

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

Undergraduate

COURSE DESCRIPTION BOOKLET
Fall 2025

REVISED 04.30.2025

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of April 30, 2025. 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 English 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 English 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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ENGLISH 104 - FIRST YEAR EXPERIENCE

An orientation to the English and film studies majors. Focuses on the transition from high school to college, campus resources, departmental expertise in English and film studies, and building community.

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.

NOTE: English 150 and 151, including 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 150H — Honors Writing: Writing and 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 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 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 151H — Honors Writing: Writing and 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 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 151-700 — ONLINE- 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 170-BEG CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	001	Nguyen, A	4508
0830-0920a	MWF	002	Rasaq, M	4498
1030-1120a	MWF	003	Milligan, K	4518
1100-1215p	TR	004	Ber, A	4506
0130-0220p	MWF	005	Ezenwa-Ohaeto, C	4505
1130-0120p	MWF	W97	Hill, A	4660

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

ENGLISH 180 - INTRODUCTION TO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Hoover, K	4145
0930-1020a	MWF	002	Wilson, P	4513
0230-0320p	MWF	003	Staff	16778
0330-0445p	TR	004	Staff	16777

General introduction for beginning students to the understanding and appreciation of the principal forms of literature: poetry, drama, and fiction

ACE: **ACE 5** Humanities

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.

ENGL 189H – UNIV HONORS SEMINAR

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Capuano, P	4894
0930-1020a	MWF	002	Wisnicki, A	4984
0200-0315	TR	003	Reyes, K	5032

Further information unavailable at this time

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Bernardini, C	3203
0130-0220p	MWF	002	Bernardini, C	3779

Open only to English majors and minors.

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

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>
0200-0315p	TR	001	Anuonye, C	16779

ENGL 205 - 20TH CENTURY FICTION – MODERN FANTASY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Staff	4640

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

ACE: ACE 5 Humanities

ENGL 206 - SCIENCE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Page, M	3780

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

ACE: ACE 5 Humanities

Further information unavailable at this time

ENGL 211 - LITERATURE OF PLACE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Staff	4499

on-line

Note: Class taught via Canvas. Online course, Not Self-Paced. Computer, E-mail, Internet, required.

ACE: ACE 5 Humanities

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>
1230-0120p	MWF	001	Hill, A	3595
ARR-ARRp	ARR	700	Kinnett, B	4167

Further information unavailable at this time

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220	MWF	001	Bernardini, C	3581
1100-1215p	TR	002	Staff	3767

Bernardini, C - 001

This section of ENG 215, subtitled “Women’s Writing: A Polyphonic and Global Perspective,” focuses on analyzing and celebrating womanhood’s internal plurality and incredible diversity. The idea of “polyphony” can help to convey this perspective. In Ancient Greek, polyphony meant “many sounds,” and the term is still used in music, to indicate a type of musical texture composed not of one unified melody, but of multiple individual, independent melodic lines. Polyphony can in fact be seen as a powerful literary device in many of the texts we will be reading. In surveying the literary production of women writers across the centuries and in different genres (poetry, drama, fiction, nonfiction), we will focus not only on works by American and British writers but we will also read (in translation) texts authored by women writers from Italy, Mexico, China, Russia, Japan, Haiti, and a host of other countries. We will discuss the historical, social and contextual circumstances that led to the creation of these texts, looking for thematic and stylistic dis/connections. Students will be asked to lead class discussion on one day of their choice; respond with in-class writing to prompts on daily readings; do a midterm close reading and a final comparative analysis of two or more texts.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Stevenson, P	4168
ARR-ARRp	ARR	701	Stevenson, P	4898

NOTE: Class Taught via Canvas and not self-paced. Internet, email and computer required.

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

ACE: ACE 5 Humanities

Stevenson, P – 700, 701

English 216 will explore children’s literature from the early days of fairy tales and primers, to the Golden Age of nonsense poetry and fantastical fiction, to the modern era of realism . . . and everything in between. As a survey, 216 involves far more reading than writing, and as you read, you’ll be asked to pay particular attention to the role of historical context in both children’s literature and the conception of childhood itself. What did it mean to be a child in 1850? 1950? And what did it mean to write for children of those eras? We’ll concern ourselves with the ways child labor, philosophies of education, religion, literacy, the rise of the middle class, and numerous social issues helped shape children’s literature. Most of all, we’ll read highly imaginative writing that engages, provokes, and transports.

ENGL 218 - LITERATURE & PSYCHOLOGY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Gailey, A	4500

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. Regular attendance is required.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Staff	16780

Further information unavailable at this time

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Maitra, A	16684

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

Ace: ACE 5 Humanities

Aim: Introduction to Shakespeare, featuring a selection of plays and some poetry. We will examine plays from all the subgenres (tragedy, comedy, history, and romance) while focusing on the theme of judgment, justice, and questions of law in public and private. We will explore both historical and social concerns of Shakespeare's time in reflecting on judgment and justice, and we will consider genre-specific implications for social actions (i.e. what constitutes —comic| or —tragic| justice and why). We will frequently address the roles of representation, rhetoric, and trial in our discussions of theatrical and social performance.

Teaching Method: Class discussion, some lecture, in-class performance readings, group work. Emphasis on close reading and interpreting performance. **Requirements:** Short and long papers, exams.

Tentative Reading List: Several Shakespeare plays and poetry

ENGL 231 – BRITISH LITERATURE: ROMANTICS THROUGH MODERNISTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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0930-1020a MWF 001 White, L 3683

Major works by British authors of the Romantic and Victorian periods and of the twentieth and twenty-first centuries.

Ace: ACE 5 Humanities

This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern worlds. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genres, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

ENGL 231H – BRITISH LITERATURE: ROMANTICS THROUGH MODERNISTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	White, L	3700

PREQ: Good standing in the University Honors Program or by invitation.

Major works by British authors of the Romantic and Victorian periods and of the twentieth and twenty-first centuries.

Ace: ACE 5 Humanities

This course will examine a wide range of representative major authors in British literature from the Romantics who meditated on a post-revolutionary world to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes in the Regency, Victorian, and modern worlds. Our presiding theme will be the Romantic and post-Romantic dilemma of recognizing, mourning, and accepting the loss of old certainties while celebrating the joys of, in Ezra Pound's words, "making it new." Representative works will come from a wide range of genres, including the novel, the short story, poetry (both lyric and narrative), drama, and the essay. Our aim will be both inward and outward; that is, we will practice close reading of the works in question while also placing them in the perspective of their intellectual, literary, and cultural history.

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Rutledge, G	4158

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

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 245N - INTRO TO NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Gannon, T	4501

Introduction to literature by Native American covering early and recent periods.

Ace: ACE 9 Global/Diversity ACE 5 Humanities

Aim: This course is a survey of Native American literatures, a body of texts of true diversity in both its great variety of genres and the variety of its historical & cultural contexts. The broad socio-historical scope notwithstanding, an appropriate emphasis will be placed upon the "Native American Renaissance" that began in the latter 1960's. And so representative authors will include both pre-modern shamans & "matriarchs"—AND postmodern "warriors" & tricksters. The selections from the Trout anthology are, at times, teasingly brief; but, with the Sherman Alexie collection of short stories and the James Welch novel, they all ask the same question, ultimately: how can one "imagine a new language when the language of the enemy" seems to inevitably render the indigenous Other culturally inarticulate (Alexie)? At last, I hope you'll agree that such a "new language" is now positively, even eloquently, *articulate* in contemporary Native American literature(s).

Teaching Method: Discussion, with some lecture and group work.

Requirements: Attendance & oral participation; in-class quizzes; approximately bi-weekly informal writing responses; one midterm exam; one final research paper

Required Reading List:

- Trout, ed.: *Native American Literature: An Anthology* (including readings from Sarah Winnemucca, Luther Standing Bear, Lamé Deer, N. Scott Momaday, Vine Deloria, Jr., Leslie Marmon Silko, Linda Hogan, and Louise Erdrich)

(Note: this great collection is now out of print, though used copies are widely available; all assigned readings will also be available on Canvas.)

- Zitkala-Ša: *American Indian Stories*
- Sherman Alexie: *The Lone Ranger and Tonto Fistfight in Heaven*
- James Welch: *The Death of Jim Loney*

ENGL 252 - INTRO TO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	001	Brown, A	3204	
0930-1020a	MWF	002	Steadman, Q	3205	
1230-0120p	MWF	003	Peters, K	3827	
0330-0445p	TR	004	Cabada, C	16781	
ARR-ARRp	ARR	700	Kinnett, B	4156	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

ENGL 253 - INTRO TO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Petersen, C	3206
1230-0145p	TR	002	Dzukogi, S	3207
ARR-ARRp	ARR	700	John, F	4154

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

Ace: ACE 7 Arts

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0830-0920a	MWF	001	Wilson, P	4519	
0930-1020a	MWF	002	Hill, A	4905	
0930-1045a	TR	003	Wilson, D	4507	
1100-1215p	TR	004	Brown, A	4520	
1130-1220p	MWF	005	Steadman, Q	3208	
1230-0120p	MWF	006	Staff	4512	
0800-0915a	TR	007	Wilson, D	4522	
0130-0220p	MWF	008	Hill, A	4509	
0200-0315p	TR	009	Abdeen, L	4711	
0230-0320p	MWF	010	Petersen, C	4712	
0330-0445p	TR	011	Staff	4713	
0930-1020a	MWF	012	Varilek, H	16685	
1100-1215p	TR	013	Staff	16686	
1230-0120p	MWF	014	Milligan, K	16689	
0200-0315p	TR	015	Staff	16690	
0930-1045a	TR	016	Staff	16745	
1030-1120a	MWF	017	Andrews, J	16746	
1030-1120a	MWF	018	Varilek, H	16745	
1230-0145p	TR	019	Maxton, I	16745	
0600-0715p	MW	101	Staff	3821	
ARR-ARRp	ARR	700	Dougherty, S	3865	on-line
ARR-ARRp	ARR	701	Staff	3891	on-line

ARR-ARRp	ARR	702	Staff	16749	on-line
ARR-ARRp	ARR	703	Staff	16750	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>
1030-1120a	MWF	001	Staff	4502

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 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Homestead, M	17008

This course surveys American literature from its beginnings (considering various approaches to the question of when an American literature may be said to begin) through the end of the Civil War. We will read a variety of works in poetry and prose, fiction and non-fiction, by diverse writers, including men and women and members of different races and ethnic groups and from various regions of North American that became the United States. We will pay attention to the evolution of forms (such as the emergence of the short story and the novel) and to aesthetic movements (such as Romanticism), but our primary concern will be reading literary texts in relation to their cultural and historical contexts.

Classes will feature brief lectures, whole-class discussion, and small group work. There will be three sets of examinations spread over the semester. Readings will be drawn from an anthology designed for such courses, perhaps supplemented by a separately published novel or two, although I am still considering which anthology to adopt.

ENGL 261 - AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rutledge, G	3693

Aim: English Literature 261, *American Literature Since 1865*, an introductory class that will give us a large perspective on critical developments in American literature through a few—far too few, I’m afraid—representative texts. We could and probably should read more, but a significant part of this class is learning how to engage in *close reading*, the meticulous, studied, and insatiably active reading of a text that unlocks meanings beyond what the casual read(er) would provide. This is not an easy skill, for it requires outside/previous knowledge, critical reading skills, and, finally, the very difficult and challenging writing and editing skills needed to convey the insights you gain from such to your audience. Still, our goal is to enjoy the texts and our discussions of them; hence the smaller number of readings. We will also discuss some of the literary periods and the historical developments behind them. A significant part of the analytical endeavor outlined above is, ironically, related to unlocking *your* creative voice within the frame of authorial intent and socio-political context. Hence, over the course of the semester you will have several informal and formal assignments. The formal assignments are close reading papers and, perhaps, a midterm exam.



Theme: American literature is a very serious topic, of course, for the serious concern of studying the production of fine aesthetics (artistic form) often intersect with equally serious socio-political issues. What happens, though, when the serious, major problems are so obvious and, yet, continue, and continue, and continue? Storytellers (artists across the spectrum) take note, that’s what. Hence, our working theme will be “**comic poesis**,” the idea that “poetry” (adventure, romance) lurks in the cont/texts, because authors see how long the problem has gone on, and give expression to the “comic” farce—fodder for the fool’s “jest”—that is its continuation.

By passing this course, you will fulfill ACE Learning Outcome 5 (“Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”).

Teaching Method: A combination of introductory lectures and, significantly, discussion.

Requirements (Tentative): Active reading and rigorous class participation. The final grade will depend upon 2-3 close-reading papers (2-3 pages each), exam (midterm or final), and class participation (includes absences, pop quizzes).

Tentative Reading List: Select poems by Emily Dickinson (Canvas), Mark Twain’s *The Adventures of Huckleberry Finn* (1885), selections from *Plessy v. Ferguson* (1896), selections from W. E. B. Du Bois’ *The Souls of Black Folk* (1903) (Canvas), Zora Neale Hurston’s “How It Feels to Be Colored Me” (1928) (Canvas), selections from Charlotte Perkins Gilman’s *The Yellow Wallpaper and Other Writings* (1892; 2006), J. D. Salinger’s *The Catcher in the Rye* (1951), a selection from Scott McCloud’s *Understanding Comics: The Invisible Art* (1994), and Brian K. Vaughn & Fiona Staples’ *Saga*, volume 1 (2015).

ENGL 270 - LITERARY CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Gailey, A	16705

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 275 – INTRODUCTION TO RHETORICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Minter, D	3619

Further information unavailable at this time

Nature and function of rhetorical theory and applied to English Studies. Selected important ancient and modern rhetorical theories and is not intended as a general historical survey.

Ace: ACE 8 Civic/Ethics/Stewardship ACE 5 Humanities

ENGL 277 – BEING HUMAN IN A DIGITAL AGE – “AI AND BIG TECH, IMPACT AND SAFETY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1220p	MWF	001	Wisnicki, A	4906

Description: 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 use fiction, film, contemporary events, and hands-on use to examine the impact of artificial intelligence (AI) – especially generative AI (genAI) – on every day life. In this course section, we will give special emphasis to 1. agents, since 2025 is predicted to be the "Year of AI Agents," and 2. artificial superintelligence (ASI), since there is much talk in Big Tech about reaching this milestone very soon (1-2 years). As part of this work, we will take up a variety of associated topics, among them: plagiarism, bias, exploitation, the environment, regulation, and more. Some of our key conceptual questions will include the following:

- What does it mean to be human?
- How do we define the human?
- What does it mean to be an AI?
- Can an AI have consciousness, agency, and rights?
- Where do we place the boundary between humans and AI?
- Can we even place a boundary between humans and AI?

A foundation of the course will be our own interactions with genAI, and we will use genAI platforms extensively in this course including: ChatGPT, Claude, Gemini, and others. Along the way, you will learn to think about genAI critically and strategically. The course will introduce you to a variety of

advanced prompting strategies as well as AI automation. The course will also give you methods for acknowledging your genAI-based work responsibly.

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	4913

Note: Class taught via Canvas. Not Self-Paced. Internet and computer required.

Description: 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 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Bayer, A	3625
ARR-ARRp	ARR	700	Dreher, K	16706

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

Ace: **ACE 9 Global/Diversity**

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 332 - AMER AUTHORS TO 1900 – “THE QUEER 19TH CENTURY”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Homestead, M	16709

Aim:

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

Historians of sexuality have established that homosexuality as an identity category was invented in the late nineteenth century (1800s). This does not mean, however, that everybody was straight. Rather, it means that the relationship between sexuality and identity was different for everyone. In this course, we will read nineteenth-century American works in a variety of genres by a range of authors, reading both for representations of same-sex romance and eroticism and for queerness more broadly, including in relation to gender. We will read some authors whose names may be familiar to you (Herman Melville, Walt Whitman, Emily Dickinson, Sarah Orne Jewett) and others less familiar (Theodore Winthrop, Margaret Sweat, Sui Sin Far). Students will write short essays across the semester and a longer paper requiring research as the end of the semester.

ENGL 346 – CUBAN-AMERICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Stevenson, P	16712	on-line

Note: This Course is taught via CANVAS. Not Self-Paced. Internet, Computer and Email required.

English 346 will examine seminal works of fiction, and, to a lesser extent, nonfiction and poetry by contemporary Cuban-American authors. Through close reading, discussion, research, and writing, we'll explore the literature's aesthetic and thematic traits, seeking to understand what Cuban-American authors write, how they write it, and why they write it that way. We'll note patterns and commonalities while remaining alert to the complexity and diversity of the historied identities Cuban-American authors bring to their art. What does it mean to write “from the hyphen” (as the Cuban-American cultural location is often described)? Our reading list will include: Cristina García's *Dreaming in Cuban*, Joy Castro's *One Brilliant Flame*, Carlos Eire's *Waiting for Snow in Havana*, and more.

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Harding-Thornton, C	16712

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

Ace: ACE 7 Arts

This is a workshop style class intended to help you hone and polish the basic skills in narration, characterization, motif, point of view, revision, etc. learned in Introduction to Fiction Writing (ENGL 252). It also explores more advanced aspects of storytelling such as subtext, syntax, and tone. At its core, the class aims to help you craft a narrative style that's both unique to you and pushes beyond the easy, immediate, or cliché. With an emphasis upon reading fiction like a writer (thoughtfully, with an eye on the *how* and *why*) and creative experimentation in your own writing, ENGL 352 helps cement fiction writing's foundations while exploring new paths in storytelling.

ENGL 353 – INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1015a	TR	001	Dzukogi, S	17233

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>
0930-1020a	MWF	001	Dougherty, S	3210
0200-0315p	TR	002	Chicalese, J	4686

PREQ: 3 hrs writing course at the Engl 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.

Further information unavailable at this time

ENGL 357 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Shah, R	4920

PREQ: Admission to the College of Education and Human Sciences. Inquire and Henz

AIM: This course prepares potential English/Language Arts teachers at the middle and secondary level for teaching writing. We'll explore several approaches to teaching writing, through scholarship written by teachers and through practicing writing ourselves. We will also work face-to-face with students at North Star High School (travel to the site required) to ground our exploration of possible approaches with real contact with secondary students.

TEACHING METHOD: Discussion, class activities, writing groups, experiential learning.

REQUIREMENTS: Regular writing; collaborative digital annotation; reading scholarship on composition theory; writing portfolio; un-five paragraph essay on the teaching of writing.

ENGL 365 - INTRO 19TH C BRITISH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	16715

AIM: This course explores the development of British fiction in the nineteenth century, primarily through the novel, the pre-eminent genre of the age, charting its engagement with the dramatic social changes of the Romantic and Victorian periods. We will attend concerns of genre throughout (the novel itself and novel-romances in the Gothic, SF, or sensation mode).

This is a discussion-based class, with requirements of the digital mapping (see below), two short papers, one midterm, and one final.

Students will participate in a digital humanities project of mapping the plot of Austen's *Emma* chapter by chapter; each student will create a unique result based on their own reading. The results will inform a visualization project to become part of *Austen Said: Patterns of Diction in the Major Novels of Jane Austen* (<https://austen.unl.edu>).

TENTATIVE READING LIST: Jane Austen, *Emma*; Charlotte Brontë, *Jane Eyre*, Charles Dickens, *Bleak House*; Lewis Carroll, *Alice in Wonderland* and *Through the Looking-Glass*, and *What Alice Found There*; Elizabeth Gaskell, *Cranford*, Anthony Trollope, *Barchester Towers*, R. L. Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*, Arthur Conan Doyle, *The Hound of the Baskervilles*, H. G. Wells, *The Time Machine*; assorted Victorian fairy tales

ENGL 377 - READING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Le, T	3211

PREQ: Admission to the College of Education and Human Sciences. Inquire at Henz 105.

Recent research on literacy development and reading processes. Extended reflection and some application of theory to students' experiences with reading instruction and their own goals as K-12 teachers.

ENGL 380 - WRITING CENTER THEORY, PRACTICE, & RESEARCH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Azima, R	4908

Introduction to writing center theory and consulting practice. Students engage in research that contributes to scholarly conversations in writing center studies. Successful completion of [ENGL 380](#) is strongly recommended for students seeking to work in the UNL Writing Center.

This course explores theoretical and practical questions around teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of Writing Center Studies and examine theories and pedagogical commitments that inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of writing culture within or beyond UNL and produce original scholarship. You will have the opportunity to observe consultations in the Writing Center, reflect on your own and others' writing processes and experiences, explore the theoretical foundations of writing center work, and consider how this work relates to social justice. Completing this course makes you eligible for (but does not guarantee) a position as a consultant in the Writing Center.

ENGL 392 - SPECIAL TOPICS -- "ENGLISH MENTOR EXPERIENCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	F	001	Lacey, K	000

Class meets on Fridays to 1130-1220pm in rm 117

Topics Vary.

ENGL 410 – STUDIES IN LITERARY MOVEMENTS – “IMAGINED PASTS”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	4645

What does it mean to ‘imagine’ a past in fiction? How does a novelist create a storyworld that represents a world that might now exist in the lost or deep past? Where does history end and fable or myth begin? Is historical accuracy integral to such writing – or is it ultimately just entertaining conjecture? How do stories of the past connect to our own sense of national identity? What do such stories say to us at the start of the twenty-first century?

In this course we will examine a number of British and Irish stories that do just this – narratives that take us back to a medieval or a prehistoric or even a ‘primitive’ world. Texts will include William Golding’s Stone Age novel, *The Inheritors*, and *The Lord of the Flies*; Paul Kingsnorth’s *The Wake* and Kazuo Ishiguro’s *The Buried Giant* (two Arthurian novels); and Jim Crace’s *Quarantine* (a re-imagining of Christ’s sojourn in the desert). We will also look at extracts/selections from authors including Bernardine Evaristo, PJ Harvey, Emma Donoghue, and George Mackay Brown.

Teaching will focus on close discussions of these texts in class, coupled with intermittent short lectures. Film adaptations will also be on the syllabus.

Assignments will include several short reflective and analytical essays, culminating with a longer-research based essay. Those interested in their own Creative Writing based on this theme will be able to use that final project as a space to explore their own ideas.

ENGL 414 - WOMENS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wabuke, H	16762

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 453 - ADV POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Wabuke, H	16760

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 478- DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045	TR	001	Ramsay, S	17502

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Stage, K	3213

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

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

ACE 10 Integrated Product

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

FILM 100-LANGUAGE OF CINEMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Brunton, J	4184

Special Fee = \$30

Introduction to the analysis of images and sound in film.

Ace: ACE 7 Arts

COURSE DESCRIPTION

This course is an introduction to the analysis of images and sound in film. Focusing on film form and style, the course will equip you with the vocabulary associated with the act of “reading” a film. By the end of the term, you will be able to describe not just what a particular film means but, more importantly, *how* films in general produce meanings – a crucial skill for anyone considering careers in film, whether as critics, scholars, filmmakers, or archivists. To this end, you will: 1) learn how films convey meanings through cinematography, editing, *mise-en-scène*, sound, and narrative structure; 2) become fluent in the critical vocabulary necessary to understand how films are constructed; and 3) practice performing shot-by-shot analyses of scenes.

This course is intended as an introduction to Film Studies; it is a required course for the Film Studies major and is strongly recommended for any students who intend to take further courses in film.

TEACHING & LEARNING METHODS

This course will be a mix of lectures and in-class screenings and discussions of films. Grades will be based on regular quizzes, two exams on film terminology, and a final film analysis project.

ACE LEARNING OUTCOME 7

By passing this course, you will fulfill ACE Learning Outcome 7: “Use knowledge, theories, or methods appropriate to the arts to understand their context and significance.”

FILM 211 -INTRO. GENDER & SEXUALITY IN FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Brunton, J	4392

Special Fee = \$30

Introductory overview of theories of gender and sexuality in relation to film.

ACE 9 Global/Diversity

COURSE DESCRIPTION

This introductory level course will focus on “gender” and “sexuality”—as concepts, as identity categories, and as terms with contested meaning and histories—in relation to film. We will begin with an introductory overview of

theories of gender and sexuality to unpack what is meant by these two terms and associated terms such as: female, male, feminine, masculine, transgender, non-binary, genderqueer, queer, and the outdated terms “homosexual” and “heterosexual.” With an eye to intersectionality, we will examine how these terms and identities intersect with race, ethnicity, class, and geography in the production and reception of film. The following key issues will be discussed:

- *representation* of gender roles and identities, of sexuality, and of sexual identities in popular cinema
- *access to the means of production* of popular cinema based on gender and sexuality
- *narratives* about gender and sexuality that are reproduced and/or reinforced in popular cinema
- *formal elements of film* that shape a film’s meanings about gender and sexuality.

TEACHING & LEARNING METHODS

This class will be a mix of in-class viewings of films, lectures on key terms and ideas, and discussions.

ACE 9 COURSE

By passing this course, students will fulfill ACE Learning Outcome 9 (“Exhibit global awareness or knowledge of human diversity through analysis of an issue”).

FILM 244 -INTRO ETHNICITY & FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Dreher, K	4887

Special Fee = \$30

FILM 269 -FILM PERIOD – “THE SILENT ERA”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120	MWF	001	Page, M	4671

Special Fee = \$30

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 class will immerse students in the beginning decades of cinema, the “Silent Era.” We will focus primarily on silent feature films from the late 1910s and the 1920s from around the world. We will explore films that have had lasting impact on the development of cinematic technique, performance, and film culture, as well as some films worthy of rediscovery. In addition to introducing students to films from an era now 100 years passed, we will explore how the new medium of film impacted social and cultural life and how this new creative medium became a global art form.

Method: Students will view most films as homework on the Canvas site, though we may watch some films in class. We will also analyze clips in class. Some lecture on the history of silent film. In class discussion and analysis of the films we watch.

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

Readings: articles and essays on the films and the silent era; perhaps a book on the silent era.

Tentative Film List: Films by the silent comedians, Chaplin (*The Kid*, *City Lights*), Keaton (*Steamboat Bill, Jr.*), Lloyd (*Safety Last!*), a Hitchcock silent (either *The Ring* or *The Manxman*), Classic silent horror (*Nosferatu*, *The Phantom of the Opera*, *The Golem*, and a couple more), a couple of Oscar Michieux films, Lois Weber's *The Blot*, Murnau's *Sunrise*, *Aelita: Queen of Mars*, Kinugasa's *A Page of Madness*, Ford's *The Iron Horse*, King Vidor's *The Crowd*, Mary Pickford in *Little Annie Rooney*, and many more.

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	Maxton, I	4914

Special Fee = \$30

What is cinema? While cinema shares qualities with other artforms—painting, photography, literature—it is a unique medium with particular effects. It is also a way of representing, expressing, or thinking-through contemporary and historical questions of aesthetics, philosophy, politics, and identity. Throughout the existence of the cinema, a rich tradition made up of critics, scholars, filmmakers, and activists has developed diverse approaches that speak to cinema's particularity and possibilities *as a practice*.

In this course we will examine a number of texts that represent diverse ways of thinking about and viewing the cinema. We will consider what distinguishes cinema from other media (and how this changes as cinema moves from film to digital); how cinema spectatorship interfaces with questions of race, gender, sexuality, nationality, empire, and the economy; and how *meaning* is generated in the cinema. The films selected for study will range widely across period, geography, and genre: Soviet and Hollywood cinema; kung fu and film noir; silent and digital; feminist and revolutionary films—these will all be ripe for theorizing. You will also learn how the vocabulary of cinema—montage, mise-en-scène, etc.—is employed and takes on new complexity within the discourse of film theory.

We all have watched movies and thought about them afterwards. The activity of “film criticism”—the description, analysis, and evaluation of a given film—is always based on theoretical presuppositions that inform individual acts of critical judgment; that is to say, we are all already “film theorists,” even if we do not realize it. Moving (for the most part) chronologically from the early twentieth century to our contemporary moment, Film Theory & Criticism will introduce students to a theoretical *way of reflecting* on moving images in order to consider what cinema is and *does*. Helping students to acquire these theoretical tools will 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.”

By course's end, you may never watch a movie the same way again—but you also may never want to!

Assignments: Discussion board posts and take-home exams. Thoughtful participation in class discussion will be crucial to your grade, as well.

Required Texts: All texts will be made available electronically. None will have to be purchased.

