

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2025

11/21/24

Undergraduate Level Courses

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of November 21, 2024. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case, the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

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

ENGLISH MAJORS

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

STUDENT APPEALS COMMITTEE

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

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

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

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

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COURSE DESCRIPTIONS

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

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

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

ENGLISH 150 — WRITING: RHETORIC AS INQUIRY

This is a first-year English composition course that engages students in using writing and rhetorical concepts such as purpose, audience, and context to explore open questions — to pose and investigate problems that are meaningful in their lives and communities. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing, reading and inquiry skills (such as learning to identify relevant and productive questions, learning to synthesize multiple perspectives on a topic, etc.)

English 150H — Honors Writing: Rhetoric as Inquiry

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150 and requires an equivalent amount of reading and writing.

English 151 — Writing for Change

This is a first-year English composition course that engages students in the study of written argument: developing an informed and committed stance on a topic, and using writing to share this stance with particular audiences for particular purposes. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing and reading skills through the study and practice of argument.

English 151H — Honors Rhetoric as Argument

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only.

Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

English 170 — Beginning Creative Writing

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

English 180 — Introduction to Literature

NOTE: This course does not fulfill any part of the freshman composition requirement in the College of Arts and Sciences.

This course is intended to introduce first and second-year students to examination of reading, especially the reading of literature. In order to examine the process of reading, students can expect to explore literary works (poems, stories, essays, and drama), some works not usually considered literary, and the students' own reading practices. The course will deal with such questions as how do we read, why do we read, and what is literature and what are its functions.

English 140 — Advanced Academic Writing & Usage (3 credits)

English 141 — Advanced Academic Reading (3 credits)

English 142 — Advanced Academic Listening & Speaking Skills (3 credits)

English 143 – Seminar in CEAP (1 credit)

English 144 – Advanced Academic Reading for Business (3 credits)

English 145 – Advanced Academic Reading for Specific Purposes: Science and Engineering (3 credits)

English 146 – Advanced Academic Reading for Media (3 credits)

English 186 — English as a Second Language/Language Skills (3 credits)

English 187 — English as a Second Language/Introduction to Writing (3 credits)

English 188 — English as a Second Language/Advanced Communication Skills (3 credits)

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Chris Dunsmore, Nebraska Hall Rm. 513E, for more information.

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

ENGL 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Bernardini, C	3704

Open to ENGL Majors & minors

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

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

ENGL 206 - SCIENCE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Page, M	3641
1230-0145p	TR	099	Hill, A	4663

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

ACE: ACE 5 Humanities

Page, M - 001

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

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

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

TENTATIVE READING LIST: Classic short stories by Asimov, Heinlein, Pohl, Simak, Sturgeon, Bradbury, and others. Anthologies: *The Future is Female!* edited by Lisa Yaszek and *The Very Best of the Best*, edited by Gardner Dozois. Four science fiction novels: George Orwell's *1984*, Octavia Butler's *Parable of the Sower*, Becky Chambers's *The Long Way to a Small, Angry Planet*, Matt Bell's *Appleseed*.

Hill, A - 099

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 207 - READING POPULAR LITERATURE – “COMICS AS LITERATURE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Graham, R	4513

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.

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 208 - MYSTERY, GOTHIC, & DETECTIVE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	DelMastro, A	9785

Description: Exploration of the darker side of literature in English from the nineteenth century to the present, surveying the Gothic and mystery tradition through the novel and other narrative forms.

ACE: ACE 5 Humanities

Further information unavailable at this time

ENGL 210I - ILLNESS & HLTH IN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Bayer , A	9786

Description: Representations of illness and health as states of the body in a variety of literary texts.

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	Harding Thornton, C	4638

NOTE: Class taught via Canvas; not self-paced. Computer, E-mail and Internet required.

Description: 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>
0330-0445p	TR	001	Bissell, A	3835
0330-0445p	TR	601	Bissell, A	1994
ARR-ARRp	ARR	700	Winter, A	9880

Staff - 001

Further information unavailable at this time

Staff - 700

Further information unavailable at this time

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

ACE: ACE 5 Humanities ACE 9 Global/Diversity

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Bernardini, C	9787
ARR-ARRp	ARR	700	Stevenson-	4641

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

ACE: ACE 9 Global/Diversity ACE 5 Humanities

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 China, France, Haiti, Italy, Japan, Mexico, Russia, Vietnam, 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.

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

ACE: ACE 5 Humanities ACE 9 Global/Diversity

Stevenson-Sotolongo, P – 700

In this course, we’ll study English-language literature written by and about women of diverse identities and backgrounds. The objective is not to conclusively represent *the* woman writer, but rather to survey a *tiny portion* of the literature women have produced over the last two hundred years. Within this body of work, we’ll discover both commonalities and distinct differences, some of which will be situated within relevant historical and cultural contexts. Though our focus will be literary fiction, within that category we will study writing that leans into science fiction, magical realism, romance, regionalism, gothic horror, and everything in between. Women writers write *about* gender, yes, but they also write through it to explore the world.

ENGL 216 - CHILDREN'S LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Owen, G	4677

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

ACE: ACE 5 Humanities

Course Description:

Writers of children’s literature must ask themselves, what would a child reader like? Or even, what does a child reader need? The answers to these questions are based on assumptions and beliefs about children that we can see have shifted over time. We will investigate them. Who is the reader imagined by the book? What ways of reading or interpreting does the book make possible, and what ways does it foreclose? We are going to explore and articulate the effects and consequences of seeing children in some ways and not others. And then, we are going to engage with the ethical question of how *should* we see children instead? What do we think children really need and how do these examples rise to the challenge or fall short? Can we begin to imagine better ways to write and create for children that meet the ethical standards we want for our world?

Readings will include both historical and contemporary works such as Newberry’s *A Pretty-Little Pocket Book* (1744), Sarah Fielding’s *The Governess* (1749), Grimm’s *Fairy Tales*, Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865), A.A. Milne’s *Winnie the Pooh* (1926), E.B. White’s *Stuart Little* (1945) & the film (1999), Maurice Sendak’s *Where the Wild Things Are* (1968) & the film (2009). We will make reference to and pay particular attention to popular and widely circulating children’s texts such as *all* the Disney movies and *Harry Potter*.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Schleck, J	9796

Description: Major British writers from Beowulf to the end of the eighteenth century. Attention given to historical background.

ACE: ACE 5 Humanities

Aim

This class is Harry Potter meets Dead Poets Society – if you are into monsters, Arthurian legends, necromancy, revolutions, free will v. predestination, famous sonnets, adventure tales, and more, this class is for you. We’ll be reading and debating the great British stories of the ages, covering centuries through selections of readings from *Beowulf* to *Paradise Lost* to *Oroonoko*. Starting with the Anglo-Saxon period, covering the many times England was invaded, through its Renaissance, its Revolution, and concluding with England as a powerful empire with global reach, this course will read some of the best-known pieces English literature with an eye towards shifting ideas of what “England” means to these authors, and how they define their communities through the inclusion and exclusion of various groups and cultural traditions.

Teaching Method

A mix of lecture and informal discussion.

Requirements

Reading! Midterm and final exams, two presentations.

Tentative Reading List

Beowulf, “The Wanderer,” *Lais* by Marie de France, *Sir Gavain and the Green Knight* and several other Arthurian texts, Julian of Norwich and Margery Kempe, selections from Chaucer’s *Canterbury Tales*, a mystery play, sonnets & other Renaissance lyric poetry by Shakespeare, Donne, Sidney, Wroth, Jonson, Herbert, Crashaw, Marlowe’s *Doctor Faustus*, Milton’s *Paradise Lost*, Swift’s “A modest proposal,” Pope’s “The Rape of the Locke,” and Behn’s *Oroonoko*. Please note: this is not a complete list, and many of the above works will not be read in full.

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Ramsay, S	3678

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

Ace: ACE 5 Humanities

Ramsay, S

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 240B - WORLD CLASSICAL ROME

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Duncan, A	4167

English translations of the great works of Latin literature, which familiarize the student with the uniquely rich and influential world of Classical Rome.

ACE: ACE 5 Humanities

ENGL 244 - AFRICAN-AMERICAN LIT SINCE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Dreher, K	9789

NOTE: Class taught via Canvas; not self-paced. Computer, E-mail and Internet required.

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

ACE: 9 Global/Diversity ACE 5 Humanities

Aim: This is an introductory level literature course that surveys the expressions of African Americans via the explorations of four literary time periods: The Harlem Renaissance (1919-1940); Realism Naturalism, Modernism (1940-1960); The Black Arts Era (1960-1975); and Literature Since 1975. In the process, English 244 focuses on the African American quest for self-determination and self-definition via the technology of writing. Some questions the course will entertain are *why read and study African American literature? What are the major authors, themes, traditions, conventions, and tropes of African American literature? How does African American literature reflect or (cor)respond to the social, political, religious, aesthetic, or economic conditions of a literary / historical period?*

Teaching method: Lecture, class participation, and group discussion.

Requirements: pop quizzes, midterm, 3 or 4 scene analysis (2-3 pages each), final examination

***Tentative* Reading List:** Hughes, Langston. *excerpt The Big Sea* McKay, Claude. *Home To Harlem*; Fauset, Jessie. *Plum Bun*, Hurston, Zora Neale. *Their Eyes Were Watching God*; Wright, Richard. *Native Son*. Petry, Ann. *The Street*; the poetry of Nikki Giovanni, Etheridge Knight, Amiri Baraka, Carolyn Rodgers; Malcolm X. *The Autobiography of Malcolm X*; Angelou, Maya. *I Know Why The Caged Bird Sings*; Morrison, Toni. *The Bluest Eye*; Wilson, August. *Joe Turner's Come and Gone* or *Fences*; Shange, Ntozake. *For Colored Girls*; Mosley, Walter. *Devil in a Blue Dress*

ENGL 245A - INTRO ASIAN AMER LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Nguyen, A	9791

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 251 - INTRO TO CREATIVE NON-FICT. WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Marya, K	3774

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

ACE: ACE 7 Arts

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

ENGL 252 - INTRO TO FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0930-1045a	TR	001	Peters, K	9793	
1230-0120p	MWF	002	Chaudhuri, A	3562	
0200-0315p	TR	003	Maxton, I	3736	
ARR-ARRp	ARR	700	Stevenson, P	4334	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>	
1100-1215p	TR	001	Hill, A	3630	
1130-1220p	MWF	002	Petersen, C	3553	
ARR-ARRp	ARR	700	Reyes, K	4335	On-Line

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

Ace: ACE 7 Arts

Since this course explores poetry as experimentation, students will encounter and then try out a wide variety of poetic forms—including avant garde styles and forms with roots in non-Western traditions. One of the course’s main goals is to expand the possibilities for what a poem can be or do. In support of this, students will craft visual and performative poems in addition to traditional “page poems” in order to discuss both the expressive potentials and limitations of text. Naturally, some approaches will feel more successful on the individual level than others. That’s what happens with experimentation. Our less successful or “failed” attempts often teach us much more about ourselves and our art than easy victories do. Students should expect to do serious work within a playful and supportive atmosphere.

Students will complete many writing exercises or “experiments” throughout the term. Students will also gain practice giving and receiving peer feedback and working collaboratively in a number of ways. Students’ final grades will be based largely on participation and the crafting of a final portfolio to include their strongest work from the semester. I’m looking forward to what we will make together.

ENGL 254 - WRITING&COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0830-0920a	MWF	001	Chaudhuri, A	4490	
0930-1020a	MWF	002	Le, T	3565	
0930-1045a	TR	003	Hill, A	3563	
1030-1120a	MWF	004	Houston, M	3566	
1130-1220p	MWF	005	Valin, A	4473	
1230-0145p	TR	006	Fiala, E	3909	
1230-0120p	MWF	007	Houston, M	4643	
0230-0320p	MWF	008	Chaudhuri, A	4474	
0200-0315p	TR	009	Shah, R	4495	
0330-0445p	TR	010	Hill, A	9794	
1100-1215p	TR	011	DelMastro, A	3914	
0930-1045a	TR	012	DelMastro, A	20334	
0130-0220p	MWF	013	Valin, A	20335	
1030-1120a	MWF	260	Dillon, K	19423	
ARR-ARRp	ARR	700	Harding Thornton, C	3618	On-Line
ARR-ARRp	ARR	701	Harding Thornton, C	4837	On-Line

By passing this course, you will fulfill **ACE Learning Outcome 1**: “Write texts, in various forms, with an identified purpose, that respond to particular audience needs, incorporate research or existing knowledge, and use applicable documentation and appropriate conventions of formal and structure.”

In this class, we will spend the majority of our time looking at the ways in which individuals use the written and spoken word to take up issues important to them and to engage in meaningful community conversations. Drawing on our experience as members of and contributors to multiple community conversations, we will explore what motivates us to speak and write about issues important to us.

Throughout the class, as you study and write about issues important to you, you'll develop three writing projects through which you will 1) research and analyze how writing is used in a particular community in order to participate in community conversations; 2) represent a conflict and compose an argument around an issue of importance to community members; 3) advocate for issues important to you and other stakeholders in a particular community conversation.

ENGL 254H - HONORS: WRITING AND COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Houston, M	4494

Description: Extended writing and its uses in and by various communities.

ACE: ACE 1 Writing

ENGL 260 - AMERICAN LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Homestead, M	3737

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

ACE: ACE 5 Humanities

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>
1130-1220p	MWF	001	Cook, T	9795

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

ACE: ACE 5 Humanities

ENGL 270 - LITERARY CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gannon, T	3211

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

AIM: This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the 20th & 21st centuries—some that have privileged one or more of the contexts above, some that have repressed most or all by denying such contexts, and some that have (seemingly) denied the viability of privileging anything at all. The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the *text* as language, form & genre, the *author* as creative genius or interpellated subject, the *reader* as a psyche of complex expectations and desires, and the various *ideological* forces & identities that make up a text's socio-political milieu. Finally, recent critical approaches that privilege the *others* of class, gender, "race," & species will be emphasized.

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

REQUIREMENTS: This course will be assessed via online quizzes, online discussions, informal written responses, and two formal essays.

TENTATIVE READING LIST:

- Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (5th ed.)
- Lynn, Steven: *Texts and Contexts: Writing About Literature with Critical Theory* (7th ed.)
- A good number of essays in PDF format on Canvas

ENGL 277 - BEING HUMAN IN A DIGITAL AGE –“ HUMAN -AI INTERACTION”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	3827

Introduction to some of the major implications of computer technologies to the humanities; examination of the historical influence of new technologies on how we think of ourselves, both individually and collectively; how we interact socially and politically; how we determine public and private spaces in an increasingly connected world; and how we can use computer technologies to produce, preserve, and study cultural materials.

ACE: ACE 5 Humanities

This course will examine the evolution and societal impact in fact, fiction, film of artificial intelligence (AI), with a special emphasis on Human-AI Interaction. Since the launch of ChatGPT on 30 November 2022, discussion of AI, especially generative AI, has entered the mainstream like never before. The technology has stirred wide interest, with a proliferation of exciting AI tools and AI-generated content. However, the power of generative AI and the possibility of artificial general intelligence has stirred fears about disinformation, job loss, and even the extinction of humanity. We are all learning, on the fly, to grapple with a new AI-infused world. This includes individuals figuring out how to navigate AI tools, governments exploring AI regulation, and Big Tech racing to put out exciting (and often unpredictable) AI technologies. This course will combine hands-on work with cutting-edge generative AI tools, the study of literary texts and contemporary news readings on AI, and the viewing of films on AI to explore the meaning of our interactions, as humans, with AI.

ENGL 300 - PROFESSIONAL PRACTICES FOR ENGL MAJORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lacey, K	3785

Focus on the individual, national, and global value of English and the humanities for the professions and for life. Emphasis will be placed on meaningful career paths, gaining relevant experience, and professional development opportunities

Description: Are you an English or humanities major? Has anyone ever asked you, “What are you going to do with that?” Did you struggle with an answer? Well, NO MORE! English 300 provides English and humanities majors with an overview of contemporary debates about professional matters including career paths for English majors (there are lots!), the utility and value of degrees in English and the humanities (they endure!), and the intellectual skills and talents that an English studies curriculum hones (we’re basically the ideal candidates). In connection with and in response to these professional matters, students will develop professional documents such as resumes, personal statements, and cover letters in addition to skills in networking, interviewing, and collaboration.

Teaching Method: Discussion, short lectures, guest speakers, peer collaboration & workshop

Reading List: *Heavy*, Kiese Laymon; *Why You, Why Me, Why Now*, Rachel Toor; research reports, articles, & book chapters on Canvas

Requirements: Literacy narrative, response papers/reflections, brief research reports, mock interviews, and professional documents portfolio (incl. resume, CV, personal statement, sample cover letters, etc.)

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Staff	19424

Description: Introduction to the historical context, criticism, and interpretation of short stories.

ACE: ACE 5 Humanities

Further information unavailable at this time

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Dougherty, S	4064

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

ACE: ACE 9 Global/Diversity

Staff - 001

Further information unavailable at this time

ENGL 317 - LIT & ENVIRONMENT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Stage, K	9859

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 330 - BRIT AUTHORS TO 1800 – “MILTON”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Buhler, S	4649

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

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

This course satisfies **Student Learning Objective 5** of the ACE program: students will “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”

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

Requirements:

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

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

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Bernardini, C	4493

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

Migration—whether temporary or permanent, forced or chosen, individual or collective—has been a universal human phenomenon from the beginning of times, and it continues to be a crucial topic to consider and address, particularly within the intrinsically multicultural and transnational realm of American literature. This course will investigate, through literature published in the United States from the 1940s to today, various types and experiences of migration as depicted in a number of genres and by a chorus of diverse voices, and also as they intersect with other components of one’s identity. Relevant scholarly works and theories by, among others, Ofelia García (on translanguaging), Susan Stanford Friedman, Meena Alexander, and André Aciman (on narratives of migration, diaspora, and exile) will help us contextualize and frame our discussions and reflections.

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

Tentative reading list: selected texts by Pietro Di Donato, James Baldwin, Maxine Hong Kingston, Gloria Anzaldúa, Julie Otsuka, Jhumpa Lahiri, Marie Arana, Chimamanda Ngozi Adichie, Martín Espada, Ocean Vuong, Carla Kornejo Villavicencio, Daisy Hernández, Việt Thanh Nguyễn, Ae He Lee, and from various collections of poetry, short stories, and non-fiction essays.

ENGL 345D - CHICANA/CHICANO LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Stevenson, P	9864	On-line

NOTE: Class taught via Canvas; not self-paced. Computer, E-mail and Internet required.

English 345D will examine seminal works of fiction, and, to a lesser extent, nonfiction and poetry by Chicana/Chicano authors. Through close reading, discussion, research, and writing, we'll explore some of the literature's aesthetic and thematic traits, seeking to understand what Chicana/Chicano 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 Chicana/Chicano authors bring to their art. The authors we'll read include: Manuel Muñoz, Cristina Rivera Garza, Helena Maria Viramontes, and others.

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Okonkwo, U	3955

PREQ: Engl 252 or permission from dept.

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

Further information unavailable at this time

ENGL 353 - INTERMEDIATE POETRY WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Wabuke, H	9865

PREQ: 3 hrs English Composition at the 200-level or above or permission.

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

This course is for students who have completed Introduction to Poetry Writing (English 253) and desire to deepen their knowledge of the poetic craft. Through the reading and writing of poetry, as well as workshopping each other's poems, students will gain a deeper understanding of writing and reading poetry.

ENGL 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Minter, D	3996
0930-1020a	MWF	002	Houston, M	4853

PREQ: 3 hrs English Composition at the 200-level or above or permission.

Extended practice in writing through the study of literacy--situating students' own literacy histories, exploring larger public debates about literacy, and researching the relationships between language, power, identity, and authority.

ACE: ACE 1 Writing

Minter, D - 001

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

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

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

Houston, M – 002

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 355 - EDITING AND THE PUBLISHING INDUSTRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	McMullen, K	4678

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

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

Most of the semester's work will be projects completed in large or small groups, working to produce an edited text (or texts) by the end of the semester. Pending the instructor's ongoing negotiations with publishers, the hope is that our primary project will be to work as a class to resurrect, edit, and publish an out-of-print but important historical literary text. After learning about the book's historical and literary context, we will work as a class to edit the text, write an introduction, and research and write historical footnotes. The hope is that the book will ultimately be published (either online or in print) and could one day be used in high-school or college classrooms.

You will then be able to say that not only are you a published editor, but you helped to recover and bring to light a forgotten literary gem for a new generation of readers!

ENGL 376 - RHETORIC ARGUMENT & SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Beckson, M	4160

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

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

ENGL 405E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Reynolds, G	9866

Aim: This course is subtitled ‘Twentieth-Century American Fiction: Stories of the City’. It introduces students to a wide variety of important novels and stories, published since 1940, and will focus on three cities and their literary cultures: Chicago, New York City, and Los Angeles. This course focuses on cities, urbanism and contemporary life within the metropolis. Students will engage with the texts, of course, but also learn to use some of the key concepts used for examining the culture of modern urban life.

Method: I will be leading the class with contextualizing mini-lectures (focused on the history and cultures of our three cities), followed up by closely-focused analysis of literary texts (built around classroom discussion). The aim will be to give students a sense of both the big picture (of culture) and the microcosmic meanings of specific texts.

Requirements: I’ll be deploying a mixture of response journals and research writing as the backbone of student work. The course is broken into three modules, and there are ‘responses’ and ‘essays’ in each one.

Reading list: I’ll be teaching a number of quite compact, highly ‘readable’ novels, and then some stories. The novels will include: Saul Bellow, *Dangling Man*, Richard Wright, *Native Son*, and Sandra Cisneros, *The House on Mango Street*. These texts are focused on Chicago. Then we have New York City: James Baldwin, *If Beale Street could Talk* and Teju Cole, *Open City*. Finally the Los Angeles novels are Chester Himes’s *If he Hollers Let Him Go* and Joan Didion’s *Play it as it Lays*. Please note that while this might sound like a back-breaking reading list, the texts are pretty short for the most part – and very captivating.

ENGL 445N - TOPICS IN NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Gannon, T	9868

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 452 - ADVANCED FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Schaffert, T	19425

This creative writing course will be part workshop (students submit works-in-progress to the class for editorial feedback), part discussion of craft and form (from the short story to the novel), and part consideration of the publishing industry and the professionalization process (with visits from editors and agents). We'll carefully examine the relationship between reader and writer, and the differences between literary fiction and popular fiction, with the goal of refining our own art and technique.

ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	4000

Description: Advanced Topics in Digital Humanities provides students the opportunity to study, learn, and practice a digital humanities method in considerable depth. These courses tend to be project oriented and frequently involve collaborative work. Topics will vary.

Aim:

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

Teaching Method:

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

Requirements:

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

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

Reading List:

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

ENGL 487 - ENGL CAPSTONE EXPRNC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	White, L	4492
1100-1215p	TR	002	Stage, K	9871
1230-0120p	MWF	003	Reynolds, G	3718

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

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

Ace ACE 10 Integrated Product

White, L – 001

“Modernity”

AIM: This course is required of all English majors as their capstone experience. We will explore the condition of modernity--our present condition--from its arguable inception in the late eighteenth century to its twentieth-century manifestations, primarily through literary texts, chiefly drawn from British and American authors.

TEACHING METHOD: Mostly discussion with some brief lectures.

REQUIREMENTS: One short critical response to the reading most weeks on set topics; one long research essay, including prospectus and annotated bibliography; 20-30 page portfolio of student’s previous work within the major and 5 page analysis of that portfolio (for departmental assessment purposes; portfolio will be P/NP).

READING LIST: Selected poetry from Keats, Shelley, and Wordsworth; Austen, *Sanditon*; Carlyle, *Past and Present*; Emerson, “Experience”; Whittier, *Snowbound*; Darwin, selections from *The Descent of Man*; Carroll, *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*; Carlyle, selections from *Past and Present*; Nietzsche, selections from *The Genealogy of Morals*; Marx and Engels, *The Communist Manifesto*; Wilde, *The Importance of Being Earnest*; Freud, “Dora”; Kipling, “Regulus”; Chesterton, selections from *Orthodoxy*; Myrna Loy, “Feminist Manifesto” and other selected modernist manifestos; Eliot, *The Waste Land*; Maugham, “The Outstation”; Waugh, *Decline and Fall*; Amis, *Lucky Jim*; Stoppard, *Travesties*.

Stage, K – 002- “Adaptation, Interpretation and Shakespeare(s)”

What is the Capstone?

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

Topics:

While we'll do all that reflecting, we'll also have a central thematic investigation for our class based on the operations of adaptation, interpretation, and appropriation. We'll think about what these terms mean and how we apply them in our work as English studies students but also in the wider world, and we'll use Shakespeare and the legacy of Shakespeare as a central focal point for this discussion. To wit, final projects for this course will have wide latitude to consider this topic and should play to individual student's strengths and interests. Those interested in film, global studies, women's and gender studies, and cross-culture exchange can certainly find rich work here, as can those interested in book culture, media, editing, rhetoric, theories of taste, creative writing, or a host of other possibilities. We will look at some primary Shakespeare texts, and at some of his sources, we will also engage Shakespeare beyond the seventeenth century, looking at stage, film, musical, print, and other forms of Shakespearean reboots. Broadly, we'll use this most famous of literary figures to consider what literature means, what it does, and how it lives for audiences, adapters, and interpreters beyond its cultural moment. We will consider how Shakespeare has been treated in different time periods, by different artistic media, in different classrooms, and through different cultures. We will think about texts and their reputations are shaped by politics, adaptation, and cultural negotiations. We will consider what it means for a film, theater production, novel, comic book, song, etc. to be "Shakespeare" but to also be its own creation. If the schedule allows, a few guest creators may also make appearances in class.

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

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

Reynolds, G - 003

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

FILM 177 – THE HOLOCAUST IN LITERATURE AND FILM

Time

Days

Sec

Faculty

Class#

0930-1045a TR 001 Rubenfeld, S 19440
Special Fee = \$30

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

FILM 200 – INTRO TO FILM HISTORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	T	001	Abel, M	4346

Special Fee = \$30

Description: Historical survey of film, from the invention of the photographic image in the 19th century to the present day, covering a wide range of styles and themes and a diverse array of films from around the world. Weekly film screenings.

ACE: ACE 7 Arts

This course gives an historical overview of film, from the invention of the photographic image in the 19th century to the present day, covering a wide range of styles, film movements, themes, and directors. We will emphasize the fact that history is a contested field and acknowledge the role that a variety of social and political forces have played in crafting an official history of film – a history that is recorded and reproduced in awards ceremonies like the Academy Awards, “Best of all Times” lists, textbooks (including the one we will use: A SHORT HISTORY OF FILM, 3rd edition by Wheeler Winston Dixon and Gwendolyn Audrey Foster), and archives, and that often minoritizes certain filmmakers and filmmaking traditions while centering others. We will reflect on and broaden our scope beyond this official history to learn about the important aesthetic innovations and interventions of films and filmmakers representative of a range of perspectives and backgrounds.

FILM 239 – FILM DIRECTORS –“LGTBQ+ FILMMAKERS IN THE US”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Brunton, J	9886

Special Fee= \$30

This course focuses on films by queer, genderqueer, and otherwise LGBTQ+ identified filmmakers working in the US. We will begin with directors from the early 20th century and work our way into the present day, with films from Dorothy Arzner, Kenneth Anger, John Waters, Todd Haynes, Alice Wu, Gregg Araki, Lana & Lilly Wachowski, and many others. We will explore the thematic concerns and formal techniques of films in a variety of genres and styles, both narrative and documentary, with the goal of defining the relationship between aesthetic practice and political intervention. To that end, this course poses the following questions:

- What *themes* have queer-identified filmmakers in the US concerned themselves with, and how are these themes handled differently by directors over time and across genres?
- How does a director’s *formal* aesthetic decisions around shot construction, editing, and *mise-en-scène* serve to reiterate or disrupt mainstream narratives about sexuality? How have queer filmmakers utilized cinema’s unique capabilities to alter our experience of space and time in the service of what we might call a “queer” film?

- What narratives about sexuality and its intersections with race, class, gender, and geography are produced, reproduced, or challenged in films by queer directors?
- How can we characterize the relationship between the queer and/or genderqueer identity of the filmmaker and the politics of the film? In other words, does a queer identity guarantee a “queer” film?

ACE 7 course

FILM 291- SPECIAL TOPICS IN FILM-“ RACE & POLITICS IN SCIENCE FICTION FILM”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Reyes, K	19627

Special Fee= \$30

Description: Topics Vary.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

FILM 311 – INTERMEDIATE STUDIES IN GENDER AND SEXUALITY IN FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	R	001	Brunton, J	6863

Special Fee= \$30

This course engages contemporary film theory and criticism informed by feminism, queer theory, and transgender theory with an eye toward how these theories 1) build upon and complicate canonical texts in feminist film theory and 2) shed new light on contemporary and historical films. We will consider how issues of representation both on-screen and behind the camera can shape the production and reception of individual films, film historiography, and cultural and political understandings of gender and sexuality. Most importantly, we will explore, through weekly in-class screenings, how film has been deployed to create new ways of imagining bodies, desires, pleasures, and identities. Some of the films we will watch are:

Funeral Parade of Roses (dir. Toshio Matsumoto, 1969, Japan)

Dyketactics (dir. Barbara Hammer, 1974, US)

Fast Times at Ridgemont High (dir. Amy Heckerling, 1982, US)

Born in Flames (dir. Lizzie Borden, 1983, US)

Sleepaway Camp (dir. Robert Hiltzik, 1983, US)

Paris Is Burning (dir. Jennie Livingston, 1990, US)

Trans (dir. Sophie E. Constantinou, 1994, US)

Chocolate Babies (dir. Stephen Winter, 1996)

By Hook or By Crook (dirs. Harry Dodge and Silas Howard, 2001, US)

Real Women Have Curves (dir. Patricia Cardoso, 2002, US)

Lady Bird (dir. Greta Gerwig, 2017, US)

Kokomo City (dir. D. Smith, 2023, US)

Something You Said Last Night (dir. Luis de Filippis, 2022, US)

PREREQUISITE

3 hours in FILM or 3 hours in WMNS or instructor permission

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Dreher, K	4511

Special Fee= \$30

Notes: May be repeated once for credit with a different topic.

Description: Construction of ethnic identities in film and TV and the impact of such images on American culture.

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

In the process, the course endeavors the following:

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

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

Lecture

After class quizzes

Scene Analysis (written, podcast, or YouTube)

Final Exam and/or film project