

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

Undergraduate
COURSE DESCRIPTION BOOKLET

Fall 2026

REVISED 04/10/2026

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 10, 2026. 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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ENGL/FILM 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.

ENGL 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 151, including honors variations are self-contained courses. They are not designed to be taken in any particular sequence.

ENGL 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.

Engl 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.

Engl 151-700 — ON-LINE- 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.

ENGL 170-BEG CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0800-0915a	TR	001	Cohen, T	4344
0830-0920a	MWF	002	Staff	4336
1030-1120a	MWF	003	Andrews, J	4353
1100-1215p	TR	004	Petersen, C	4342
0130-0220p	MWF	005	Staff	4341

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.

ENGL 180 – INTRODUCTION TO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Hoover, K	4012
0200-0315p	TR	002	Uguru, E	4348
0230-0320p	MWF	003	Manieson, A	4848
1100-1215p	TR	W99	Kergal, L	14311

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>
0930-1045a	TR	001	Reynolds, G	4606
1030-1120a	MWF	002	Bernardini, C	4650
0230-0320p	MWF	003	Valin, A	4680
1130-1220p	MWF	004	Del Mastro, A	4925
0330-0445p	TR	005	Rubinfeld, S	20151

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>
1130-1220p	MWF	001	Staff	3158
0130-0220p	MWF	002	Staff	14209

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>
1130-1220p	MWF	001	Harrold, M	4849

Further information unavailable at this time.

AIM:

TEACHING METHOD:

REQUIREMENTS:

TENTATIVE READING LIST:

ENGL 205 – 20TH CENTURY FICTION – MODERN FANTASY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Staff	4446

Further information unavailable at this

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>
1230-0145p	TR	001	Rutledge, G	3695

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 207 – READING POPULAR LITERATURE – “COMIC BOOKS AS LITERATURE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Graham, R	14313

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

AIM: Comics are an alluring and increasingly popular, multi-modal story-telling medium and that is rich in meaning and discovery. This course combines literary and historical perspectives to investigate their long-form: the graphic novel. This will be an inter-disciplinary approach to the tropes and symbols utilized in both graphic memoir and fiction that teach readers something about themselves and/or the world around them. Students will be provided with the critical skills necessary to read and understand this deceptively complex medium, and will be exposed to a variety of artistic and storytelling approaches that touch on politics, sexuality, class, violence, and cultural and ethnic diversity. Meets ACE 5 requirements.

TEACHING METHOD: Class sessions will vary in format, featuring a mix of lecture, discussion, and small group work.

REQUIREMENTS: Course work will include a variety of critical writing, presentations, and active participation in class discussions.

Tentative Reading List: selected works by Tom Hart, Derf Backderf, Lynda Barry, Emil Ferris, and others.

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	4337	On-Line

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

Introduction to writers and literary works associated with a particular place that would typically be defined by geographic factors rather than political boundaries and will vary from course to course, but will regularly include the North American Great Plains.

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>	
0230-0320p	MWF	001	Staff	3531	
ARR-ARRp	ARR	700	Staff	4030	On-Line

Cross listed with [WMNS 212](#)

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

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>
0930-1020a	MWF	001	Staff	3518
0200-0145p	TR	002	Wilson, D	3685

Cross listed with [WMNS 215](#)

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

Further information unavailable at this time

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	4031	On-Line
ARR-ARRp	ARR	701	Stevenson, P	4608	On-Line

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-Sotolongo, 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 217 – INTRO TO YOUNG ADULT LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Owen, G	14210

A study of the historical and cultural development of the genre of young adult (YA) literature.

COURSE DESCRIPTION:

This course is part cultural history, literary history, and contemporary cultural analysis. We will read young adult novels (or YA adjacent novels) from the 1950s to 2021 alongside some essays exploring topics such as post truth, addictive technology usage, manipulative social media algorithms, and viral misinformation.

Post-truth is the idea that we are living in a society that can no longer tell the difference between what is true and what is not (or in which the “truth” is indeterminable or somehow irrelevant). Some believe this is because the idea of “truth” no longer has meaning for people and has been replaced by blind faith or allegiance to a particular ideology. The Oxford Dictionary defines “post-truth” as “relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.”

But is post truth really a new problem? What makes the problems we face today different from the past? How do we properly diagnose the problem so that we can explore the right solutions? The design this class considers the genre of young adult literature as uniquely capable of diagnosing what ails society while allowing us to imagine an array of strategies to fight back.

SAMPLE READING LIST:

M.T. Anderson’s *Feed* (2002), Joyce Carol Oates’ *Big Mouth & Ugly Girl* (2003), J.D. Salinger’s *George Orwell’s 1984* (1949), *Catcher in the Rye* (1951), Julia Watt’s *Quiver* (2018), film *The Social Dilemma* (2020), film *Behind the Curve* (2018), Lee McIntyre’s *Post Truth* (2019), Jerry Mander’s *Four Arguments for the Elimination of Television* (1978), Jean Twenge’s “Have Smartphones Destroyed a Generation?”

ENGL 230A – SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Ramsay, S	4820

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

Ace: ACE 5 Humanities

AIM:

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

TEACHING METHOD:

Lecture/discussion.

REQUIREMENTS:

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

Tentative Reading List:

Readings will include representative plays from each of the four traditional sub-genres (comedy, history, tragedy, and romance), as well Shakespeare's sonnets.

ENGL 231 – 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	3613

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

Ace: ACE 5 Humanities

AIM: This course will examine a wide range of representative major authors in British literature from the Romantics to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes of the post-revolutionary world. 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 children's literature. 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.

TEACHING METHOD: Lecture with discussions.

REQUIREMENTS: Two midterms and a final, two short papers, quizzes. Midterms and final will be taken in the DLC, as will the two examination-essays (papers you write on a passage in a two-hour period); the brief quizzes will be taken in class.

Tentative Texts:

Novels: Austen, Persuasion, Dickens, Great Expectations, Waugh, Decline and Fall, Woolf, To the Lighthouse; selected Romantic, Victorian and modernist poetry, including Eliot's The Waste Land; representative children's literature; Wilde, The Importance of Being Earnest.

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	3627

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

AIM: This course will examine a wide range of representative major authors in British literature from the Romantics to the high modernists of the early twentieth century, focusing on the powerful aesthetic responses of these authors to the dizzyingly rapid social changes of the post-revolutionary world. 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 children's literature. 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.

TEACHING METHOD: Lecture with discussions.

REQUIREMENTS: Two midterms and a final, two short papers, quizzes. Midterms and final will be taken in the DLC, as will the two examination-essays (papers you write on a passage in a two-hour period); the brief quizzes will be taken in class.

Tentative Texts:

Novels: Austen, Persuasion, Dickens, Great Expectations, Waugh, Decline and Fall, Woolf, To the Lighthouse; selected Romantic, Victorian and modernist poetry, including Eliot's The Waste Land; representative children's literature; Wilde, The Importance of Being Earnest.

ENGL 244 – AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rutledge, G	4023

Cross listed with [ETHN 244](#)

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 245A – INTRO ASIAN AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Nguyen, A	14211

Cross listed with ETHN 245A

Description: Introduction to Asian American literature and relevant historical and cultural background.

ACE: ACE 9 Global/Diversity ACE 5 Humanities

AIM:

TEACHING METHOD:

REQUIREMENTS:

TENTATIVE READING LIST:

ENGL 245N – INTRO TO NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Gannon, T	4339

Cross listed with [ETHN 245N](#)

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, Lame 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	Tsamaase, T	3159	
0930-1020a	MWF	002	Peters,K	3160	
1230-0120p	MWF	003	Steadman, Q	3733	
0330-0445p	TR	004	Brown, A	4851	
ARR-ARRp	ARR	700	Stevenson, P	4021	On-Line

This course satisfies **Student Learning Objective #7:** Use knowledge, theories or methods appropriate to the arts

to understand their context and significance.

This is an introductory course in fiction writing, designed to give you a basic mastery and understanding of various fictional techniques. You'll learn how to put together a scene, how to create interesting and believable characters, how to write effective dialogue, how to build suspense, how to use setting to heighten atmosphere and mood. You'll learn how to structure a story, and how to avoid plot clichés. You'll learn how to revise. You'll learn how to highlight your strengths and work on your weaknesses. Along the way, you'll also practice the more general craft of prose-writing, because many of the technical aspects of fiction-writing (sentence construction, punctuation, and word usage, for example) apply to all the prose-writing you'll do in your life at this university and in your life after college as well.

Though some of you may want to become professional writers, I know that's not the goal for everyone here. Whatever your level of talent, expertise, background, whatever your future ambitions, you can gain from this course. Even if you never write another story in your life after this semester, if you do the work of the course you'll come away with a better understanding of and more respect for good fiction, because you'll understand the process from the inside out; you'll have lived for a while as a writer.

Ace: ACE 7 Arts

Stevenson-Sotolongo, P – 700

This is a workshop style class that will introduce you to the art and craft of fiction writing. In it, you'll study the nuts and bolts of the short story through writing practice, abundant feedback, and a good deal of mindful reading. Writing is a serious affair, and improving it requires hard work, but the journey can be both fun and rewarding. You'll learn to identify fiction's moving parts, come to understand their function in narrative, and honor the unique creative inheritances each of us brings to the class. Just be prepared to share your writing with peers as well as to revise it extensively.

ENGL 253 – INTRO TO WRITING POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
1130-1220p	MWF	001	Milligan, K	3161	
1230-0145p	TR	002	Dzukogi, S	3162	
ARR-ARRp	ARR	700	Ber (Anena), A	4020	On-Line

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>	
0800-0915a	TR	001	Omorjarabi, O	4357	
0830-0920a	MWF	002	Staff	4354	
0930-1045a	TR	003	Ber (Anena), A	4838	

0930-1020a	MWF	004	Milligan, K	4612	
0930-1045a	TR	005	Kergal, L	4343	
0930-1020a	MWF	006	Staff	4821	
1030-1120a	MWF	007	Peters, K	4839	
1030-1120a	MWF	008	Steadman, Q	4840	
1100-1215p	TR	009	Anuonye, C	4355	
1100-1215p	TR	010	Uguru, E	4822	
1130-1220p	MWF	011	Staff	3163	
1230-0120p	MWF	012	Staff	4347	
1230-0120p	MWF	013	Staff	4823	
1230-0145p	TR	014	Staff	4841	
0130-0220p	MWF	015	Petersen, C	4345	
0200-0315p	TR	016	Brown, A	4507	
0200-0315p	TR	017	Staff	4824	
0230-0320p	MWF	018	Staff	4508	
0200-0315p	TR	019	Anuonye, C	4841	
0200-0315p	TR	020	Powell, K	16891	
0230-0320p	MWF	021	Chicalease, J	16753	
0330-0445p	TR	022	Staff	16757	
0600-0715p	MW	101	Staff	3727	
ARR-ARRp	ARR	700	Johm, F	3766	On-Line
ARR-ARRp	ARR	701	Maitra, A	3790	On-Line
ARR-ARRp	ARR	702	Staff	4842	On-Line
ARR-ARRp	ARR	703	Staff	4843	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	4340

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>
0930-1045a	TR	001	Staff	16438

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

Further information unavailable at this time

ENGL 261 – AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	3621

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

This is a course designed to introduce students to a range of writers who have spoken to the American experience(s) since 1865. I’ll be using the *Bedford anthology of American Literature*, and covering such writers as Eudora Welty, James Baldwin, John Steinbeck, Kate Chopin, F. Scott Fitzgerald, M. Scott Momaday, Richard Wright, Saul Bellow and Maxine Hong Kingston. Topics will include ‘Region and Realism’ and ‘Confession and Memoir.’

The selections are varied, and will include some poetry (Sylvia Plath and Langston Hughes); and we’ll also touch on some of the key historical circumstances that help to contextualize these works.

Teaching method: class discussion, with some ‘mini lectures’ to fill in historical background. Assignments will include a mixture of response papers and essays, all organized into three distinct modules.

Reading: *Bedford Anthology of American Literature*, Vol. 2.

ENGL 270 – LITERARY CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gailey, A	4825

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

Ace: ACE 5 Humanities

This course introduces the major schools of literary theory—that is, the ways in which people have attempted to systematically understand, critique, and change culture, specifically when engaging with texts. We will cover major terms and concepts of major theories, including: formalism, structuralism, poststructuralism, psychoanalysis, Marxism, feminism, and postcolonialism.

By the end of the semester you will be familiar with a range of terms and concepts and will be able to pose sophisticated, theoretically informed questions about any work of literature you read.

ENGL 275 – INTRO TO RHETORICAL THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Minter, D	16582

Nature and function of rhetorical theory as 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

This course is intended to introduce students to selected ancient and modern rhetorical theories in order to analyze how persuasion works in contemporary culture. (It's not a historical survey of rhetoric, and no prior experience with the study of rhetoric is assumed.) Our work for the course is organized with the following questions in mind: How have ideas about persuasion and argument changed across time and cultures? How might we account for shifts in valued styles of argument? What does it mean to participate ethically in an argument? How can studying different theories of persuasion help us navigate arguments we encounter in our current lives and relationships? This course is certified as ACE 8 and ACE 5.

This discussion/activity-centered course will have weekly readings available via CANVAS. Informal writing will also be required most weeks. While I do not anticipate using exams, there will be 2 major course projects. If you have any additional questions, please contact me at dminter1@unl.edu.

ENGL 277 – BEING HUMAN IN A DIGITAL AGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1220p	MWF	001	Gailey, A	4613

Cross listed with [HIST 277](#)

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

AIM:

TEACHING METHOD:

REQUIREMENTS:

TENTATIVE READING LIST:

ENGL 303 – SHORT STORY- “FREEDOM, LOVE, & JUSTICE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Muchiri, N	4615	On-Line

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 in examining how 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 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>	
1130-1220p	MWF	001	Wabuke, H	3559	
ARR-ARRp	ARR	700	Staff	4826	On-Line

Cross listed with [WMNS 315B](#)

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 331 – BRITISH AUTHORS SINCE 1800 – “NINETEENTH-CENTURY BRITISH FICTION : BESTSELLERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	White, L	16455

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

Nineteenth-Century British Fiction: Bestsellers

AIM: This course explores the development of British fiction in the nineteenth century by exploring the great bestsellers of the day, primarily through the novel, the pre-eminent genre of the age, but also through poetry, drama, and emerging genre fictions such as SF, sensation, and children’s literature.

This is a discussion-based class, with in-class quizzes on the reading, two examination-essays (taken in the DLC), and one midterm and final (each also taken in the DLC).

TENTATIVE READING LIST: George W. M. Reynolds, *The Mysteries of London*, Charlotte Brontë, *Jane Eyre*, Charles Dickens, *A Tale of Two Cities*; Lewis Carroll, *Alice in Wonderland* and *Alice Through the Looking-Glass*; Alfred, Lord Tennyson, *In Memoriam*; John Ruskin, *The King of the Golden River*; Elizabeth Gaskell, *Cranford*, 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*; Oscar Wilde, *The Importance of Being Earnest*

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Dreher, K	16451

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

Cross listed with [ETHN 344B](#), [WMNS 344B](#)

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

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

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

Primary Textbooks

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

Angelina Weld Grimke, *Rachel* (.pdf)

Lynn Nottage, *Intimate Apparel*
 Pearl Cleage, *Blues for an Alabama Sky*
 Alice Childress, *Trouble in Mind (.pdf)*
 Danai Gurira, *Eclipse*
 Katori Hall, *HooDoo Love*
 Lorraine Hansberry, *A Raisin in the Sun*
 Zora Neale Hurston, *Color Struck (.pdf)*
 Suzan Lori Parks, *Top Dog/Underdog*
 Ntozake Shange, *For Colored Girls Who Considered Suicide when the Rainbow is Enuf*

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

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

Weekly discussions

Midterm

Final Exam

ENGL 344D – CARIBBEAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Rosa, L	20120

Cross listed with [ETHN 344D](#)

History and multi-generic variety of Caribbean literature written in English.
ACE Outcomes: ACE 5 Humanities ACE 9 Global/Diversity

ENGL 346 – CUBAN-AMERICAN LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Castro, J	4828

Cross listed with [ETHN 346](#)

An analysis of a variety of works authored by Cuban-Americans in their historical, cultural, and literary contexts.

ACE Outcomes: ACE 5 Humanities ACE 9 Global/Diversity

The seventeenth largest island in the world, the country of Cuba—approximately the size of Tennessee—lies just 90 miles off the coast of the United States, and the fates of the two nations have been entwined for hundreds of years. Since the early 19th century, political and economic upheavals have sent Cuban writers—most famously,

José Martí—into exile in the United States. Yet Cuban American literature written *in English* did not begin to flourish until the last decades of the 20th century, when Cuban American writers who were born in the United States began to publish their work and achieve literary recognition.

In this reading-intensive course—which is particularly useful to creative writers who want to integrate cultural and historical material into their work, as well as to English majors, History majors, and anyone interested in Latinx and Cuban American culture—you will

- learn the long history of Cuba from a historian who won the Pulitzer Prize
- gain knowledge about the craft of short fiction
- closely analyze 8 short stories by contemporary Cuban American writers.

To enhance your learning experience, we will meet in the new Guzmán Family Classroom for Latinx and Latin American Studies, Andrews 109.

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Staff	4469

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 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Chicalese, J	3165
0330-0445p	TR	002	Beckson, M	4484

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	4618

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 363 - INTR RENAISSANCE LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Stage, K	16432

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

AIM:

TEACHING METHOD:

REQUIREMENTS:

TENTATIVE READING LIST:

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	3166

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>
1100-1215p	TR	501	Azima, R	4890

Blended course. 1 in Person session & 1 web conference session each week

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 388 - BODY LANGUAGE: LOVE, POLITICS, & SELF FRENCH LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Peterson, N	9962

Cross listed with [FREN 388](#), [MRST 388](#), [WMNS 388](#)

Taught in English.

French texts from the sixteenth to twentieth centuries (drama, prose, poetry, autobiography), all of which use the body as a reference point to explore developments in gender, religion, science, and society in French literature and civilization.

Course Description

How does body language work, textually? How have power structures surrounding the body changed over time? *What drives people to do violent things to and with bodies? And how does illness change the way we use and represent our bodies? These are some of the guiding questions that will shape our discussions in this class.*

This course explores representations of the body in French literature and culture from the sixteenth to the twentieth century. We will consider the relationship between the body and institutional power, and will use the languages of the body as the starting point for exploring topics such as political absolutism, class mobility, self-representation, gender, violence, social media, and the medical humanities.

The syllabus includes primary texts, creative assignments, and films. Taught in English. Also cross-listed with Medieval and Renaissance Studies, Women's and Gender Studies, and French. No pre-requisites.

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	

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

Topics Vary.

ENGL 401 - DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Schaffert, T	16433

Particular historical periods or other groupings of dramas. The relation of the writers both to one another and to the aesthetic and intellectual climate of their times. Examples: drama survey, modern drama, American drama, and Shakespeare's contemporaries in drama.

Popular culture plays a significant role in shaping queer identity, even as queer identity shapes the culture at large. We'll look at the history of queer representation in popular culture, queer influence on mainstream trends in art and entertainment past and present, and the intersection of literature, film, theater, and pop culture in forming identity. While the lecture and discussion-based class will examine many examples of popular culture dating from the mid-nineteenth century into the present day, we'll closely examine such cultural phenomena as *The Color Purple* and *Kiss of the Spider Woman*, tracing their representation/interpretation from novel, to film adaptation, to Broadway musical, to movie musical, all playing out over forty years. Students will also be asked to bring to class their own favorite examples of LGBTQ+ popular culture, and to write analytical and creative responses to course materials.

ENGL 445K - TOPICS IN AFRICAN LIT- "BIPOC WOMEN & THE NATURAL WORLD"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Muchiri, N	16435

Cross listed with [ENGL 845K](#), [ETHN 445K](#)

Prerequisites: Junior standing

Topics in African poetry, fiction, and/or non-fiction prose.

The 2 Congos, especially Congo-Kinshasa, are central to any contemporary discussions of digital humanities. Our course will transcend the "twin colonization of time and space" by engaging Black women's experiences in the natural world. The class unfolds in three movements. In the first section, we'll read colonial writers and examine the settler colonial gaze and its impulse towards acquisition and exploitation. In the second section, we'll delve into animal migrations to uncover how birds, fishes, as well as marine and land mammals travel long distances and shape varied ecosystems. Finally, we'll engage with the poetry and prose written by Black women in reflection of their experiences in the natural world.

ENGL 445N - TOPICS IN NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Gannon, T	16436

Cross listed with [ENGL 845N](#), [ETHN 445N](#)

Prerequisites: Junior standing

Topics in Native American poetry, fiction, and/or non-fiction prose. Critical theory and cultural criticism.

AIM: The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence & wit & wisdom (& sometimes vehemence): this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

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

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

TENTATIVE READING LIST:

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*†
- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*
- A good number of poems & essays in PDF format on Canvas

†: Assigned essays from this out-of-print book will be available as PDFs on Canvas.

ENGL 478- DIGITAL ARCHIVES AND EDITIONS -

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Ramsay, S	4947

Description: The shift from printed to digital texts and its implications for the humanities. Practice in digitally representing texts, archival design, and analysis of representative electronic projects dedicated to a variety of authors and genres.

Aim:

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

are broadly useful to anyone working with textual data in the arts and humanities.

Teaching Method:

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

Requirements:

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

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

Reading List:

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

ENGL 487 - ENGL CAPSTONE EXPRNC- "THE BILDUNGSROMAN AND 'GROWING UP' AS AN ENGLISH MAJOR"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Capuano, P	3168

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

This course will offer you a variety of experiences: a chance to reflect on your path through the English major and to revisit your experiences as an individual and as a close-knit group; an intense and directed study of two of the best and most iconic novels about "growing up" (*bildungsroman*): Charlotte Brontë's *Jane Eyre* (1847) and Charles Dickens's *Great Expectations* (1860-61); an individually-tailored and self-driven final project as a part of the directed study; the creation and presentation of a final compilation of your work in this major. Together, we will discuss—formally and informally—what your time at the University of Nebraska has shown you as English majors, what you feel you have learned, and what your work shows. While this is a highly personal endeavor, it is also a key part of examining critically what you have achieved and what further goals you may set for yourselves—in this course and beyond it. You will produce a portfolio project from work you have previously completed within the major. You will write a reflective introduction for this body of work, and you will further add to the portfolio with formal work from this class, a formal and sizable project or paper that will come from our particular focus on *bildungsroman* fiction this term.

FILM 100-LANGUAGE OF CINEMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Staff	4044

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	W	001	Nguyen, A	4241

Special Fee = \$30

Cross listed with [WMNS 211](#)

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	R	001	Dreher, K	4604

Special Fee = \$30

Cross listed with [ETHN 244B](#)

Samples film representations of people across lines of ethnicity. Topics include identities and inter/intra-relations of power and the interrogation of the socio-cultural, historical, and political dynamics at work within films at the time of production.

AIM:

TEACHING METHOD:

REQUIREMENTS:

TENTATIVE READING LIST:

FILM 373 -FILM THEORY AND CRITICISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Abel, M	4616

Special Fee = \$30

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

FILM 373: COURSE DESCRIPTION, GOALS, & OBJECTIVES

Cinema has been claimed by a wide range of critical thinkers as a unique medium capable of a wide range of specific effects; simultaneously, it has functioned as a lightning rod for multiple concerns about contemporary life throughout its existence. This course is designed to familiarize you with a number of these different ways of thinking about cinema. Approaching cinema on a more *conceptual* level, we will study an array of film theories—including Realism, Marxism, Psychoanalysis, Auteurism, Post-structuralism, Affect theory, Identity-based theories, and

technology-based theories—in order to consider what cinema is and does as an aesthetic, cultural, and political practice.

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

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

FILM 491 -SPECIAL TOPICS IN FILM – “CLASSIC HORROR FILM, FROM 1930S TO 1980S”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Page, M	17090

Special Fee = \$30

Topics Vary.

This class will focus on the Horror film genre from the beginning of sound films to the classic horror films of the 1980s. Topics and films will likely include Jekyll & Hyde, The Island of Lost Souls, Universal Monsters, King Kong, Val Lewton, Atomic Age Monsters, Godzilla and Friends, “What’s Good about Bad Cinema,” Hitchcock, Hammer Horror Films, The Exorcist, Carrie, Italian Horror, The 80s Horror Boom, and possibly others. We will watch at least 3 films per week, one of those in class, followed by discussion. We will also read relevant readings, such as Wheeler Winston Dixon’s *The History of Horror*, David Skal’s *The Monster Show* and Carol Clover’s *Men, Women and Chainsaws*, along with articles, essays, or chapters.