

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2024

11/14/23

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 14, 2023. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case, the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 201 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the Chief Advisor for department records. The student may then obtain the class number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisors every semester. For further information, see the Chief Advisor, in Andrews 201.

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Inquire in the English department main office, Andrews 202, for the name and office of the Appeals Committee chair.

Students may inform the Chair of the Department, Andrews 204A, of cases where the content of courses materially differs from the description printed in the Course Description Booklet. Questions or complaints concerning teachers or courses should also be addressed to the Chair of the Department.

The University of Nebraska-Lincoln is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate based on gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation. This policy is applicable to all University administered programs including educational programs, financial aid, admission policies and employment policies.

Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

The English Department offers a great many courses, more than are listed by title in the University Bulletin. These include courses in British and American literature, women's literature, other literatures in English, some literatures in translation, minority literatures, composition, creative writing, linguistics, film, popular literature, and English as a Second Language.

Knowing something about the organization of the curriculum may help majors or non-majors who are trying to find courses. The numbering system provides some guidance, first by levels:

Courses numbered from 100 to 151 are first-year composition courses.

English 180 and 200-level courses are considered entry-level courses, for majors and non-majors alike.

300-level courses are historical surveys of literature, advanced author courses, or advanced writing or rhetoric or linguistics courses.

4/800-level courses are combined senior/graduate classes and are more professional in their approach.

The numbering system provides additional guidance to types of courses. For example, middle-digit 5 courses, like 150, 252, 354, are all writing courses, including creative writing. Here is a quick guide to the numbering system:

A middle digit of "0" indicates courses in types of literature, such as short story (303), poetry (202), drama (4/801), or fiction (205).

A middle digit of "1" indicates special thematic courses or courses examining literature in relation to particular issues (several women's literature courses, Plains Literature, Illness and Health in Literature, for example).

A middle digit of "2" indicates language and linguistics courses.

A middle digit of "3" indicates courses focusing on authors (Shakespeare, The Brontës, Major American Authors).

A middle digit of "4" indicates ethnic minority courses, courses in translation, and courses that represent literature written in English in countries other than the United States and Britain (Judeo-Christian Literature, Canadian Literature, African-American Literature, for example).

A middle digit of "5" indicates creative writing or composition courses.

A middle digit of "6" indicates a historical survey of literature.

A middle digit of "7" indicates courses in criticism, theory, rhetoric (Literary/Critical Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (Contemporary Culture).

A middle digit of "9" indicates special and professional courses.

Note: Film courses are spread throughout the numbering system, by analogy with literature courses. Thus Writing for Film and TV is numbered 259; Film Directors, 239; and so on.

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find others by looking for similar numbers at different levels. As may be clear from these examples, there is a

lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 201 Andrews Hall.)

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ENGLISH 107 – WORDS ON FIRE: SEVEN BOOKS TO LIGHT YOUR WORLD

Aim: This course is designed to spark intellectual curiosity in first-year students, including possible English majors or minors, with a study of literary texts that have had profound social, historical, or cultural influence while also serving as examples of riveting, highly effective literature—texts which stay with a person for a lifetime. The class is designed around big ideas and small stakes: students will read texts from a diverse range of historical and global contexts and discuss how they impacted the history of philosophical, political, social, and literary thought as well as how such works create their own individual literary power. The assignments are designed to encourage discussion and reflection, to foster proficiency in significant terms and concepts from the literature and its historical context, and to build a sense of the historical development of major ideas and literary forms; there are minimal writing requirements. Note: all texts not originally in English are read in translation.

Scope: Individual instructors will assign seven (or more) of texts from a designated list, all of which share qualities of intrigue and impact from all realms of the world and all ages, from works like *The Book of Job*, the *Bhagavad Gita*, the *Analects of Confucius*, *King Lear*, or Kafka's *Metamorphosis*. The main idea is to put together seven (or more) very strong literary texts which will stretch students' minds and spark excitement about other worlds, both temporally and globally. Ideally, texts would be new to students coming from high school

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 for Change

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>
1230-0120p	MWF	001	Bernardini, C	3620
0230-0320p	MWF	002	Bernardini, C	3680

Open to ENGL Majors & minors

What exactly do English majors and minors study? And how? And why? At the simplest level, these questions are the motivation for this class. We will discuss the issues, perspectives, and methodologies of the disciplines that are part of English Studies, focusing on the three main branches present here at UNL: composition and rhetoric, creative writing, and literary and cultural studies, with their various subfields, such as—among many others—critical theory, digital humanities, ethnic studies, film studies, and women and gender studies. Much attention will be devoted to examples of interdisciplinary and intersectional work. Several English faculty members and graduate students will kindly visit our class during the semester to discuss the stakes, methodologies, difficulties, and rewards of their scholarly, teaching, and creative work, and to answer any question or curiosity we may have.

With the help of a series of readings, we will reflect on the relationships among authors, texts, audiences, rhetorical situations, genres, canons, and contexts. In our discussions, activities, and varied writing assignments we will practice different imaginative, critical, and analytical approaches to work with language, culture, and literature. As a useful and unifying critical perspective across disciplines, the course will revolve around ideas and issues of representability and its limits. Some recurring questions that we will ask are: (how) can literature, various forms of writing, and artistic expressions represent the world, with all its beauty but also with all its complex problems and profound injustices? What/who is represented in this text, and why, and how? What type of language/s and discourse/s are in use? How does this representation relate to questions of race, sex, gender, class, and other cultural markers? What can new, provocative, powerful, and ethical ways be, to not simply write and comprehend what already *is*, but to fully re-imagine what is yet *to be*? These questions will provoke and stir old and new inner interrogations related to our individual contribution and motivations for operating within the world of English Studies and its myriad career paths.

ENGL 202 - INTRO TO POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wabuke, H	11967

This literature course is a study in the art of poetry.

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Del Mastro, A	4378

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>
0200-0315p	TR	001	Page, M	3548
1130-1220p	MWF	099	Hill, A	9883

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

Page, M - 001

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

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

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

TENTATIVE READING LIST: 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*.

Hill, A - 099

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 207 - READING POPULAR LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Spiller, E	4660

This course will undertake a wide-ranging introduction to various forms of popular literature, with an attention to both their appeal and the cultural, literary, and historical contexts from which some of the most successful of

popular fiction draws. Reading across works of historical fiction, mystery, romance, ya, and science fiction and fantasy, we will explore the conventions and strategies of these different sub-genres. We will read these books, but we will also study and analyze them, an undertaking that is often harder, not easier, than analyzing works of literature. Works will include: Josephine Tey, *The Daughter of Time*, Laurie King, *The Beekeeper's Apprentice*, Mary Renault, *The King Must Die*, Dava Sobel, *Galileo's Daughter*, Deborah Harkness, *Discovery of Witches*, Tracy Chevalier, *Girl with a Pearl Earring*, Natasha Pulley, *The Bedlam Stacks*, and Philip Pullman, *The Golden Compass*.

ENGL 211 - LITERATURE OF PLACE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Cook, T	9745

Further information unavailable at this time

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, A	3761

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

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Stevenson, P	9753
ARR-ARRp	ARR	701	Stevenson, P	9754

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

ACE: ACE 5 Humanities ACE 9 Global/Diversity

Stevenson-Sotolongo, P – 700 & 701

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.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Owen, G	11974

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

ACE: ACE 5 Humanities

What would a child like? Or what do we think children need? The answers to these questions are based on assumptions and beliefs about children and about the world. And these assumptions and beliefs have changed over time. One of the central inquiries of this class is to identify these assumptions and beliefs and to understand them as just that—not objective facts about children or the world, but a set of cultural values and norms that shape the way we see who children are and what they need. For the sake of inquiry, we are going to take a skeptical stance toward these assumptions and beliefs. We are going to explore and articulate the effects and consequences of seeing children in these ways. And then, we are going to engage with the ethical question of how *should* we see children? As we look at children’s books and media, we are going to ask, what do we think children really need and how do these examples 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 and widely circulating children’s texts such as *all* the Disney movies and *Harry Potter*.

ENGL 218 - LITERATURE & PSYCHOLOGY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	TBA	4562

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

This course explores the historical relationship between the field of psychology and literary writing, including 1) literature and the pre-history of psychology, 2) literature’s conversation with the field of psychology, 3) the place of psychology in literary theory, and 4) the recent interest in using writing to address individual, collective, and generational trauma. Readings include literature by and about people with mental struggles, as well as historical and theoretical material about psychological problems and the treatment of psychological conditions. The course is primarily taught through group discussion of readings, with written assignments and a possible exam.

Requirements: Regular attendance is required. Students will need print copies of the readings (unless exempted by an SSD accommodation).

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Ramsay, S	3585
0930-1020a	MWF	002	Spiller, E	11970

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

Ace: ACE 5 Humanities

Ramsay, S - 001

Aim:

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

Teaching Method:

Lecture/discussion.

Requirements:

The work for this course will mainly consist of graded, in-class writing assignments.

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.

Spiller, E – 002

This course will provide a focused introduction to the works William Shakespeare. We will explore the literary and cultural, political, and historical contexts out of which Shakespeare's plays and poetry emerged, while also enhancing our sense of the richness of the tradition we acquire from and through Shakespeare. We find ourselves in a moment in which natural language processing programs like ChatGPT and other AI-driven technologies are redefining the boundaries of what it means to have original ideas, to use language, to create something, and to simply be human. Shakespeare is the most acclaimed writer in the English language. His achievements, for many, though, exceeded his extraordinary use of language and his innovations in dramatic form. Shakespeare has also been regarded by some of his most astute critics as having been instrumental in creating our shared experiences of what it means to be human, a sense that has for 400 years defined our modern world. We will explore some of these claims as we study the movement from romantic comedy to tragedy in works such as *Midsummer Night's Dream*, *The Merchant of Venice*, *The Rape of Lucrece*, and *Othello*, as well as the shift from history to tragedy in *Richard II*, *Julius Caesar*, *Hamlet*, and *Antony and Cleopatra*. Emphasis will be on close readings of the texts; assignments will include objective, creative, and analytical components.

ENGL 231 - BRITISH LIT: ROMANTICS THROUGH MODERNISTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Staff	11968

Further information unavailable at this time

ENGL 240B - WORLD CLASSICAL ROME

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Palmer, M	4140

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>
0930-1045a	TR	001	Reynolds, G	11971

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:

This course is an introduction to ‘Global Literature’ in its Anglophone forms and concentrates on recent, post-1945 writing. Our focus will be on contemporary fiction (short stories and novels) that reflects, embodies and represents our increasingly-integrated global society. Drawing on writers from the United States, Britain, India and Africa, Engl 242 will introduce you to authors who are addressing some of the key questions of our age: migration, terrorism, technological change, economic globalization. Reading these provocative and engaging works, students will be able to see how literature remains a vital forum for understanding how societies are changing around us. Our focus will be on fiction, but the course will also involve some non-fiction materials by our writers, as well as television documentaries and screen adaptations.

Teaching Method: classroom discussion; short lectures; film screenings and analysis.

Requirements: A response journal; a midterm focused on two of the texts; a final research paper (8-10 pages) focused on two texts and using secondary materials.

Readings: We will study writers including Salman Rushdie, Hanif Kureishi, Mohsin Hamid, Zadie Smith, Chigozie Obioma, Viet Thanh Nguyen, Chimamanda Ngozi Adichie.

Ace: ACE 9 Global/Diversity ACE 5 Humanities.

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	TR	001	Rutledge, G	4589

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

ACE: 9 Global/Diversity ACE 5 Humanities

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*

ENGL 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Muchiri, N	11969

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

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

ACE: ACE 9 Global/Diversity ACE 5 Humanities

ENG 244A examines the representation of communities, urban areas, and landscapes in southern African literatures. We will read an early South African text by Sol Plaatje to understand how writer-activists embarked on the journey towards anti-apartheid resistance. In addition, we will analyze how writing by Petina Gappah, Yvonne Vera, and Phaswane Mpe added to the chorus of voices demanding democratic change - not just in South Africa, but also in Zimbabwe. Because we are focusing on southern Africa, we will have numerous opportunities to investigate not only the history of the region, but also its creative works in poetry, music, and film. On aggregate, all of these cultural artifacts enable us to better understand southern African communities that have been at the forefront of global activism,

not only in the 1880s against the British South Africa Company, but also in the 2020s as demonstrated by #RhodesMustFall.

ENGL 251 - INTRO TO CREATIVE NON-FICT. WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Marya, K	3694

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

ACE: ACE 7 Arts

What is creative nonfiction? Is it simply writing about oneself? Is it a series of events the writer weaves together to create alternative ways of knowing? How does creative nonfiction overlap with journalism, history, memory, and research? In this course, we will consider the many forms a creative nonfiction essay can take. We will examine the genre's history, practice writing in the genre, and build a community of writers who can interact thoughtfully with each other's essays in progress. If you love to write and want to practice writing new kinds of essays driven by your own experiences and interests, this course is for you!

ENGL 252 - INTRO TO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	002	Chaudhuri, A	3456
1100-1215p	TR	003	Rubinfeld, S	3653
0330-0445p	TR	004	Cabada, C	3686
ARR-ARRp	ARR	700	Stevenson, P	4336

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

Stevenson-Sotolongo, 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 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>	
1030-1120a	MWF	001	Ballard, T	3535	
0200-0315p	TR	002	Ballard, C	3447	
ARR-ARRp	ARR	700	Gaskin, K	4337	On-Line

Introduction to the writing of poetry. Emphasis on student writing within context of theory and criticism.

Ace: ACE 7 Arts

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.

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0830-0920a	MWF	001	Staff	4588	
0930-1020a	MWF	002	Staff	3462	
0930-1045a	TR	003	McDonald, Z	3457	
1130-1220p	MWF	004	Staff	3463	
1230-0145p	TR	005	Rubinfeld, S	4554	
1230-0120p	MWF	006	Staff	3844	
0230-0320p	MWF	007	Staff	9757	
0200-0315p	TR	008	Staff	4555	
0330-0445p	TR	009	Bayer, A	4606	
ARR-ARRp	ARR	700	Mcclantoc, K	3518	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.

ENGL 254H - HONORS: WRITING AND COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Houston, M	4597

Extended writing and its uses in and by various communities.

ACE: ACE 1 Writing

ENGL 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Gilmore, S	3654

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

Further information unavailable at this time

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Reynolds, G	9790	On-Line

Description: 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

Reynolds, G- 700

Aim: This course will introduce students to a wide and interesting range of key American works from the past 130 years. The aim is to give students a sense of the diversity and imaginative range of US literature.

Teaching Method. This is an online course, which will make extensive use of online materials (using our Learning Management System, Canvas). There will be an array of online reading materials to work with, along with regular film and audio resources (poetry readings and performances).

Along with the study of the American literature materials ('American Literature Since 1865'), this course will also, effectively, be a way to study using a variety of media (documentaries, sound recordings, photography).

Requirements: Students will keep a journal based on their reading and classwork, and there will be three longer essays based on works studied.

Tentative Reading List: key works from the late nineteenth-century (Realism and Regionalism); from the Modernist era; the Harlem Renaissance; and from post-war and post-modern writing. The course concludes with recent autobiographical writing and memoirs, including Alison Bechdel's graphic novel, *Fun House*.

The course will use a wide and varied range of writings drawn from Belasco and Linck, eds., *The Bedford Anthology of American Literature*, Volume Two, as well as supplementary critical and historical materials to be supplied on-line. Writers include: Richard Wright, James Baldwin, Flannery O'Connor, Eudora Welty, Saul Bellow, David Mamet, Maxine Hong Kingston, Alison Bechdel, Jack Kerouac, N. Scott Momaday, Sylvia Plath and Langston Hughes.

ENGL 270 - LITERARY CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Maxton, I	3082

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

ENGL 277 - BEING HUMAN IN A DIGITAL AGE – AI, NOW, TOMORROW, & YESTERDAY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Wisnicki, A	3753

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 evolution and societal impact in fact and fiction of artificial intelligence. Since the launch of ChatGPT on 30 November 2022, discussion of generative AI has entered the mainstream like never before. The technology has stirred wide interest, with a proliferation of exciting AI tools and AI-generated content. However, the power of generative AI has stirred fears about disinformation, job loss, and even the extinction of humanity. We are all learning, on the fly, to grapple with a new AI-infused world. This includes individuals figure out how to navigate AI tools, governments exploring AI regulation, or Big Tech racing to put out exciting (and often unpredictable)

AI technologies. This course will combine hands-on work with cutting-edge generative AI tools, the study of literary texts and contemporary news readings on AI, and the viewing of films and TV series on AI to explore the meaning of AI now, tomorrow, and yesterday.

ENGL 300 - PROFESSIONAL PRACTICES FOR ENGL MAJORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Lacey, K	3708

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	3867	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.

ENGL 312 - LGBTQ LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Hill, A	4339

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

Queer literature and film have come a long way from their often-grim roots. In English 312 we look at LGBTQ literature, film, writers, and filmmakers through history. Gender and sexuality never exist within a vacuum, so the course pays particular attention to intersecting identities of race, region, and more. Come read and watch a diverse array of literature and film in this discussion-based course. Authors and films include Akwaeke Emezi, EM Forester, Leslie Feinberg, *Moonlight*, *Bound*, and more.

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	Bissell, A	4030
1130-1220p	MWF	002	Bissell, A	4665

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

Staff - 001

Further information unavailable at this time

Staff - 002

Further information unavailable at this time

ENGL 330 - BRIT AUTHORS TO 1800 – “MILTON”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Buhler, S	9800

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

Aim: To gain familiarity with a wide selection from John Milton's works and to develop a sense of his public careers both as poet and as pioneering public intellectual. We will focus on interrelationships between his poetry and his prose works; we will also consider the aesthetic, ethical, and political principles that he develops throughout his writings. Finally, we will consider recent scholarly explorations and creative engagements with Miltonic materials.

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 Methods: Some lecture, predominant discussion, extensive reading, and occasional performance.

Requirements:

Active participation; regular response papers; one class presentation; weekly discussion threads; a seminar- or conference-style paper (or major creative project).

Tentative Reading List: “Nativity Ode”; “L’ Allegro” and “Il Penseroso”; *Comus (A Masque at Ludlow Castle)*; *Lycidas*; “To His Father” (“Ad Patrem”); selected sonnets; *Paradise Lost*; *Samson Agonistes*; *Of Education*; *Areopagitica*; selections from *The Reason of Church Government*, *Eikonoklastes*, and *The Ready and Easy Way*.

ENGL 331 - BRITISH AUTHORS SINCE 1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Wisnicki, A	9798

Description: The works of an author or small group of authors, usually in historical and biographical context.
ACE: ACE 5 Humanities

The nineteenth century witnessed a considerable expansion of the British Empire. The extent of the Empire quadrupled between 1860 and 1900 and came to encompass one-quarter of the Earth’s surface. This development accelerated British colonization of foreign lands and led to unprecedented levels of contact between the British and diverse people around the world. Intercultural encounters entailed uneven power dynamics; produced degrading representations of others; and often led to violence, exploitation, or other forms of eventual, British-led oppression.

This course will engage the historical record of the British Empire by introducing students to a variety of relevant voices from fiction, non-fiction, and the British periodical press. Locations of interest will include Africa, Asia, Australia, the Arctic, and the Caribbean. Thanks to the work of modern writers and scholars, we now have better access to a multicultural range of perspectives on the imperial project (not just the British perspective). As a result, a key goal of the course will be to help students develop a nuanced, many-sided understanding of the British Empire as a historical phenomenon and as a unique moment of intercultural contact around the world.

We will inform our work through assigned readings, vigorous debate, critical reflection, oral presentations, formal writing, and the use of various AI technologies.

ENGL 333 - AMER AUTHORS SINCE 1900 – “ THE SEA CANNOT BE FENCED” : LITERATURE OF MIGRANTS AND MIGRATION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Bernardini, C	4595

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

ACE: ACE 5 Humanities

Migration—whether temporary or permanent, forced or chosen, individual or collective—has been a universal human phenomenon from the beginning of times, and it continues to be a crucial topic to consider and address, particularly within the intrinsically multicultural and transnational realm of American literature. This course will investigate, through literature published in the United States from the 1930s to today, various types and experiences of migration as depicted in a number of genres and by a chorus of diverse voices, and also as they intersect with other components of one’s identity. Relevant scholarly works and theories by, among others, Ofelia García (on translanguaging) and Susan Stanford Friedman (on narratives of migration, diaspora, and exile) will help us contextualize and frame our discussions and reflections.

Texts that we’ll read will explore the struggles and complexities, but also the transformative and empowering potentials of being a first or second generation immigrant or refugee in the United States, or an American living elsewhere, or living in the “borderlands” of south Texas. These potentials, as Homi Bhabha put it, reside in the fact that in-between spaces are “terrain[s] for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself [...]” Some recurring questions that we will ask are: what does it mean to live “in-between” cultures and languages? What are the poetics employed by writers to describe themes of dislocation, displacement, survival and adjustment, cultural assimilation, heritage and mixed heritage, and new beginnings? How can literature of migration help us rethink and redefine limiting categories of identity and representation, considering that, how Gloria Anzaldúa beautifully put it, “the sea cannot be fenced”?

Tentative reading list: selected texts by Pietro Di Donato, James Baldwin, Maxine Hong Kingston, Gloria Anzaldúa, Audre Lorde, Louise Erdrich, Julia Alvarez, Shaila Abdulla, Jhumpa Lahiri, NoViolet Bulawayo, Teju Cole, Julie Otsuka, Tim Hernandez, Việt Thanh Nguyễn, and from various collections of poetry, short stories, and non-fiction essays.

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	4618

Examination of the Quran, the scripture of Islam

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 344B - BLACK WOMEN AUTHORS – “FOCI: BLACK WOMEN PLAYWRIGHTS”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Dreher, K	4618

Description: Representative works by Black women, composed in various genres, studied in their social and historical contexts. May not be offered every year.

This semester we will read ten (10) plays exploring each playwright’s strategies to dramatize race, class, and gender.

Primary Textbooks

English 344B features the following Black Women playwrights and their works:

Angelina Weld Grimke, *Rachel* (.pdf)

Lynn Nottage, *Intimate Apparel*

Pearl Cleage, *Blues for an Alabama Sky*

Alice Childress, *Trouble in Mind* (.pdf)

Danai Gurira, *Eclipse*

Katori Hall, *HooDoo Love*

Lorraine Hansberry, *A Raisin in the Sun*

Zora Neale Hurston, *Color Struck* (.pdf)

Suzan Lori Parks, *Top Dog/Underdog*

Ntozake Shange, *For Colored Girls Who Considered Suicide when the Rainbow is Enuf*

Black Women Playwrights is a reading intensive course that focuses on the structural and narrative diversification of the theatrical texts written by women in the United States. We begin with plays that the playwright sets at the turn of the century or the *post-Reconstruction*, moving through the 21st century. All assignments are created for you to critique the plays as both literature *and* dramatic texts intended for production.

What is clearly evident in the playwrights’ writing is the focus on women’s agency; generational legacies; tensions among tradition, family relationships; intimacy and commitment; identity; and the intersecting issues of blackness, and wo/manhood.

Weekly discussions

Midterm

Final Exam

ENGL 345N - NATIVE AMERICAN WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Gannon, T	18998

AIM: This course is a survey of Native American literary women, a study and appreciation of their works from the turn of the twentieth century to the present day. Not only will the class consider a diversity of genres (including folklore, poetry, creative nonfiction, short stories, and the novel), but a variety of political stances will be examined—as Native women have written back against the "Master's house"—including Native traditionalism, feminism, and ecofeminism. Even more than male Native writers, these women have struggled with the question, how can one "imagine a new language when the language of the enemy" seems to have inevitably rendered the

indigenous female Other culturally inarticulate? At last, I hope these works will demonstrate that such a "new language" is being powerfully *articulated* in contemporary Native American women literature(s).

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings; and two formal research papers.

TENTATIVE READING LIST:

- * Harjo, Joy, and Gloria Bird, eds.: *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (Norton, 1998 [pb])
- * Zitkala-Sa: *American Indian Stories* (Bison Press, 2003 [2nd ed.] [pb])
- * Harjo, Joy: *How We Became Human: New and Selected Poems* (Norton, 2004 [pb])
- * Hogan, Linda: *Dwellings: A Spiritual History of the Living World* (Norton, 2007 [pb])
- * Silko, Leslie Marmon: *Gardens in the Dunes* (Simon & Schuster, 1999 [pb])
- * Midge, Tiffany: *Bury My Heart at Chuck E. Cheese's* (Bison Books, 2021 [pb])

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Wlodarski, J	3900

PREQ: Engl 252 or permission from dept.

Study and practice of the writing of fiction for intermediate students with previous fiction writing experience.
Acc: ACE 7 Arts

Further information unavailable at this time

ENGL 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Minter, D	3949
0930-1020a	MWF	002	Luckert, E	18999

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

Minter, D - 001

English 354 is an upper-division writing course designed to support your inquiry into the uses of reading and writing and the values assigned to particular kinds of reading and writing across our communities.

What "counts" as literacy? (Is literacy the capacity to sign one's name? Read a grocery list? Read and

write a grocery list? Write a sonnet? Recognize a sonnet when you see one?) What values have we, in this class, assigned to the various kinds of reading and writing that we do across our day? (Is our ability to write academic essays valued more/less than our ability to compose an effective Instagram post? How so and by whom?) Moving beyond our individual experiences—what is it about the capacity to read and write that would have prompted state and federal governments to pass legislation, for example, that prohibited teaching slaves to read and write or required a literacy test of any person hoping to immigrate to the US? What’s at stake in “literacy”? Those are some of the kinds of questions we’ll reflect on as we engage with our own writerly work.

This class will require weekly informal writing and reading (from texts on the CANVAS course site) and a lot of in-class discussion. Across the semester, you will complete drafts of 3 major writing projects (8-9 pages each). It is certified as an ACE 1 class. If you have any additional questions, please contact me at dminter1@unl.edu.

Luckert, E – 002

Uses of Literacy is an advanced writing course. In it, we’ll consider how multiple and shifting definitions of literacy impact our understandings of ourselves, our writing, our educations, and the communities we’re part of. We will read widely from the field of literacy studies, explore the projects of writers who take up literacy as their field of inquiry, and practice articulating the complexities of our own literacy practices. We will think together about our own unique literate histories as they connect to and are shaped by specific communities, cultures, and identities. With this thinking comes the responsibility of honoring our differences, imagining experiences outside of our own, and continually revising our understandings of what reading and writing can be. We’ll learn that literacy and language are inextricable from identity, authority, power, race, gender, and class, and we’ll practice talking and writing about these complex social and political dynamics with a commitment to openness, curiosity, and respect.

In this writing-intensive course, your own literacy practice will also be a critical site of inquiry. This means that you should be prepared to share and discuss your writing, and your writing processes, with your peers on a regular basis. You’ll be asked to learn from each other’s literacy histories and practices, and to shape the revision of your peers’ writing, as well as your peers’ understandings of what literacy can be. ENGL 354 is certified as an ACE 1 class.

ENGL 355 - EDITING AND THE PUBLISHING INDUSTRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	McMullen, K	11975

Description: Instruction on the theory and practice of creative and scholarly editing and publishing in both print and digital formats.

This course will introduce you to the world of creative and scholarly publishing, in both the print and digital format. With the help of numerous class visits from professional editors and publishers, we will learn about the various phases of the publishing process, which includes writing, editing, designing, production, promotion, marketing, and more. We will also explore the ways in which the digital environment is continuing to shape the role of editors and publishers. By the end of the semester you will know about the process that writers in various fields must go through in order to get something published, and will also have information about (and connections with) possible venues in which to pursue a career in publishing.

Most of the semester's work will be projects completed in large or small groups, working to produce an edited text (or texts) by the end of the semester. Pending the instructor's ongoing negotiations with publishers, the hope is that our primary project will be to work as a class to resurrect, edit, and publish an out-of-print but important historical literary text (I am exploring a number of options, but leaning towards the playwright Susan Glaspell's largely forgotten novel *Fidelity*). After learning about the book's historical and literary context, we will work as a class to edit the text, write an introduction, and research and write historical footnotes. The hope is that the book will ultimately be published (either online or in print) and could one day be used in high-school or college classrooms. You will then be able to say that not only are you a published editor, but you helped to recover and bring to light a forgotten literary gem for a new generation of readers!

ENGL 376 - RHETORIC ARGUMNT&SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Minter, D	4130

Study of rhetoric as it functions in social and political contexts.
ACE: ACE 8 Civic/Ethics/Stewardship ACE 9 Global/Diversity

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 course is certified as ACE 8 and ACE 9.

This discussion/activity-centered course will have weekly readings including a required textbook (*Rhetoric in Civic Life*) 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.

ENGL 402 – POETRY –“ AMERICAN POETRY AND SOCIAL CHANGE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Price, K	11992

Description: Epic, Renaissance, Romantic, Victorian, American, and contemporary poetry.

AIM: This course explores the interplay of poetic and social/political change and the tension between "America"—a possibility, an ideal, a realization always yet to be—and the U.S. with its fraught history and compromised reality. We will explore the ongoing renovation of verse as energized by the pursuit of social transformation in various writers including Frances Harper, Walt Whitman, Emily Dickinson, Herman Melville, Langston Hughes, Muriel Rukeyser, Allen Ginsberg, Adrienne Rich, Claudia Rankine, Natasha Trethewey, Sherman Alexie, Joy Harjo, Martin Espada. We will also consider critical work, including for example selections from William Maxwell's *F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*.

TEACHING METHOD: class discussion, lectures, presentations

REQUIREMENTS: a presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

TENTATIVE READING LIST:

Emily Dickinson

Walt Whitman

Herman Melville

Langston Hughes

Muriel Rukeyser

Allen Ginsberg

Adrienne Rich

Sherman Alexie

Joy Harjo

Claudia Rankine

Natasha Trethewey

Martin Espada

ENGL 430A - SHAKESPEARE I- “SHAKESPEARE AND THE GLOBE: TRANSNATIONAL ADAPTATION & APPROPRIATION”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Buhler, S	11976

Description: 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.

What do people around the globe make of works written originally for the Globe Theatre? 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, nationalist, 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 reasons for Shakespeare's distinctive place in several modes of performance and in the global marketplace. Helping us with the latter concern will be the online Global Shakespeares archive, based at MIT. As a group, we will concentrate on three of Shakespeare's richest – and frequently contentious – plays, *Hamlet*, *Othello*, *The Tempest*.

Main Texts: Aimé Césaire, *Une Tempête*; Lolita Chakrabarti, *Hamnet*; Tara Moses, *Hamlet, El Principe de Denmark*; William Shakespeare, *Hamlet*, *Othello*, and *The Tempest*. Films (or excerpts from films) by Bhardwaj, Branagh, Brook, Burge, Chabrol, Kozintsev, Kurosawa, Nunn, Parker, Taymor, Welles, and more. Additional readings by L. Hutcheon, M. J. Kidnie, A. Joubin, D. Lanier, G. Shahani and B. Charry, among others. Films and additional readings will be available via Canvas.

ENGL 453 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Wabuke, H	11993

Description: For advanced students with previous experience in poetry writing.

This creative writing course is targeted towards undergraduate students with prior experience in poetry. In this course, students will explore different aspects of poetry and write poems, culminating in a chapbook length poetry collection of twenty pages.

ENGL 465 - 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	White, L	11994

Description: Poetry and prose of the Romantic and Victorian periods. Their intellectual and cultural context.

ENGL 465/865, “Nineteenth-Century British Literature: Children’s Literature,” explores the rich strangeness of imaginative and realist literature for children from the early decades of Evangelical instruction (which we will treat briefly) on through to the admittance of magic and psychological

realism into such texts as Charles Kingsley's *The Water-Babies*. We will work to understand the way such texts interpret and help create the child/citizen/adult-in-the-making within a complex society of social upheaval, technological and scientific innovation, empire building, shifting gender roles, and the new forces of secularism in contest with older assumptions about Christian piety.

Texts: Sherwood's *The History of the Fairchild Family*, Kingsley's *The Water-Babies*, Victorian fairy tales (read alongside representative tales by the Brothers Grimm and Hans Christian Anderson), adventure tales such as Stevenson's *Treasure Island*, and anthropomorphized narratives such as Grahame's *The Wind in the Willows* and Beatrix Potter's tales, and fantasies such as Carroll's *Alice* books and Barrie's *Peter Pan and Wendy*.

The course will be discussion-based, with some foundational lectures.

Requirements for undergraduates: two short papers; 8 one-page critical responses; midterm; quizzes (one per major work); final examination.

Requirements for graduate students: general leadership in classroom discussion; leadership of one segment of one day's reading; 8 one-page critical responses; several short works of literary criticism (some of which will inform the critical responses). Further, rather than the usual final paper, graduate students will write an abstract and conference paper for an imagined conference on "The Dark Side of Nineteenth-Century Children's Literature," which we will run virtually at the end of the term, using Yula to present a 10-15 minute paper with Powerpoint.

ENGL 475A - RHETORIC OF WOMEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0520p	M	001	Stenberg, S	11982

Description: Rhetoric and rhetorical theory of women writers and speakers and its implications for literature, composition, literacy, feminist theory, and women's and gender studies.

AIM:

This semester we'll examine women's rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women's contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We'll focus on some central questions:

- How do women's contributions work within and against masculine rhetorical traditions?
- How is "woman" conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?

- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what “counts” as evidence in the production of knowledge?
- What are the implications of women’s rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You’ll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing; a rhetorical analysis of a local rhetorical event; and rhetorical action project (created for an audience outside the classroom); and a rhetorical contribution project that will go through a peer review and revision process.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*, Stenberg and Hogg, *Persuasive Acts: Women’s Rhetorics in the Twenty-First Century* as well as a range of both primary and secondary texts in women’s rhetoric; these include texts on contemporary issues of transnational feminism, gender identity, and digital media.

ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Ramsay, S	3953

Description: 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.

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). 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.

Reading List:

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

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Stage, K	4591
1100-1215p	TR	002	Capuano, P	3634

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

Description: 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

Stage, K – 001- “Adaptation, Interpretation and Shakespeare(s)”

What is the Capstone?

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

Topics:

While we’ll do all that reflecting, we’ll also have a central thematic investigation for our class based on the operations of adaptation, interpretation, and appropriation. We’ll think about what these terms mean and how we apply them in our work as English studies students but also in the wider world, and we’ll use Shakespeare and the legacy of Shakespeare as a central focal point for this discussion. To wit, final projects for this course will have wide latitude to consider this topic and should play to individual student’s strengths and interests. Those interested in film, global studies, women’s and gender studies, and cross-culture exchange can certainly find rich work here, as can those interested in book culture, media, editing, rhetoric, theories of taste, creative writing, or a host of other possibilities. We will look at some primary Shakespeare texts, and at some of his sources, we will also engage Shakespeare beyond

the seventeenth century, looking at stage, film, musical, print, and other forms of Shakespearean reboots. Broadly, we'll use this most famous of literary figures to consider what literature means, what it does, and how it lives for audiences, adapters, and interpreters beyond its cultural moment. We will consider how Shakespeare has been treated in different time periods, by different artistic media, in different classrooms, and through different cultures. We will think about texts and their reputations are shaped by politics, adaptation, and cultural negotiations. We will consider what it means for a film, theater production, novel, comic book, song, etc. to be "Shakespeare" but to also be its own creation. If the schedule allows, a few guest creators may also make appearances in class.

Intermediate assignments will include both formal and informal writing, group work, and in-class presentations. These assignments will help you prepare the portfolio and the final paper. Much of our work in this class will take place in cooperative group/class environments, so realize that your attendance and participation is vital. There will be plenty of study that comes from sources beyond the plays themselves—films that we watch through canvas, performances or recorded performances, fiction, poetry, critical essays and theory, and additional sources that you find for yourself while doing research in UNL libraries.

Main texts: Linda Hutcheon, *A Theory of Adaptation*; Shakespeare plays, potentially including: *The Tempest*, *Hamlet*, *Romeo and Juliet* (but others are possible). Films by Branagh, Wilcox, Greenaway, Bhardwaj, and others. Additional readings by D. Lanier, C. Desmet, P. Holland, T. Stoppard, A.J. Hartley, and more.

Capuano, P - 002-

"The Bildungsroman and 'Growing Up' as an English Major"

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 iconic novels about "growing up" (*bildungsroman*): 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 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.

FILM 200 – INTRO TO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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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:

THE SYMBOL OF THE UNCONQUERED (Oscar Micheaux, 1920)

A PAGE OF MADNESS (Teinosuke Kinugasa 1926)

UN CHIEN ANDALOU (Luis Buñuel, 1929)

THE GREAT DICTATOR (Charlie Chaplin, 1940)

MESHES OF THE AFTERNOON (Maya Deren, 1943)

FIREWORKS (Kenneth Anger, 1947)

LATE SPRING (Yasujiro Ozu, 1949)

PATHER PANCHALI (Satyajit Ray, 1955)

PSYCHO (Alfred Hitchcock, 1960)

BREATHLESS (Jean-Luc Godard, 1960)

THE CONNECTION (Shirley Clarke, 1961)

CLÉO DE 5 À 7 (Agnès Varda, 1962)

JEANNE DIELMAN (Chantal Akerman, 1975)

BLESS THEIR LITTLE HEARTS (Billy Woodberry, 1984)

DO THE RIGHT THING (Spike Lee, 1989)

POISON (Todd Haynes, 1991)

THE WATERMELON WOMAN (Cheryl Dunye, 1996)

HAPPY TOGETHER (Wong Kar-Wei, 1997)

SMOKE SIGNALS (Chris Eyre, 1998)

Y TU MAMÁ TAMBIÉN (Alfonso Cuarón, 2001)

SAVING FACE (Alice Wu, 2004)

MOSQUITA Y MARI (Aurora Guerrero 2012)

LINGUA FRANCA (Isabel Sandoval, 2020)

FILM 219 – FILM GENRE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Page, M	11998

Special Fee=\$30

Notes: Weekly film screenings.

Description: Various film genres, such as Gothic, the Western, and film noir, from their inception in the early 1900s to the present day.

ACE: ACE 7 Arts

This course will consider the idea of genre in multiple genres of film, which might include science fiction, horror, the Western, Film Noir, suspense, the political thriller. Our goal is to identify and analyze the various elements and tropes that identify these films with particular genres; to explore the idea of genre; and to consider how audiences for particular genres form and create discourses and subcultures around those genres.

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 genre and its connection to genre/popular 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 film criticism and reviews. Assignments will include weekly quizzes and/or short responses, analytical papers, midterm, and final exam.

Possible Film List (very tentative at this point): Science Fiction: *Forbidden Planet, Metropolis, The Day the Earth Stood Still, The Creation of the Humanoids, Planet of the Apes, 2001: A Space Odyssey, Aniara*; Horror: *Nosferatu, Frankenstein, Bride of Frankenstein, Night of the Living Dead, Rosemary's Baby, Jennifer's Body, Train to Busan*; Western: *High Noon, Once Upon a Time in the West, The Seven Samurai, The Magnificent Seven*. Film Noir/Suspense: *The Killing, The Night of the Hunter, Shadow of a Doubt, Get Out*.

FILM 344 – INTERMEDIATE STUDIES IN ETHNICITY AND FILM – “BAADASSSSS CINEMA: THE 1970s”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Dreher, K	4656

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.

Course Description: *Baadasssss Cinema: the 1970s* is designed to make legible black masculine/femininities as portrayed in the film genre called Blaxploitation or *Baadasssss Cinema in the 1970s*. During this genre of filmmaking, the Black Action Hero/ine gained prominence as actors and directors desired to overthrow negative images of the African American that had a stronghold on the American psyche as a result of D. W. Griffith's film *Birth of a Nation* (1915). The nuts and bolts of Ethn/Film 344 is careful screening of a variety of films for multiple purposes and then discussing and writing about what you have screened.

In the process, the course endeavors the following:

- *to familiarize students with some film forms, elements, and socio-cultural and political dynamics of an era / genre;*
- *to equip students with an intermediate knowledge of African Americans in the film industry of the United States beginning with the detective genre pre-Blaxploitation Era;*
- *to gain insights into this movement that featured the Black hero/ine;*
- *to offer a broad sweep of African American film history; and,*
- *offer a brief history of African American representation in film and determine meanings behind cinematic representation.*

A significant part of this analytical endeavor is related, ironically, to unlocking your creative voice with the goal to develop intellectual and practical skills, including proficiency in written, oral, and visual communication, inquiry techniques, critical and creative thinking, information assessment, teamwork, and problem-solving.

Lecture

After class quizzes

Scene Analysis (written, podcast, or YouTube)

Final Exam and/or film project

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	4341

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.

ACE: ACE 7 Arts

Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about

contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. Approaching cinema on a more *conceptual* level, we will study an array of film theories—including Realism, Marxism, Psychoanalysis, Auteurism, Post-structuralism, Affect theory, Identity-based theories, and technology-based theories—in order to consider what cinema is and does as an aesthetic, cultural, and political practice.

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

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