

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

**COURSE DESCRIPTION BOOKLET**

**SPRING 2022**

**11/29/2021**

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

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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 29, 2021. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case, the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

## **LEVEL OF COURSES**

Students should not take more than six hours at the 100 level. These courses are intended for beginning students; upper-class students should take courses on the 200, 300, and 400 level. Course numbers with a middle digit of 5 mark writing courses, which are required in some colleges. Consult your college bulletin.

## **INDEPENDENT STUDY**

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 201 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the 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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#### **ENGLISH 170-BEG CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Lachet, N	17651
1100-1215p	TR	002	Ballard, C	17652
1130-1220a	MWF	003	Guild, S	17653

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

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#### **ENGLISH 180 - INTRODUCTION TO LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1030-1120a	MWF	001	DelMastro, A	17654
0130-0220p	MWF	002	Levchenko, Y	17655
0200-0315p	TR	003	Ramsay, S	17629

**Further information unavailable at this time**

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**ENGL 200 - INTRO ENGL STUDIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Presley, L	3862
0930-1045a	TR	002	Pawlenty, L	3939

Open to ENGL Majors & minors

**Staff - 001**

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

**Staff - 002**

**Further information unavailable at this time**

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**ENGL 205 - 20TH CENTURY FICTION- "PONDERING THE PULITZER"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	McMullen, K	18071

**Course description:**

The Pulitzer Prize is (arguably) the most prestigious award bestowed on a work of American literature. It has both served to jump-start the careers of relatively unknown writers, and to honor the careers of literary giants. And while the award's literary relevance and methods of selection have frequently been called into question, there is no denying the cultural cachet that surrounds the award and its recipients. In this course we will examine the history, inner-workings, and significance of the Pulitzer Prize for Fiction, as well as read an array of Pulitzer Prize-winning fiction works from throughout the 20th and 21st centuries. We will explore what these works can tell us about the way that "literary merit" has been gauged and publicly acknowledged and about the ways that its very definition has changed over the last 100+ years. We will end the semester by becoming our very own Pulitzer Committee, and, using the guidelines and methods of the actual Pulitzer Committee, bestow a "Pulitzer-of-Pulitzers" upon one of the works we read. Expect a moderate-to-heavy reading load. Also (if all goes according to plan) expect to have at least a bit of fun.

**Teaching Method:**

The course will mostly take the form of full-class discussions, with occasional lectures and small-group work.

**Requirements:**

Reading (quite a bit of it), brief reading quizzes, 1-page reading response papers, final essay

**Tentative reading list:**

*One of Ours* by Willa Cather; *Grapes of Wrath* by John Steinbeck; *Elbow Room* by James Alan McPherson; *Beloved* by Toni Morrison; *Interpreter of Maladies* by Jhumpa Lahiri; *The Night Watchman* by Louise Erdrich

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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	Howells, P	3774

#### Course Description:

Theorist Darko Suvin defined Science Fiction (SF) as "a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment" (*Metamorphoses of Science Fiction*). This interaction between "Cognition" and "Estrangement" makes up what we think about as the common themes of SF: weird worlds, stellar technologies, and alien otherness among others. This course is designed to explore the history of SF texts that have built up our colloquial understanding of SF and to get at the more interesting questions of how SF works, what it provides to readers and writers, and how it can be used to tell stories about the real-world using Estrangement as a medium for social commentary. We will use mainly short stories as our primary texts to give us an opportunity to cover more of the history, as well as the racial and gender-oriented progress, of SF as a genre in the popular imagination. Readings will include titles from the likes of James Tiptree Jr., Ursula K. Leguin, Octavia Butler, and many other influential writers who helped SF become a field of supreme utility to women writers as well as writers of color.

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#### ENGL 207 - READING POPULAR LITERATURE -- "COMICS AS LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	099	Graham, R	12569

For Students in William H. Thompson only

**Aim:** Comics are an alluring and increasingly popular, multi-modal story-telling medium and that is rich in meaning and discovery. This course combines literary and historical perspectives to investigate their long-form: the graphic novel. This will be an inter-disciplinary approach to the tropes and symbols utilized in both graphic memoir and fiction that teach readers something about themselves and/or the world around them. Students will be provided with the critical skills necessary to read and understand this deceptively complex medium, and will be exposed to a variety of artistic and storytelling approaches that touch on politics, sexuality, class, violence, and cultural and ethnic diversity.

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

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

**Tentative Reading List:** selected works by Tom Hart, Jaime Hernandez, Carol Tyler, Eleanor Davis, Lynda Barry, Emil Ferris, John Porcellino, Osamu Tezuka, and others.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1100-1215p TR 001 White, L 12570

**Aim:** This course will explore the darker side of English literature from roughly 1800 to 1940, surveying the Gothic and mystery tradition through the novel and short fiction. Given the investment in literary realism throughout this period, we will also explore the continuing tension between representing the world as it exists and representing mythic, supernatural, irrational, and/or archetypal experience (i.e., experience as it is represented in the tradition of the romance). We will also make considerable use of your expertise with the mystery and gothic traditions as they are manifested in contemporary visual culture (including through class presentations), and draw continual contrasts between the contemporary gothic and mystery tradition and the earlier textual material we will be studying. We will swerve at the end of the course to an American classic hardboiled novel, then a contemporary mystery set in post-Katrina New Orleans, and then a British procedural, *Luther*, featuring Idris Alba.

**Teaching Method:** Mostly discussion, some lecture.

**Requirements:** Two short papers, one midterm, one final, one brief class presentation, quizzes, class participation.

#### Tentative Reading List

Lewis, *The Monk*; Austen, *Northanger Abbey*; Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*; Wilde, *Picture of Dorian Gray*; Stoker, *Dracula*; Conan Doyle, selected stories; Buchan, *The Thirty-Nine Steps*; Christie, *The Murder of Roger Ackroyd*; Sayers, *Strong Poison*; DuMaurier, *Rebecca*; Chandler, *Farewell, My Lovely*; Castro, *Hell or High Water*; stories by E. A. Poe, G. K. Chesterton, M. R. James, and Arthur Machen

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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	Winter, D	4115

LGBTQ+ kids often grow up seeing few, if any, representations of people like ourselves in books, and many schools still avoid or gloss over what might be deemed “queer” in English classes. But an enormous amount of literature by and about LGBTQ+ people exists, and while there have been active attempts to suppress or erase queer literature over the last century, it is now easier than ever to find, read, and talk about. Aside from introducing us to some of the most influential LGBTQ+ people and stories of the last century, each text on our syllabus will invite and demonstrate different ways of reading the world around us and different ways of making sense of our own identities as human beings, whether we as individuals are LGBT, straight, cisgender, and / or questioning. In addition to our explicit focus on gender and sexuality, the reading list for this class will be diverse in terms of race, class, and ability, and will likely include such authors as Carson McCullers, James Baldwin, Audre Lorde, Gloria Anzaldúa, Ocean Vuong, and Natalie Diaz.

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0230-0320p	MWF	001	Bernardini, C	4715	
ARR-ARRp	ARR	700	Stevenson, P	18047	On-Line

Bernardini, C - 001

### “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.

Stevenson, P -700

In this course, we’ll study English-language literature written by and about women of diverse identities and backgrounds. The objective is not to conclusively represent *the* woman writer, but rather to survey a *tiny portion* of the literature women have produced over the last two hundred years. Within this body of work, we’ll discover both commonalities and distinct differences, some of which will be

situated within relevant historical and cultural contexts. Though our focus will be literary fiction, within that category we will study writing that leans into science fiction, magical realism, romance, regionalism, gothic horror, and everything in between. Women writers write *about* gender, yes, but they also write through it to explore the world.

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**ENGL 216 - CHILDREN'S LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1020a	MWF	001	Owen, G	4248	
ARR-ARRp	ARR	700	Stevenson, P	4966	On-Line

**Owen, G - 001**

**Aim:** Writers of children’s literature must ask themselves, what would a child reader like? Or even, what does a child reader need? The answers to these questions are based on assumptions and beliefs about children that we can see have shifted over time. We will investigate them. Who is the reader imagined by the book? What ways of reading or interpreting does the book make possible, and what ways does it foreclose? We are going to explore and articulate the effects and consequences of seeing children in some ways and not others. And then, we are going to engage with the ethical question of how *should* we see children instead? What do we think children really need and how do these examples rise to the challenge or fall short? Can we begin to imagine better ways to write and create for children that meet the ethical standards we want for our world?

Readings will include both historical and contemporary works such as Newberry’s *A Pretty-Little Pocket Book* (1744), Sarah Fielding’s *The Governess* (1749), Grimm’s *Fairy Tales*, Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865), A.A. Milne’s *Winnie the Pooh* (1926), E.B. White’s *Stuart Little* (1945) & the film (1999), Maurice Sendak’s *Where the Wild Things Are* (1968) & the film (2009), plus young adult novels such as Walter Dean Myers’s *Monster* (1999), Angie Thomas’s *The Hate U Give* (2017), and Akwaeke Emezi’s *Pet* (2019). We will make reference to and pay particular attention to popular children’s texts such as *all* the Disney movies and *Harry Potter*.

**Stevenson, P – 700**

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.

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**ENGL 230A - SHAKESPEARE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Ramsay, S	3822

**Ramsay, S - 001**

**Aim:**

A general introduction to the work of William Shakespeare (1564-1616).

**Teaching Method:**

Lecture/discussion.

**Requirements:**

Three papers, a midterm, and a final exam.

**Tentative Reading List:**

Readings will include representative plays from each of the four traditional sub-genres (comedy, history, tragedy, and romance), as well Shakespeare's sonnets.

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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>
1130-1220p	MWF	001	Levchenko, Y	3698

**Aim:****Teaching Method:****Requirements:****Tentative Reading List:**

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**ENGL 240B - WORLD CLASSICAL ROME**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	003	Lippman, M	4885

**Further information unavailable at this time**

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**ENGL 242 - GLOBAL LITERATURE SINCE 1850**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wisnicki, A	12574

In this course we will survey a variety of modern English-language and other literatures from around the globe. This course will focus on non-Western literary discourse and will emphasize historical and cultural circumstances and contexts. In taking up this focus, we will examine a selection of important twentieth and twenty-first century works created by writers situated in or part of the diaspora from the Carribean, Africa, the Middle East, Asia, and the Americas. The course will give equal attention to female and male writers.

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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>	
ARR-ARRp	ARR	700	Dreher, K	4716	On-Line

Class is taught via canvas not self-paced. Internet, computer and email required

**Dreher, K – 700**

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

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

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

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

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**ENGL 244A - INTRO AFRICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Obioma, C	4850

**COURSE DESCRIPTION:**

Never a time in the history of letters has Africa become more visible on the literary map than in the new millennium. But the books that make the splash right now cannot be fully explored without looking back at the precursors whose groundworks firmed the platform on which the new breed of writers and poets now stand. Hence, a course in African literature must orbit, full circle, through the history of storytelling traditions, the socio-political structures that shaped the culture, foreign influences (writ large, for

instance, in the adoption of Western languages by various African countries), and the present social structures of the nations. To fully understand these things, or to at least get a nuanced introductory idea about them, we shall study a broad range of texts straddling various genres (poetry, prose, drama) in order to appreciate the dynamics and the significance of the African creative process. This is the aim of this course. Also, as an **ACE 5** course, students are expected to learn how to use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.

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**ENGL 245N - INTRO TO NATIVE AMERICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Staff	12578

Class is taught via canvas not self-paced. Internet, computer and email required  
**Further information unavailable at this time**

On-Line

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Cochran, R	3982

Creative nonfiction is a broad genre that has been roughly defined as “true stories, well told.” In this class, we will learn about this genre by reading and writing widely in a variety of modes. Readings will range from the lyric essay to literary journalism, from food writing to cultural memoir to the hermit crab essay. As writers, we’ll learn all about the elements of creative research and narrative craft that go into writing effectively in whatever mode we choose, as well as the ways we might innovate within this dynamic and growing genre by experimenting with new approaches to form. This course is perfect for anyone who has a strong interest in storytelling and language and wants to use reading and writing as a way of expanding their worldview.

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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>
0930-1020a	MWF	001	Cocoran, R	3153
1100-1215p	TR	002	Wlodarski, J	3635
0330-0445p	TR	003	Chaudhuri, A	3901
0230-0320p	MWF	004	Henson, D	3823
ARR-ARRp	ARR	700	Stevenson, P	3154

On-Line

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

This is an introductory course in fiction writing, designed to give you a basic mastery and understanding of various fictional techniques. You 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 – 700

This is a workshop style class that will introduce you to the art and craft of fiction writing. In it, you'll study the nuts and bolts of the short story through constant writing practice and a great deal of mindful reading. Writing is a serious affair, and improving at it requires hard work, but the journey can be both fun and rewarding. You'll learn to identify fiction's moving parts, come to understand their function within your writing, and honor the unique creative inheritances each of us brings to the class. Just be prepared to share your writing with the class as well as to revise it extensively.

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#### ENGL 253 - INTRO TO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1230-0145p	TR	001	Baldwin, J	3757	
1230-0120p	MWF	002	Mungaray, M	3622	
ARR-ARRp	ARR	700	Behrendt, S	12580	On-Line

Since this course explores poetry as experimentation, students will encounter and then try out a wide variety of poetic forms—including avant garde styles and forms with roots in non-Western traditions. One of the course's main goals is to expand the possibilities for what a poem can be or do. In support of this, students will craft visual and performative poems in addition to traditional "page poems" in order to discuss both the expressive potentials and limitations of text. Naturally, some approaches will feel more successful on the individual level than others. That's what happens with experimentation. Our less successful or "failed" attempts often teach us much more about ourselves and our art than easy victories do. Students should expect to do serious work within a playful and supportive atmosphere.

Students will complete many writing exercises or "experiments" throughout the term. Students will also gain practice giving and receiving peer feedback and working collaboratively in a number of ways. Students' final grades will be based largely on participation and the crafting of a final portfolio to include their strongest work from the semester. I'm looking forward to what we will make together.

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#### ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0830-0920a	MWF	002	Staff	3645	
0930-1020a	MWF	003	Carter, M	3636	
0930-1045a	TR	004	Staff	3646	
1130-1220p	MWF	006	Staff	4251	
1230-0145p	TR	007	Dougherty, S	12581	
1100-1215p	TR	010	Rubensfield, S	3156	
0230-0320p	MWF	011	Hill, A	42272	
0600-0850p	T	101	Staff	3157	
ARR-ARRp	ARR	700	DeLuise, A	3734	On-Line

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

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

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

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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>
1030-1120a	MWF	001	Staff	12582

**Further information unavailable at this time**

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**ENGL 260 - AMERICAN LIT BEFORE 1865**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Gailey, A	3902

This class surveys American literature from European arrival in North America through the Civil War. We will study how significant authors sought to define the European colonies and later the U.S. in dramatically different ways: as a gift to God’s chosen people, as a radical experiment in enlightened political philosophy, as a land of unlimited opportunity—as well as how they challenged these narratives of exceptionalism by bearing witness the nation’s enduring oppression, inequalities, and cruelties. Authors will include Mary Rowlandson, Anne Bradstreet, Phillis Wheatley, Benjamin Franklin, Washington Irving, Tecumseh, Frederick Douglass, Sojourner Truth, Henry David Thoreau, Edgar Allan Poe, Harriet Beecher Stowe, Yellow Bird, Harriet Jacobs, Emily Dickinson, and Walt Whitman. The readings, discussions, and writing assignments will lead students to develop an understanding of major American authors, early intellectual and political movements, and how they continue to shape how we think of the United States.

Teaching: Guided discussion

Requirements: Reading, written responses, exam.

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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>
0200-0315p	TR	002	Lynch, T	3161

## Lynch, T - 002

**Aim:** The course will introduce students to some of the important writers and literary, artistic, and cultural movements in the United States during the past 150 years. The course will be structured around a variety of aesthetic and social movements. We will examine literary works within the contexts of their contemporaneous artistic developments in other modes, in particular painting and music.

Students will develop the ability to read, appreciate, understand, and critically assess a variety of literary works from different historical periods, from different cultural communities, and in different genres, and will become aware of how literary production intersects with other artistic and social developments.

**Teaching Method:** Lecture/discussion format, with extensive use of audio-visual and internet resources.

**Requirements:** Students will maintain regular reading-response journals, write one short paper, attend at least one local literary event, and take a final exam.

**Tentative Reading List:** We will read representative works from among the following artistic and cultural traditions: realism and regionalism; modernism; the jazz age and the Harlem Renaissance; the Beat scene; feminism; ethnic identity; environmentalism, and postmodernism.

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### ENGL 270 - LITERARY/CRITCL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gailey, A	3158

We will survey some of the major historical schools of literary and critical theory and how they understand literature and other cultural production. We will discuss New Criticism, structuralism, poststructuralism, psychoanalysis, feminism, postcolonialism, and biopolitics, among others.

### Teaching

Class discussion, in-class activities.

### Requirements

Reading, regular attendance and participation, short papers, exams

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### ENGL 277 - PROFESSIONAL PRACTICES FOR ENGL MAJORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Lacey, K	4021

**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 (and actual data!) 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:** Brief response papers, literacy narrative, & professional documents portfolio (incl. resume, CV, personal statement, sample cover letters)

**Tentative Reading List:** *Heavy*, Kiese Laymon and articles, chapters, & reports on provided on Canvas

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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>
1100-1215p	TR	001	Lacey, K	4021

**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 (and actual data!) 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:** Brief response papers, literacy narrative, & professional documents portfolio (incl. resume, CV, personal statement, sample cover letters)

**Tentative Reading List:** *Heavy*, Kiese Laymon and articles, chapters, & reports on provided on Canvas

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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	4296	On-Line
ARR-ARRp	ARR	701	Homestead, M	12587	On-Line

Class taught via canvas. Not self-paced. Internet, computer and email required

#### **Muchiri, N – 700**

If you believe that "imagining a brighter tomorrow has always been an act of resistance," then THIS is the class for you! This course introduces students to the historical context, criticism, and engaged reading of short stories. We will focus on literature written in the 21st century and will be interested not so much in a comparative approach, but in examining the multiple ways short stories have been deployed globally to address distinct socio-political challenges. Our course text, *A People's Future of the United States* (2019), contains stories that "explore new forms of freedom, love, and justice." These short stories "challenge oppressive American myths, release us from the chokehold of our history, and give us new futures to believe in." 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.

### Homestead, M – 701

**Aim:** In this section of the course, we will focus on the history of the American short story from its beginnings in the early 19<sup>th</sup> century through today. We will begin with a chronological survey of single stories by diverse authors, considering the evolution of the form over time and the shifting cultural contexts that shaped literary expression. We will then we will turn to book-length collections of short stories by single authors, paying attention to the short story collection as a form.

**Requirements:** Regular participation in Canvas discussion boards, three formal papers (two primary source literary analysis, one incorporating research), and an integrative final essay.

**Tentative Reading:** *The American Short Story and Its Writer* and short-story collections by Nathaniel Hawthorne, Sui Sin Far, Ernest Hemingway, Flannery O'Connor, and Sherman Alexie

#### ENGL 312 - LGBTQ LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Hill, A	12588

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Carter, M	4717
ARR-ARRp	ARR	700	Swiderski, J	4597

On-line

**Staff - 001**

**Further information unavailable at this time**

#### ENGL 334 - AMER LITERARY TRADITIONS – “AMERICAN DECADENCE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Cohen, M	12589

“Is there not, our writers ask over and over, a sentimental relationship at once erotic and immaculate, a union which commits its participants neither to society nor sin—and yet one that is able to symbolize the union of the ego with the id, the thinking self with its rejected impulses?” When literary critic Leslie Fiedler framed this question in the mid-twentieth century, he could only conclude that America’s leading writers time and again defined themselves against extremes, collapsing into a flaccid liberalism irrespective of their superficial political

orientations. O ye of little faith! This class will explore AMERICAN DECADENCE in a quest for the outrageous, the vile, the opulent, the irresponsible, the bizarre, and the lazy. We will read one or two works from the European decadent tradition to get our bearings, and then tackle American poetry and prose from the nineteenth and early twentieth centuries that has been notoriously nauseating to categorize—and sometimes even to read. If we can summon the energy, we will write two papers. If we can condescend to it, we'll write weekly response papers. If it seems worth it—or perhaps simply because it doesn't—we'll take two exams. Authors may or may not include Huysmans, Baudelaire, Poe, Saltus, Whitman, Melville, Crane, Fredric, Wilde, Hecht, and Larsen.

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**ENGL 345D - CHICANA/CHICANO LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Montes, A	12590

AIM: What does it mean to be a Chicana, Chicano, or Chicanx? Students will take a literary and historical journey tracing the beginnings of this area of American literature to the contemporary period. While doing this, students will also be encouraged to discover their own cultural and racial identities along with the Chicana/Chicano/Chicanx works we will be reading.

Teaching: Lecture, group discussions (small groups and class discussions), group activities within the class period, presentations

Requirements: Attendance, Journals, Mid-term, Take-home final

Tentative Reading (novels, poetry, memoir): Sandra Cisneros, Americo Paredes, Maria Amparo Ruiz de Burton, Luis Alberto Urrea, Gloria Anzaldúa, Arturo Islas, Reyna Grande, Ana Castillo

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**ENGL 352 - WRITING: USES OF LITERACY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Rubinfeld, S	4535

**Further information unavailable at this time**

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Green, N	4535
ARR-ARRp	ARR	700	Brooke, R	4436

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

On-line

**Greene, N- 001**

**Further information unavailable at this time**

**Brooke, R - 700**

**Aim:** This online section of Writing: Uses of Literacy will be a writing centered course focused on the cultural construction of literacy. We will examine some of the current scholarship on literacy in the country, especially in the great plains; interview some community members about their literacy experience; explore what

migration/immigration have to do with literacy, as a special focus; and design our own literacy action/research project.

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

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

**Tentative Reading List:** Very subject to change, but readings may include Deborah Brandt, "Sponsors of Literacy" and excerpts from The Rise of Writing; the Define American and Center for Immigration Studies websites; National Writing Project, Writing For a Change; web and print materials on local literacy/immigration agencies.

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### ENGL 363 - INTRO TO RENAISSANCE LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145a	TR	001	Stage, K	4374

#### Renaissance Green Worlds

This course will explore ideas of otherworlds, utopias, green worlds, and real world environments in the Renaissance through major authors and texts, including genres of poetry, prose, and drama. Our investigation will think about imagined golden-age nostalgias and "green worlds" in pastoral and anti-pastoral works, especially highlighting Edmund Spenser, and touching on Shakespeare, Marlowe, and Marvel. We'll think about alternative worlds like "Faeire" or even hell, along with the idea of utopia, as made visible by Thomas More. In league with the literature, we will also learn a bit about real-world conditions that inspired reconsiderations of land policies and practices in the 16<sup>th</sup> and 17<sup>th</sup> centuries in England, especially that shaped the relationship of people with farmland, private property, the cultivation of gardens, and forest land. We'll also consider awareness of pollution in urban environments and the writing that follows. Authors likely to include: More, Spenser, Marlowe, Shakespeare, Jonson, Marvel, Evelyn, Milton.

Method: Class discussion, with short and long papers and/or projects,

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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>
0930-1045a	TR	001	Capuano, P	4085

Students will read, engage, and discuss a wide range of texts (mostly poetry and non-fiction prose) by representative major authors in British literature of the nineteenth century. Each reading will be placed in its

historical and cultural contexts, through lectures and discussions. Students in this course will practice literary interpretation from the perspective of cultural and intellectual history—as well as from the perspective of literary form and formal technique. Students will explore (as well as challenge) various interpretations of literary and historical meaning through close reading and other forms of literary analysis. Through an immersion into the literature of this important century, students will learn how to make meaning out of individual texts, but also within the context of literary and historical movements such as Romanticism and Victorianism.

Reading will include: Mary Wollstonecraft, William Blake, Anna Letitia Barbauld, William Wordsworth, Samuel Taylor Coleridge, Mary Robinson, John Keats, Percy Bysshe Shelley, Lord Byron, Mary Shelley, Jane Austen, Charles Darwin, Elizabeth Barrett Browning, Charles Dickens, Christina Rossetti, Robert Louis Stevenson, and more,

Requirements: class participation; weekly analytical posts; 3-5 page essay; 5-7 page essay.

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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	4853

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 402 - POETRY -- "ROMANTIC POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Behrendt, S	12640

#### Aim

What's usually called the Romantic Period (1780 –1835) saw the world change dramatically in the wake of revolutions in America and France and also in commerce and industry — and of course in the arts. Suddenly all things seemed possible again —not for the wealthy and privileged only, but for everyone, men **and women**, whose voices were heard increasingly then and are being rediscovered today. Poets wrote about the "great" subjects — personal and national liberty, the natural world, the hopes and fears of humanity — but also about the ordinary and intimate world around them. They were determined to transform this rapidly changing world further still – and for the better of all. But they also dealt – really for the first time – with what today we think of as the profound alienation and de-humanization that comes with the modern industrial and technological empire. My view of the period is revisionist and exploratory – I see the **many** men and women Romantic poets as a socially,

politically, philosophically and aesthetically revisionist community of like-minded activists, many of whom who knew one another and all of whom responded to one another's works in a vigorous and often contentious **conversation** carried on in the public media. These were no mere flower-sniffing loners: they were active, engaged members of a revolutionary cultural "movement" in the most modern and socio-political sense of that loaded word. Some of their names and works are still unfamiliar to many, owing to traditionally gendered and classist biases that today's scholars are increasingly committed to addressing and undoing in courses like this one. We'll will trace these poets as they worked to steer the national ship – and the human spirit – toward that better and fairer world in which they so passionately believed. This is the culture – and the material – that we will explore in the poetry written by men and women throughout the Romantic period. I hope you'll join this revelatory, eye-opening movement.

### **Teaching**

Primarily discussion. I really don't like lecturing. I prefer to devote our meeting times as much as possible to your discussion of the assigned texts and the issues they explore. I may include some group projects and presentations to stimulate further conversation.

### **Requirements**

Consistent contributions to classroom discussion; 2 examinations (an out-of-class midterm and a comprehensive final of some sort), and a primarily research-based course project that may take any number of forms and formats. We will negotiate these projects individually to accommodate your own individual interests, objectives, skills – and curiosities.

### **Tentative Reading**

I will probably use *Romanticism: An Anthology*, ed. Duncan Wu. 4<sup>th</sup> edition, plus some optional supplementary texts that I'll provide on Canvas, along with a variety of visual and audio supplements.

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## **ENGL 410 - LITERARY MOVEMENTS -- "MODERNISM"**

<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>
1030-1120a	MWF	001	Reynolds, G	12641

This course will introduce students to some of the key writers, major concepts, and historical circumstances that constitute what we might call 'transatlantic modernism.' My focus will be on fictions (novels and short stories) produced by British, Irish and US writers from (roughly) 1910 to 1940. Materials will be shaped into three modules: 'Bodies', 'Temporalities', and 'Cities'.

Within each module we will closely study two or three authors, and juxtapose key critical/contextual frameworks against those texts. The course will thus establish an ideal platform for students wishing to pursue their own individual research projects relating to Modernism, while also working as a stand-alone course centered on a truly great era of literary history. Topics will include the changing representation of the modern city; revolutions in the body's significance (and how it forms the basis of narrative); and the reshaping of narrative in terms of how time itself was reimagined in novels such as *Mrs. Dalloway*.

Texts will include Willa Cather's *The Professor House*; Joseph Conrad's *The Secret Agent*; Zora Neale Hurston's *Their Eyes Were Watching God*; and Virginia Woolf's *Mrs. Dalloway*. A significant section of the reading will also include short stories by such figures as James Joyce, Hurston and Cather, Gertrude Stein, Richard Wright, D.H. Lawrence and William Faulkner. Critical readings will also include major essays by many of the figures, alongside extracts from major cultural historians and literary theorists.

Teaching methods will include short ‘mini-lectures’, class discussions focused on specific moments in these texts, and critical analysis of the historical/critical context. Student work will include short response papers (focused on texts, ideas and keywords), and longer research projects where students will consolidate and deepen these components into extended/deepened readings.

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**ENGL 417 - TOPICS PLACE STUDIES & ENVIRONMENTAL HUMAN. -- "CLIMATE CHANGE AND LITERATURE OF THE ANTHROPOCENE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lynch, T	12644

The Earth has entered a new era, but has our literature?

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

The Anthropocene challenges our imaginations, and so far our imaginations have been stuck in the ruts of an earlier and now irrelevant era. Though our era has changed, and though the crisis is urgent, our literature has barely taken note. As scholars like Amitav Ghosh warn, in response to the most important challenge we as humans have ever faced, our literary imaginations have, for the most part, failed us.

What would a literature of the Anthropocene look like? What would a literary theory of the Anthropocene do? What might a post-human literature in a post-nature epoch consist of?

We will explore some of the possibilities in this class. We will examine some emerging responses to the Anthropocene, including speculative fiction, cli-fi, multi-species ethnography, and ecopoetry.

In the Anthropocene, everything you've learned about literature is wrong. Find out why.

Tentative readings:

Timothy Clark, *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*

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

Richard Powers, *Bewilderment: A Novel*

Amitav Ghosh, *The Nutmeg's Curse*

Matt Bell, *Appleseed*

Alexis Wright, *The Swan Book*

Lynn Keller, *Recomposing Ecopoetics*

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**ENGL 440 - CLASSICAL DRAMA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Duncan, A	10048

**Further information unavailable at this time**

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**ENGL 445B - TOPICS IN AFRICAN-AMERICAN LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Dreher, K	12637

*Black Women Authors* is an advanced literature course wherein the artistic expressions by Black Women produced during selected literary time periods are examined. The literary time periods to be covered are *The Literature of Slavery and Freedom (1746-1865)*, *The Literature of Reconstruction (1865-1919)*, and *The Harlem Renaissance (1919-1940)*.

We begin with the role that enslavement played in the shaping of Black women's literature, culture, and identity. Each woman interrogates in their writings the complex intersections of race, gender, and class. Via close-readings of each text, then, we will discover what socio-cultural dynamics informed and facilitated their rich canvass of imaginative productions (context) that touched on aesthetic modes. The *imagination* is significant here because the literary expressions of Black women offer remarkable insights into the socio-cultural, political, and racial dynamics operating well back into the nineteenth century and probably earlier.

Our in-class discussions, writing assignments, and exams will answer queries such as *in what ways do these Black women authors write themselves into history? How do these creative works open up conversations about the legacy of enslavement? How does each text envision (national) home space, family, and community? What personal endeavors such as arts, crafts, cooking, housekeeping, etc. are initiated to make possible the caretaking of the Black woman's interior life? Her health? Her body? What are the articulations of love, joy, pleasure, etc.? What strategies are used to beat back disillusionment, depression, abuse and violence, grief?*

The course ends with the Harlem Renaissance to celebrate the phenomenal "cultural flowering" of Black women's artistic and literary expressions honed within the depths of the cotton and tobacco fields and the domestic space in the plantation homes; through post-civil war reconstruction of the nation's identity; landing steadily in the age of modernity.

Black Women Authors assigned to the course include, Phillis Wheatley, Elizabeth Hobbs Keckley, Ida B. Wells-Barnett, Anna Julia Cooper, Marita Bonner, Nella Larsen, Jessie Redmon Fauset, and Zora Neale Hurston.

Films screened include:

*Slavery and the Making of America*. Narrator, Morgan Freeman. PBS documentary.

*Elizabeth Keckley*. UNC TV: *Our State Magazine*.

*Passing*. Dir. Rebecca Hall. Perf. Tessa Thompson and Ruth Negga

*Their Eyes Were Watching God*. Dir. Darnell Martin. Perf. Halle Berry, Ruben Santiago, and Lorraine Toussaint.

*The Gilded Six Bits*. Dir. Booker Mattison. Perf. Chad L. Coleman and T'Keyah Crystal Keymah.

*Brother to Brother*. Dir. Rodney Evans. Perf. Anthony Mackie, Roger Robinson, and Kevin Jackson

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**ENGL 452 - FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Obioma, C	4431

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 453 - ADV POETRY WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Henson, K	4375

"Advanced Poetry Writing is a generative writing workshop environment where we will work in small groups and as a class to: discuss elements of craft, design writing assignments, and construct a course reading list based on our interests together. All of these activities are designed with an eye toward developing writers as people who are deeply invested in the act of noticing and being interested. In his essay on the craft of writing, Veryln Klinkenborg says, "Who's going to give you the authority to feel that what you notice is important? It will have to be you. Being a writer is an act of perpetual self-authorization. Only you can authorize yourself. You do that by writing well, by constant discovery" (127). As we work together this semester, I hope that we can be fruitful collaborators in each other's noticing and self-authorization."

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**ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	4541

This course will explore DH project development. DH projects come in all shapes and sizes, in keeping with the “big tent” ethos of the field. However, to develop a project well – to scope it, plan it, fund it, implement it, disseminate it, gain the respect of other practitioners, and much more – is not easy. It’s n times harder than writing a critical paper and can quickly become n+n (or even n x n) times harder than writing a scholarly book. There are many theoretical and practical considerations and a multitude of technological options to sample, choose, and, perhaps, master. But if it’s “your” project, no matter who you are or how experienced, you’re most likely always going to be drowning a little bit, out of your depth, over your head, etc. Here, we’ll start to find out what that means. Put another way, through this course, you’ll by no means master DH project development. Rather, we’ll climb the DH mountain; look out over the theoretical fields (crash-course style); mix with some A-lister DH projects; and, finally,

plunge headlong into the woods of project development in our search for a path to the fields of published glory. Luckily, you won't be going it alone.

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**ENGL 487 - ENGL CAPSTONE EXPRNC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	002	Buhler, S	4023
0930-1045a	TR	003	White, L	3881

**NOTE: Engl 487 is open only to English majors who have completed 24 hours of English courses numbered 200 and Buhler, S - 002**

**“Shakespeare and His Global Interpreters: Adaptation, Appropriation, Translation”**

Capstone courses offer you a range of experiences, including a chance to reflect on your path through the English major and to revisit your experience as an individual and as part of a group. This offering of the English Capstone offers a directed study of Shakespeare in the recent and present worlds. Your responses will include a self-designed and self-driven final project, along with the presentation of an overall assessment of your work in the major. Together, we will discuss -- formally and informally -- what your time at UNL has shown you as an English major, what you feel you have learned, what your work shows about you and your degree, and how your past work might affect your future.

What do people around the globe make of Shakespeare? What do people across a variety of borders do with Shakespeare? What happens with Shakespeare when his works are transformed through other media, other languages, other cultures, other narratives? In this course, we will consider how Shakespeare has been a collaborator or co-conspirator (willing or not) in activist, creative, critical, pedagogical, personal, and polemical projects. We will explore what source material has been mined from Shakespeare in creative writing, film, music, public discourse, and various constructions of cultural identity. We will also explore the reasons for Shakespeare's distinctive place in English studies, in modes of performance, and in the global marketplace. Helping us with the latter concern will be the online Global Shakespeare's archive, based at MIT. As a group, we will concentrate on two of Shakespeare's richest – and intriguingly interrelated – plays, *Hamlet* and *Twelfth Night*; your individual explorations may involve other works in the canon.

We will work together via Canvas (especially Discussion threads), Zoom meetings, and email.

**Main Texts:** Julia Drake, *The Last True Poets of the Sea*; Linda Hutcheon, *A Theory of Adaptation*; Maggie O'Farrell, *Hamnet*; William Shakespeare, *Hamlet* and *Twelfth Night*. Films by Bhardwaj, Branagh, Chabrol, Frid, Kozintsev, Kurosawa, Nunn, Olivier, Supple, and more. Additional readings by C. Desmet, A. Joubin, D. Lanier, G. Shahani and B. Charry, among others. Films and additional readings available via Canvas.

**White, L - 003**

**“Capstone Experience: Modernity”**

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

**TEACHING METHOD:** Mostly discussion with some lectures.

**REQUIREMENTS:** One short critical response to the reading most weeks on set topics; one long research essay, including prospectus and annotated bibliography; 20-30 page portfolio of student's

previous work within the major and 5 page analysis of that portfolio (for departmental assessment purposes; portfolio will be P/NP).

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

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## FILM 200 – INTRODUCTION TO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Brunton, J	12705

**Special fee = \$30**

This course gives an historical overview of film, from the invention of the photographic image in the 19th century to the present day, covering a wide range of styles and themes. We will emphasize that history is a contested field and acknowledge the role that a variety of social and political forces have played in crafting an official history of film – a history that is recorded and reproduced in awards ceremonies like the Oscars, archives, and textbooks, and that often minoritizes certain films and filmmakers while centering others. We will broaden our scope beyond this official history to show the important aesthetic innovations (and interventions) of films and filmmakers representative of a range of perspectives and backgrounds. To that end, we will pay particular attention to films made by women, people of color, LGBTQ individuals, and people with multiply minoritized identities from around the globe. Class meetings will be a mix of lecture and discussion and will include a weekly in-class screening. Some of the films we will screen include:

MOSQUITA Y MARI (Aurora Guerrero 2012)

SAVING FACE (Alice Wu, 2004)

SO PRETTY (Jessie Jeffrey Dunn Rovinelli, 2019)

BEAU TRAVAIL (Claire Denis, 1999)

SEÑORITA (Isabel Sandoval, 2012)

Y TU MAMÁ TAMBIÉN (Alfonso Cuarón, 2001)

POISON (Todd Haynes, 1991)

MOONLIGHT (Barry Jenkins, 2016)

CRAZY RICH ASIANS (Jon M. Chu, 2018)

THE INVISIBLE MAN (Leigh Whannell, 2020)

GANJA & HESS (Bill Gunn, 1973)

DO THE RIGHT THING (Spike Lee, 1989)

THE WATERMELON WOMAN (Cheryl Dunye, 1996)

HAPPY TOGETHER (Wong Kar-Wei, 1997)

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**FILM 219 – FILM GENRE – “SCIENCE FICTION FILMS”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Page, M	12571

Special fee = \$30

Science fiction is the literature of technological change and, fittingly, science fiction has been part of that wonderful technological invention, cinema, since its beginnings. In this course we will view, discuss, and analyze a broad sample of Science Fiction films, placing science fiction cinema within the context of the broader Science Fiction genre by also reading some of the original stories upon which the films were based.

**Method:** Students will view most films as homework on the Canvas site. We will also analyze clips in class. Some lecture on the history of science fiction film and its connection to science fiction literature. In class discussion and analysis of the films we watch.

**Assignments:** Students are expected to view assigned films on their own when they are made available on Canvas. We will be covering 1-2 films a week (most often two). Additional reading of science fiction film criticism and science fiction stories connected to the films. Assignments will include weekly short responses, analytical papers, a research paper/project, midterm, and final exam.

**Tentative Film List (subject to change as I finalize syllabus):** *A Trip to the Moon, Forbidden Planet, Metropolis, Things to Come, , The Day the Earth Stood Still, The Thing from Another World, Gojira, The Brain from Planet Arous, The Creation of the Humanoids, Destination Planet Negro!, La Jetée, Alphaville, Planet of the Vampires, Planet of the Apes, 2001: A Space Odyssey, Aniara, Low-Flying Aircraft, Testament, Soylent Green, Advantageous, Alien, The Thing, Robocop, Ghost in the Shell, City of Lost Children, Train to Busan.*

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**FILM 239- FILM DIRECTORS – “HITCHCOCK AND HIS LEGACY”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0415p	TR	001	Page, M	12657

Special fee = \$30

Alfred Hitchcock, the “master of suspense,” is one of the most significant and influential directors in the history of cinema. This class will focus on a number of Hitchcock’s most important films during the first half of the course and consider his cinematic technique and artistry. We will also consider the complicated legacy of Hitchcock, especially his treatment of his female stars. In conjunction, during the second half of the course, the class will view a number of suspense thrillers in the Hitchcock vein to see how Hitchcock’s legacy is reformulated (and perhaps reformed) by directors influenced by his work.

**Method:** Students will view most films as homework on the Canvas site. We will also analyze clips in class. Some lecture on the history of science fiction film and its connection to science fiction literature. In class discussion and analysis of the films we watch.

**Assignments:** Students are expected to view assigned films on their own when they are made available on Canvas. We will be covering 1-2 films a week (most often two). Assignments will include weekly response questions, analytical papers, a research paper/project, midterm, and final exam.

**Readings:** articles and essays on the films and directors; perhaps a brief Hitchcock biography.

**Tentative Film List:** Hitchcock films – *The Lodger*, *The Lady Vanishes*, *Rebecca*, *Saboteur*, *Shadow of a Doubt*, *Lifeboat*, *Spellbound*, *Rope*, *Strangers on a Train*, *Dial M for Murder*, *Rear Window*, *The Man who Knew Too Much*, *Vertigo*, *Psycho*, *The Birds*. Films by other directors – *Get Out* (Peele), *The Headless Woman* (Martel), *Stoker* (Chan-Wook), *Double Take* (Grimonprez), *Phoenix* (Petzold), and others.

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## FILM 373 – FILM THEORY AND CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	150	Abel, M	12593

**Special fee = \$30**

### COURSE DESCRIPTION, GOALS, & OBJECTIVES

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, students will study the defining characteristics and the stakes of a range of film theoretical positions by both closely reading representative texts of these positions and watching a series of recorded lectures on the texts (1, 2, 3); by in-class conversations about the texts and my pre-recorded lectures; and by writing, individually and in collaboration, about select films based on specific theoretical approaches to (the history of) moving images (4). Final grades will be based on three take-home exams as well as a series of CANVAS discussion board contributions.