

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER 2017

Updated 02-27-17

Available on the World Wide Web at <http://english.unl.edu/courses/index.html>

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of April 16, 2008. 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; upperclass 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, but not with lecturers or graduate assistants. 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 call 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 English 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 English Advisor in 201 Andrews Hall.)

COURSE DESCRIPTIONS SUMMER 2016

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FIRST-YEAR ENGLISH

NOTE: 100-level English courses will be open only to freshman and sophomore students. Students in Arts and Sciences who have not completed the Communication requirement and have 65 credit hours or more should choose English 254 or 354 (or both) to complete this requirement. (In unusual cases, exceptions to this rule may be granted by the Chief Advisor, English Department.) Advanced students in other colleges who want or need a composition course should also choose 254 or 354.

English 101, including ethnic and honors variations, English 150, and English 151 are first-year English composition courses, designed to help students improve their writing by study and practice. Since reading and writing are closely related, several of the courses involve reading, and students can expect to do a substantial amount of writing -- some formal, some informal, some done in class and some at home. Ordinarily students take 100-level courses in the first year.

Students registered in the College of Arts & Sciences are required to take any two of the following courses. Students in other colleges should check their college's bulletin or with an advisor, since different colleges have different requirements.

NOTE: English 101, 150 and 151, including ethnic and honors variations, are self-contained courses. They are not designed to be taken in any particular sequence.

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 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 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 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, Christy Dunsmore, Nebraska Hall Rm. 513E, for more information.

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

SUMMER 2017 – Pre-Session

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	301	Wabuke, H	8965

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

Course Description:

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

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

ENGL 252 - INTRO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0350p	MTWRF	301	Montes, A	3675

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.

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	Green, N	2568

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 261 - AMERICAN LIT SINCE 1865- **ON-LINE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	100	Reynolds, G	8969	on-line

NOTE: Class taught via Blackboard or Canvas. Computer, E-mail and Internet required.

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 new Learning Management System, Canvas). There will be an array of online reading materials to work with, along with regular mini-lectures (by me), film and archival resources. Message boards will allow students to work together on projects during the course. Along with the study of the American literature materials (‘American Literature Since 1865’), this course will also, effectively, be a way to encounter and then use many cutting-edge methods for online study. I will pay particular attention to the protocols surrounding web research, and offer instruction into the evaluation and deployment of materials that you will gather online.’

Requirements: Students will keep a journal based on their reading and classwork, and there will be two research papers 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 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 online.’

ENGL 317 - LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR		391	Lynch, T	8973

Class Meets at Cedar Point Biological Station, May 14-26.

This is a field immersion course in literature and the environment taking place at Cedar Point Biological Station, near Ogallala, Nebraska on the shores of Lake McConaughy. In this course we will immerse ourselves in the literature of the prairies and plains and make numerous short field trips into the surrounding environment. The course takes place in a dramatic natural landscape, the perfect setting for a course on environmental literature. Cedar Point Biological Station has housing, dining facilities, a library, classrooms, research labs, WiFi, over 900 acres of UNL owned prairie, miles and miles of hiking and biking trails, redcedar filled canyons and a friendly inviting atmosphere.

NOTE: since students will live on site at the field station, additional fees (\$470) for room and board apply. Check the Cedar Point website for details. <<http://cedarpoint.unl.edu/course-list>>

Course satisfies ACE 5 requirement.

ENGL 349 - NATIONAL CINEMAS- “1968 & ITS AFTERMATH” IN INTERNATIONAL CINEMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	301	Abel, M	8970

NOTE: Special fee--\$30.

Aim:

In 2018, the global revolutionary events known as “1968” will have their 50th anniversary. This course affords students the opportunity to study what “1968” was about—what happened, why, and with what consequences. We will do so by examining how a range of national cinemas responded to the events of 1968 and their aftermath—responded, that is, as both “witnesses” to the events (films that were made more or less right at the time when they transpired) and “historians” (films that look back at the events with ever increasing historical distance). In so doing, this course gives students the opportunity not only to learn something about (film) history but also to think about what kind of images we might need TODAY in order to act upon our crisis-ridden time by countering it for the benefit of a time to come.

Possible course films include:

La Chinoise (France, Jean-Luc Godard, 1967); *The Hour of the Furnaces Notes and Testimony on Neocolonialism, Violence and Liberation* pt. 1 (Argentina, Octavio Getino & Fernando Solanas, 1968); *Antonio das Mortes* (Brazil, Glauber Rocha, 1969); *Le Vent d’Est* (France, Groupe Dziga Vertov, 1970); *Zabriskie Point* (U.S., Michelangelo Antonioni, 1970); *Compañeros* (Sergio Corbucci, 1970); *A Grin without a Cat* (France, Chris Marker, 1977); *Rojo Amanecer* (Mexico, Jorge Fons, 1990); *The Choice of Hercules* (Japan, Masato Harada, 2002); *The Dreamers* (France, Bernardo Bertolucci, 2003); *Baader Meinhof Complex* (Germany, Uli Edel, 2008);

United Red Army (Japan, Koji Wakamatsu, 2008); *Something in the Air* (France, Olivier Assayas, 2012); *The Company You Keep* (U.S., Robert Redford, 2012)

Note: This is not the final list, but chances are that the majority of films we discuss will come from this list.

Teaching Method: Most films will be screened in class. The screenings will be accompanied by on-the-spot commentary, framed by mini-lectures, and followed by in-class discussions.

Requirements: Class participation; regular contributions to the course blog.

Tentative Reading List: Readings—brief essays on the films and filmmakers as well as background essays on the real events that inspired the films—will be provided via Blackboard or Canvas or the Internet.

ENGL 391- LEARNING ABROAD

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR	MTWRF	392	Payne, K	13828

ENGL391/GLST491: Dissidence and Social Protest in Belgian and Dutch Literature and Culture: Reading the Lowlands

Faculty instructors: Dr. Emira Ibrahimpašić (Global Studies) and Kelly Payne (English)

“We cannot accept the world as it is. Each day we should wake up foaming at the mouth because of the injustice of things.”
Hugo Claus

Course Description:

This 3-credit interdisciplinary course examines the connections between literature and socio-political identity in Belgium and the Netherlands, countries described as Europe’s “literary lowlands.” Prior to departure to these countries, students will read and discuss various works of history, political critique and literature examining the effects of nineteenth-century African colonization, World War II, and contemporary socio-political phenomena such as globalization and immigration. While abroad, students will connect their reading to significant historical and cultural sites such as Anne Frank’s House (Amsterdam, the Netherlands), The Hague and International Court of Justice (Hague, the Netherlands), the Red Star Line Immigrant Museum (Antwerp, Belgium), the Plantin-Moretus Publishing Museum (Antwerp, Belgium), and the Mas Museum aan de Stroom (Antwerp, Belgium). In addition to these site visits, students will enjoy dinners, city tours, and a meeting with freelance journalists Jelle Henneman and Debora Votquenne to discuss contemporary politics and culture in Belgium. Students will be required to write daily critical reflections, prompted by questions from the instructors.

ENGL 4/805E - MODERN FICTION- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	100	Végső, R	3273/3274	on-line

NOTE: Class taught via Blackboard or Canvas. Not self-paced. Computer, E-mail and Internet required.

Aim: The primary objective of the course is to provide an intensive (three-week) introduction to the world of international modernism (first half of the 20th century). The course will be “global” in its scope and will examine authors from countries like the United States, Great Britain, France, the Austro-Hungarian Empire, India, Japan, China, and Argentina. Given the three-week format of the course, we will mostly focus on short fiction or will read only significant excerpts from longer works. Furthermore, our discussions of modernist literature will be also contextualized in terms of some major developments in popular and mass culture.

Graduate students who sign up for the course will be assigned readings and tasks in addition to the undergraduate coursework. The exact nature of these graduate assignments will partially depend on the number of graduate students who sign up for the course.

Teaching Method: Online lectures, discussion boards.

Requirements: Participation in online discussion groups; quizzes; final paper.

Tentative Reading List: Short texts and/or excerpts by authors like Franz Kafka, James Joyce, Marcel Proust, William Faulkner, Thomas Mann, Virginia Woolf, Kushi Fusako, Lu Xun, Eileen Chang, Jorge Luis Borges.

ENGL 4/839 - FILM DIRECTORS -- "THE HORROR FILM: THEN AND NOW"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	Dixon, W	2578/2585

Special fee - \$30.

Required Text:

A HISTORY OF HORROR by Wheeler Winston Dixon Rutgers University Press (August 24, 2010)
ISBN-13: 978-0813547961

Course Method: Screenings, lectures, directed readings, discussions, three papers of 5 pages each in length on dates assigned in the syllabus.

Course Aim: The purpose of the course is to learn to analyze and write about classic horror cinema from an informed perspective. We will screen classic and more recent horror films, and discuss how they relate to, and also reflect, and in some cases influence, the society around us. You will be expected to develop your critical abilities, expand your vocabulary and knowledge of the field, and express yourself in writing exercises and discussions.

FILMS SCREENED INCLUDE: The Shining, Let The Right One In, The Omen, The Birds, The Babadook, Homicidal, The Pit and The Pendulum, The Thing (1982 version), The Exorcist, Horror of Dracula, The Ring, It Follows, Alien, Cat People and other films.

ALL FILMS SCREENED IN THE ROSS THEATER ON THE BIG SCREEN IN ORIGINAL FORMAT.

SUMMER 2017 – Eight-Week Session

ENGL 895 – INTERNSHIP TEACHING ENGL

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR	ARR	401	Waite, S & Brooke, R	3277

SUMMER 2016 – 1st Five-Week Session

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0935p	MW	501	White, L	3001

Aim: This course will explore the genre of children's literature, a genre which mostly came into being in the nineteenth century; we will focus on this literature's mirroring of such transatlantic cultural concerns as the nature of childhood, the threats of modernity, gender's obligations, imperialism and "other worlds," and religion. Texts will be mostly British, but we will also read some foundational European texts (e.g., by Hoffmann, the Brothers Grimm, and Hans Christian Anderson) and some key American children's literature (i.e., *Tom Sawyer*, *Little Women*, *Uncle Remus*, *The Emerald City of Oz*).

Teaching Method: Some lecture, mostly discussion.

Requirements: One group project, one paper, about ten short quizzes, one comprehensive final.

Tentative Reading List: Wordsworth, "Intimations Ode"; selected nursery rhymes; Anderson, "The Little Mermaid," selected other tales; Hoffmann, selected tales from *The Tales of Hoffmann*; Jakob and Wilhelm Grimm, selected fairy tales; Carroll, both *Alice* books; Dickens, *A Christmas Carol*; Baum, *The Emerald City of Oz*; Alcott, *Little Women*; Twain, *The Adventures of Tom Sawyer*; Harris, *Uncle Remus: His Songs and His Stories*; Beatrix Potter, selected tales; Bannerman, *Little Black Sambo*; Kipling, *Just So Stories*; Stevenson, *Treasure Island*; and Barrie, *Peter Pan*. Our last session will consider Harry Potter (all seven novels) in relation to the nineteenth century.

ENGL 245N - INTRO TO NATIVE AMERICAN LIT – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Kaye, F	3000	on-line

Class is taught via Blackboard or Canvas. Computer, E-mail and Internet required.

AIM: The purpose of this class is to introduce students to a number of different kinds of writing by American Indian and Canadian First Nations writers. While we will be concentrating on contemporary literature in English, we will also look at traditional and sacred narratives and at contemporary film. We will also try to develop a consciousness of contemporary issues affecting Native communities in North America.

TEACHING METHOD: This course is entirely online. YOU SHOULD PLAN TO SPEND AT LEAST AS MUCH TIME AND EFFORT ON THIS CLASS AS ON A PHYSICAL CLASS. YOU SHOULD EXPECT TO MAKE DAILY POSTINGS TO THE CLASS DISCUSSION BOARD AS WELL AS TO POST ALL ASSIGNED PAPERS ON OR BEFORE THE REQUIRED DUE TIME.

REQUIREMENTS

Each student will be responsible for reading six books as well as numerous online articles and for watching several embedded video clips running from a couple of minutes to a half hour in length. Expect to write an intelligent and well developed reader's notebook on each assigned text and to participate promptly and intelligently on the group and class discussion boards. You will end the course by writing a final paper and responding to another student's final paper.

TENTATIVE READING LIST: We will read all or parts of six books, LaFlesche, *Middle Five*; Ortiz, *Woven Stone*, Momaday, *Way to Rainy Mountain*, Northrup, *Rez Road*; Van Camp, *Lesser Blessed*; Baca, *A Place to Stand*, OR Peltier, *Prison Writings*.

ENGL 252 - INTRO FICTION WRITING- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Palma, R	3017	on-line

Class is taught via Blackboard or Canvas. Computer, E-mail and Internet required.

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.

**Further information will be available at a later time
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>
1100-1235p	MTWRF	501	Beare, Z	2569

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 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	501	Behrendt, S	3232

AIM:

We will read and discuss three collections of short stories, by three terrific modern authors, to investigate why the short story form is so popular with readers and writers. We will look carefully at individual stories, but we will also consider how a story (any story) is constructed and how a *collection* of stories is put together. We will also investigate how short stories reflect and respond to the cultural circumstances of time, place, and society.

TEACHING METHOD:

Daily classroom discussion based on consistent reading, with occasional brief *ad hoc* lectures to provide background information. There will be a good deal of group work, including some group presentations. Everyone should arrive at class every day fully prepared to contribute meaningfully and regularly to class discussions and activities.

REQUIREMENTS:

- 1) Dedicated reading, *in advance*, of all the assigned stories, plus class discussion of them. I have adjusted the reading requirement to what's reasonable for a course that lasts less than five weeks, but you will nevertheless need to keep up with daily assigned reading.
- 2) I will ask everyone to write one final, comprehensive examination over the course material, and to submit a **daily** brief "reading note" (which I will describe in class on the first day) as the basis for a contribution to classroom discussion.

TENTATIVE READING LIST:

Three collections of stories (probably **these** three): Flannery O'Connor, *A Good Man is Hard to Find*; Ha Jin, *The Bridegroom*; Jhumpa Lahiri, *Interpreter of Maladies*

, *A Good Man is Hard to Find*; Ha Jin, *The Bridegroom*; Jhumpa Lahiri, *Interpreter of Maladies*

ENGL 332 - AMER AUTHORS TO 1900- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Payne, K	3283

NOTE: Not self-paced Class taught via Blackboard or Canvas. Computer, e-mail, and internet required.

Aim: This class focuses on four prominent nineteenth-century American authors whose fiction treated a range of subjects related to the politics of race: slavery and institutional racism, war and political conflict, democracy and electoral politics, abolition and social reform, gender and sexuality, and social class in American society. The

novels of Richard Hildreth, Harriet Beecher Stowe, William Wells Brown, and Rebecca Harding Davis illustrate the far-reaching consequences and complexities of race for the everyday lives of millions of Americans. We will spend the first four weeks of the course reading selected novels by these authors. In the final week, we will shift our perspective to the 21st century as we study Colson Whitehead's historical novel, *The Underground Railroad* (2016) in which the politics of race are illustrated through the story of Cora, a young woman whose terrific (and terrifying) escape from enslavement on a cotton plantation in Georgia during the antebellum era illuminates the complexities of freedom and bondage, democracy and violence.

Teaching method: mostly online discussions with some lectures.

Assignments: This is an online course. Students must have regular, consistent internet access. Weekly online posts and discussions, group presentations on literature and popular culture, several short papers, and a final examination. (Assignments are still under consideration and may change.)

Books: Richard Hildreth's *The White Slave: A Story of Life in Virginia* (1852); William Wells Brown's *Clotel: Or, the President's Daughter* (1853); Harriet Beecher Stowe's *Dred; A Tale of the Great Dismal Swamp* (1856); Rebecca Harding Davis's *Waiting for the Verdict* (1868); and Colson Whitehead's *The Underground Railroad* (2016).

ENGL 957B - NEB WRITING PROJECT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0900-0300p	MTWRF	591	Stenberg, S	2597

PREQ: Permission. Class meets from June 5- June 30, 2017. Obtain call number from instructor, sstenberg2@unl.edu.

This course is invitational summer institutes open only by application to the Nebraska Writing Project. The institute brings together up to 20 teachers, kindergarten through college, with expertise to share in the teaching of writing. Interested teachers should contact the program director, Stacey Waite at swaite2@unl.edu. Further information about the institute and application materials can be found on the NeWP website at <http://www.unl.edu/newp>.

ENGL 992 - NEBR HUMANITIES PROJ -- "TEACHING ARGUMENT"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	591	Shah, R	8971

PREQ: Permission. Class meets from June 12 - June 30, 2017

This Nebraska Writing Project Advanced Institute is open to teachers of all grade levels. Past participation in a NeWP Summer or Rural Institute is preferred. This institute explores the teaching of argument.

Institute activities include: exploration of public, personal, and academic argument writing; hands-on experience writing arguments and participating in creative argument activities; practice working with informational and multimedial texts; collaborative inquiry into argument writing pedagogy and approaches to teaching argument that foster mutual understanding, civil discourse, and inquiry rather than only "winning."

SUMMER 2016 – 2nd Five-Week Session

ENGL 205 - 20TH CENTURY FICTION- **ON-LINE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	800	Staff	3286	on-line

NOTE: Not self-paced. Class taught via Blackboard or Canvas. Computer, e-mail and Internet required.

English 205 is an introductory course that exposes students to a variety of representative 20th century novels and short stories. In this accelerated 5-week online class, we will focus our attention on Post-modern novels and short story collections, roughly one for each decade from the '60s through the '90s. In addition to a final exam and short "response" essays for each book, as an online course, students will also be required to post and respond to Blackboard or Canvas discussion threads.

Further information unavailable at this time

ENGL 207 - POPULAR LITERATURE -- "BOB MARLEY, LYRICAL GENIUS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	MTWRF	601	Dawes, K	8972

Using film footage, documentaries, an extensive discography, articles, books, and historical data, this course treats the lyrics of Bob Marley as a body of poetic art that offers insight into his social, political and spiritual impact on Caribbean society and the world. The course will follow the careful study of Marley's lyrics in laid out in the book, *Bob Marley: Lyrical Genius*, which is a required text, while contextualizing Marley's influence of film, fiction, poetry and art of the Caribbean. Students interested in poetics, popular culture, music, and political art will enjoy this revealing insight into one of the greatest artists of the 20th century.

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	800	Clausen, D	3337

NOTE: Class taught via Blackboard or Canvas. Computer, E-mail and Internet required.

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."

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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 386 - SHAKESPEARE'S DRAMATIC ARTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	601	Mostek, J	2991

Study abroad is required. This course is part of the Nebraska at Oxford Study Abroad Program

Prereq: Students must be enrolled in the Nebraska at Oxford study abroad program. *Lecturers and tutors for the two courses are from Oxford University faculty and staff. Field trips and cultural excursions will supplement the course lectures and tutorials.*

Shakespeare and the well-known literature of England since the Middle Ages.

ENGL 854 - ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0430-0830p	MW	501	Waite, S	9837

Aim:

Annie Dillard writes, “When you write, you lay out a line of words. The line of words is a miner’s pick, a wood-carver’s gouge, a surgeon’s probe. You wield it, and it digs a path you follow. Soon you find yourself deep in new territory . . . The writing has changed, in your hands, and in a twinkling, from an expression of your notions to an epistemological tool.” This course invites students to explore their own writing as an “epistemological tool”—a set of specialized and direct practices that inform their understanding of their forms, their subjects, and themselves. The course is designed specifically for graduate students who have a significant writing project in mind, or in process, at the start of the course. The course is scheduled for four-hour stretches of time to allow for discussion, workshop, *and* writing itself to be part of the schedule. The goals of the course include not only for students to set writing goals and accomplish those goals in the weeks of the course, but also include the investigation of writing and composition as a process, and the cultivation of graduate student *writing* communities. Ideally, students in the course will come from several departments or sub-disciplines of English, and the course will highlight the particular creative and critical possibilities of each student’s approach to their own writing.

Teaching Method:

Primarily a discussion-based course, writing workshop, and writing lab.

Requirements:

Active participation in class discussion, one course project to be scaffolded and designed by each student in the course, reading the work of other students, and 3-4 short readings.

Tentative Reading List:

There will be no purchase of books necessary for this course.

ENGL 895B - INTRNSHP: PUBLISHING -- "UNIVERSITY PRESS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	601	Staff	2986

PREQ: Permission.

Further information unavailable at this time
