*, from Jhumpa Lahiri, *Interpreter of Maladies*, Viet Thanh Nguyen, *The Sympathizer*, and other materials provided by me.

ENGL 245N - INTRO NATIVE AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	701	Presley, L	17545	On-line Class

NOTE: Class taught via CANVAS. Not self-paced. Internet, Computer and e-mail required.

Further information unavailable at this time

ENGL 252 - INTRO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Ramirez, A	2986
0930-1045a	TR	002	Jimenez, C	3655
1230-0145p	TR	003	Rubinfeld, S	4079
0230-0320p	MWF	004	Harding Thornton, C	3932
0600-0850p	T	101	Nodarse, A	2987

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 revise. 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.

ENGL 253 - INTRO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Young, P	3842
1130-1220p	MWF	002	Mueller, M	3639
0200-0315p	TR	003	Henson, K	4184

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	001	Stevenson, P	2988	
0830-0920a	MWF	002	Carter, M	3666	
0930-1020a	MWF	003	Staff	3656	
0930-1045a	TR	004	Hubrig, A	3667	
1030-1120a	MWF	005	Hill, A	3657	
1100-1215p	TR	006	Houston, M	4747	
1130-1220p	MWF	007	Harding Thornton, C	3658	
1230-0145p	TR	008	Blair, A	4348	
0130-0220p	MWF	009	Hill, A	9634	
0200-0315p	TR	010	Blair, A	2989	
1230-0120p	MWF	011	Staff	4861	
0600-0850p	W	101	Lipscomb, R	2990	
ARR-ARRp	ARR	700	Guzman, M	3795	On-line Class

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

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.

ENGL 254H - HONORS: WRITING AND COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Willard, C	9639
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>
1230-0145p	TR	001	Gailey, A	4080

Aim: This course is a survey of American literature from European arrival in North America through the Civil War. The course aims to give students a general sense of the trajectories of American literature through the study of important works and major authors, and also the diverse historical, political, and aesthetic concerns that helped shape the literature of the United States.

Teaching: Mostly class and group discussion of readings.

Requirements: Reading, exams, occasional homework or quizzes, papers.

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Goecke, J	2995
0130-0220p	MWF	003	Goecke, J	4349

Goecke, J

Further information unavailable at this time

ENGL 270 - LITERARY/CRITICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Brunton, J	2991

Further information unavailable at this time

ENGL 277 - BEING HUMAN IN A DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Wisnicki, A	4390

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 a radical new epoch in human-machine existence? In this course, students will explore these questions in detail. We will engage the contemporary press, short stories, non-fiction, film, and 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 students – 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.

ENGL 278- DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	McMullen, K	17256

This course will introduce students to various digital methodologies and tools that can be used to preserve, curate, analyze, and reinterpret the human record. Put another way, this course will explore digital ways of "doing the humanities." Through readings, discussions, and surveying of projects and websites, we will get a sense of the overall field of Digital Humanities. The main portion of the course, however, will be spent creating a Digital Humanities project of your own, based on your own personal or professional interests. No special technical expertise is required; we'll learn everything we need to know as we go along

ENGL 300 - PROFESSIONAL PRACTICES FOR ENGL MAJORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lacey, K	4256

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.

Readings: *Citizen: An American Lyric*, Claudia Rankine (2014); *On Beauty*, Zadie Smith (2005); *Make Your Home Among Strangers*, [Jennine Capó Crucet](#) (2015); *Higher Education Under Fire: Politics, Economics, and the Crisis of Humanities* (1995); *Humanities in the 21st Century: Beyond Utility and Markets* (2013); *StrengthsFinder 2.0*, Tom Rath (2007); and selected articles and chapters.

ENGL 303 – SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	ARR	700	Muchiri, N	4933	On-line Class

This course is designed to introduce students to the historical context, criticism, and engaged reading of short stories. While we will mostly focus on stories written in the 20th century, we will adopt a global outlook, reading short fiction from a wide variety of national, geographical, and cultural contexts. We will be interested not so much in a comparative approach, but more in examining the multiple ways short stories have been deployed to address distinct socio-political challenges around the world. Our reading will be supplemented by peer reviewed scholarship on the short story, as well as authors' commentary on short fiction - their own or written by others. As a result, and also because this is a 300-

level course, I'll invite students to respond to our course readings in an advanced and sophisticated manner. If you've ever desired to read fiction from Russia, the United States, India, South Africa, Haiti, and continental Europe - this is the class for you!

ENGL 305A - NOVEL 1700-1900

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Capuano, P	2993

Aim: To offer students a framework for understanding the development of the English novel from 1700 to 1900.

Teaching Method: Alternating between lecture, discussion, group work, and presentations.

Requirements: Several shorter response essays; a formal essay (7-9 pages); a presentation; final examination.

Tentative Reading List: Daniel Defoe, Eliza Haywood, Samuel Richardson, Jane Austen, Emily Bronte, Charles Dickens, George Eliot.

ENGL 312 – LGBTQ LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Montes, A	4749

AIM: This course is an advanced undergraduate literature and film course. It is recommended that students have already taken an introductory literature and/or film course. We will re-visit fundamental principles of literary and film criticism the first week in order to prepare us for discussions as well as the writing of papers. Students will become familiar with the literature (fiction, poetry, plays, memoir), the theory, and craft of nineteenth, twentieth, and twenty-first century canonical and award-winning works within the field of LGBTQ literary studies. We will begin with nineteenth-century, Oscar Wilde moving to early twentieth-century writers, Nella Larsen, James Baldwin and then on to more contemporary works.

Teaching: Lecture, midterm, small group, large group & class discussions

Requirement: journals/short papers, student presentations and longer paper at end of semester

Possible Readings: Oscar Wilde: *The Portrait of Dorian Gray*; Virginia Woolf, *Orlando*; Emile Zola, *Nana*; Nella Larsen: *Passing*; James Baldwin, *Giovanni's Room*; Tony Kushner, *Angels in America*; SJ Sindu, *Marriage of a Thousand Lies*; Emily Danforth, *The Miseducation of Cameron Post*

Films: *Angels in America*; *The Miseducation of Cameron Post*; *Vita and Virginia*

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Carter, M	4778
0330-0445p	TR	002	Dreher, K	18962

Carter, M- 001

Further information unavailable at this time

Dreher, K-002

Novel to Film / Television examines the ways in which the written word transfers to visual culture. The central question the course entertains is: what choices were made to produce the female characters in the films we are intended to see? Why? What do filmmakers / directors wish for us to learn about the women and their storylines?" What does / can the visual accommodate that the written cannot and vice versa?

Teaching: Lecture, class discussion, in-class film screenings

Requirements: 2 writing assignments and one (1) final visual project

Tentative Reading:

Collins, Suzanne. *The Hunger Games*. New York: Scholastic P, 2008.

Divakaruni, Chitra Bannerjee. *The Mistress of Spices*. New York: Random, 1998.

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: HarperPerennial, 2006.

Meyer, Stephenie. *Twilight*. New York: Little, Brown. 2005.

Stockett, Kathryn. *The Help*. New York: Penguin. 2009.

ENGL 317 – LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Muchiri, N	4750

Water is life. Water for life! Is climate change real? This course is interested in fictional depictions of the environment, and the artistic, rhetorical, and aesthetic moves that writers make. We will be reading texts where water features as a "protagonist." Our interpretation of this literature will address such questions as "how do we keep our drinking water clean;" "how will we respond to rising sea levels;" and, "how must we prepare for more frequent extreme weather patterns?" Using a 3-pronged approach: artistic, scientific, and political, this course will encourage students to be more conscious of human activities that adversely affect our planet's ecology. Ultimately, we'll examine human impact on the environment: conservation or destruction.

ENGL 330 - BRIT AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Buhler, S	9641

Aim: This course will explore many of the primary works written by members of the Sidney family and their circle of influence. Sir Philip Sidney produced one of the first great sonnet sequences in the English language and also the first great prose romance. Mary Sidney Herbert, Philip’s sister, experimented brilliantly with verse forms while completing Philip’s proposed translation of the Psalms, crafted an influential translation of a French classical tragedy, and patronized the literary arts more generally. Edmund Spenser, friend and admirer of Philip and Mary, similarly experimented with verse and the sonnet sequence (creating his own sonnet structure) and produced the first great epic in Early Modern English, *The Faerie Queene* (creating his own stanza form along the way). Mary Wroth, niece to Mary and Philip, wrote her own sonnet sequence – one of the first from a woman’s perspective – and her own prose romance and her own pastoral comedy. Aemilia Lanyer, admirer of Mary Sidney and beneficiary (briefly) of patronage networks, published a poetic retelling of the Passion story in 1611 and helped to establish the “country house” poetic genre. Spenser proclaims “Fierce wars and faithful loves” as the major themes for his romance epic – and reconsiderations of heroism, devotion, and gender can be found throughout the works of all five of these innovative authors.

Teaching Method: Discussion; in-class exercises and reports.

Requirements: Responses to “leading questions” each class meeting; Commonplace Book with reflection papers.

Tentative Reading List: Sir Philip Sidney, from *Astrophil and Stella* and *Arcadia*; Mary Sidney Herbert, Countess of Pembroke, from her translations of Robert Garnier’s *Antonius* and the Old Testament *Psalms*; Edmund Spenser, from *Amoretti* and *The Faerie Queene*, Book 3; Lady Mary (Sidney) Wroth, from *Pamphilia to Amphilanthus* and *Urania*, also *Love’s Victory*; Aemilia Lanyer, from *Salve Deus Rex Judaeorum*.

ENGL 331 –BRITISH AUTHORS SINCE 1800-“BRITISH MODERNIST FICTION”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Wisnicki, A	4751

"British Modernist Fiction The late nineteenth and early twentieth centuries witnessed a radical transformation in British literary production. The modern age arrived, and British writers began vigorous experimentation in all literary forms. This course will use a selection of touchstone texts to explore British innovation in the area of fiction. Writers will include Joseph Conrad, Virginia Woolf, James Joyce, D. H. Lawrence, Katherine Mansfield, and Samuel Beckett.

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>
0230-0320p	MWF	001	Cohen, M	4779

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). 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, and Realist modes; track historical context through short research assignments; and write three papers to practice researching and interpreting works from this fascinating era.

Teaching:

Class discussion, in-class activities.

Requirements:

This will be a reading-intensive course. Students will complete weekly written assignments and two longer papers. There will be two examinations and one in-class presentation.

ENGL 333A - WILLA CATHER & HER WORLD

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Jewell, A	9642

AIM: This course, which looks deeply at important twentieth-century novelist and UNL alumna Willa Cather, will explore her in the context of the “world” of her readers. We will connect her diverse works to issues that are relevant to our world today and to us, her contemporary readers: immigration, women’s lives and roles in society (including the #MeToo movement), cultural pluralism, materialism, sexual and gender identity, the transformation of the environment, contested histories, and so much more. Additionally, we will consider her historical readers and explore how she may have been understood by them. The assignments will be designed to help students explore connections between Cather’s works and the concerns of her everyday readers.

Throughout the semester, in addition to reading Cather’s fiction and works by others that help us better understand contemporary issues, we will take advantage of UNL’s rich Cather collections and ongoing research projects. Our campus is home to the largest Cather archival collection in the world, and UNL faculty and students are currently preparing the digital, scholarly edition *The Complete Letters of Willa Cather*, which has begun publication on the *Willa Cather Archive* (cather.unl.edu). Students in the class will have a distinctive opportunity to use materials and speak with people at the forefront of scholarship on Cather and her world.

TEACHING METHOD: Brief lecture, extensive discussion, in-class group work, presentations by students, probable field trips to University Archives and Special Collections and other relevant locales.

REQUIREMENTS: A healthy amount of reading, both fiction and criticism; active participation in class discussion; class presentation; creative and short writing projects that explore connections between Cather's works and the lives of her readers.

TENTATIVE READING LIST: In addition to selected short pieces (available online), the reading list tentatively includes six Cather novels: *My Ántonia*, *One of Ours*, *A Lost Lady*, *The Professor's House*, *Death Comes for the Archbishop*, and *Lucy Gayheart*.

ENGL 344B - BLACK WOMEN AUTHORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Honey, M	9656

In this course we will examine touchstone writings by African American women writers of the twentieth century with an eye to reviewing predominant themes and concerns from this very important era. We will also look at the diversity of these writers in terms of region, time frame, class standing, affectional preference, age, genre and other significant categories of authorial identity. The format of the class will be discussion, with some small group work, and a good bit of writing. Each student will be required to give a slide presentation on a past or present Black woman writer or public figure of his or her choice. I hope you take the class!

Requirements: Three five-page papers. Weekly in-class writing. One slide presentation of 15 minutes on a past or present Black woman writer or public figure. Daily attendance and class participation.

Required Texts (tentative): *Plum Bun* Jessie Fauset; *Their Eyes Were Watching God* Zora Neale Hurston; *I Know Why the Caged Bird Sings* Maya Angelou; *The Color Purple* Alice Walker; *Kindred* Octavia Butler; *How Stella Got Her Groove Back* Terry McMillan; *Redefining Realness* Janet Mock.

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	002	Fuglei, R	3985

PREQ: Engl 252 or permission from dept.

Further information unavailable at this time

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	002	Green, N	4037

**PREQ: 3 hrs English Composition at the 200-level or above or permission.
Further information unavailable at this time**

ENGL 363 - INTR RENAISSANCE LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Schleck, J	9643

AIM:

We use the term “Renaissance man” to describe someone who engages many intellectual and artistic realms with equal skill—but how did Renaissance men and women manage to connect together so many realms of knowledge, or more pertinently, why? This course will follow the interwoven threads of Renaissance learning as it was practiced in the period, mixing poetry with art, art with travel, astronomy with literature, poetry with music, music with royal power, and royal power with the images and spectacles it generated. The functioning of the patronage system at European courts will form the center of this survey of interlocking forms of Renaissance knowledge, as we examine the rhetoric and power of display as it produced some of the finest artistic and intellectual knowledge of the time.

TEACHING METHOD:

A mix of informal lecture and group discussion, with student presentations.

REQUIREMENTS:

One argumentative essay, one researched presentation, one close reading of a sonnet, one essay exam.

TENTATIVE READING LIST:

Portraits of & speeches by Elizabeth I, Baldesar Castiglioni’s *The Courtier*, Machiavelli’s *The Prince*, Norbert Elias’ *The Court Society*, sonnets by Petrarch, Philip Sidney, Thomas Wyatt, William Shakespeare, Edmund Spenser and Mary Wroth, a masque by Ben Jonson, a play by Shakespeare (*King Lear?*), Renaissance dance music, travel narratives and others.

ENGL 373 - FILM THRY&CRITICISM- THE CASE OF GLOBAL ART CINEMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	150	Abel, M	4352	
0530-0800p	M	151	Abel, M	9644	Recitation

Note: Special Fee \$30 Preq: Monday's recitation sessions.

Abel, M - 150
The Case of Global Art Cinema

Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. Approaching cinema on a more *conceptual* (read: theoretical or philosophical) level, we will study an array of film theories—drawing on traditions such as Marxism, Psychoanalysis, Semiotics, Auteurism, Post-structuralism, Affect theory, Identity-based theories, and technology-based theories, among others from throughout the 20th and 21st century—in order to consider what cinema is and does as an aesthetic, cultural, and political practice.

Throughout this semester, we'll ask *what different modes of engaging various theoretical issues contribute to our understanding of and ability to respond to cinema*. The purpose of doing so is to heed the demand made of film criticism, articulated by Girish Shambu in *The New Cinephilia*, that its task is to “enable a film to be seen in a new and different way.” For us as viewers to be able to heed this ethical and political demand, Shambu suggests, it is necessary that we acquire “new and different ways of seeing films,” which in turn demands that we practice “new forms of thought.” The task of film criticism—and of film *theory*, which always functions as the more or less implicit/explicit basis for any film critical judgment—is to foster our individual and collective capacity to perform acts of *imaginative reasoning* (see the UNL [English Department's mission statement](#) for more on this concept). For the ultimate task for film criticism and theory—or, better, film criticism *as* film theory and vice versa: film theory *as* film criticism—is *not* to focus on what “viewers *have done* with films,” as Shambu writes; rather, it is to focus on what viewers “*might do* with them.” This means, then, that the ultimate task of film criticism and theory “must be to challenge the cinema-goer by showing her new possibilities of how to think about a film, partly by pointing to aspects of the film’s achievement that might have gone unnoticed by the viewer.”

To practice our ability to respond to Shambou’s provocation, we will engage in a semester-long conversation about contemporary global art cinema, organized around the example of the so-called “Berlin School” of contemporary German cinema. We will watch about a dozen of their films, and each of them will be paired up with a film from around the world. About half of these films we will watch on our “lab” days (Mondays), the other half we will watch at home. Using these films as our basis to *practice* film criticism grounded in film theory, we will strive to help each other *see* differently with the aim of empowering ourselves to *do* different things.

Teaching Method: Lectures; class discussion; film screenings.

Requirements: Regular CANVAS discussion posts in response to film screenings; (likely) 3 short take-home exams focusing on the film theories we study; a final theory “application” paper; active participation; regular class attendance (important: attending Monday film screenings is *mandatory*) as well as attendance of the two “Humanities on the Edge” lectures (3/7 & 4/18, both 530-700pm) at the Sheldon (failure to attend will be counted as an absence).

Tentative Reading List: *The Berlin School and Its Global Contexts: A Transnational Art Cinema* (Marco Abel and Jaimey Fisher, editors, Wayne State University Press, 2018, paperback); a series of film theory essays made available as PDFs via CANVAS or via web.

Special Fee of \$30

ENGL 376 – RHETORIC: ARGUMENT AND SOCIETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Waite, S	2997

This course will examine many critical social and political issues through the lens of rhetoric and argument. This course takes for granted that language both shapes and reflects how we understand our world. This means that we will not spend time deciding *whether* our language shapes and reflects the systems of oppression that function in our society; it means that we will spend time thinking deeply about *how* our language and rhetorical choices shape and reflect how we understand our world. The course will directly address crucial issues in contemporary society: racism, sexism, and heterosexism. We will rhetorically analyze popular culture and political discourse to discuss the ways they might represent, reflect, and/or disrupt common or troubling ideas about identity and power in society at large.

ENGL 378 - THEORIZING THE DIGITAL

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Cohen, M	4672

This course will examine the history, theoretical underpinnings, and critiques of “the digital”—broadly speaking, the major cultural, cognitive, and communicative shift to computerized information representation and expression. Students will learn a broad history of media technologies and their relationship to knowledge and political power, and will consider how digital texts, images, data, and spatial representations are transforming how we think.

Teaching:

Class discussion, in-class activities.

Requirements:

This will be a reading intensive course. Students will complete written assignments and one or more longer papers or projects.

Tentative Reading:

Some canonical readings on media theory (Milton, Heidegger, McLuhan) as well as current texts that

address such issues as the digital divide and race and gender politics in digital tools, platforms, and information representation.

ENGL 405 - FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220P	MWF	001	Lipscomb, R	18790

Further information unavailable at this time

ENGL 445B – TOPICS IN AFRICAN-AMERICAN LIT -- "RACE, LAW, & LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Rutledge, G	9541

Aim: In this class I will endeavor to introduce students to and allow them to meaningfully reflect upon critical race theory (CRT), an analytical mode useful for interrogating the narrative immanent in American Law. Fundamentally, this has meant the appropriation of Humanities methods—of storytelling and literary criticism—to expose the narratives of the law. We will push this even further, however, by taking the next logical step and seeing opinions, the judge-made law, as written texts. The close reading of these reveals “judicial irony,” the hidden motivations of “objective” legal minds contained in these opinions. African-American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in Asian-American literature will enable us to explore international and contemporary implications. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists. If this is administratively possible, we will also visit the Nebraska State Penitentiary to close the vast divide between canonical scrutiny and the real-world stories proponents of CRT would have us apprehend.

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

Teaching Method: Largely discursive and student-driven, except in instances where instructor knowledge is essential. We will not read novels in their entirety, as the focus will be on critical, line-by-line close reading, *vis-à-vis* the customary approaches to stories that allows—like a cross-section of people who witness an accident—too many variations. You will be expected to read carefully, in installments.

Requirements: Primarily, a close reading papers (longer format for grad students) and perhaps (not likely, an exam). There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

Tentative Reading List: Although this list is not complete, it should give you some idea of the primary texts and the historical range they will cover (my goal is to pair one primary legal text with a landmark literary text): Gerald Horne’s introduction to *The Counter-Revolution of 1776* (2014); *Somerset v. Stewart* (1772); Jeremy Bentham “A Short Review of the Declaration” (1776); *Johnson v. McIntosh* (1823); Richard Delgado and Jean Stefancic’s *Critical Race Theory: An Introduction* (2001); “On Being the Object of Property” from Patricia J. Williams’ *Alchemy of Race and Rights: Diary of a Law Professor* (1991); Michel Foucault’s *Discipline & Punish: The Birth of the Prison* (1976); *Plessy v. Ferguson* (1896); Jeremy Waldron, “Custom Redeemed by Statute” (1998); *Memoir of Henry Billings Brown* (1915); Andrew Zimmerman’s “Booker T. Washington, Tuskegee Institute, and the German Empire: Race and Cotton in the Black Atlantic” (2008); excerpts from W.E.B. Du Bois’ *The Souls of Black Folk* (1903); **CHARLES W. CHESNUTT’S *THE MARROW OF TRADITION* (1901)**; *Korematsu v. U.S.* (1944); **JOHN OKADA’S *NO-NO BOY* (1957)**; *Brown v. Board of Education* (1954); Derrick A. Bell, Jr.’s “*Brown v. Board of Education* and the Interest-Convergence Dilemma” (1980); Mary L. Dudziak’s “Desegregation as a Cold War Imperative” (1988); Martin Luther King, Jr.’s Letter from a Birmingham Jail (1963); Anthony E. Cook’s “Beyond Critical Legal Studies: The Reconstructive Theology of Dr. Martin Luther King, Jr.” (1990); J. Edgar Hoover’s Memoranda to Special Agents (1919, 1967); poems from W. Mondo Eyen we Langa’s *The Black Panther is an African Cat* (2006); *Loving v. Virginia* (1967); Kimberlé Williams Crenshaw’s “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women” (1989); **OCTAVIA E. BUTLER’S *KINDRED* (1979)**; the Fugitive Slave Law (1850); (Fl.Stat.Annot.) Florida Statutes Annotated (1984); Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2011); Paul Butler’s “Much Respect: Toward a Hip-Hop Theory of Punishment” (2004); Anna Deavere Smith’s “Twilight: Los Angeles, 1992” (1993); and, **CHANG-RAE LEE’S *NATIVE SPEAKER* (1995)**.

ENGL 445N - TOPICS IN NATIVE AMERICAN LIT -- "IDEAS! VISIONS: NATIVE-AM NON-FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gannon, T	9663

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

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

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

TENTATIVE READING LIST:

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

ENGL 452 – FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Houck, G	17281

This course will balance advanced topics in craft with a semester-long immersion in the writing life, centered on literary short fiction. Students will produce and discuss their writing in an intensive workshop setting, alongside weekly reading and a critical analysis. Students will also engage with the wider literary community and study the venues and methods of literary publication. This class builds upon the skills and topics acquired in introductory and intermediate fiction-writing courses.

ENGL 453 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Bauer, L	9645

AIM: This class is an Advanced Poetry Writing Workshop designed for students who have already taken Intro to Poetry Writing (253) and Intermediate Poetry Writing (353) and are actively generating poems on their own. The aim of the course is to have students further their writing skills through reading of assigned texts as well as other students' writing, and revising their own work.

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: To be decided, but will focus mainly on 20th & 21st Century poetry.

ENGL 472- DIGITAL HUMANITIES PRACTICUM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	002	Ramsay, S	4463

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 478 – DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Gailey, A	4761

Aim: This course will cover the theory and practice of digital archives and editions. We will read work that theorizes archives and editions and their role in culture. We will also cover essential technical skills for creating digital archives and editions. We will study how digital archives and scholarly editions handle books and other written materials. 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 XSL (Extensible Stylesheet Language), as well as out-of-the-box options for creating digital text collections. The course presupposes no prior knowledge of these technologies.

This course will involve a lot of work—you will need to quickly learn some technological skills while thinking about them in theoretically sophisticated ways. However, I hope you will find that the course offers unique payoffs in the form of practical skills and a better understanding of issues in the field of digital humanities.

Teaching: Lots of hands-on work; group discussion of readings; student-led presentations

Requirements: Readings and brief reading responses; targeted assignments and quizzes over technical material; creation of a digital archive. You will need to purchase a domain and web space through an inexpensive service (about \$30).

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Capuano, P	4246
0930-1045a	TR	002	White, L	4258

NOTE: Engl 487 is open only to English majors who have completed 24 hours of English courses numbered 200 – level or above.

**Capuano, P – 001-
“The Stories We Tell About Our Lives: Capstoning with Charles Dickens”**

Description: This course (required of all English majors) will use Charles Dickens’s iconic *Bildungsroman* novels, *David Copperfield* and *Great Expectations*, as lenses into how we tell stories about—and ultimately make sense of—our lived experiences; in other words, how we “grow up.” Over the course of the semester, we will read these two famous novels closely, and attend to how they have pervaded our culture in film, TV, book adaptations, etc. Students will complete a portfolio as well as a major project at the end of the term. Intermediate assignments will include both formal and informal writing (spanning the departmental areas of rhetoric and composition, creative writing, and literary studies), 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).

READING LIST: Selected poetry from Keats, Shelley, and Wordsworth; Austen, *Sanditon*; Carlyle, *Past and Present*; Emerson, “Experience”; Whittier, *Snowbound*; Darwin, selections from *The Descent of Man*; Newsome, selections from *The Victorian World Picture*; Carroll, *Alice in Wonderland* and *Through the Looking-Glass*; Carlyle, selections from *Past and Present*; Nietzsche, selections from *The Genealogy of Morals*; Marx and Engels, *The Communist Manifesto*; Wilde, *The Importance of Being Earnest*; Freud, “Dora”; Kipling, “Regulus”; Chesterton, selections from *Orthodoxy*; selected modernist manifestos; R. L. Stevenson, “The English Admirals”; Eliot, *The Waste Land*; Maugham, “The Outstation”; Waugh, *Decline and Fall*; Bishop, selected poetry; Crews, selections from *The Pooh Perplex*; Amis, *Lucky Jim*; Stoppard, *Travesties*.

Agee, J - 101

This course represents the culminating experience of your undergraduate work in English and Creative Writing. Our approach will be multi-faceted: we will read, discuss and critique literary texts; we will explore the creative process in depth via texts written by writers about their experience, scholarly texts

produced by scientists exploring the human brain, biology, etc., philosophical/psychological/anthropological texts, and interviews/discussions with contemporary, living writers and artists; we will investigate the publishing process and the construction of a life plan for pursuing your creative work. This course is appropriate for all students involved or interested in aspects of the creative process, including poetry, screenwriting, fiction, and so on.

You will be writing several short papers, reading and discussing several texts, and producing a final project.

If you are a fiction writer, it is suggested that you enroll in English 452, Advanced Workshop as a means of enhancing your creative writing experience.

ENGL 498 - SP TOPICS: ENGLISH -- "LAW & BUSINESS FOR CREATIVE ARTISTS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Dooling, R	6679

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.

For more information: http://en.wikipedia.org/wiki/Richard_Dooling

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