

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

**COURSE DESCRIPTION BOOKLET**

**SPRING 2021**

**November 9, 2020**

**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 November 9, 2020. 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>
0200-0315p	TR	001	Rilett, B	4213
0130-0220p	MWF	002	DelMastro, A	4317

**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

**Del Mastro, A – 002**

**Aim:** The issues, perspectives, and methods of the discipline. The relationships among authors, texts, audiences, and contexts. Practice in imaginative and analytical approaches.

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**ENGL 201 - INTRO TO DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	4769

**Aim:**

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

**Teaching Method:**

Lecture/discussion.

**Requirements:**

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

**Tentative Reading List:**

Reading may include plays by Euripides, Aristophanes, Shakespeare, Jonson, Glaspell, Ibsen, Treadwell, Albee, Hansberry, Soyinka, Fornés, Kushner, and Hwang.

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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	4094
1230-0120p	MWF	002	Hill, A	16960

**Page, M - 001**

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

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

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

**TENTATIVE READING LIST:** Short stories from *The Wesleyan Anthology of Science Fiction* and additional stories uploaded to Canvas. Four science fiction novels: H.G. Wells’s *The Time Machine*, Richard Matheson’s *I Am Legend*, Arthur C. Clarke’s *Rendezvous with Rama*, Nnedi Okorafor’s *Binti*.

**Hill, A - 002**

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

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**ENGL 210I – ILLNESS AND HEALTH IN LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100a-1215p	TR	001	Staff	4268

This class will explore a range of literature that grapples with illness and disease from the Middle Ages to the 21<sup>st</sup> century. We will examine different historical understandings of illness and how cultural theory approaches disease. We will also study how writing has played a unique role in recovery and meaning-making for individuals and communities.

Tentative reading list: short stories by Edgar Allan Poe, poems by Emily Dickinson, *Death of Ivan Ilyich* by Leo Tolstoy, Charlotte Perkins Gilman's *The Yellow Wallpaper*, Franz Kafka's *Metamorphosis*, *Nemesis* by Philip Roth, *Rat Bohemia* by Sarah Schulman, poems by Essex Hemphill, essays by David Wojnarowicz, *The Birchbark House* by Louise Erdrich.

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**ENGL 211 - LITERATURE OF PLACE -- "LITERARY NEBRASKA"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Presley, L	19909	On-Line Class

The Department of English at UNL is excited to announce a new online course, "Literary Nebraska" (ENGL 211—Literature & Place), the first-ever online literary studies course focusing exclusively on Nebraska's literary history and culture. The course, with its inaugural version scheduled for Spring 2021 surveys the history of Nebraska literature from its earliest days to the present and will examine the works of some of the state's most famous authors such as Willa Cather and Ted Kooser, as well as other key literary voices from Nebraska literary history such as Black Elk (with John Neihardt), Mari Sandoz, Weldon Kees, Malcolm X, and Terese Svoboda. We plan to provide a broad historical survey that will also include authors who are currently on the highly regarded creative writing faculty at UNL, including Jennine Capó Crucet, Jonis Agee, Kwame Dawes, and Timothy Shaffert. The course will be taught collectively by our nationally renowned faculty in literary studies and creative writing. Each individual unit of the semester will be designed by a group of faculty members who are experts on the given author. Among other things, these units will include recorded lectures by some of our most popular instructors such as Kwame Dawes, Joy Castro, Guy Reynolds, Melissa Homestead, Ted Kooser, Tom Gannon, Laura White, and Timothy Schaffert.

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**ENGL 212 - INTRO TO LGBTQ LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Masad, I	4526

LGBTQ literature, or queer literature, has always existed, much as people whose sexual preferences and gender expressions deviated from the heteronormative and binary have always existed. In this course, we'll consider changing terminology, discuss the importance of language and representation, and read literature spanning the last century to discover the relationship between contemporary queerness and

queers of the past. We'll be reading *Passing* by Nella Larsen, *Giovanni's Room* by James Baldwin, *Rubyfruit Jungle* by Rita Mae Brown, and one contemporary novel (TBD).

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**ENGL 215 - INTRO WOMENS LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Carter, M	10197
0930-1045a	TR	002	Bernardini, C	4833

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

**Carter, M – 001**

This course sets out to refine students' understandings of how women's experiences are captured in 20th and 21st century literature by women. To demonstrate proficiency in the concepts and goals of the course students will engage in interdisciplinary discourse with the materials, the instructor, and each other by writing critical responses to the work as well as some creative responses. Through this multifaceted lens, the students will engage with how women and feminists communicate the importance of women's experiences as well as feminist concerns through literature. The course will be held via web-conferencing to encourage lively discussions that deepen our learning.

**Bernardini, C – 002**

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

Studying women's literature on its own offers a series of advantages. First of all, it allows us to focus on voices and texts that have, at least until recently, been cut out or marginalized by canonical literary histories. Secondly, it illuminates the struggles and forms of sexist discrimination suffered by women, in general, and women writers, in particular, as well as the achievements in their fight for emancipation. Lastly, it invites us to devote specific attention to themes and issues that are particularly central in the experiences and lives of women. But who are women? Who is and what makes a *woman*? This class avoids and discourages essentialist approaches that try to define and label womanhood, and encourages, instead, focusing on and celebrating womanhood's internal plurality and incredible diversity. The idea of "polyphony" can help to convey this perspective. In Ancient Greek, polyphony meant "many sounds," and the term is still used in music, to indicate a type of musical texture composed not of one unified melody, but of multiple individual, independent melodic lines. In reading texts authored by women, we will listen to many—sometimes similar, sometimes different, sometimes even completely opposite—voices.

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

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

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

#### ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Stevenson, P	17866	On-Line
ARR-ARRp	ARR	701	Stevenson, P	19217	On-Line

**Note: Class taught via Canvas; not self-paced. Computer, e-mail and internet required.**

#### Stevenson, P – 700 & 701

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

#### ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	002	Reed, B	4477

Corrupt and mad kings. Bloody revenge and family feuds. Deep psychological explorations into concepts of betrayal, gender, love, and sexuality (and did we mention crossdressing?). These are a few of the themes we'll be exploring during the semester with Shakespeare. In this ACE 5 survey course we will read 6 plays spanning "the Bard's" tragedies, histories, and comedies, as well as some of his poems. Most of our work this semester will be weekly readings and in-class/online discussion boards, with three short essays and a final project. Whether you are a longtime fan of Shakespeare or dreaded seeing his

name on the high school reading list every year, it is my hope we can learn and work together to understand these fascinating, problematic, and sometimes outright absurd texts better.

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**ENGL 231 - ENGLISH AUTH AFTER 1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Rilett, B	3987

“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 239 - FILM DIRECTORS -- "QUEER FILMMAKERS IN THE U.S."**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Brunton, J	17881	On-Line Class
<b>Special Fee- \$30 NOTE: Class taught via Canvas, not self-paced. Computer, e-mail and internet required.</b>					

This course focuses on films by queer, genderqueer, and otherwise LGBTQ-identified filmmakers working in the US. We will explore the thematic concerns and formal techniques of films in a variety of genres and styles, both narrative and documentary, with the goal of defining the relationship between aesthetic practice and political intervention. To that end, this course poses the following questions:

- What *themes* have queer-identified filmmakers in the US concerned themselves with, and how are these themes handled differently by directors over time and across genres?
- How does a director's *formal* aesthetic decisions around shot construction, editing, and *mise-en-scène* serve to reiterate or disrupt mainstream narratives about sexuality? How have queer filmmakers utilized cinema's unique capabilities to alter our experience of space and time in the service of what we might call a "queer" film?
- What narratives about sexuality and its intersections with race, class, gender, and geography are produced, reproduced, or challenged in films by queer directors?
- How can we characterize the relationship between the queer and/or genderqueer identity of the filmmaker and the politics of the film? In other words, does a queer identity guarantee a "queer" film?

Films screened include:

*Saving Face* and *The Half of It* (dir. Alice Wu, 2004 and 2020)

*The Miseducation of Cameron Post* (dir. Desiree Akhavan, 2018)

*Pariah* (dir. Dee Rees, 2014)

*Mosquita y Mari* (dir. Aurora Guerrero 2012)

*United in Anger: A History of ACT UP* (dir. Jim Hubbard, 2012)

*The Watermelon Woman* (dir. Cheryl Dunye, 1996)

*The Incredibly True Adventure of Two Girls In Love* (dir. Maria Maggenti, 1995)

*Total F\*\*\*ed Up* (dir. Gregg Araki, 1993)

*Tongues Untied* (dir. Marlon Riggs, 1989)

*Working Girls* (dir. Lizzie Borden, 1987)

*Multiple Maniacs* (dir. John Waters, 1970)

*Dyketactics*, *Multiple Orgasm*, and *Nitrate Kisses* (dir. Barbara Hammer, 1974, 1976, & 1992)

*Flaming Creatures* (dir. Jack Smith, 1963)

*Blow Job* and *Chelsea Girls* (dir. Andy Warhol, 1964 & 1966)

*Fireworks* (dir. Kenneth Anger, 1947)

*Geography of the Body* (dir. Willard Maas, 1943)

.... and more!

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**ENGL 240B - WORLD CLASSICAL ROME**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Palmer, M	12902

**Further information unavailable at this time**

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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>
1100-1215p	TR	001	Rutledge, G	10216
ARR-ARRp	ARR	700	Dreher, K	10198

**On-Line Class**

**Rutledge, G - 001**

**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*

### Dreher, K – 700

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

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#### ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Muchiri, N	10413

This course will introduce you to the richness of Africa's literary landscape. As may well be imagined, 15 weeks is an impossibly short amount of time for us to cover the artistic production of over 1 billion people, 54 nation-states, and several thousand languages. It is hoped that this course will inspire students to pursue a more in-depth study of African literature. We will read representative literary works by African writers, mainly in the English language, but with a sampling of works translated from other languages. These texts will be presented in their social, historical and cultural contexts.

In Unit 1, we'll examine the literary production of Africa's antiquity. This is an important re-battle to the common misconception that "African Literature" began with texts written in English, French, Portuguese, or other European languages. Unit 2 examines the culture of resistance that is deeply entrenched in African art - visual or literary. Africans have mobilized against various forms of oppression: slavery, colonialism, sexism, economic dependence, etc. Finally, Unit 3 will explore the ways in which historical forms of resistance have evolved in the 21st century. This activism involves such campaigns as regime change in Egypt, feminism and/or womanism, and actions against sexual violence. By the end of this course, students will have a deep appreciation of African literature's function--not only to entertain, but also to empower.

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#### ENGL 245J - JEWISH-AMER LIT- "BEFORE THERE WERE AMERICANS, THERE WERE JEWS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Parrish, T	10201

"The epithet American-Jewish writer has no meaning to me," the American Jewish writer Philip Roth once said. "If I'm not American, I'm nothing." Roth's famous assertion neatly poses Jewish identity against American identity, but in this class we will be exploring how Jewish tradition and thinking informs, shapes, and is challenged by the writers we will be reading. Consequently, we will begin with what we might call the Jewish-American ur-text, Job, and his challenge to affirm G-d despite being beset

with all manners of tragedy. If Job seems a long way from modern Jewish American writing, then the Holocaust tragically made his story contemporary even for writers, such as Roth, who considered themselves to be primarily secular. As we shall see, in their stories about Americans Jewish-American writers such as Nobel Prize winners Saul Bellow and I. B. Singer, Bernard Malamud, Cynthia Ozick, Henry Roth, and Rebecca Goldstein respond both to the Holocaust and the Judaic tradition that precedes it. Along with contextualizing these American writers within a Jewish tradition older than America, we will also explore how their confrontation with this heritage engages and contrasts with the work of world Jewish writers such as Franz Kafka and (Nobel winner) Imre Kertesz whose concerns they share. Ultimately, we may decide that should America ever disappear from history, these writers' works will live on as a response to Job's story. Two exams, one longish paper, lively class discussion. It's a literature class—so our goal is to have as much fun as possible reading these amazing works.

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**ENGL 251 - INTRO TO CREATIVE NON-FICT. WRITING—"LIFE WRITING AT "THE END OF THE WORLD"™"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Steele, C	4362

### **Course Introduction**

Perhaps after reading the course title you're thinking, "oh no, not another humanities course prophesying doom and gloom and Armageddon; I've got enough of that in my morning Twitter feed, thank you very much!" And, certainly, you could be forgiven for your apocalypse exhaustion, what with our recent years of escalating climate crisis and pandemic, political turmoil and state violence. Still, before we continue down that particularly bleak vein of thought, I'd like to center our course's consideration of "the end of the world" as one which offers us, yes, challenge and difficulty, but also radical possibility. In effect, this creative nonfiction course seeks to engage with the question of how the historical moment in which we're living interacts with new ways of writing and living—and, indeed, new ways of writing about living. Which is to say: how does creative nonfiction respond to a fast-changing world in crisis? And: what do we hope to achieve by approaching that unstable terrain through language, through text, through life narrative?

Over the course of the next semester, we will take a dual focus. As an introductory creative nonfiction course, we will, of course, consider the craft and process of making nonfiction narratives, largely through writing workshops. As a humanities class invested in themes of tension, possibility, and social justice, we will be reading narratives that attend to larger concerns about creative nonfiction's role in the world. Focused on writers at the margins—including genre-bending texts by women, writers of color, and writers focused on themes of disability, mental illness, and "healthcare"—the class aims to help you read, write, and encounter the "why" of life writing with an eye on the past, a body in the present, and a vision toward the "impossibilities" of the future. As Claire Colebrook writes: "what has always called itself the world *is actually the end of the world*. What looks like the end of the world is a possible new world."

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**ENGL 252 - INTRO TO FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1100-1215p	TR	001	Stevenson, P	3333	3 week session
0930-1045a	TR	002	Guild, S	3917	
0330-0445p	TR	003	Jimenez, C	4269	
0230-0320p	MWF	004	Henson, D	4155	
1000-1200p	W	005	Stevenson, P	19703	
0600-0850p	T	101	Crucet, J	3334	

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.

**Stevenson, P – 001**                      **3week session**

This is a workshop style class that will introduce you to the art and craft of fiction writing. In it, we'll study the nuts and bolts of the short story by both reading and especially writing short literary fiction, that is, fiction characterized by vigor, originality, urgency, and a sense that writing is a serious affair. We'll learn to identify and implement effective characterization, causality, setting, motif, point of view, and so forth, and the way we'll do this is by reading and writing constantly. What you write will be up to you, but be prepared to share your writing with the whole class and to revise it extensively. And bring your imaginations . . . because whether you write realism or surrealism, family relationships or talking horses, you have stories to tell, and this class will help you tell them.

**Crucet -101**

Part craft seminar, part workshop, this reading-intensive class/quest/literary escapade will do far more than introduce you to the craft of fiction writing: it will expose you to working writers and give you the opportunity to learn directly from them and their work. We'll read five contemporary short story collections and then welcome their authors to our virtual classroom for an interview. After learning from them and their books, you'll be introduced to the concept of (and various possible formats for) the writing workshop. You'll participate in a workshop format of your choosing after submitting a new short story created from writing exercises that build from week to week. Reading and writing exercises, in-class student presentations, and small and large group work (including peer critique and feedback letters) are all requirements for this course. This class is intended to build on the skills acquired in ENGL 170: Introduction to Creative Writing.

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

<b><u>Time</u></b>	<b><u>Days</u></b>	<b><u>Sec</u></b>	<b><u>Faculty</u></b>	<b><u>Class#</u></b>
0200-0315p	TR	001	Marya, K	4074
1030-1120a	MWF	002	Winter, D	3092
1230-0120p	MWF	003	Mungaray, M	10215

#### **Marya, K – 001**

Introduction to Poetry Writing is for anyone interested in learning how to write poetry. The course will focus on poetry as an experimental, reflective, and political practice. What is poetry? Why do we need poetry? How do we write it? How does it play a role in our current moment of crisis and revolution? The course will be held online synchronously and includes a snail mail component—handwritten notes and poems we'll exchange with each other via the USPS. Please reach out if you are interested or have any questions: [kmarya2@huskers.unl.edu](mailto:kmarya2@huskers.unl.edu)

#### **Winter, D – 002**

This course is an introduction to poetry as it is being written today. A poem is not a puzzle to be solved but an emotional and intellectual experience, something we might feel in our bodies before we understand what we have read or heard. We will read and listen to a diverse range of living poets to get a sense of the possibilities of poetry and the kinds of language we're drawn to, with particular attention to the work of LGBTQ poets, poets of color, and other marginalized identity groups. As we build trust and rapport throughout the semester, our class will also become a creative community, where we will share and discuss works-in-progress in ways that are inclusive, constructive, and critical. For those who may not continue to pursue Creative Writing, this course will also help to develop skill in other areas of writing, and to become more comfortable giving and receiving feedback on creative projects of all kinds.

#### **Mungaray, M - 003**

**Further information unavailable at this time**

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**ENGL 254 - WRITING&COMMUNITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1020a	MWF	003	Cochran, R	3918	
0930-1045a	TR	004	Rubinfeld, S	3929	
1100-1215p	TR	006	Houston, M	4683	
0330-0445p	TR	021	Rubinfeld, S	4238	
0600-0850p	M	101	Carter, M	3337	
ARR-ARRp	ARR	700	DeLuise, A	4033	On-Line Class
ARR-ARRp	ARR	701	Harding Thornton,	19913	On-Line Class
ARR-ARRp	ARR	702	Harding Thornton,	19914	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>
1230-0145p	TR	001	Rubinfeld, S	10218

**Further information unavailable at this time**

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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>
0930-1045a	TR	002	Rutledge, G	3342
0130-0220p	MWF	003	Grosskopf, P	4481

**Rutledge, G - 002**

**Aim:** English Literature 261, *American Literature Since 1865*, an introductory class that will give us a large perspective on critical developments in American literature through a few—far too few, I’m afraid—representative texts. We could and probably should read more, but a significant part of this class is learning how to engage in *close reading*, the meticulous, studied, and insatiably active reading of a text that unlocks meanings beyond what the casual read(er) would provide. This is not an easy skill, for it requires outside/previous knowledge, critical reading skills, and, finally, the very difficult and

challenging writing and editing skills needed to convey the insights you gain from such to your audience. Still, our goal is to enjoy the texts and our discussions of them; hence the smaller number of readings. We will also discuss some of the literary periods and the historical developments behind them. A significant part of the analytical endeavor outlined above is, ironically, related to unlocking *your* creative voice within the frame of authorial intent and socio-political context. Hence, over the course of the semester you will have several informal and formal assignments. The formal assignments are close reading papers and, perhaps, a midterm exam.

*By passing this course, you will fulfill ACE Learning Outcome 5 (“Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”).*

**Teaching Method:** A combination of introductory lectures and, significantly, discussion.

**Requirements (Tentative):** Active reading and rigorous class participation. The final grade will depend upon 2-3 close-reading papers (2-3 pages each), exam (midterm or final), and class participation (includes absences, pop quizzes).

**Tentative Reading List:** Select poems by Emily Dickinson (Canvas), Mark Twain’s *The Adventures of Huckleberry Finn* (1885), selections from *Plessy v. Ferguson* (1896), selections from W. E. B. Du Bois’ *The Souls of Black Folk* (1903) (Canvas), Zora Neale Hurston’s “How It Feels to Be Colored Me” (1928) (Canvas), selections from Charlotte Perkins Gilman’s *The Yellow Wallpaper and Other Writings* (1892; 2006), J. D. Salinger’s *The Catcher in the Rye* (1951), a selection from Scott McCloud’s *Understanding Comics: The Invisible Art* (1994), and Brian K. Vaughn & Fiona Staples’ *Saga*, volume 1 (2015).

### Grosskopf, P - 003

**Further information unavailable at this time**

#### ENGL 270 - LITERARY/CRITCL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Gannon, T	5088	On-Line Class

**AIM:** This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the 20th & 21st centuries—some that have privileged one or more of the contexts above, some that have repressed most or all by denying such contexts, and some that have (seemingly) denied the viability of privileging anything at all. The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the *text* as language, form & genre, the *author* as creative genius or interpellated subject, the *reader* as a psyche of complex expectations and desires, and the various *ideological* forces & identities that make up a text's socio-political milieu. Finally, recent critical approaches that privilege the *others* of class, gender, "race," & species will be emphasized.

**TEACHING METHOD:** This course will be taught completely online, via Canvas. Video lectures, an online discussion board, ZOOM office hours, etc., will take the place of archaic face-to-face human interaction. ;-}

**REQUIREMENTS:** This course will be assessed via online quizzes, online discussions, informal written responses, and two formal essays.

**TENTATIVE READING LIST:**

- \* Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (5th ed.)
- \* Lynn, Steven: *Texts and Contexts: Writing About Literature with Critical Theory* (7th ed.)
- \* A good number of essays in PDF format on Canvas

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Wisnicki, A	4500

Being Human in the Digital Age: Artificial Intelligence in Fiction and Popular Culture – ENGL 277  
This course will ask students to reflect critically on the representation of AI in fiction and popular culture from the twentieth and twenty-first centuries. Fiction readings will bring together key works from the twentieth century plus more recent books. We will also watch a few classic films alongside cinematic representations that have appeared since the 1970s. Finally, a small set of critical readings will encourage students to reflect on the ethical, cultural, and social issues inherent in AI development and advances. A key goal will be to consider how portrayals of AI has evolved over the last 100 years or so, while giving attention to relevant implications along gender, race, and class lines. Course sessions and work will combine discussions, short-form writing, student presentations, and short papers.

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**ENGL 278 - DIGITAL HUMANITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Howells, P	10220

This course will seek to provide an introductory definition of what Digital Humanities (DH) scholarship and methodology can mean to you. If you're not fully sure what DH is, that might be because it can mean a lot of different things to different people, often depending on their field of study. Part of the work of this introductory period in examining the usefulness of DH methods is to identify what kind of work you want to do and then to identify the tools that can open up new ways of accomplishing that work. This course is designed to survey a number of different tools used in fields like research, web design, interactive or visual representation, and more. By introducing yourself to the tools and learning about many of the ways they have already been implemented to create powerful scholarship and pedagogy, you will come away with fresh ideas about how your future work can benefit from burgeoning

technologies as well as ones already existing but perhaps too often overlooked.

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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	4408

**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 (where applicable), research project, and professional documents portfolio (incl. resume, CV, personal statement, sample cover letters)

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### ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Muchiri, N	4747	On-Line Class
ARR-ARRp	ARR	701	Cochran, R	19698	3 week On-Line Class

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

#### **Muchiri, N – 700**

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!

#### **Cochran, R – 701**



Investigate history and culture through the lens of the short story, where folk and fairy tales meet Kurosawa films, and where today's writers revolutionize this bite-sized storytelling form to produce masterpieces of contemporary literature. Students will read and analyze a variety of traditional and contemporary short stories in order to cultivate an awareness for and appreciation of short fiction forms.

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### ENGL 312 - LGBTQ LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Schaffert, T	17902	On-Line Class

This class will focus on significant literary works and film of the 21<sup>st</sup> century, and the influence of these works beyond the stories they tell of LGBTQ experience. Among the discussions: reconsidering literary history (*My Autobiography of Carson McCullers* by Jenn Shapland); identity and activism (*Freshwater* by Akwaeke Emezi); creative process (*Marriage of a Thousand Lies* by UNL alum SJ Sindu); and queer aesthetic in cinema (*Moonlight*).

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### ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0330-0445p	TR	001	Swiderski, J	10199	
ARR-ARRp	ARR	700	Dreher, K	5245	On-Line Class

**Swiderski, J - 001**

**Further information unavailable at this time**

**Dreher, K – 700**

In this introductory course, we discuss a new concept and theory in popular culture called the *dark fantastic*. We begin with the role that race plays in the shaping of popular culture. Our insights will avail remarkable insight into the racial dynamics in popular culture. Imagine how much creative possibility existed or exists for producers of print and visual culture to interrogate the complexities of race as we gaze on it. In the process, we discover the rich canvass of imaginative possibilities that touched on aesthetic modes of production.

Ebony Elizabeth Thomas's text, *The Dark Fantastic*, will serve as our guide to unlock the mysteries of print and visual texts in the 20th and 21st centuries. Some films screened are: *The Hunger Games*

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### ENGL 330A - SHKSPR ON SCREEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Buhler, S	4701

**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; student presentations.

**Requirements:** Written “questionnaires” (2 pp.) recording your impressions of the films. 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*; *The Tempest*. Film adaptations from such directors as Dimitri Buchowetski, Peter Hall, Michael Hoffman, Derek Jarman, Charles Kent, Adrian Noble, Laurence Olivier, Oliver Parker, Max Reinhardt and William Dieterle, Julie Taymor, Orson Welles, Sergei Yutkevich.

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**ENGL 331 - BRITISH AUTHORS SINCE 1800 -- "ROMANTICISM AND CELEBRITY: FOUR AUTHORS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Behrendt, S	19917	On-Line Class

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

**AIM:**

We’re used to “celebrity culture” today, but two hundred years ago it was a new and exciting phenomenon. We’ll look at four British poets from the Romantic period (c. 1790 – 1830), two women and two men, one each from the “first generation” Romantics and from the second, younger generation. Charlotte Smith was a hugely popular poet (and novelist) whose well-known life circumstances and extensive public reputation were remarkable for the time; her slightly younger contemporary William Wordsworth (who knew and much admired her) *became* what is still perhaps the most influential of all Romantic poets. The notorious and dashing Lord Byron became an instant international celebrity when the first installment of his sensational autobiographical *Childe Harold’s Pilgrimage* appeared in 1812; his slightly younger contemporary Felicia Browne Hemans achieved such great celebrity that her work began to outsell even Byron’s (to his noisy chagrin) and she became the epitome of the seemingly “domestic” woman poet for the Victorian age.

And yet for most of the twentieth century *everyone* knew Wordsworth and Byron and had apparently forgotten Smith and Hemans! Why? What is the nature of “celebrity,” if fame can disappear so quickly for some and not for others? Is it a matter of gender? Politics? Economics? Or is it something else, something deeply-seated in culture – or in the human psyche? And what is the *cost* of celebrity for the famously famous, so many of whom continue to die young, “before their time,” and seemingly so full of promise yet to be fulfilled? Is there a comparable *cost* for those celebrities who do *not* die young but whose later years are marked by an apparent loss of creative power and public influence? How do we account for such phenomena?

We'll use the semester to get acquainted with these four extraordinary poets and their work, and we'll speculate about what it is (or was) in their work that made *them* celebrities and their work influential for so many among their contemporaries. The questions remain relevant today, even in our vastly different circumstances, and we'll look for what their lives, works and public receptions can tell us about our own times, our contemporary celebrities – *and ourselves*.

### TEACHING METHOD:

You'll need to read widely *but selectively* among a variety of works that illustrate the subjects, themes, circumstances and preoccupations of these poets, and you'll need to consider what they share and what they do *not* share. And you'll need to think about how audiences "read" and relate to popular-culture celebrities (then *and now*). In other words, come prepared to *think*, creatively and adventurously. I will contribute with some online video lectures and presentations (including PowerPoints), and with "handout" notes that I'll post on Canvas for you.

### REQUIREMENTS:

Two exams (a take home mid-term essay exam and a final exam whose form we will negotiate together). Also some sort of research-based course project based on your own individual interests, with regular "status reports" posted on Canvas over the course of the semester. And some sort of periodical discussion postings on Canvas, to help you "compare notes" with others on your reading and your thoughts on our subject(s).

### TENTATIVE READING LIST:

*Charlotte Smith: Selected Poems* (Fyfield Books); *William Wordsworth: Selected Poems* (Penguin Classics); *Lord Byron: Selected Poems* (Penguin Classics); Felicia Hemans, a selection of poems posted on Canvas.

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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	4700	On-Line Class

**Class taught vis 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 (Charlotte Rowson, Charles Brockden Brown) to the Gilded Age (Mark Twain, Sutton Griggs, Edith Wharton). We will track the aesthetic transformations that brought U.S. fiction to the world scene (and vice-versa), but we will also keep a close eye on the more mundane limitations of printing, publishing, and distribution that

profoundly shaped those transformations. We will read novels both major and minor in the Romantic, Sentimental, Sensational, Realist, and Naturalist modes; track historical context through short research assignments; and write three papers to practice researching and interpreting works from this fascinating era.

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**ENGL 333 - AMER AUTHORS SINCE 1900 -- "VLADIMIR NABOKOV, THE NOVEL, AND AMERICA"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Parrish, T	5092

“I am as American as an April in Arizona,” Vladimir Nabokov famously declared. Born in Tsarist Russia, this giant of twentieth century literature is, on the face of it, an unlikely American writer, let alone one of the greatest American writers. His first novels were written in Russian—the 1917 Russian Revolution chased him from his native land to Berlin where he achieved small fame as a novelist in exile before Hitler’s war made him a permanent exile by chasing him to America and, eventually, worldwide fame. Having been away from his native country for twenty years, Nabokov made an extraordinary decision upon leaving Europe. He decided to quit writing in Russian and began writing in English—he would write nine novels in English, all of them now included in the Library of America along with the works of Hawthorne, Melville, Cather, James, and Faulkner. His most famous novel, the controversial *Lolita* which haunts the backroads of America, usually is near the top of lists that compile the best American novels as well as the greatest novels of the 20<sup>th</sup> century. But Nabokov is far more than a one book author and his story is truly American in that it begins somewhere other than the United States. Consequently, along with reading a few of Nabokov’s great American novels, we will also engage the literary and personal culture he brought to America—we will dip into some of the writers he read and engaged (Dostoevsky, Kafka, and, perhaps surprisingly, the American detective writer Patricia Highsmith whose plots he adapted—or stole--for *Lolita*). Nabokov considered the art of writing and the art of reading to be one of joy or bliss. And joy we will pursue as we explore how Nabokov transformed his personal and literary origins as a Russian and a European to become one of America’s most original artists. Two written take home exams, one longish paper.

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**ENGL 340 - CLASSIC ROOT ENG LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Buhler, S	10416

**Aim:** To read, learn about, and discuss a range of texts in translation by representative Greek and Roman authors from the classical period. Emphasis will be placed on works that not only are important in themselves but also have profoundly influenced British and American writers. Readings will be considered in their historical and cultural contexts, as achievements in literary form and technique, and as enduring presences in literary community and controversy. Along the way, we will explore how these works engage with the function of myth; questions of belief; principles of law and justice; ideas about natural and societal order; attitudes about responsibility and love; understandings of gender.

**Teaching Method:** Lecture and discussion; student presentations.

**Requirements:**

Response papers to the assigned readings; major research paper focused on an example of Classical influence on a later work or on several works.

**Tentative Reading List:** Homer, *The Odyssey*, translated by Wilson; Euripides, *The Trojan Women*, trans. Clay; Plato, *Symposium*, trans. Waterfield; Lucretius, *The Nature of Things*, trans. Stallings; Ovid, *The Metamorphoses*, trans. Martin; Seneca, *Six Tragedies*, trans. Wilson.

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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	4688

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 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Agee, J	4412

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

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

**Teaching Method:** Workshop; occasional lecture on formal issues; discussion of weekly assigned readings and writing.

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

**Tentative Reading List:** Rick Bass, *In the Loyal Mountains*; Tim Gatreaux, *Welding with Children*; Andrea Barrett, *Ship Fever*; Jerome Stern, *Making Shapely Fiction*; *Best American Short Stories of 2002*.

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#### ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Henson, K	4409

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

**Further information unavailable at this time**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Whitaker, M	5094

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

Extended practice in writing through the study of literacy- situating students' own literacy histories, exploring larger public debates about literacy, and researching the relationships between language, power, identity, and authority.

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**ENGL 363 - INTR RENAISSANCE LIT- "THE ORIGINS OF RACISM"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Schleck, J	4837

**AIM:**

Were people always racist? Where did this idea that people with one skin color are superior to another come from? Is there something eternal or natural about racial hierarchies, or did they come into existence at some point in history? If they did, what was the world like before that? In Spring 2021, our Renaissance Studies course will tackle these questions and more, exploring the history of race and racism by looking at how it was discussed and portrayed five hundred years ago, as European imperialism was just beginning and the trans-Atlantic slave trade was in its infancy. We will read a mix of plays, poems, travel narratives, captivity narratives, essays, and ethnographies, as well as examine paintings and maps, in order to explore the origins of modern racism and to consider the paths not taken. We will learn about European culture and ideas at the time, but we will also be reading about Renaissance Africa, the Middle East, India, Indonesia, the Americas, and more. You will be responsible for reading, participating in a mix of online meetings and discussion boards, an archival project, a creative editing project, and a formal paper.

**TEACHING METHOD:**

A mix of class meetings via zoom and online discussion boards via Canvas.

**REQUIREMENTS:**

Participation in zoom and online discussions, one archival project, one creative or editing project, and one formal paper with possible rewrite.

**TENTATIVE READING LIST:**

Marlowe's *The Jew of Malta*, Fletcher's *The Indian Princess*, Shakespeare's *Titus Andronicus* and *Othello*, captivity narratives of Europeans enslaved in Africa, Donne's "Elegy XIX", selections from English travelers' accounts to India, Africa, North America, and the Middle East, a selection of North African and Middle Eastern travelers' accounts to Europe, selections from *Race in Early Modern England: An Anthology*, a selection of Renaissance maps, a selection of Renaissance paintings.

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## ENGL 365 - INTRO 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Behrendt, S	19921	On-Line Class

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

### AIM:

I've designed this interdisciplinary "culture class" to help you become familiar B and comfortable B with nineteenth-century British literary writing, including both poetry and prose, by sampling a limited number of authors. We'll look at literature within the historical and cultural contexts of the century in general while we try to understand how that culture was evolving in England and the rest of the world during the 19th century. This means we will also think about how literature and the arts addressed intellectual, philosophical, political, social and cultural developments in England during an age of imperialist expansion, revolutionary industrial and scientific progress, and increasingly diversifying intellectual and philosophical inquiry.

### TEACHING METHOD:

Working exclusively online during a pandemic creates challenges for all of us. I plan to supplement your own systematic reading with brief online lectures and visual presentations (including PowerPoints) that will help you understand the readings themselves and their relation to other readings and to broader cultural developments in Great Britain. You'll keep a "reading journal" and submit "installments" of it online on a regular basis, to share with your classmates and me, for a substantial part of your grade. I'll also ask you to work on a Course Project whose topic and format will be mostly up to you, with "progress reports" that you'll submit throughout the semester. I'm designing everything to integrate my lectures, notes and presentations, your own reading, and your course project in ways that will allow us to focus on seeing "the Big Picture" of 19<sup>th</sup>-century British culture. Oh — and I'll also do my best to make the semester both enjoyable and rewarding by remaining as flexible as possible as we deal with the challenges of a compact semester with no built-in "breaks."

### REQUIREMENTS:

Consistent full preparation of assigned readings; an ongoing Reading Journal submitted in regular installments, 2 Examinations (an out-of-class midterm and a comprehensive final), and a Course Project (this will include both research and original writing).

### TENTATIVE READING LIST:

For everyone=s convenience, I will use only one text: THE NORTON ANTHOLOGY OF ENGLISH LITERATURE: THE MAJOR AUTHORS (Volume TWO only). For anything else we may need, I will post texts on CANVAS.

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## ENGL 373 - FILM THEORY & CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Abel, M	19482

**Special fee 30\$**

### **Aim:**

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

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

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

**Note: All lectures will be delivered via pre-recorded videos. In-person sessions will be used for follow-up questions. Students will be expected to attend one of the two weekly in-person meetings.**



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**ENGL 376 - RHETORIC ARGUMENT & SOC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Minter, D	10418

As human beings living in community we are surrounded by argument. In this course, we will develop a working definition of rhetoric and related key terms. (No prior experience with the study of rhetoric is required.) We'll use these developed understandings to explore the following: How do the choices we make when we argue shape our communities? How does rhetoric shape the identities available to us? What are some ethical principles we would propose for "arguing well"? Across the semester we'll examine some contemporary arguments unfolding around us (on social media, in the press, etc.) and use these arguments (along with course readings) as a way to study the 3 questions identified above.

This discussion/activity-centered course will have weekly readings including a required textbook (*Words Like Loaded Pistols*) and a series of electronic texts available via CANVAS. Informal writing will also be required (nearly weekly). While I do not anticipate using exams, there will be at least 2 major, individually authored course projects. If you have any additional questions, please contact me at [dminter1@unl.edu](mailto:dminter1@unl.edu).

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**ENGL 403 - AMER SHORT STORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	10424

This course centers on three groupings of American short stories from the nineteenth-century and the twentieth-century. In 'Realism and Modernism' authors will include (for example) Anderson, Cather, Stein, Hemingway and Fitzgerald, Bellow and Malamud. 'Tales of the Weird and Fantastic' encompasses horror, the Gothic, and science fiction: Irving, Poe, Bierce, Lovecraft, O'Connor and Dick. Finally, 'Stories of the Globe' will include such writers as Eggers, Eisenberg, Salter, Bowles, and Adichie. That module deals with travel writing, global storytelling, and transnationalism. Each class will take one story as its subject, and will typically address that story through the prism of a particular stylistic or formalistic feature: 'closure', 'epiphany', 'interiority', 'symbol', 'dialogue' etc. Hence, although the course is literary historical and literary critical in overall shape and feel, it should also appeal to creative writers and those interested in the craft of fiction-making.

**Teaching Method:** class discussion, online materials (filmed interviews with authors, documentaries etc.), mini-lectures.

**Requirements:** a mixture of journals/response papers and longer research papers.

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**ENGL 411 - PLAINS LITERATURE -- "SETTLER COLONIALISM AND ENVIRONMENTALISM"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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This class will examine a variety of literary works situated on the Great Plains. Works will be both fiction and creative nonfiction, primarily though not exclusively recent, written by both settler and Indigenous residents of the Plains. The idea for using mainly recent works is to demonstrate that the Great Plains is not a region trapped in a pioneer past, though elements of that pioneer past continue to manifest in the present day. In general the class will utilize two lenses to examine the literature from a place-based perspective: settler colonial theory and ecocriticism. That is, the class treats the Great Plains as a set of interlocking semi-arid ecoregions in which Indigenous homelands were invaded by European settler colonial people, with significant consequences for both the Indigenous people and the diverse suite of flora and fauna with whom they shared the landscape. But the story continues, and residents are engaging in restoration and reconciliation efforts, some of which are recounted in the books we will read.

Class will be conducted online, via Zoom lectures and discussion groups. Grades will be based on discussion group participation and a major research project. If possible, we will do a field trip to see the sandhill cranes.

TEXTS

Richard Manning, *Grassland: The History, Biology, Politics and Promise of the American Prairie*

N. Scott Momaday, *The Way to Rainy Mountain*

Bess Streeter Aldrich, *A Lantern in Her Hand*

Louise Erdrich, *Plague of Doves*

Dan O'Brien, *Buffalo for the Broken Heart*

Jerry Wilson, *Waiting for Coyote's Call*

Doreen Pfof, *The River beneath the Sky: A Year on the Platte*

Nick Estes and Jaskiran Dhillon, eds., *Standing with Standing Rock: Voices from the NoDAPL Movement*

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**ENGL 445N - TOPICS IN NATIVE AMERICAN LIT -- "IDEAS AND VISIONS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gannon, T	4844

**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 & wit & wisdom (& sometimes vehemence): 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*

†: Assigned essays from this out-of-print book will be available as PDFs on Canvas.

•• New/Big online Fall course on NE authors?!: JGN (w/ Sandoz)!?; John Trudell (w/ Malcolm X)?!

•• **DID bk order for 270: 5/30/20**

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**ENGL 452 - FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Obioma, C	4922

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 465 - 19TH C BRITISH LIT -- "VICTORIAN LITERATURE AND CULTURE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Capuano, P	4842

This course offers the opportunity to study one of the most iconic and important periods in literary and cultural history. Queen Victoria reigned in England from 1837-1901, which is the period on which this course will focus. The rich literary history of this period is inextricably tied to unprecedented economic, social, scientific, and political transformation that transpired in this century. We will trace these complex transformations by studying the literature that "the Victorians" read while they grappled with an increasingly industrialized economy, scientific revolutions, colonial expansion, and a thorough re-evaluation of gender roles. This course will have us reading many genres: essays, poetry, and fiction.

Some of the authors we will read include Mary Wollstonecraft, Thomas Carlyle, Elizabeth Barrett Browning, Robert Browning, Charles Dickens, Harriet Taylor, John Stuart Mill, Christina Rossetti, Alfred, Lord Tennyson, Mary Elizabeth Braddon, Charles Darwin, Robert Louis Stevenson, Matthew Arnold, George Eliot, and Bram Stoker.

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**ENGL 478 - DIGITAL ARCHIVES AND EDITIONS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	TBA	10222

**Further information unavailable at this time**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	003	Capuano, P	4241
0330-0445p	TR	101	Stage, K	4845

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

**Capuano, P – 003  
"Growing Up with Charlotte Brontë and Charles Dickens"**

This course will offer you a variety of experiences: a chance to reflect on your path through the English major and to revisit your experiences as an individual, and as a close-knit group; an intense and directed study of two of the best and most famous novels about "growing up" (*bildungsromans*): Charlotte Brontë's *Jane Eyre* (1847) and Charles Dickens's *Great Expectations* (1860-61); an individually-

tailored and self-driven final project as a part of the directed study; the creation and presentation of a final compilation of your work in this major. Together, we will discuss—formally and informally—what your time at the University of Nebraska has shown you as English majors, what you feel you have learned, and what your work shows. While this is a highly personal endeavor, it is also a key part of examining critically what you have achieved and what further goals you may set for yourselves—in this course and beyond it. ***You have serious work to do in this course:*** you will produce a portfolio project from work you have previously completed within the major. You will write a reflective introduction for this body of work, and you will further add to the portfolio with formal work from this class, a formal and sizable project or paper that will come from our particular focus on *bildungsroman* fiction this term.

Intermediate assignments will include both formal and informal writing, group work, and in-class presentations. These assignments will help you prepare the portfolio and the final paper/ exercise. Much of our work in this class will take place in cooperative group/class environments, **so realize that your attendance and participation is vital.** Although I have only required you to purchase TWO texts for this course, there will be plenty of reading that comes from other sources—critical essays that are online, electronic texts available through our library, iconic films of *Jane Eyre* and *Great Expectations* that we watch in class, and occasionally sources that you find yourself.

### Stage, K – 101

#### “Book, Bard, and Beyond: Shakespeare, Adaptation, and Culture”

Shakespeare(s): Adaptation, Interpretation, Appropriation

#### What is the Capstone?

This course will offer you a variety of experiences: a chance to reflect on your path through the English major and to revisit your experiences as an individual and a group; an intense and directed study of Shakespeare and his legacy; an individually-tailored and self-driven final project as a part of the directed study; the creation and presentation of a final compilation of your work in this major. Together, we will discuss—formally and informally—what your time at UNL has shown you as English majors, what you feel you have learned, and what your work shows about you and your degree. While this is a highly personal endeavor, it is also a key part of examining critically what you have achieved and what goals you want to set, in this course and beyond it.

In thinking about “Shakespeares,” our course will come back to the bard and his particular work. While we’ll look at some primary Shakespeare texts, we will also engage Shakespeare beyond the seventeenth century, looking at stage, film, musical, print, and other forms of Shakespearean reboots. Broadly, we’ll use this most famous of literary figures to consider what literature means, what it does, and how it lives for audiences, adapters, and interpreters beyond its cultural moment. We will consider how Shakespeare has been treated in different time periods, by different artistic media, in different classrooms, and through different cultures. We will think about how Shakespeare’s texts and the image of Shakespeare are shaped by time, interpretation, politics, adaptation, and cultural negotiations. We will read literary critical essays about texts, but we will also be thinking about the theoretical implications of interpretation, adaptation, and appropriation on the texts that we examine. We will consider what it means for a film, theater production, novel, comic book, song, etc. to be “Shakespeare” but to

also be its own creation. Final projects for this course will have wide latitude to consider this topic, and should play to individual student's strengths and interests. Those interested in film, global studies, women's and gender studies, and cross-culture exchange can certainly find rich work here, as can those interested in book culture, media, editing, rhetoric, theories of taste, creative writing, or a host of other possibilities.

Intermediate assignments will include both formal and informal writing, group work, and in-class presentations. These assignments will help you prepare the portfolio and the final paper. Much of our work in this class will take place in cooperative group/class environments, so realize that your attendance and participation is vital. Although you are only required to purchase a few texts for this course, there will be plenty of reading that comes from other sources—critical essays that are online, electronic texts available through our library, films that we watch through canvas, performances in Lincoln we will attend, and sources that you find for yourself while doing research in UNL libraries.

Main texts: Linda Hutcheon, *A Theory of Adaptation*; Shakespeare plays, potentially including: *Othello*, *Hamlet*, *Twelfth Night*. Films by Parker, Nunn, Bhardwaj, and others. Additional readings by T. Morrison, D. Lanier, C. Desmet, S. Chatterjee, J. Singh, P. Holland, T. Stoppard and more.

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#### **UHON 395H- UNIV. HONORS SMNR- "THE CULTURE OF SURVEILLANCE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	004	Wisnicki, A	9772

The Culture of Surveillance – UHON 395H (ENGL) What does it mean to be under surveillance? To be part of a surveillance culture? To live in a surveillance state? How have the internet and the rise of big tech companies changed the possibilities for and enactment of total societal surveillance? And, in the modern state, how do factors such as race, gender, and class inflect the practices of surveillance? This course will explore such questions. We will consider how the topic of surveillance has been addressed and represented in literary works from the last hundred years by authors from the US, Britain, and continental Europe. We will engage in theoretical reflection on the practice of surveillance using a selections from a set of touchstone critical works. Finally, we will draw on our primary and critical readings plus articles from the contemporary press to reflect on the evolution of the surveillance state from the early twentieth century to the present. In doing so, we will give particular attention to how a range of contemporary technologies have enabled commercially-led surveillance on a scale never before possible in human history.