

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER 2020

Updated 03/20/2020

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.)

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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 and 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 and 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 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 Credit English for Academic Purposes (1 credit)

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.

Admission is by invitation or application only. Contact the Department of English Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

SUMMER 2020 – Pre-Session

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR	ARR	100	Kupsh, C	10006	On-Line

NOTE: Class taught via 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.”

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	3688	On-Line

NOTE: Class taught via 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 on-line .’

ENGL 303 - SHORT STORY- ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	100	Muchiri, N	3809	On-Line

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

This course introduces students to the historical context, criticism, and engaged reading of short stories. While we focus on stories written in the 20th century, we will adopt a global outlook, reading short fiction from a wide variety of national, geographical, and cultural contexts. We will be interested not so much in a comparative approach, but in examining the multiple ways short stories have been deployed to address distinct socio-political challenges around the world. Our reading will be supplemented by peer reviewed scholarship on the short story, as well as authors' commentary on short fiction - their own or written by others. As a result, and also because this is a 300-level course, I'll invite students to respond to our course readings in an advanced and sophisticated manner.

ENGL 317 - LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	301	Willard, C	3782

Class held at Cedar Point Biological Station. 5/17/2020-5/30/2020

Not your typical English class: This is a field immersion course in literature and the environment taking place at Cedar Point Biological Station, on Lake Ogallala next to Lake McConaughy. In this class we will immerse ourselves in the literature of the surrounding plains and make numerous short field trips into the local environment. These dramatic natural landscapes are the perfect setting to read environmental literature. This particular version of the course will be focused on birds in Great Plains literature. Students will get the chance to participate in bird banding and can experience handling and releasing birds if they so wish. Assignments will include reading responses, nature journals, and a research paper.

Stories help us see, teach us what to care about, and open our imaginations to new possibilities. So, who tells the story of this place, and how? What stories inform our understanding of how we relate to our environment and its nonhuman residents? Does our language or tradition push us toward noticing certain ecosystems or species over others? What do birds mean to us? How are they represented in our literature?

Over the past two to three decades, the study of the relationship between literature and the natural environment has sparked a great deal of interest within literary studies, coalescing under the term “ecocriticism.” This course is part of that emerging critical endeavor. This class operates on the belief that, in our age, the most important task of literature, and of literary studies, is to redirect the human imagination to a celebration of humanity as part of a vast, interconnected existence, as well as to a full consideration of the human place in an increasingly threatened and impoverished natural world. While emphasizing the human relationship to nature, many works also address issues of society, theology, gender, class, ethnicity, politics, personal and family issues, indeed, almost anything.

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.

The course is 3 credits and satisfies the Ace 5 requirement. It will take place from May 17-May 30, 2019.

Students can find out more information here: <https://cedarpoint.unl.edu/literature-and-environment>

Information about financial aid (including summer employment opportunities at CPBS) can be found here: <https://cedarpoint.unl.edu/financial-aid>

Questions about the course can be directed to me: cory.willard@huskers.unl.edu

Questions about the facilities can be directed to Jon Garbisch: cpbs2@unl.edu

Course satisfies ACE 5 requirement.

ENGL 373 – FILM THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	301	Abel, M	1886

NOTE: Special fee--\$30.

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.

Throughout this semester, we'll ask *what different modes of engaging various theoretical issues contribute to our understanding of and ability to respond to cinema*. The purpose of doing so is to heed the demand made of film criticism, articulated by Girish Shambu in *The New Cinephilia*, that its task is to “enable a film to be seen in a new and different way.” For us as viewers to be able to heed this ethical and political demand, Shambu suggests, it is necessary that we acquire “new and different ways of seeing films,” which in turn demands that we practice “new forms of thought.” The task of film criticism—and of film *theory*, which always functions as the more or less implicit/explicit basis for any film critical judgment—is to foster our individual and collective capacity to perform acts of *imaginative reasoning*. For the ultimate task for film criticism and theory is *not* to focus on what “viewers *have done* with films,” as Shambu writes; rather, it is to focus on what viewers “*might do* with them.” The ultimate task of film criticism and theory, then, is “to challenge the cinema-goer by showing her new possibilities of how to think about a film, partly by pointing to aspects of the film’s achievement that might have gone unnoticed by the viewer.”

Teaching Method: Lectures; class discussion; film screenings.

Requirements: Regular CANVAS discussion posts in response to the reading assignments; (likely) 2 short take-home exams (one at the end of week 1, one at the end of week 2) focusing on the film theories we study; a final theory “application” paper (at the end of week 3); active participation.

Tentative Reading List: Readings will be made available via CANVAS.

Special Fee of \$30

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	3639/3640 On-Line

NOTE: Class taught via 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 and three exams.

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

ENGL 439 - FILM DIRECTORS -- "THE CLASSIC HORROR FILM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1220p	MTWRF	301	Lipscomb, R	3091

Special fee - \$30.

Meets in: RVB 123- The Ross Film Theater
Fulfills ACE 7 Requirements
See a new film everyday on the big screen

This class covers the horror film between 1930 to 1970, a period in cinema history that saw worldwide change in the film medium, and an unprecedented growth in the horror film, as well as experimentation within the film medium itself. See twenty classic horror films in just three weeks.

ALL FILMS SHOWN ON THE BIG SCREEN – SEE THEM AS THEY WERE MEANT TO BE SEEN!

REGISTRATION STARTS MARCH 2ND, 2020 FOR ALL STUDENTS - SEATS LIMITED!

Film screened include the *original* versions of FRANKENSTEIN, DRACULA, THE WOLFMAN, THE MUMMY, SON OF DRACULA, HOUSE OF FRANKENSTEIN, CAT PEOPLE, I WALKED WITH A ZOMBIE, THE UNDYING MONSTER, HOUSE ON HAUNTED HILL, THE DEVIL COMMANDS, HOUSE OF WAX, THE PIT AND THE PENDULUM, HORROR OF DRACULA, NIGHT OF THE LIVING DEAD, HALLOWEEN, CARRIE and many more.

Requirements: daily attendance, screenings, discussion, readings, three five page papers (ten page papers for graduate students).

This is an ACE 7class; 3 credit hours.

You can take English 439/ 839 twice with a different topic; if you have taken English 439/839 previously; you can still take this class for credit.

Required Text:

A History of Horror by Wheeler Winston Dixon.

Rutgers University Press, 2010.

ISBN-13: 978-0813547961.

Available at the University Bookstore.

SIGN UP STARTS FOR ALL STUDENTS MARCH 2, 2020. Don't miss this once in a lifetime opportunity to see these classic horror films on the big screen, as they were meant to be seen.

ENGL 852A – WRIT. LITERARY NONFICT.

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0235p	MTWRF	301	Castro, J	6940

Writing Literary Nonfiction

Combining intensive in-class writing sessions with discussions of craft and publishing, this generative graduate writing course will help creative nonfiction writers develop their bodies of work while inviting poets and fiction

writers to produce new work in an unfamiliar genre. We will emphasize experimentation, curiosity, generosity, kindness, and risk.

ENGL 905- SEMINAR PROSE FICTION –“QUEER AESTHETICS: THE POLITICS OF FORM AND FICTION”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	391	Seitler, D	9443

May 11 - May 15th

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Can aesthetics be queer? Deceptively straightforward, in actuality such a question involves the negotiation of some difficult and disparate problems. To begin with, there is the much-debated relation of aesthetics to politics, and specifically of the function of art in relation to the social world. Is art, as one side of the argument has it, a constraining form of ideology or is it, as the other side insists, a potentially emancipatory practice? There are equally thorny questions involving how something like sexuality can be represented in the first place—that is, without essentializing and delimiting its expressions and practices. Any attempts to address these questions and problems must be provisional insofar as they require an understanding that no aesthetic is or can be delineated as intrinsically queer; no criteria can be provided that define a work as such. This course will explore these questions and problems by turning to works of fiction and relevant arguments in queer studies. Readings may include theoretical work by Sandy Soto, Lauren Berlant, Amber Musser, Jennifer Doyle, Jose Munoz, Jennifer Nash, and Sianne Ngai and novels and short stories by Willa Cather, Henry James, and Charlotte Perkins Gilman.

SUMMER 2020 – 1st Five-Week Session

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	McDonald, Z	3879

Class taught on-line via CANVAS. Not self-paced. Computer, e-mail and internet required.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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.

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	3452

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 244- AFRICAN-AMERICAN LIT SINCE 1865 – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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ARR-ARRp ARR 700 Dreher, K 9433 On-Line

Class is taught via Canvas. Not Self –Paced. Computer, E-mail and Internet required.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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	Navarro, X	3460	On-Line

Class is taught via 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

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Whitaker, M	3785	On-Line
ARR-ARRp	ARR	701	Reed, B	10007	On-Line

NOTE: Class taught via 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.”

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

ENGL857B – NEBR. WRITING PROJECT – “TECHNOLOGY INSTITUTE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0100-0400p	MTWRF	591	Minter, D	6939

Permission. Class meets from June 8th - June 26, 2020.

This invitational summer institute is based on application to the Nebraska Writing Project. The Technology Institute brings together teachers, kindergarten through college, with interests and expertise in the teaching of writing to explore ways to use technology to enhance writing instruction. Interested teachers should contact NeWP Director, Robert Brooke at rbrooke1@unl.edu or UNL faculty member Debbie Minter at dminter1@unl.edu. Further information about the institute and application materials can be found on the NeWP website at <https://www.unl.edu/newp/summer-institutes>.

ENGL 957B - NEB WRITING PROJECT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0900-0300p	MTWRF	591	Shah, R	3106

PREQ: Permission. Class meets from June 11- June 26, 2020. Obtain call number from instructor, rshah@unl.edu.

This course is invitational summer institutes open only by application to the Nebraska Writing Project. The institute brings together up to 15 teachers, kindergarten through college, with expertise to share in the teaching of writing. Interested teachers should contact the program director, Rachael Shah at RShah@unl.edu. Further information about the institute and application materials can be found on the NeWP website at <http://www.unl.edu/newp>.

SUMMER 2020 – 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	Guild, S	3649	On-Line

NOTE: Not self-paced. Class taught via 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 Canvas discussion threads.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1235p	MTWRF	601	Dawes, K	3691

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 – ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	800	Rubinfeld, S	3664	On-Line

NOTE: Class taught via 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."

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.

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ENGL 315B - WOMEN IN POP CULTURE ON-LINE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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ARR-ARR ARR 800 Swiderski 9692 On-line

Note: this class is taught via Canvas and is not self-paced. Email, internet and computer required.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

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	3443

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	601	Waite, S	9434

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.
