

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

**COURSE DESCRIPTION BOOKLET**

**SPRING 2020**

**December 3, 2019**

**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 December 3, 2019. 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.)

## COURSE DESCRIPTIONS

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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.)

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### **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.

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### **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.

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### **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.

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### **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.

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### **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.

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**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.

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**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Rilett, B	4033
0930-1020a	MWF	002	Stevenson, P	4142

**Open to ENGL Majors & minors**

**Rilett, B – 001**

“Introduction to English Studies” is a required course for English and Film Studies majors, and a strongly recommended course for English minors. Honors program students are welcome to contract for the honors credit. This course 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 the film adaptation of another text on our syllabus. Students 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 George Eliot’s *Janet’s Repentance*, Toni Morrison’s *The Bluest Eye* and F. Scott Fitzgerald’s *The Great Gatsby*. We also will study a wide variety of short stories and poems by some of the world’s best-known Anglophone authors. Finally, we will compare the Academy Award-winning film, *Brokeback Mountain*, with the original short story by Annie Proulx.

Along with regular attendance and participation, the essential requirements for completing this course include a short critical essay, a short creative writing assignment, one individual Power Point presentation, and, in lieu of a final exam, one longer critical research essay.

**Required texts:**

- George Eliot’s *Janet’s Repentance* (1858)
  - (Copy of the story will be provided)
  
- F. Scott Fitzgerald’s *The Great Gatsby* (1925)
  - ISBN: 978-0-7432-7356-5

- Toni Morrison’s *The Bluest Eye* (1970)
  - ISBN: 9780452273054
- *Brokeback Mountain* (2005)
  - ([Heath Ledger](#) and [Jake Gyllenhaal](#) , lead actors) [Ang Lee](#) (Director) | Format: DVD
  - This film will be required viewing, via any medium you choose. Purchase is optional.
- Annie Proulx’s “Brokeback Mountain”
  - (Copy of the story will be provided)

### Recommended Texts:

- Graff, Gerald, and Cathy Birkenstein, eds. *They Say / I Say: The Moves That Matter in Academic Writing*, 2<sup>nd</sup> Ed. New York, NY: Norton, 2009. (or any edition, but the 2009 will be cheaper)
  - ISBN-13: 860-1401247128

### Stevenson, P – 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.

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#### ENGL 202A - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Behrendt, S	4703

**ACE Outcome: 5**

#### AIM:

Like poetry? Hate all the intimidating hocus-pocus about rhymes and rhythms and the strange names of stuff. **SOUND FAMILIAR?** Well, here you’ll gain a sense of how poetry in English has developed in the last century or so, both in the United States and abroad. But you’ll gain it without the usual pain or mystification (“Can you find the symbol?” “Where’s Waldo?”). We’ll consider poetry both as art and as artifact, and we’ll consider how poems can be both “art” and historically important public (and therefore political) statements of one sort or another. We’ll consider whether there is still a place in today’s world for poetry and, if so, what that place may be and why – and whether that’s how it’s always been. We’ll do all of this by looking **closely** at individual poems and how they work **and** by looking through the

other end of the telescope to get the big picture of culture that shapes how we and others express ourselves in texts of all sorts. We'll be thinking and talking poetry itself, but also about how to read, think about and talk (or write) about it. And I will do my best to make this work both enjoyable and rewarding.

I'm happy to welcome you if you're interested in **writing** poetry, but I **DO NOT** require that interest or experience, since this is not a course in Creative Writing. Just bring your curiosity.

### TEACHING METHOD:

I strongly prefer discussion, and I'll reward it when it is consistent, thoughtful, and voluntary. I will almost never lecture, and when I do it will be only briefly and to provide background to help shape or simplify our work.

I **do not** require previous experience with reading and interpreting poetry. This is a course in **how to do so**. We will not take a hard-nosed and technical approach to our work, either, but will work from the ground up and keep things plain, accessible and non-intimidating for everyone, with lots of discussion and hands-on work.

Finally, like all my classes, this one will be interdisciplinary: we will consider how other arts, artifacts, and elements of 20<sup>th</sup>- and 21<sup>st</sup>-century history and culture affect both the content of a variety of poems, older and recent, **and** the ways in which we read and reach to those poems.

### REQUIREMENTS:

I will ask for two brief out-of-class essays, plus two examinations (Midterm and Final), all spaced roughly equally across the semester, for a total of four writing assignments. I will also require a daily 3x5 index card with a good comment or question on each days reading assignment. Finally, since this will be a small class, I will expect **B and reward B** regular classroom discussion.

### TENTATIVE READING LIST:

Probably an anthology like **MODERN POEMS: A NORTON INTRODUCTION** (2<sup>nd</sup> edition) or something comparable. Perhaps also a collection of Great Plains or Nebraska poems if I can find the right one. And almost certainly a few handouts or postings on the Canvas course website.

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### ENGL 205 – 20<sup>TH</sup> CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1030-1120a	MWF	002	Rutledge, G	4704	
ARR-ARRp	ARR	700	Guild, S	4232	On-line Class

**Guild - 700**

The 20th century was a time of vast political and social upheaval, of global wars and crumbling certainties, of technological change that made life both more convenient and more perilous. In the midst of such upheaval, it is no surprise that fiction should undergo its own radical transformations, both in the stories that writers chose to tell and the manner in which they told them.

This transformation was no more apparent than in literature which expressed the experience of alienation--the condition of feeling dislocated from one's tradition, community, or identity, and of searching for meaning and order in the chaos left behind. To capture this experience, many writers throughout the century abandoned traditional modes of storytelling, instead exploring forms and subject matter which embodied the dislocation they witnessed around them. This course will follow the theme of alienation through a wide breadth of 20th century writings, from the stream-of-consciousness modernism of Faulkner's *As I Lay Dying* to the quiet yet incisive character studies of Eileen Chang's *Love in a Fallen City*, from the postmodern carnival of Kazuo Ishiguro's *The Unconsoled* to Toni Morrison's Gothic slavery epic *Beloved*. In the study of these texts, we will not only look at the ways in which each writer captured their historical moment, but also examine how we in the 21st century have inherited a similar alienation, and how we can use such texts for a deeper grasp of our own turbulent time.

The tentative reading list includes the novels mentioned above, as well as *Pedro Paramo* by Juan Rulfo and *The Giant's House* by Elizabeth McCracken. We will also read a number of short stories, including (but not limited to) stories by Jhumpa Lahiri, Franz Kafka, Gabriel Garcia Marquez, Jamaica Kincaid, Luis Borges, Alice Munro and Haruki Murakami.

### **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's 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.

### Staff - 700

Further information unavailable at this time

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#### ENGL 206 - SCIENCE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Page, M	3904

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 is of vital importance.

Since the middle of the nineteenth century, science 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 many respects, we currently live in a *Future* (or a version of it) that many science fiction writers imagined in the twentieth century.

The English department has recently developed a new mission statement around the concept of imaginative reasoning, and, given the above, science fiction is a genre that is particularly well suited to the application of this concept. Here is a relevant passage from the statement:

*Imaginative reasoning* is the ability to use the imagination to think hypothetically about the world in all its diversity—the past, present, and future, the local and the global. Such an ability, we believe, enables all of us to engage critically with social and political phenomena because it allows us to re-envision what is possible and to dream up audacious solutions to seemingly insoluble problems, solutions that might at first seem implausible but, once dreamt up—once *imagined*—suddenly seem possible. (paragraph 1)

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

TENTATIVE READING LIST: *The Big Book of Science Fiction*, eds. Ann and Jeff Vandemeer, Asimov's *The Caves of Steel*, Dick's *The Three Stigmata of Palmer Eldritch*, Bacigalupi's *The Water Knife*, Okorafor's *The Book of Phoenix*, additional short stories online and on Canvas.

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#### ENGL 207 - POPULAR LITERATURE: "THE NEW AMERICAN NOVEL 2017-2019"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lipscomb, R	4247

Who are we? Where have we been? Where are we going? These questions and more will be addressed by reading, discussing, and placing into context six novels published from 2017 – 2019: *The Hate U Give* by Angie Thomas, *Lost Children Archive* by Valeria Luiselli, *An Orchestra of Minorities* by Chigozie Obioma, *The Outsider* by Stephen King, *Spoonbenders* by Daryl Gregory, and *The Great Believers* by Rebecca Makkai.

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#### ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION: "EVOLUTION AND EMPIRE IN GENRE FICTION, 1818 TO TODAY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Cochron, R	

#### Evolution and Empire in Genre Fiction, 1818 to Today

With an emphasis on marginalized voices and the contributions of women and writers of color to these genres, this class traces the development and evolution of Gothic fiction beginning in the late 18th and early 19th centuries, and the subsequent (and related) emergence of mystery fiction in the mid- to late-19th century, in both Britain and America, focusing in particular on how these genres were shaped by the cultural and political values of their day. In addition to reading and discussing novels, excerpts, short stories, poetry, and nonfiction--all of which will inform a larger narrative of how these two genres have shaped and been shaped by their historical and social contexts--students will play games, listen to music, and watch television and film that further develop our understandings of the many ways these genres shape our culture today. We will learn to analyze texts for and beyond their genre elements; to test our

knowledge of genre conventions by writing creatively in these modes ourselves; and to study the relevance of these genres within our contemporary moment.

Reading List:

*Frankenstein*, Mary Shelley; *The Suspicions of Mr. Whicher*, Kate Summerscale; *The Haunting of Hill House*, Shirley Jackson; ; *A Pale View of Hills*, Kazuo Ishiguro; *Beloved*, Toni Morrison; *In the Woods*, Tana French; selections from Agatha Christie and Arthur Conan Doyle; various short works and excerpts by other authors

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**ENGL 210P - LIT OF WAR & PEACE – “THE HOLOCAUST”**

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

The Holocaust, also known as the Shoah, was the systematic state-sponsored genocide of European Jewry by Nazi Germany and her collaborators. Between 1938 and 1945, six million European Jews (roughly 63% of the continent’s prewar Jewish population) as well as millions of others (Roma, homosexuals, the disabled, political opponents, etc.) were murdered. In this course, we will explore the Holocaust through literature, working from a range of genres, including fiction, poetry, film, survivor testimony, comics, essays, and plays, ultimately challenging the ability (or inability) of language to adequately portray such collective trauma. We will reflect on many of the profound questions such literature raises and also consider the social, cultural, political, and historical contexts that shaped the war and the writing that emerged from it. Note: This course fulfills the requirements for ACE 8 Civics/Ethics/Stewardship and Ace 5 Humanities.

Readings may include work from: Cynthia Ozick, Art Spiegelman, Tadeusz Borowski, Ida Fink, Aharon Appelfeld, Abraham Sutzkever, Janos Pilinszky, Czeslaw Miłosz, and Chava Rosenfarb.

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**ENGL 212 - INTRO TO LGBTQ LITERATURE – “FOREVER YOUNG”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Lipscomb, R	4393

So much of queer literature, queer cinema, and queer culture is centered around queer youth and queer youth culture. But even with all this attention, actual queer youth (teenagers, young adults, and children) continue to be distressed and under threat. This course will interrogate the concept and construction of the queer youth by reading canonical texts that may include works by James Baldwin, Alison Bechdel, Plato, John Rechy, and Sappho as well as recent works that may include *Paul Takes the Form of a Mortal Girl* by Andrea Lawlor, *Let’s Talk about Love* by Claire Kann, *The Mariposa Club* by Rigoberto Gonzalez, *Mysterious Skin* by Scott Heim, *The Sparsholt Affair* by Alan Hollinghurst, *What’s Left of the Night* by Ersi Sotiropoulos, and *Hero* by Perry Moore.

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**ENGL 215 - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Wabuke, H	3081
1100-1215p	TR	002	Bernardini, C	4769

**Wabuke, H - 001**

As the title suggests, this course offers an introduction to women's literature. "Women's literature" is a tricky term, encompassing a variety of genres (prose, poetry, drama, film, fiction, non-fiction) and works by, about, and/or for women. That is a wide definition, and we cannot hope to cover all such literature in one course. This semester, we will primarily explore contemporary writing by women. As we read writings by women and in English (another way of narrowing our focus) we will examine themes relating to women of a variety of class, race/ethnicity, sexuality, gender performance, physical ability, and wellness. We will also explore the historical context of the authors and their topics, comparing how similar topics are dealt with in differing times and geographical locations. Every woman's experience is unique, yet their writings often have universal appeal and offer insight into the human condition. We read literature to gain an understanding of what it is to live another's life; we read women's literature in particular to explore the history and experiences of a group that has often been underrepresented and whose voices have been discounted or silenced, both in society at large and by our definitions of what makes quality literature. We will be discussing literature written by a range of diverse range of women authors, including women writers of color, and LGBTQ identifying writers.

We will also look at critical questions concerning how women writers view themselves and other women writers as well as how they view other roles for women (wives, teachers, mothers, etc.) and how their writing fits into such roles, how they use their writing to assert their own unique ideologies in the face of stereotypes or prejudices, how they use literary techniques similar to and that differentiate from male techniques, and how they fuse a female perspective into writing about other social issues, such as racism, poverty, and aging. We will also look at feminist criticism and how we as readers approach women writers. This class relies on personal responses and experiences to the literature and the issues it raises; diverse backgrounds give diverse readings, and therefore you should never hesitate to assert your opinion during discussions. As many of our readings suggest, the gendered issues raised by literature also requires an insightful look into other fields, such as biology, politics, history, psychology, sociology, etc., so, no matter your major, your perspective will be an asset, not a hindrance, in this course.

**Staff - 002**

**Further information unavailable at this time**

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**ENGL 216 - CHILDREN'S LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Owen, G	4576
1030-1120a	MWF	002	Stevenson, P	3893

**Owen, G – 001-“ The Ethics of Childhood”**

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.” What is so amazing about Sendak’s grumpy refusal here is that he respects children enough not to generalize about their responses, and he grants them the agency and power to decide for themselves how they might respond to his film. The question of what happens when children encounter texts is not one that can be definitely answered; and yet, this is this very question that underpins the making of literature and media 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, books, and media every day. One of the central inquiries of this class is to identify assumptions and beliefs about children and to understand them as just that—not objective facts about children or the world, but a set of cultural values and norms that have changed over time. We are going to ask, what are the consequences of seeing children in these ways? And can we imagine better ways to write and create for children that meet the ethical standards we want for our world?

### Tentative Reading List:

Lewis Carroll’s *Alice in Wonderland*, Maurice Sendak’s *Where the Wild Things Are* & film, E.B. White’s *Stuart Little* & film, A.A. Milne’s *Winnie the Pooh*, Beatrix Potter’s *Peter Rabbit*, Sarah Fielding’s *The Governess*, *Little Red Riding Hood*, Joel Chandler Harris’s *Uncle Remus*, Disney’s *Song of the South*.

### Stevenson, P – 002

English 216 will explore children’s literature from the early days of fairy tales and primers, to the Golden Age of nonsense poetry and fantastical fiction, to the modern era of realism—and everything in between. As a survey, this class will pay particular attention to the role of historical context in both children’s literature and the conception of childhood itself. What did it mean to be a child in 1850? 1950? And what did it mean to write for children of those eras? We’ll concern ourselves with the ways child labor, philosophies of education, religion, literacy, the rise of the middle class, and numerous social issues helped shape children’s literature. Most of all, we’ll read highly imaginative writing that engages, provokes, and transports!

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### ENGL 219 - FILM GENRE -- "BAD GIRLS OF FILM NOIR & CENSORSHIP"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3685

**NOTE: Special fee - \$30.**

Aim & Scope: In this class, we will focus on “bad girls” and female “heavies” in *film noir* films and related film genres, such as *neo-noir*. We celebrate women who manipulate, destroy, and kill in order to get what they want, in a society that softens and denies women agency and control over their bodies. We will

examine the gender politics of *film noir*, a film genre that deploys the evil woman as a defiant force who works against the grain of patriarchal gender roles, and view her as a transgressive and disruptive figure who upsets norms and defies gender: the bad woman who is so fun to watch. We will explore the rise of the “femme fatale” as an American anti-hero in American cinema.

Far from shrinking violets or mere objects of the male gaze, femmes fatales in film noir go well beyond the routine and limited choices offered to women in Hollywood. “Bad girls” of film noir are beautiful, brainy, challenging, outspoken and cunning. They hold audiences captive as much as they do their onscreen victims. We also study female spectatorship and analyze the popularity of female anti-heroines and onscreen *femme fatales*, such as Bette Davis, Joan Crawford, Barbara Stanwyck and many other silver screen legends, as well as more contemporary “bad girls” and female “heavies.”

Films screened will include: *Born to Kill, Crime of Passion, Mildred Pierce, Gilda, Leave Her to Heaven, Out of the Past, In This Our Life, The Great Lie, The Postman Always Rings Twice, Straitjacket, Mommie Dearest, Misery, Fatal Attraction, Jennifer’s Body, Bound, Gone Girl.*

Teaching Method: Classes typically include a brief opening lecture, discussion of readings, a film screening (with running analytical commentary during the film), and class discussions.

Requirements: Students take notes and journal on the films (and readings) and write and revise three analytical 5-page papers. Weekly readings are required. Active and engaged class participation is a strong requirement. Fulfills ACE 7 Requirements.

Tentative Reading List: Weekly readings will be assigned via web links.

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### ENGL 230- ENGL AUTHORS TO 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Cook, T	4578

**Further information unavailable at this time**

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### ENGL 230A – SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Schleck, J	3967

**Available for honors contract**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 231 - BRIT AUTHORS SINCE 1800: “ TRANSFORMATIVE TEXTS”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Rilett, B	3792

“British Authors Since 1800: Transformative Texts.” This class introduces students to the major poets of the Romantic and Victorian eras and to several classics of Victorian and Modernist fiction. These renowned British authors from the nineteenth and early twentieth centuries transformed the way we read and think about literature--and life. Whether or not you intend to major in English, this course will help you appreciate what many consider the best of English literature.

This course introduces students to novelists such as Jane Austen, Charles Dickens, the Brontë sisters (Emily, Charlotte, and Anne), George Eliot, Henry James, Thomas Hardy, Oscar Wilde, Virginia Woolf, and Katherine Mansfield and to poets such as Wordsworth, Byron, Keats, Shelley, Coleridge, Meredith, Arnold, Browning, Rossetti, and Tennyson. The novels selected for spring 2020 so far include George Eliot’s *Middlemarch*, Emily Brontë’s *Wuthering Heights*, and Virginia Woolf’s *Mrs. Dalloway*. We’ll also read a wide selection of poetry and shorter works of fiction.

Each reading will be considered in its autobiographical, historical, and cultural context; through lectures and discussion, students will practice literary interpretation from the perspective of biography, history, and literary movements (such as modernism) as well as from the perspective of literary form and technique. Students will assimilate, explore, and challenge various interpretations of individual texts and they share their own evidence-based interpretive claims with others in the class. We'll try to discover why these literary works are still so meaningful to so many.

Assignments will provide a range of opportunities for students to apply historical knowledge and literary analysis to problems and issues relevant to the literary texts we study. Assignments include brief reading quizzes, one individual presentation, two short essay assignments, and a final essay project. Participation in class discussions will be essential; a variety of interpretations will be encouraged and supported.

Honors program students will be able to contract for honors credit.

Required Texts:

- Eliot, George. *Middlemarch*. Norton Critical Edition. ISBN: 9780393974522
- Bronte, Emily. *Wuthering Heights*. Norton Critical Edition. ISBN: 978-0393978896
- Woolf, Virginia. *Mrs. Dalloway*. Harcourt. ISBN: 0-15-690739-9 --978015603035
- Rilett, Beverley, ed. *British Poetry of the Long 19th Century*. The Folks Publishing (2017). ISBN: 9781365925825. Reissued 2019 by Zea Books. New ISBN for 2nd edition: 978-1-60962-163-6. (Also available as a free e-book: <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1081&context=zeabook>)

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**ENGL 234D - MAJOR THEMES IN WORLD LIT -- "FRENCH LITERATURE IN TRANSLATION"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Staff	12620

**Further information unavailable at this time**

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**ENGL 239- FILM DIRECTORS – "21ST CENTURY DIRECTORS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Dixon, W	4770

**Special Fee- \$30**

In the second decade of the 21st century, we can begin to see who are the major directors working in film today. In this class, we'll cover films from directors whose work has firmly placed them in the forefront of 21<sup>st</sup> century cinema. There will be many different genres represented here, and many of the directors – for a refreshing change – are women. All of these films both respond to and shape the social discourse of the society we are now living in, whether they are superhero films or more intimate works.

Some of the films we will screen include CAPOTE (Bennett Miller, 2005), CHILDREN OF MEN Alfonso Cuarón (2006), CADILLAC RECORDS (Darnell Martin, 2008), CAPTAIN AMERICA: THE WINTER SOLDIER (The Russo Brothers, 2014), THE HURT LOCKER (Kathryn Bigelow, 2008), THE SOCIAL NETWORK (David Fincher, 2010), LOST IN TRANSLATION (Sofia Coppola, 2003), BLACK PANTHER (Ryan Coogler, 2018), DRIVE (Nicolas Winding Refn, 2011), ONLY LOVERS LEFT ALIVE (Jim Jarmusch, 2013), WONDER WOMAN (Patty Jenkins, 2017), V FOR VENDETTA (James McTeigue, 2006), SELMA (Ava DuVernay, 2014), CAROL (2015, Todd Haynes) and others.

**ALL FILMS WILL BE SHOWN ON THE BIG SCREEN AT THE ROSS THEATER DURING CLASS.**

Your grade is figured as follows:

- \*25% attendance at lectures/screenings
- \*25% class participation (speaking constructively in class)
- \*50% for your three papers combined

There is no final; there is no mid-term. The most important aspect of this class is your in-class discussion and response to these films, and your three major papers.

**TEACHING METHOD:**

Lectures, discussion, three formal papers, weekly film screenings, with running commentary by the professor. There is no required text; links will be sent after each class to all students on the film we've seen that week.

We begin class with a brief lecture. I will introduce you to the director and the film and help place it in historical context. I also comment DURING the film, to help you note visual aspects you might otherwise miss. After the films, we will discuss them as a group – everyone should participate.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	002	Rutledge, G	4331

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

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

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

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

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### ENGL 245N - INTRO NATIVE AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Gannon, T	9790

**Aim:** This course is a survey of Native American literatures, a body of texts of true diversity in both its great variety of genres and the variety of its historical & cultural contexts. The broad socio-historical scope notwithstanding, an appropriate emphasis will be placed upon the "Native American Renaissance" that began in the latter 1960's. And so representative authors will include both pre-modern shamans & "matriarchs"—AND postmodern "warriors" & tricksters. The selections from the Trout anthology are, at times, teasingly brief; but, with the Sherman Alexie collection of short stories and the James Welch novel, they all ask the same question, ultimately: how can one "imagine a new language when the language of the enemy" seems to inevitably render the indigenous Other culturally inarticulate (Alexie)? At last, I hope you'll agree that such a "new language" is now positively, even eloquently, *articulate* in contemporary Native American literature(s).

**Teaching Method:** Discussion, with some lecture and group work.

**Requirements:** Attendance & oral participation; approximately bi-weekly informal responses; two formal research papers; and an essay final.

**Required Reading List:**

- Trout, ed.: Native American Literature: An Anthology (including readings from Winnemucca, Standing Bear, Lame Deer, Momaday, V. Deloria, Jr., Silko, Welch, Vizenor, Hogan, Kenny, Bruchac, Erdrich, and Alexie)

*(Note: this great collection is now out of print, though used copies are widely available; all assigned readings will also be available on Blackboard.)*

- Sherman Alexie: The Lone Ranger and Tonto Fistfight in Heaven
- James Welch: The Death of Jim Loney

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**ENGL 251 - INTRO TO CREATIVE NON-FICT. WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Jimenez, C	4190

**Further information unavailable at this time**

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**ENGL 252 - INTRO FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Masad, I	3083
0930-1045a	TR	002	Ramirez, A	3719
0330-0445p	TR	003	Harding-Thornton, C	4093
0230-0320p	MWF	004	Henson D	3968
0600-0850p	T	101	Nodarse, A	3084

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.

### **Nodarse, A – 101**

This course is a writing intensive exploration of the craft of fiction. The underlying philosophy behind this course is that the fundamentals of effective, artful writing can be taught, learned, and continuously honed. These fundamentals, coupled with fearless, intelligent, compassionate writing, create quality literature. In addition to reading novel excerpts, short stories, and flash fiction pieces, you will be expected to produce creative works in fiction and can expect to develop and practice the fundamental skills of the genre, including techniques in imagery, characterization, theme, tension, structure, and narrative development. Through the reading of your own work and the work others, you will also develop the ability to analytically and imaginatively respond to fiction, both orally and in writing, in order to understand the context and significance of fiction in today’s world.

### **ENGL 253 - INTRO WRITING POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Garcia, A	3883
1030-1120a	MWF	002	Mungaray, M	3704
1230-0120p	MWF	003	Hill, A	4191
0200-0315p	TR	004	Henson, K	9804

**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	Ranirez, A	3085
0830-0920a	MWF	002	Blair, A	3730
0930-1020a	MWF	003	Houston, M	3720
0930-1045a	TR	004	Kupsh, C	3731
1030-1120a	MWF	005	Hill, A	3721
1100-1215p	TR	006	Willard, C	4579
1230-0120p	MWF	009	Levchenko, Y	4766
0200-0315p	TR	010	Harding-Thornton, C	3086
0600-0850p	T	101	Fuglei, R	3087
ARR-ARRp	ARR	700	Whitaker, M	3841

**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.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Shah, R	9805

**Aim:**

1. The most important writing we do is often in relation to communities, as we represent, research, join, and confront groups of people through writing. This class will challenge you to think about what it means to write in relation to others. The class will involve multiple genres of writing, and the chance to write for a public audience beyond the classroom. We will also have a partnership with a class of local high school students, giving you on-the-ground experience with writing for real communities.

**Teaching Method:** Large and small group discussion, small group workshops of writing, collaborative projects.

**Requirements:** 3 substantive writing projects, occasional short assignments.

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**ENGL 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	McMullen, K	4094

This course will examine a range of texts written in Colonial North America and during the early decades of the United States, beginning with written records of oral Native American tales, and concluding with texts written just after the conclusion of the American Civil War in 1865. We will be reading and discussing works in numerous genres and forms, written by people from a variety of backgrounds. A lot was written in the early days of the place we now call the United States (my, how those writers do love to write...) and we cannot expect to cover all of the authors and literary movements in detail in a single semester. Thus, it will be best if we view this course not as a survey of all American literature, but as a close examination of a select group of texts that explore some of the predominant themes of American literature before the Civil War.

Most of our readings will come from the *Bedford Anthology of American Literature*, a collection of texts that have been selected by the book's editors to be representative of our national literary output from a certain time period. In addition to just reading these texts, we will consider the way in which they are presented to us and how their presentation, organization, and, indeed, their mere inclusion in a literature anthology affects the way that we, as readers, interpret both them and the concept of "American literature" as a whole. The final project for this class will ask you to consider all of these

concepts as you create your own digital mini-literature anthology centered on a single theme that you see recurring in works throughout the period of study.

But when it comes right down to it, perhaps the main thing we'll be doing this semester is reading and talking about some awesome books, stories, and poems.

**Required books (tentative):** *The Bedford Anthology of American Literature*, 2<sup>nd</sup> edition, "Volume 1: Beginnings to 1865;" the short novel *Charlottle Temple* by Susanna Rowson; the poetry collection *Leaves of Grass* (1860 facsimile edition) by Walt Whitman.

**Course requirements include:** regular reading and class discussion; a daily brief discussion question; small-group work; short in-class and take-home writing assignments, including occasional creative writing exercises; midterm writing project (related to final project); final project. There is no final exam for this course.

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## ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1100-1215p	TR	002	Reynolds, G	3092	
ARR-ARR	ARR	700	Price, K	4597	On-line Class

### Reynolds, G - 002

Aim: This course introduces students to a wide and interesting range of key American writers from the past 130 years. The course will give students a sense of the diversity, imaginative range and historical significance of recent US literature.

Teaching Method. In the classroom I'll teach through a mixture of discussion, shortish mini-lectures, and occasional groupwork. The Canvas materials for the course will include an array of online reading materials to work with, along with film and archival resources. I will pay particular attention to the protocols surrounding web research, and offer instruction into the evaluation and deployment of materials that you will gather online.

Requirements: Students will keep a fortnightly journal based on their reading and classwork, and there will be two longer papers (a Midterm and a Final) based on works studied.

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

### Price, K – 700

**Further information unavailable at this time**

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**ENGL 270 - LITERARY/CRITCL THRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1230-0120p	MWF	001	Brunton, J	3088	
ARR-ARRp	ARR	700	Végső, R	9807	On-line Class

**Brunton, J - 001**

What do we talk about when we talk about literature? What gets to count as “literature”? Whose opinions about literature matter? Whose don’t? What is the role of literature—and of the literary critic, theorist, or student of literature—in society? What does it mean to “study” literature, and why should we do it at all?

This section of Introduction to Literary and Critical Theory will ask and attempt to answer these “big” questions about literary studies. Along the way, students will gain 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: Structuralism, Post-Structuralism, Psychoanalysis, Feminism, African American Literary Criticism & Critical Race Theory, Queer and Transgender Theories, and Postcolonial Theory. 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.

**Végső, R – 700**

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

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## ENGL 277 - BEING HUMAN IN A DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Garcia Merchant, L	4357

How are we as humans situated within the digital? Do we now exist as a result of the digital, or are we able to remove ourselves from “it” and still, maintain the same quality of life? Has the digital become so integral that we might find it challenging to live without “it”? How does the digital realm consider us? How does technology see us and is that a complete picture of who we really are? In this course, we will address what it means to exist as a human in the digital age. Through literature, films, web experiences, and conversation, we will explore what it has meant and now means to be human in the digital age in the Twentieth and Twenty-First Century. Together we will construct a collective, non-published web experience as a written and visual record of this conversation, where each student will address the questions we ask on their own annotated page.

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## ENGL 279 - DIGITAL LITERARY ANALYSIS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Cheng, J	9808

What does it mean to turn text into quantitative data? How does one use data science methods in order to analyze text? Which industries currently employ these methods? And how are those techniques also being applied in the humanities and social sciences? In order to explore these questions, this course is organized as both an introduction to the established field of text-mining *and* as a survey of its emerging applications.

So, on the one hand, this course is partially about learning the basic methods and techniques that makes this work possible: natural language processing, vector-space models, supervised and unsupervised machine learning.

But this course isn't just about learning exciting and new techniques. A large part of this course is also about exposing students to the ways that text-mining currently impact their society (or soon could). Some topics include: The use of text mining to recommend what you play, read, or watch. The ethical concerns about text-mining and its role in collecting user-data. And the academic concerns about the extent that we can use numbers to understand society.

Because this is an introductory course, there are no hard prerequisites for enrolling. This course is, however, highly recommended for students who have a broad set of interests in cultural history, literature, math, and technology.

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## 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	4248

**Description:** Are you an English or humanities major? Has anyone ever asked you, “What are you going to do with *that*?” Did you struggle with an answer? Well, NO MORE! English 300 provides English and humanities majors with an overview of contemporary debates about professional matters including career paths for English majors (there are lots!), the utility and value of degrees in English and the humanities (they endure!), and the intellectual skills and talents that an English studies curriculum

hones (we're basically the ideal candidates). In connection with and in response to these professional matters, students will develop professional documents such as resumes, personal statements, and cover letters in addition to skills in networking, interviewing, and collaboration.

**Teaching Method:** Discussion, short lectures, guest speakers and panel presentations, peer workshop

**Requirements:** Literacy narrative, brief response papers, department/university event attendance, research project, and professional documents portfolio (incl. resume, CV, personal statement, sample cover letters)

**Tentative Reading List:** *Heavy*, Kiese Laymon; *American Sonnets for My Past and Future Assassin*, Terrance Hayes; selections from *My Time Among the Whites*, Jennine Capó Crucet; and selected articles and chapters.

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### 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	4666	On-line Class

**NOTE: Class taught via Canvas; not self-paced. Computer, E-mail and Internet required.**

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!

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### ENGL 312 – LGBTQ LITERATURE AND FILM: “QUEER YOUNG ADULT LITERATURE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Owen, G	4581

This course is about all things queer and all things young adult. We will look at a number of recent queer young adult books (both fiction and nonfiction) and films to pose questions about cultural representations of adolescence, identity labels, coming out, and the relationship between language and

our experiences of ourselves in a normative world. The relation between sexuality and identity is a fairly recent construct, one that belongs to the late-nineteenth century, as such it is historically contingent, flexible, and shifting according to time, place, and situation. LGBTQ literature and film provides us with a rich and varied context to study the ways identity is constituted within culture. What possibilities are available to queer writers and filmmakers to name and know the self? How do these writers and filmmakers negotiate both norms and taboos? How do they navigate the constraints of language and culture to emerge on the page? What lives emerge as possible and impossible?

**Readings May Include:**

Kate Bornstein’s *Hello, Cruel World: 101 Alternatives to Suicide for Freaks, Geeks, and Other Outlaws*, David Levithan’s *Every Day*, Benjamin Alaire, Saenz’s *Aristotle and Dante Discover the Secrets of the Universe*, Meredith Russo’s *If I Was Your Girl*, Anna-Marie McLemore’s *When the Moon Was Ours*, Adam Silvera’s *More Happy Than Not*, April Daniel’s *Dreadnought*, Patrick Ness’s *More Than This*, Brie Spangler’s *Beast*.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1030-1120a	MWF	002	Levchenko, Y	5017	
ARR-ARRp	ARR	700	Dreher, K	17450	On-line Class

**Levchenko, Y - 002**

**Further information unavailable at this time**

**Dreher, K-700**

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.

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**ENGL 330A - SHKSPR ON SCREEN**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Buhler, S	4602

**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, *A Midsummer Night’s Dream*; *Othello*; *Richard III*; *Romeo and Juliet*; *The Tempest*. Film adaptations from such directors as Dimitri Buchowetski, George Cukor, Peter Hall, Michael Hoffman, Derek Jarman, Charles Kent, Baz Luhrmann, Adrian Noble, Laurence Olivier, Al Pacino, Oliver Parker, Max Reinhardt and William Dieterle, Julie Taymor, Orson Welles, Sergei Yutkevich, Franco Zeffirelli.

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**ENGL 330E - CHAUCER-SHKSPR-MILTON**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Schleck, J	9809

AIM:

To read and discuss, in considerable depth, three works which are arguably among the best pieces in the DWM canon. This version of Chaucer-Shakespeare-Milton will focus on three great love stories, one with a tragic end, one a comic end, and the other a morally ambiguous conclusion. Chaucer’s *Troilus and Creseyde*, Shakespeare’s “Shrew” and her “Tamer”, and Milton’s Adam and Eve will each confront serious philosophical and/or theological issues in the course of their stories as well as daunting challenges to their unions. In reading their stories we will explore the nature and challenges of hierarchies (gendered and otherwise) and the way they interact with the boundaries of fate or predestination versus human free will. Join me in exploring some of the most fascinating and beautiful verse in the English language tradition, in all their intellectual and aesthetic complexity.

TEACHING METHOD:

Full and small group discussion mixed with occasional lecture, and some student-led discussion.

REQUIREMENTS:

Several short papers

One longer essay

Posted discussion questions

A willingness to learn to read in Middle English

TENTATIVE READING LIST:

Chaucer's *Troilus and Creseyde*

Shakespeare's *The Taming of the Shrew*

Milton's *Paradise Lost*

Secondary sources on these texts

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**ENGL 331 –BRITISH AUTHORS SINCE 1800-“NINETEENTH-CENTURY BRITISH FICTION”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	White, L	4583

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. We will also read some important works of children's literature through the lens of social and historical significance.

Assigned Works: Austen, *Emma*; Brontë, *Jane Eyre*, Dickens, *Bleak House* and “The Magic Fish-bone”; Carroll's *Alice* books; Ruskin, “King of the Golden Mountain”; Trollope, *Barchester Towers*; Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*; Wells, *The Time Machine*; Conan Doyle, *The Hound of the Baskervilles*; Grahame, *The Wind in the Willows*

There will be eight critical response papers, a midterm, a take-home final, and quizzes for reading comprehension.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Cohen, M	4601	On-line Class

**Class taught via CANVAS. Not Self-paced, Internet, e-mail, and Computer required.**

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

**Teaching:**

Online lectures; weekly discussion groups

**Assignments:**

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

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**ENGL 333 - AMER AUTHORS SINCE 1900 –“REVOLUTION, IDENTITY, SEX, AND LOVE”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	ARR	700	Montes, A	19541	On-Line

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

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

**Online Teaching:** This class will be taught all online

**Requirement:** quizzes, journals/short papers, discussion groups, longer paper at end of semester

**Tentative Reading List:**

- Upton Sinclair (1906) *The Jungle*  
Nella Larsen (1929) *Passing*  
William Faulkner (1929) *The Sound and the Fury*  
Zora Neale Hurston (1937) *Their Eyes Were Watching God*  
Ralph Ellison (1952) *The Invisible Man*  
James Baldwin (1956) *Giovanni's Room*  
John Rechy (1963) *City of Night*  
Toni Morrison (1970) *The Bluest Eye*  
Linda Hogan (1991) *Mean Spirit*  
Luis Alberto Urrea (2004) *The Devil's Highway*  
Trevor Noah (2016) *Born A Crime*

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**ENGL 344B - BLACK WOMEN AUTHORS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Dreher, K	17455	On-line Class

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

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 344D - CARIBBEAN LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Dawes, K	4584

The course is a survey of Caribbean Literature that introduces students to some of the key themes in the work from the region through an examination of religion, popular culture, popular music and performance in those societies. The course will incorporate the use of music and film and will look at work from three major genres—poetry, fiction and drama.

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**ENGL 346 - CUBAN-AMERICAN LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Staff	9828

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.

**Tentative Reading List May Include:** *The Mambo Kings Play Songs of Love* (O. Hijuelos), *Dreaming in Cuban* (C. Garcia), *Memory Mambo* (A. Obejas), *Waiting for Snow in Havana* (C. Eire), *Loosing My Spanish* (H.G. Carrillo)

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**ENGL 352 - INTERMEDIATE FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	002	Obioma, C	4015

**PREQ:** Engl 252 or permission from dept.

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.”

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### ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Bauer, L	4249

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

**AIM:** This class is an Intermediate Poetry Writing Workshops designed for students who have already taken Intro to Poetry Writing (253) and are actively generating poems on their own. The aim of the course is to have students further their writing skills through concentrated writing of poems, reading of assigned texts, reading and critiquing 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 some writing exercises/assignments designed to introduce students to a variety of styles, techniques, and strategies for both composing and revising poems.

**Requirements:** 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 announced, but will focus mainly on contemporary poetry. Will likely include a recent anthology plus some individual collections of poems.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	DeLuise, A	9813
ARR-ARRp	ARR	700	Brooke, R	4934

On-line Class

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

**DeLuise, A- 001**

**Further information unavailable at this time**

**Brooke, R - 700**

**Aim:** This online section of Writing: Uses of Literacy will be a writing centered course focused on the cultural construction of literacy. We will examine some of the current scholarship on literacy in the country, especially in the great plains; interview some community members about their literacy experience; explore what migration/immigration have to do with literacy, as a special focus; and design our own literacy action/research project.

**Teaching Method:** We will use to advantage the asynchronous learning possibilities offered by Canvas as an online platform. While we won't meet in real time, you can expect 1) to respond to reading/video material in a discussion board each week; 2) share drafts of thinking pieces with a small group of others each week; 3) develop 3 extended pieces of writing in the course of the semester.

**Requirements:** Active, engaged online discussion; collaborative and individual writing projects. Expect a 1000-word writing each week and an additional 2-3 discussion board posts. I'm planning three units at present: Understanding Literacy; Migration/Immigration as a Literacy Topic; Extended Literacy Projects. Each unit will be about 5 weeks long, and require weekly writing & a culminating project.

**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; National Writing Project, Writing For a Change; web and print materials on local literacy/immigration agencies.

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### ENGL 364 - INTRO REST & 18TH C LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Behrendt, S	9814

**ACE Outcome:** 5

#### **AIM:**

Talk about a period with a bum rap! People sometimes say the 18<sup>th</sup> century was dull and boring. **FAR FROM IT!** It was witty, bawdy, mad for science, committed to social transformation and world-changing in its politics. It pretty much invented the modern world. This century produced three revolutions, each of which changed the world. We will look at the end of the old world and the birth of the new through the dynamic and interdisciplinary lens of literature, visual art, music and contemporary culture. During this period, literature and the arts "went public" as authors and artists appealed to a broad public audience, and the works that resulted were often wildly entertaining, even if they were also serious – even revolutionary. You do **NOT** need to be an expert in history, literature, or anything else. Just bring a lively curiosity! We will think about the arts, the sciences, technology, and human behavior generally, trying to make sense of how things change, and why. Sampling these diverse materials will give us a taste of the culture that gave rise to what we think of as "the modern world."

#### **TEACHING METHOD:**

Discussion, mostly. I will do some brief mini-lectures from time to time, to provide background, and will post some things on Blackboard to help minimize any lecturing. Most of our work will involve classroom conversations in which we will offer and compare our impressions and ideas in a totally non-intimidating environment. Everyone who contributes regularly, actively, and meaningfully to our discussions will receive additional grade points, too, up to a maximum of a full letter grade.

## REQUIREMENTS:

Class discussion (quizzes only if necessary to produce discussion). Two working papers (brief, directed essays on topics I will assign). A research portfolio on a subject of your own choice and interest. Final examination. A course evaluation is required at semester's end.

## TENTATIVE READING LIST:

Literary texts by both women and men, probably from an anthology, plus some things on Canvas. Texts will include novels, plays, poetry, and non-fiction prose by authors like Alexander Pope, Aphra Behn, Mary Astell, Henry Fielding, Edmund Burke, Horace Walpole, Mary Collier, Samuel Johnson, Charlotte Smith, Anna Letitia Barbauld, Joanna Baillie, and William Blake. We'll also look at art and architecture, costume and dress, and we will listen to some music. The works!!! Rather like a Chicago style hot dog.

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### ENGL 376 – RHETORIC: ARGUMENT AND SOCIETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	TR	101	Waite, S	5110

In this course, we 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, ourselves, and others. 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 texts we will read in this course invite us to consider various perspectives and arguments about education, representation, race, culture, and history as they connect to our understandings of ourselves and other human beings.

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### ENGL 379 - READING, TECHN. FROM ANTIQUITY TO THE DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gailey, A	9816

#### Aim:

This course will study the development of reading technologies through the ages. We will examine the emergence of reading and writing in the ancient world, the proliferation of the book in the middle ages, the seismic cultural shifts caused by the invention of movable type, and finally the ways in which digital technologies are shaping literacy practices and the future of the book. Throughout the semester, we will touch on the wider issues of intellectual history and the dissemination of knowledge to contextualize the development of reading technologies. We will also work with some of these technologies ourselves, including a letterpress.

**Teaching:**

Hands-on work; class discussion.

**Requirements:**

Reading responses, assignments involving hands-on and technical material. You will need to purchase a domain name and hosting service (about \$30).

**ENGL 414 - WOMENS LITERATURE- "19<sup>TH</sup> CENTURY AMERICAN WOMEN'S WRITING"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Homestead, M	9829

Since the 1970s, feminist scholars have been engaged in the work of bringing writings by women back into the classroom and into literary history. To get a sense of the richness and breadth of women's writing during this period and in the American national tradition, we will range chronologically across the 19<sup>th</sup> century (also known as the 1800s) and across genres, and the authors whose works we read will represent the racial, class, and regional diversity of 19<sup>th</sup>-century American literary culture. We will also read selected scholarly essays reflecting on the work of feminist recovery. Authors may include Rebecca Rush, Catharine Sedgwick, Ann Cora Mowatt, Lydia Sigourney, Frances Ellen Watkins Harper, Maria Amparo Ruiz de Burton, Louisa May Alcott, Elizabeth Stuart Phelps, Lucy Larcom, and Sarah Orne Jewett. All students will engage in some sort of discussion leading exercise and write shorter papers throughout the semester as well as a longer research-based critical project at the end of the semester. Precisely how I will structure this work will depend, in part, on the balance between graduate and undergraduate enrollment in the class.

**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	4784

**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*
- 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*

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**ENGL 452 – FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Obioma, C	4920

I am persuaded that most great fiction are possible through the development of what some critics like Hart Crane called “the logic of metaphor.” This happens when a writer centers a story around a philosophical idea, and that idea becomes the locus on which the story is created. There have been countless such works in the history of fiction writing as well as practitioners such as Ben Okri, Ruth Ozeki, Arundhati Roy, amongst others. We will look at a range of these works, and attempt to create our own fiction. We will look at how, for instance, we can create a story based on Emmanuel Levinas’s theory of the face. What might that story look like? And what can we gather from there. The course will consist of close-reading of texts, theoretical considerations, and creative writing.

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**ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES: “MINIMAL COMPUTING”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Gailey, A	9820

In 1941 Herbert Marcuse wrote, “Technics by itself can promote authoritarianism as well as liberty, scarcity as well as abundance, the extension as well as the abolition of toil.” In this class we will look critically at digital technologies and their socioeconomic implications, especially to education and knowledge creation. The web has repeatedly promised liberation: of speech, of people in repressive

regimes, of knowledge exchange. While some of its promise has come to pass, we have also seen a widening rift between digital haves and have-nots, an expansion of surveillance, the rise of monopolies and historic income inequality, the development of a precarious gig economy, an erosion of trust in expertise, and a dangerous proliferation of misinformation. How is Digital Humanities situated in this sociotechnological landscape? How do the technologies we use participate in or push back against worrisome developments?

This course will involve a combination of theoretical readings and technological skill-building. Readings will range from critiques of the technostate arising in the 1930s and 1940s to postcolonial digital humanities scholarship. We will also work hands-on with technical skills promoted by the minimal computing movement, a justice-oriented effort within digital humanities to advance equitable labor models and tech solutions that work within different tech environments.

### **Teaching:**

Hands-on work; class discussion.

### **Requirements:**

Reading responses, assignments involving hands-on and technical material. You will need to purchase a domain name and hosting service (about \$30).

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### **ENGL 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Capuano, P	4238
0930-1045a	TR	002	White, L	4250
0200-0315p	TR	003	Stage, K	4062

**NOTE: Engl 487 is open only to English majors who have completed 24 hours of English courses numbered 200 and**

#### **Capuano, P – 001- “The Bildungsroman and ‘Growing UP’ as an English Major”**

This course (required of all English majors) will use two iconic Bildungsroman novels—Charlotte Bronte’s *Jane Eyre* and Charles Dickens’s *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 entered our culture in film, TV, and 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*.

**Stage – 003**  
**No Further Information is available at this time.**

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**ENGL 482 - LITERACY ISSUES&COMM**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Shah, R	4767

In this class, we'll be exploring notions of literacy, public problem-solving through literate action, and the teaching of writing in community spaces. Students will participate regularly in a community literacy site of their choosing through a mini-internship. They will analyze this experience through the lens of course readings from community literacy scholars such as Linda Flower, Ellen Cushman, and Steve Parks; explore participatory action research as an approach to inquiry for communities and classrooms; examine community-based writing pedagogy; and write a book review for possible publication in *Community Literacy Journal*.

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