

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2023

11/02/22

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 2, 2022. 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.)

English 150H — Honors Writing: Rhetoric as Inquiry

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150 and requires an equivalent amount of reading and writing.

English 151 — Writing: Rhetoric as Argument

This is a first-year English composition course that engages students in the study of written argument: developing an informed and committed stance on a topic, and using writing to share this stance with particular audiences for particular purposes. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing and reading skills through the study and practice of argument.

English 151H — Honors Rhetoric as Argument

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

English 170 — Beginning Creative Writing

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

English 180 — Introduction to Literature

NOTE: This course does not fulfill any part of the freshman composition requirement in the College of Arts and Sciences.

This course is intended to introduce first and second-year students to examination of reading, especially the reading of literature. In order to examine the process of reading, students can expect to explore literary works (poems, stories, essays, and drama), some works not usually considered literary, and the students' own reading practices. The course will deal with such questions as how do we read, why do we read, and what is literature and what are its functions.

English 140 — Advanced Academic Writing & Usage (3 credits)

English 141 — Advanced Academic Reading (3 credits)

English 142 — Advanced Academic Listening & Speaking Skills (3 credits)

English 143 – Seminar in CEAP (1 credit)

English 144 – Advanced Academic Reading for Business (3 credits)

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

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

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

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

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

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

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

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Hill, A	7459
0930-1045a	TR	002	Bernardini, C	7520

Open to ENGL Majors & minors

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

Staff - 001

Further information unavailable at this time

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Guild, S	8481

Selected readings in the novel and short story, mainly American, British, and European, from 1900 to the present.
ACE: ACE 5 Humanities

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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	7385

Examines the science fiction genre from its origins in the 18th century to its contemporary expression. Issues of technological modernity and how these are mediated through literary texts will be introduced.

ACE: ACE 5 Humanities

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: Classic short stories by Asimov, Heinlein, Pohl, Simak, Sturgeon, Bradbury, and others. Anthologies: *The Future is Female!* edited by Lisa Yaszek and *The Very Best of the Best*, edited by Gardner Dozois. Four science fiction novels: George Orwell's *1984*, Octavia Butler's *Parable of the Sower*, Becky Chambers's *The Long Way to a Small, Angry Planet*, Matt Bell's *Appleseed*.

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	001	Graham, R	17300

Reading and analysis of popular literature within historical, cultural, and literary contexts. May address literature from earlier periods or focus exclusively on contemporary works.

ACE: ACE 5 Humanities

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, Derf Backderf, Emil Ferris, Lynda Barry, and others.

ENGL 208 - THE MYSTERY & THE GOTHIC TRADITION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	DelMastro, A	8397

Exploration of the darker side of literature in English from the nineteenth century to the present, surveying the Gothic and mystery tradition through the novel and other narrative forms.

ACE: ACE 5 Humanities

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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	7640

Introduction to variety of works by lesbian, gay, bisexual, and transgender writers. Significant literary, cultural, social, and historical issues and themes.

ACE: ACE 5 Humanities ACE 9 Global/Diversity

Staff - 001

Further information unavailable at this time

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Bernardini, C	7978
1130-1220p	MWF	002	Wlodarski, J	13600

Introduction to English literature written by women, studies in the cultural, social, and/or historical contexts.

ACE: ACE 5 Humanities ACE 9 Global/Diversity

Staff - 001

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1230-0145p	TR	099	Cochran, R	13601	
ARR-ARRp	ARR	700	Stevenson-	8131	On-Line
ARR-ARRp	ARR	701	Stevenson-	1730	On-Line

NOTE: Class is open only to students in the WH Thompson program.

A study of the historical and cultural development of the genre of children's literature.

ACE: ACE 5 Humanities

Cochran, R - 001

This course will explore the development of children's literature, from its origins (largely in the 19th century) to contemporary texts. Children's literature is a broad and unique genre that actively reflects and shapes conceptions of childhood; therefore, by studying children's literature, we will also examine seismic cultural and historical shifts in transatlantic (primarily British and American) culture as it has historically been packaged for the child reader's consumption. In particular, 20th and 21st century writers of color, as well as the unique contributions of LGBTQA+ writers to children's literature, will be central to this course as we explore how the purposes and aims of children's literature expand beyond the didactic roots of its traditions.

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 218 - LITERATURE & PSYCHOLOGY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	TBA	13679

In this class, students learn about historical psychological theories and how they influenced literature, Through class discussion, responses and lectures, and written work, students will demonstrate knowledge of these historical ideas and will engage in analyses of authors and theorists who have responded to them.

Ace: ACE 5 Humanities

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 230 - BRITISH LIT.: ANGLO- SAXONS THRU ENLIGHTENMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Cook, T	17306

Major British writers from Beowulf to the end of the eighteenth century. Attention given to historical background.

Further information unavailable at this time

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	7422

Introductory study of a representative sample of Shakespeare's works. Films of dramatic performances may be shown.

Ace: ACE 5 Humanities

Aim:

A general introduction to the work of William Shakespeare with an emphasis on Shakespeare's engagement with the political, social, religious, and philosophical issues of his day.

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.

ENGL 240B - WORLD CLASSICAL ROME

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Lippman, M	8103

English translations of the great works of Latin literature, which familiarize the student with the uniquely rich and influential world of Classical Rome.

ACE: ACE 5 Humanities

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 242 - GLOBAL LITERATURE SINCE 1850

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Kubra, K	13603	On-Line

A survey of literatures written since 1850 from around the globe in historical and cultural contexts.

ACE: ACE 9 Global/Diversity ACE 5 Humanities.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	001	Rutledge, G	13373	
ARR-ARRp	ARR	700	Dreher, K	7979	On-Line

Representative African American works written since 1865, of various genres, studied in their social and historical contexts.

ACE: 9 Global/Diversity ACE 5 Humanities

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

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 251 - INTRO TO CREATIVE NON-FICT. WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Henson, K	7554

Reading and analysis of published creative nonfiction writing and practice researching and writing creative nonfiction.

ACE: ACE 7 Arts

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.

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	Henson, D	6864
1100-1215p	TR	002	Cochran, R	7289
0200-0315p	TR	003	Guild, S	7493
0130-0220p	MWF	004	Chaudhuri, A	7423
ARR-ARRp	ARR	700	Stevenson-	8402

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'll 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'll learn how to structure a story, and how to avoid plot clichés. You'll learn how to revise. You'll learn how to highlight your strengths and work on your weaknesses. Along the way, you'll 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's 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'll come away with a better understanding of and more respect for good fiction, because you'll understand the process from the inside out; you'll have lived for a while as a writer.

ACE: ACE 7 Arts

Further information unavailable at this time

Cochran, R -002

Writing fiction is the art of creating people and situations using language alone, then tricking your reader into caring deeply about these constructions' lives and worlds. The best fiction will go beyond that: it will use these imagined worlds to reflect profoundly on our own world beyond the page. As such, the successful writer of fiction must apply and balance numerous craft techniques to produce a tapestry of intentional and engaging narrative effects. This work takes study, practice, and reflection. This course will provide opportunity for all three of these tasks: we'll read and study short stories together, practice articulating and achieving our own intended narrative effects, and read and respond to one another's work in workshop classes. We'll read expansively and generously: instead of asking "What does good fiction look like?" and searching for a canonical (and therefore limiting) answer, we'll explore the question "What *can* good fiction look like?"--searching for opportunities to expand our understanding of and appreciation for new voices and techniques that challenge the preconceptions we bring to the act of reading and writing.

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.

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	Ballard, C	7372
1030-1120a	MWF	002	Gaskin, K	7280
ARR-ARRp	ARR	700	Shannon, T	8403

On-Line

Introduction to the writing of poetry. Emphasis on student writing within context of theory and criticism.
Ace: ACE 7 Arts

Further information unavailable at this time

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Bayer, A	13729
0930-1020a	MWF	002	Kupsh, C	7295
0930-1045a	TR	003	Dillon, K	7290
1130-1220p	MWF	004	Bayer, A	7296
1100-1215p	TR	005	Rubinfeld, S	13651
1230-0120p	MWF	006	Hill, A	7735
0230-0320p	MWF	007	Staff	8404
0330-0445p	TR	008	Rubinfeld, S	13652
0130-0220p	MWF	009	Hill, A	13755
ARR-ARRp	ARR	700	McClantoc, K	7354

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.

Further information unavailable at this time

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	Kupsh, C	13738

Extended writing and its uses in and by various communities.

Ace: ACE 1 Writing

Further information unavailable at this time

Aim:

Teaching Method:
Requirements:
Tentative Reading List:

ENGL 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Gilmore, S	7494

Major authors, themes, and intellectual trends in American literature from the beginnings to 1865. Works from the Colonial, Early National, and Romantic periods.

ACE: ACE 5 Humanities

This course presents a one-semester survey of early American literature, which will cover the key texts, authors, and movements from the 1620 to the Civil War. Beginning with the oral traditions of Native Americans and ending with the calls of reform, students will explore a diverse selection of texts that focus on the cultural and historical context of the “American” experience. Authors to be covered include Jupiter Hammon, Mary Rowlandson, William Apess, Lydia Sigourney, Blackhawk, Edgar Allan Poe, Henry David Thoreau, Frederick Douglass, Harriet Jacobs, Emily Dickinson, and Walt Whitman.

In addition to selections from numerous anthologies and modern scholarship, this course will utilize other artifacts from the period, including periodicals, newspapers, letters, diary entries, and many other documents, to fully examine literary and societal conversations that often remain lost in the archives. Classes will feature lectures and student-led discussion. Assessment will be based mainly on one midterm exam, one research-based archival final project, and informal reading responses.

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Bissell, A	13653

Major authors, themes, and intellectual trends in American literature from 1865 to the present. Works from the Realist, Modernist, and Contemporary periods.

ACE: ACE 5 Humanities

Staff – 001

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

ENGL 270 - LITERARY/CRITCL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Maxton, I	6867

Nature and function of literary/critical theory in the study of literary texts. Selected approaches and is not intended as a general survey.

ACE: ACE 5 Humanities

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

ENGL 277 - BEING HUMAN IN A DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wisnicki, A	7629

Introduction to some of the major implications of computer technologies to the humanities; examination of the historical influence of new technologies on how we think of ourselves, both individually and collectively; how we interact socially and politically; how we determine public and private spaces in an increasingly connected world; and how we can use computer technologies to produce, preserve, and study cultural materials.

ACE: ACE 5 Humanities

This course will examine the impact of the most cutting-edge technologies on contemporary culture. We will explore the influence and power of big tech companies like Amazon, Facebook, Google, and Apple. We will reflect on the role of social media like Instagram, TikTok, Snapchat, and BeReal in shaping our everyday lives. We will engage questions centered around topics like surveillance, privacy, disinformation, and artificial intelligence. We will also examine how gender, race, sexuality, nation, and class determine our relationships with technology. Course materials will include fiction, films, and news articles. The course will also require students to participate in class actively, give oral presentations, and write essays.

ENGL 278 - DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Stewart, A	13655

Requires contributing to an ongoing web-based project.

Practical and theoretical introduction to the concepts, tools, and techniques of digital humanities. Electronic research, text encoding, text processing, and collaborative research.

ACE: ACE 5 Humanities

Course Description:

This course will show you what the field of Digital Humanities (DH) can mean to you and your studies. We will start by examining what kind of humanities questions you might want to answer. Then, we will identify the DH concepts, tools, and techniques that can open new ways of accomplishing that work. We will survey both the writing of professional DH practitioners and a number of different tools, such as electronic research, text analysis,

web design, and interactive or graphic representation. The course will be highly interactive and will demand in-person contributions to collaborative assignments. By introducing yourself to DH tools and their scholarly and public applications, you will come away with fresh ideas about how your future work can benefit from digital technologies.

By the end of the semester students will:

- Have a broad understanding of the kinds of scholarly humanities projects that have been completed using digital methods and theories.
- Demonstrate the ability to read and understand such digital projects in much the same way as one would read and understand a traditional article.
- Have practice with several basic and versatile tools that can help you build multimedia projects that go beyond the scope of the traditional scholarly paper.

Design an original plan for a project that incorporates multiple DH methods

ENGL 279 - DIGITAL LITERARY ANALYSIS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Ramsay, S	13656

Prerequisites: Sophomore standing or higher

Introduction to computational text analysis with an emphasis on text processing for literary topics. Write computer algorithms for text analysis and exploration while developing a broad understanding of data structures and current trends in natural language processing, information retrieval, text mining, and statistical machine learning.

ACE: ACE 3 Math/Stat/Reasoning

Aim:

This is an introductory course in the use of digital methods for literary study. We will briefly explore the UNIX operating system (variants of which are commonly used for hosting web-based projects) before moving on to a gentle exploration of Ruby—a general-purpose programming language particularly suited to text analysis and web development. Though we'll be using literary texts as examples in the course, the methods discussed are broadly useful to anyone working with textual data in the arts and humanities.

Teaching Method:

Lecture (with lots of hands-on work and interactivity).

Requirements:

This course does not assume any previous knowledge of any of the technologies we'll be studying (and explicitly assumes you have never done any programming of any kind) That said, it is not a course in basic computer skills. Successful students in past years are those who feel generally comfortable as users of ordinary computing systems and are curious about technology and how it works.

The primary work for this course consists of a series of graded exercises designed to reinforce the material and to encourage exploration of the technologies we'll be studying.

Tentative Reading List:

There are no required texts for this course. All the resources necessary for success in the course are available online.

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	7572

Focus on the individual, national, and global value of English and the humanities for the professions and for life. Emphasis will be placed on meaningful career paths, gaining relevant experience, and professional development opportunities

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)

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	7761	On-Line
ARR-ARRp	ARR	701	Muchiri, N	8408	On-Line

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

Introduction to the historical context, criticism, and interpretation of short stories.

ACE: ACE 5 Humanities

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 20th and 21st centuries and will be interested not so much in a comparative approach, but in examining the multiple ways short stories have been deployed in the United States to address distinct socio-political challenges. Our course texts contain 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 readings will be supplemented by student-chosen texts. As a result, and also because this is a 300-level course, I'll invite you to respond to our course readings in an advanced and sophisticated manner.

Required Reading:

Black American Short Stories: A Century of the Best - J. H. Clarke

Black Enough: Stories of Being Young & Black in America - I. Zobi

ENGL 311 - REVOLUTION AND ROMANTICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Behrendt, S	13737

Romantic movement in literature and its relation to political and economic revolutions in England, France, and America. Course not taught every year.

ACE: ACE 5 Humanities

AIM: What do we mean by "revolution," to begin with? Does a "revolution" produce a whole "new start" to the world? Or does it just take everything right back to where it started, like a planet's revolution around the sun? And if "Romanticism" embraces a dynamic commitment to individual and collective liberty, equality for all, and a universal human community, why has no "Romantic movement" ever actually produced a genuinely **lasting** version of this lovely New Eden? We will consider the three great revolutions of the later 18th century (Industrial, American, and French) and their influence on the literature, arts, and culture (including the politics) of Europe, and especially of Great Britain. We will explore how political and social change both affects the arts and is in turn affected by them, as reflected in a variety of literary and other artifacts and phenomena and the ways in which they were received during their time.

BUT THIS IS 2023!!! SO WHY DOES THIS MATTER??? We will consider what these revolutions, their results and consequences can tell us about **today's** uncertain and perilous world and the place – if any -- of optimism, activism and revolution in that world **today**.

TEACHING METHOD: Primarily discussion of assigned readings and other materials, with some occasional brief mini-lectures to provide background and context for the class discussions. Possibly some individual or group presentations. Bring your curiosity, your energy, and your questions about how culture works – **then and now**.

REQUIREMENTS: (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A research-based course project, perhaps in the form of a research portfolio; we will negotiate what's best for you, individually. (4) Probably two examinations: midterm (out of class) and final (to be determined – **if** we have one).

TENTATIVE READING LIST: Selected readings from Great Britain, France, and Germany, probably including some of Rousseau's political writings; Goethe, *The Sorrows of Young Werther*; Schiller, *The Robbers*; Blake, *America* and *Europe*; P. B. Shelley, *The Cenci*; Mary Shelley, *Frankenstein*; Dickens, *A Tale of Two Cities*. I will make some of these available on Canvas, along with other possible primary and supplementary readings, as well as materials from the other arts. We will also look at modern, contemporary examples and illustrations, including contemporary socio-political activism and its aims, rhetorics and consequences.

ENGL 312 - LGBTQ LITERATURE AND FILM- QUEER YA LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Owen, G	8409

Analysis of a variety of works by lesbian, gay, bisexual, queer, and transgender writers and filmmakers. Significant literary, cultural, social, and historical issues and themes.
ACE: ACE 5 Humanities ACE 9 Global/Diversity

This course focuses on queer #OwnVoices authored YA books (both fiction and nonfiction) and films to pose questions about cultural representations of adolescence, identity labels, coming out, and the relationship between language and our experiences of ourselves in a normative world. We will read books by gay, lesbian, trans, and nonbinary authors, 70% of whom are nonwhite including African, African American, Asian, and Latinx writers. LGBTQ literature and film provides us with a rich and varied context to study the ways identity is constituted within culture. What possibilities are available to LGBTQ writers and filmmakers to name and know the self? How do these writers and filmmakers negotiate both norms and taboos? How do they navigate the constraints of language and culture to emerge on the page? What lives emerge as possible and impossible?

Reading list:

Nancy Garden's *Annie on My Mind* (1982), Alex Sanchez's *Rainbow Boys* (2001), Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe* (2012), Alex Gino's *Melissa (previously published as George)* (2015), Anna-Marie McLemore's *When the Moon Was Ours* (2016), April Daniel's *Dreadnought* (2017), Gabby Rivera's *Juliet Take a Breath* (2019), Akwaeke Emezi's *Pet* (2019), George M. Johnson's *All Boys Aren't Blue* (2020), and Malinda Lo's *Last Night at the Telegraph Club* (2021).

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Swiderski, J	7980
0330-0445p	TR	002	Cochran, R	17322

Relation between women's roles and popular images in the media, including romances, television shows, science fiction, and magazines, with attention to their historical development.
ACE: ACE 9 Global/Diversity

Aim:

Teaching Method:
Requirements:
Tentative Reading List:

ENGL 330A - SHKSPR ON SCREEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Buhler, S	13701

Strategies employed in adapting the plays of William Shakespeare for film and video. Integration of critical approaches from the perspectives of cultural studies, film, literature, and theatre.

ACE: ACE 5 Humanities

Aim: Translating William Shakespeare’s works into visual media often inspires the expression of strong beliefs about the nature of film and video. Screen adaptations necessarily reflect ideas and assumptions about audiences, the processes of adaptation and the dynamics of appropriation, forms of entertainment, the importance of cultural context, along with the expansive meanings of Shakespeare’s play texts themselves. In this course, we will explore what multiple media can illuminate about Shakespeare and what Shakespeare can reveal about media.

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

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

Requirements: Written “questionnaires” (2 pp.) recording your impressions of the films. A major paper or project developed in consultation with the instructor. Along with participating in regular discussion both in class and online, students will present brief summaries of critical readings of the plays in screen performance.

Tentative Reading and Viewing List: William Shakespeare, *A Midsummer Night’s Dream*; *Hamlet*; *Henry V*; *Macbeth*; *The Tempest*. Screen adaptations guided by such directors as Vishal Bhardwaj, Kenneth Branagh, Peter Brook, Joel Coen, Gregory Doran, Charles Kent and J. Stuart Blackton, Grigori Kozintsev, Akira Kurasowa, Phyllida Lloyd, Adrian Noble, Laurence Olivier, Max Reinhardt and William Dieterle, George Schaefer, Thea Sharrock, Percy Stow, Julie Taymor.

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	17308

On-Line

On-Line course taught via Canvas. Internet, computer and email required

Intensive study of the works of an author or small group of authors, usually in historical and biographical context.

It was a strange and beautiful New World, but for some reason it didn’t inspire a novel written on this side of the water for two hundred years. Why did it take so long for a home-grown novel to appear in North America? And what were folks reading and writing, in the meantime? How did the North American novel go from zero in the colonial era to global fame with the rise of U.S. writers like Harriet Beecher Stowe, Nathaniel Hawthorne, and Mark Twain? This course will survey the emergence and evolution of the novel in the United States from the Revolutionary era (Susanna Rowson) to the Harlem Renaissance (James Weldon Johnson). We will track the

artistic transformations that brought U.S. fiction to the world scene, but we will also keep a close eye on the more everyday limitations of printing, publishing, and distribution that shaped those transformations. We will read novels both major and minor in the Romantic, Sensational, Realist, and Modernist modes; track historical context through short research assignments; and write papers to practice researching and interpreting works from this fascinating era.

Teaching:

Online lectures; weekly discussion boards

Assignments:

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

ENGL 333 - AMER AUTHORS SINCE 1900 – “BANNED BOOKS”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	McMullen, K	13736

The works of an author or small group of authors, usually in historical and biographical context.

ACE: ACE 5 Humanities

Course description:

Books have been burned, banned, and censored for almost as long as there have been books. But why? Why has literature so frequently been considered to be so threatening? This class will explore the history of book banning in the United States and read a selection of frequently banned works from the 20th and 21st centuries. Amongst the questions we will consider: Can books really be "dangerous"? What historical, political, social, and/or religious factors have contributed to the banning of certain works at certain times? How has such censorship been justified, and by whom? What effect(s) do such censorship efforts have? Are there ever instances in which censorship of literature is justified? The best way to answer these questions is to dig into some of the works of literature that have been challenged and to try to figure out just what about them was/is considered to be so problematic. And that's what we'll do in this class.

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, various medium-length writing assignments, final essay

Tentative reading list:

The Awakening by Kate Chopin (1899); *The Grapes of Wrath* by John Steinbeck (1939); *Go Tell it on the Mountain* by James Baldwin (1952); *Beloved* by Toni Morrison (1987); *Fun Home: A Family Tragicomic* by Alison Bechdel (2006); in addition to selections of banned or challenged poetry and shorter works.

ENGL 342 - THE QURAN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	701	Wood, S	15923

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

Examination of the Quran, the scripture of Islam.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 345D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Montes, A	8411

Introduction to literature by and about Mexican-Americans in its cultural and historical context.

ACE: ACE 5 Humanities ACE 9 Global/Diversity

AIM: This course is an American literature course that is focusing on U.S. writers who identify as Chicana, Chicano, Chicana, or Xicana. We will begin the semester exploring these terms and their historical U.S. significance by tracing the beginnings of this 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/Chicana works we will be reading.

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

Requirements: Attendance, Journals, In-Class Presentations, Take-home final

Tentative Reading:

María Amparo Ruiz de Burton (1872) *Who Would Have Thought It?*

Americo Paredes (1990) *George Washington Gomez* (written between 1935-1940/published in 1990)

Gloria Anzaldúa (1987) *Borderlands/La Frontera: The New Mestiza*

Ana Castillo (1993) *So Far From God*

Emma Perez (2009) *Forgetting the Alamo, Or Blood Memory*

John Rechy (1963) *City of Night*

Reyna Grande (2013) *The Distance Between Us*

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Obioma, C	7804
0600-0850p	T	101	Agee, J	13703

PREQ: Engl 252 or permission from dept.

Study and practice of the writing of fiction for intermediate students with previous fiction writing experience.

Ace: ACE 7 Arts

Obioma, C - 001

The great Nigerian writer Chinua Achebe was famous for his quote: If you don't like another person's story, write your own. Although disliking another's story could inspire creative writing, we will try to tap our creative writing wells because of various reasons ranging from the basic human desire to tell a story down to the desire to respond to life issues through creative writing. We will read a range of short stories written for such reasons and more. Our reading list will tend to be diverse in scope, cutting across various continents. The course is designed to help students gain skills in: writing fiction; recognizing the literary conventions of fiction; reading and critiquing published work from a writer's perspective; making deliberate creative choices; and revising their writing using workshop feedback from their peers and other writing strategies, and also developing and honing editorial skills gained through the discussion of the works of other student writers. Also, by passing this course, you will fulfill ACE (Academic Achievement Education) Learning objective 7: "Use knowledge, theories, or methods appropriate to the arts to understand their context and significance. Your work will be evaluated by the instructor according to the specifications described in this syllabus. At the end of the term, you may be asked to provide samples of your work for ACE assessments as well."

Agee, J - 101

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

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

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

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*.

ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1230-0145p TR 001 Wabuke, H 13704
PREQ: 3 hrs English Composition at the 200-level or above or permission.

Study and practice of the writing of poetry for intermediate students with previous poetry writing experience.

This course is for students who have completed Introduction to Poetry Writing (English 253) and desire to deepen their knowledge of the poetic craft. Through the reading and writing of poetry, as well as workshopping each other's poems, students will gain a deeper understanding of writing and reading poetry.

ENGL 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0200-0315p	TR	001	Staff	7862	
ARR-ARRp	ARR	700	Brooke, R	7807	On-Line

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.

ACE: ACE 1 Writing

Staff - 001
Further information unavailable at this time

Brooke, R - 700

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

ENGL 363 - INTR RENAISSANCE LIT- " THE RENAISSANCE CHILD"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reed, B	7772

Representative works in various genres written in England during the sixteenth and early seventeenth centuries which reflect major themes and intellectual trends of the Renaissance period.

This course explores conceptions of childhood as presented in a variety of Renaissance texts including drama, poetry, and prose. As history shifted from the medieval into the early modern era (approximately the 16th and 17th centuries in England), children were faced with a growing exposure to urban life that provided both opportunities in areas such as the theater and a myriad of dangers. Our investigation will think about how children were perceived by adults, their fears and expectations for these young people, and how a child's behavior could disrupt authority of real and imagined kingdoms, family life, and the grammar school. We will also consider how childhood was not strictly limited to a person's age in the Renaissance, but that it was tied to behaviors and social rituals such as marriage with the ever-present risk that a person could "regress" into a second childhood. While this course will use childhood studies'

analysis of the Renaissance as a lens for reading these texts, students interested in topics such as gender, sexuality, history, and YA literature will also find valuable points of entry into our discussion. Furthermore, there will be projects and opportunities to reflect on our modern perspectives and experiences of childhood and how the Renaissance served as a formative moment to these perceptions.

Teaching Method: Class Discussion, Lecture

Requirements: Quizzes, short and long papers, weekly readings, and a research/creative project

Potential Texts: Plays by Shakespeare and contemporaries such as Ben Jonson and John Lyly, excerpts from treatises and manuals on grammar school conduct such as Roger Ascham's *The Scholemaster*, poems and other literature written for children.

ENGL 365 - INTRO 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Staff	7621

Poetry and prose of the principal British authors of the Romantic and Victorian periods.

ACE: ACE 5 Humanities

Further information unavailable at this time

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 376 - RHETORIC ARGUMNT&SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	McDonald, Z	8088

Study of rhetoric as it functions in social and political contexts.

ACE: ACE 8 Civic/Ethics/Stewardship ACE 9 Global/Diversity

Further information unavailable at this time

ENGL 401K - LGBTQ DRAMA AND POPULAR CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Montes, A	13734

Overview of lesbian, gay, bisexual, transgender, and queer drama and popular culture.

AIM: Welcome to LGBTQ+ Drama. Students will take a literary, cultural, artistic, and historical journey tracing the beginnings of LGBTQ+ plays to the contemporary period. In addition to reading, discussing, and writing about these stage plays (their structure, themes, and development) students will also be learning to write a scene, to perform, to work in groups to present a dramatic composition to further understand the process of play

production. First and foremost, however, this is a literary journey which means we will be considering a number of genres within drama: tragedy, comedy, farce, etc. Be ready to read, write, and perform!

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

Requirements: Attendance, journals, take-home final, performances.

Tentative List of Readings: *Angels in America* (Tony Kushner), *The Amen Corner* (James Baldwin), *Mala Hierba* (Tanya Saracho), *Three Plays* (Jen Silverman), *The Lady Hamlet* (Sarah Schulman), *The Laramie Project* (Moises Kaufman), *Global Queer Plays: Seven LGBTQ+ Works from Around the World* (Danish Sheikh, et al.)

ENGL 414 - WOMENS LITERATURE- 19TH CENTURY AMERICAN WOMEN'S WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0520p	M	001	Homestead, M	13707

A particular historical or other groups of literature by and about women, seen in their aesthetic and intellectual context.

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

ENGL 430A - SHAKESPEARE I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Stage, K	13733

How performance-based strategies can help in understanding and in teaching Shakespeare's plays. The historical and contemporary stage practices, the performance history of these plays, and recent criticism that engages with the insights of both Performance Theory and Semiotics.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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	13731

For advanced students with previous experience in fiction writing. Longer projects in fiction writing.

Obioma, C - 001

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.

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	7866

Advanced Topics in Digital Humanities provides students the opportunity to study, learn, and practice a digital humanities method in considerable depth. These courses tend to be project oriented and frequently involve collaborative work. Topics will vary.

This course will explore the A-Z process of digital humanities (DH) project development. We will explore on a small, prototype scale the many practices in which you might engage on a larger scale in developing a DH project. Practical topics will include team building, planning, data and metadata development, critical engagement, platform selection, user testing, and dissemination. We'll inform our work with reference to cutting-edge readings and projects in the digital humanities. Students will be assessed through a variety of activities in support of these larger objectives.

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Behrendt, S	13732
0930-1045a	TR	002	White, L	7573
1230-0145p	TR	003	Capuano, P	7474

NOTE: Open only to English majors who have completed 24 credit hours of ENGL courses at the 200-level or above.

Integration and application of skills and knowledge gained in courses taken for the English major. Involves synthesis, reflection, and a substantive final writing project.

Ace ACE 10 Integrated Product

Behrendt, S – 001- “Fangs for the Memories: Old Blood before *Twilight*; or The Roots of Gothic”

The Course:

I see this “Capstone Experience” as a discussion-based **seminar** that brings a diverse assortment of people – with equally diverse interests and life- and career-plans – into a shared community of inquiry, curiosity and (I hope) mutual discovery. We’ll explore the origins of “the Gothic” in the literature, visual art, music, and public culture at the end of the eighteenth century and the early decades of the nineteenth century in Europe. We’ll read the first Gothic novel (*The Castle of Otranto*) as well as some perennial “favorites” (like *Frankenstein*) that have played such a big part in defining what we usually think of as “the Gothic.” But we’ll put the literary works into conversation with **other** aspects of Gothic that people might not normally think about: music and paintings, of course, but also stage adaptations with elaborate and fantastic settings and effects, public “spectacles,” and political events like the French Revolution. We’ll want to consider whether the rise of “the Gothic” some two centuries ago can tell us anything useful about why it seems to stay so popular, and why everything from slasher films to the *Twilight* series and beyond still capture such large and diverse contemporary audiences. Indeed, we’ll look for tangible evidence of the persistence of the Gothic in contemporary social, political, economic and scientific culture: that volatile sociopolitical atmosphere in which we now live.

Seminar Format:

We’ll spend most of our time in discussion – of assigned readings and materials from the other arts and from elsewhere in culture, and I’ll ask you to bring things in and present them, too. You’ve pursued many avenues of literary and cultural studies during your English Major: here’s an opportunity to explore some of the (perhaps surprising) intersections among those avenues that are likely to emerge as we get better acquainted with one another and with our wonderfully expansive (and sometimes wacky) subject. Indeed, you may be surprised at how engaging – how “fun” – some of this material turns out to be. You don’t need to have previous experience either with Gothic literature and art or with the history of those years: we will supply or discover what we will need from among us. You don’t need to have an unusual preference for everything black, either, or longish teeth. You do need to be curious, though. And talkative!

I’ll ask everyone to take on a research project relating to some early Gothic text – probably a novel of your own choosing (I can supply suggestions) – that you will “recover” for modern readers. Or *something else* : we’ll negotiate individually to accommodate your preferences.

White, L – 002- “Modernity”

AIM: This course is required of all English majors as their capstone experience. We will explore the condition of modernity--our present condition--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 brief 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's Adventures 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*; Douglass, "What Has the Slave to do with the Fourth of July"; Wilde, *The Importance of Being Earnest*; Freud, "Dora"; Kipling, "Regulus"; Chesterton, selections from *Orthodoxy*; Myrna Loy, "Feminist Manifesto" and other selected modernist manifestos; R. L. Stevenson, "The English Admirals"; Eliot, *The Waste Land*; Maugham, "The Outstation"; Waugh, *Decline and Fall*; Amis, *Lucky Jim*; Stoppard, *Travesties*.

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

Course Title: "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.

*We will have screenings—in class—of popular versions of each novel's film adaptations.

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.

FILM 200- INTRO TO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440	W	001	Brunton, J	8437

Special Fee = \$30

Description: Historical survey 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 and a diverse array of films from around the world. Weekly film screenings.

ACE: ACE 7 Arts

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:

BREATHLESS (Jean-Luc Godard, 1960)

UN CHIEN ANDALOU (Luis Buñuel, 1929)

CRAZY RICH ASIANS (Jon M. Chu, 2018)

DO THE RIGHT THING (Spike Lee, 1989)

FIREWORKS (Kenneth Anger, 1947)

GANJA & HESS (Bill Gunn, 1973)

HAPPY TOGETHER (Wong Kar-Wei, 1997)

MOSQUITA Y MARI (Aurora Guerrero 2012)

POISON (Todd Haynes, 1991)

PSYCHO (Alfred Hitchcock, 1960)

SAVING FACE (Alice Wu, 2004)

SEÑORITA (Isabel Sandoval, 2012)

SMOKE SIGNALS (Chris Eyre, 1998)

SO PRETTY (Jessie Jeffrey Dunn Rovinelli, 2019)

Y TU MAMÁ TAMBIÉN (Alfonso Cuarón, 2001)

THE WATERMELON WOMAN (Cheryl Dunye, 1996)

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220	MWF	001	Page, M	8431

Special Fee = \$30

Notes: May be repeated once for credit with a different topic.

Description: Films of one director or a small group of directors. Weekly film screenings.

ACE: ACE 7 Arts

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.

FILM 344– ETHNICITY AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Dreher, K	17244

Special Fee = \$30

Notes: May be repeated once for credit with a different topic.

Description: Construction of ethnic identities in film and TV and the impact of such images on American culture.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

FILM 373– FILM THEORY AND CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Abel, M	8412

Special Fee = \$30

Description: Study of particular film theories and methods of applied criticism for the intermediate or advanced student with previous film study experience. Weekly film screenings.

Prerequisite for: [ENGL 471](#)

ACE: ACE 7 Arts

Aim:

Teaching Method:

Requirements:

Tentative Reading List: