

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2026

10/20/2025

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.

TABLE OF CONTENTS

	Page #
How to Use This Booklet	2
Level of Courses	2
Independent Study	2
English Majors	2
Student Appeals Committee	2
Guide to The English Department's Curriculum	3
Evaluation of Fall Courses for the Major	4
Course Descriptions	5

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 October 20, 2025. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case, the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

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

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 201 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the 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

English 104/FILM 104 – First Year Experience	7	Engl 405 - Fiction – “Modernism: City and Region”	25
English 107 – Words on Fire: Seven Books to Light Your World	7	Engl 452 - Advanced Fiction Writing	25
English 170-Beg Creative Writing	8	Engl 454 - Adv Writing Projects	26
English 180 - Introduction to Literature	8	Engl 475A - Rhetoric of Women.....	26
Engl 200 - Intro Engl Studies	8	Engl 477 - Adv. Topics in Digital Humanities –"Development and Design"	27
Engl 205 - 20th Century Fiction.....	9	Engl 487 - Engl Capstone Exprnc	28
Engl 207 - Reading Popular Literature.....	9	Engl 492 - Special Topics -- "Artificial Intelligence for the Humanities"	30
Engl 208 - Mystery, Gothic, & Detective Fiction .9		FILM 177 – The holocaust in Literature and Film.....	30
Engl 211 - Literature of Place	10	FILM 200 – Intro to Film History	31
Engl 212 - Intro to LGBTQ Lit	10	FILM 239 – Film Directors –“LGBTQ+ Filmmakers in the US”	31
Engl 215 - Intro Womens Lit.....	10	FILM 301 – Czech Culture & Society via Film .	32
Engl 216 - Children's Literature	11	FILM 311 – Intermediate Studies in Gender and Sexuality in Film	32
Engl 230A - Shakespeare	11	FILM 344 – Intermediate Studies in Ethnicity and Film – “BaadAsssss Cinema: The 1970s”	33
Engl 240A -The World of Classical Greece	12		
Engl 240B -The World of Classical Rome.....	12		
Engl 242 - Global Literature Since 1850 – “Global Literature Since 1850”	12		
Engl 244 - African-American Lit since 1865	12		
Engl 244A - Intro African Lit.....	13		
Engl 244E - African-Amer Lit Before 1865.....	13		
Engl 251 - Intro to Creative Non-Fict. Writing.....	15		
Engl 252 - Intro to Fiction Writing.....	15		
Engl 253 - Intro to Writing Poetry.....	15		
Engl 254 - Writing&Communities	16		
Engl 254H - Honors:Writing and Communities..	17		
Engl 261 - American Lit since 1865.....	17		
Engl 270 - Literary Criticism & Theory	17		
Engl 300 - Professional Practices for Engl Majors	18		
Engl 302B - Contemporary Poetry	18		
Engl 303 - Short Story.....	18		
Engl 305A - The Birth of the Novel	19		
Engl 312 - LGBTQ Literature and Film.....	19		
Engl 315B - Women in Pop Culture.....	20		
Engl 330 - Brit Authors to 1800 -- "Monsters, Magic, Outlaws, Castaways"	20		
Engl 334 - Amer Literary Traditions –“Law and Literature: Slave Narratives, Neo-Slave Narratives, And Legal Narrative”	20		
Engl 342 - The Quran	22		
Engl 352 - Intermediate Fiction Writing	22		
Engl 353 - Intermediate Poetry Writing	22		
Engl 354 - Writing: Uses of Literacy	23		
Engl 355 - Editing and the Publishing Industry ..	23		
Engl 376 - Rhetoric Argumnt&Soc	23		
Engl 402 – Poetry – “American Poetry and Social Change”	24		

ENGLISH 104/FILM 104 – FIRST YEAR EXPERIENCE

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

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

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

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

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-BEG CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Anuonye, C	4141
0930-1020a	MWF	002	Milligan, K	4142
1230-0145p	TR	003	Petersen, C	4143
0130-0220p	MWF	004	Steadman, Q	4318

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

ENGLISH 180 - INTRODUCTION TO LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0830-0920a	MWF	001	Cook, T	4144
1130-1220p	MWF	002	Hoover, K	4145
0200-0315p	TR	003	Maitra, A	4138

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 200 - INTRO ENGL STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Bernardini, C	3579

Open to ENGL Majors & minors

Description: 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 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Chaudhuri, A	13425

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

ACE: ACE 5 Humanities

Further information unavailable at this time

ENGL 207 - READING POPULAR LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	099	Valin, A	9268

W H Thompson only

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

ACE: ACE 5 Humanities

Further information unavailable at this time

ENGL 208 - MYSTERY, GOTHIC, & DETECTIVE FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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1230-0145p TR 001 DelMastro, A 4506

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 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	4317

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>
1100-1215p	TR	001	Bissell, A	3699
ARR-ARRp	ARR	700	Kinnett, B	4564

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

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>
0930-1045a	TR	001	Bissell, A	4508
1130-1220p	MWF	002	Bernardini, C	9389

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

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-	9269
ARR-ARRp	ARR	701	Stevenson-	9270

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

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

ACE: ACE 5 Humanities

Stevenson, P – 700, 701

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

ENGL 230A - SHAKESPEARE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Ramsay, S	3559

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 240A -THE WORLD OF CLASSICAL GREECE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Staff	19662

Description: English translations of the great works of Greek literature which familiarize the student with the uniquely rich and influential world of Classical Greece.

Ace: ACE 5 Humanities

ENGL 240B -THE WORLD OF CLASSICAL ROME

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Benton, Jared	3987

Description: 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 242 - GLOBAL LITERATURE SINCE 1850 – “GLOBAL LITERATURE SINCE 1850”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	13510

Description: A survey of literatures written since 1850 from around the globe in historical and cultural contexts.

ACE: ACE 5 Humanities ACE 9 Global/Diversity

This course will focus on a set of works from global literature, with emphasis on the novel, to examine the associated themes of migration and boundaries. In particular, we will use representative works to consider how people, goods, ideas, and other entities move through space *and* how a variety of factors -- social, cultural, political, historical, imperial/colonial/postcolonial/neocolonial -- mediate such movement. Assessment activities and materials will include extensive in-class writing, classroom presentations, and portfolios.

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	4509

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

Description: 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: 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 244A - INTRO AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Dzukogi, S	9271

Description: Representative literary works by African writers, mainly in the English language, but with a sampling of works translated from other languages, from the twentieth century, and presented in their social, historical and social contexts.

ACE: ACE 5 Humanities ACE 9 Global/Diversity

Further information unavailable at this time

ENGL 244E - AFRICAN-AMER LIT BEFORE 1865

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Rutledge, G	9272

Description: Representative early African American works of various genres, studied in their social and historical contexts, from the oral tradition to the Civil War.

ACE: ACE 5 Humanities

One of the most fascinating canons shaping American literature is the Africa-to-America storytelling that would literally cross a hostile ocean, survive slavery, and join the new European literary modes to become early African-American literature. This new-world “Black” aesthetic is the site of indescribable and irreconcilable pressures—multiple ethno-linguistic groups forced into a single “negro” (black) racial identity unfamiliar to them; complex human beings stripped of identities and reconceptualized as mere chattel; enslaved people kept in tight quarters, surveilled by the master’s spies and slave patrollers;

ACE 5 – This is a cross-listed English Department/Institute for Ethnic Studies course that satisfies **ACE 5** (Achievement Centered Education Learning Outcome 5): “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”



AFRICAN culture (native religions, languages, customary laws) centuries or millennia old borne by the enslaved now encountering equivalent European forms; rise of a pro-“white,” anti-“black” drug policy, etc.—that unleashed a **Black Epic** even as **AFRICAN**’s epic traditions were denied and rendered *tabula rasa*, a blank slate.

In other words, this course is The Poetic, Epical Backstory + the Birth of *Soul*, the *Cool*, and *HIP HOP*!

Our start: A rampaging female epic hidden within a classical male epic and, literally, a “Bars Fight” . .

. ! Tracing the **AFRICAN** influence into African-American storytelling culture (literature, music, language), this course will use the potent framework articulated above to introduce the complex issues **ained** colonial, early-republican, early antebellum, and mid-antebellum literature. In additi to introducing the canonical authors, we will take up intriguing questions, such as: What were the rhythms of West **AFRICAN** storytelling brought with the enslaved storytellers that complemented and challenged European literary norms? How did West **AFRICAN** epic performance traditions interact with America’s Greco-Roman epic beliefs and practices to give us our African-American soundtrack (e.g., jubilees, blues, ragtime, jazz, rap)? Does early African-American storytelling help us understand the full, ancient scope of **Human storytelling**? What were **NEW ENGLAND, IVY LEAGUE** slaveholders like? If people of **AFRICAN** descent were thought incapable of producing poetry, why is it that the explosive growth of slavery checked even after the first acclaimed African-American poet appeared and passed repeated tests that disproved this? Why were “**NOBLE NEGROES**” a special, coveted category? **Say what! an 1830s Black Power forerunner of Marvel Comic’s fantastic hero of 1966, T’Challa, Wakanda’s Black Panther?!!**

Methods and Assignments: Although literature is our medium, *storytelling* will be the “soul” of this course, along with the meaning of and differences between antiracism and anti-exceptionalism. In other words, reading literature alone without heeding the essential things that enriched the souls of the storytellers—music, visual arts, dance, their lives, setting, quest for freedom, love of storytelling—is a soulless academic gesture. Without these storytelling cues, it is hard to envision the contexts and conflicts we will need to help us to time-warp back so that we can understand the “souls” of our stories and learn from their depths. In addition to our literature, then, histories, songs, paintings, documentaries, etc., will be part of the syllabus. **Ya dig?**



Class will be based on discussion, lecture, and peer-group work. Everyone will be expected to be prepared to discuss the assigned materials. Although not yet finalized, grades will likely be a combination of literary analysis papers, class participation, various small assignments, some pop quizzes, and maybe a mid-term exam.

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	3640

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

ACE: ACE 7 Arts

Further information unavailable at this time

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	Wlodarski, J	4511
1230-0120p	MWF	002	Steadman, Q	3452
0330-0445p	TR	003	Cabasa, C	3607
ARR-ARRp	ARR	700	John, F	4118

Description: 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

Further information unavailable at this time

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	Rasaq, M	3518
0130-0220p	MWF	002	Hill, A	3444

Description: 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, C	4236
0930-1020a	MWF	002	Wilson, D	3455
0930-1020a	MWF	003	Hill, A	3453
0930-1045a	TR	004	Dougherty, S	3456
0930-1045a	TR	005	Valin, A	4224
1030-1120a	MWF	006	Le, T	3762
1100-1215p	TR	007	Petersen, C	4320
1130-1220p	MWF	008	Staff	4225
1230-0145p	TR	009	Staff	4240
1230-0145p	TR	010	Brown, A	4512
1230-0120p	MWF	011	Hill, A	3767
0130-0220p	MWF	012	Staff	4809
0230-0320p	MWF	013	Chicalese, J	4810
0200-0315p	TR	014	Dougherty, S	9276
0200-0315p	TR	015	Cabada, C	9391
0330-0445p	TR	016	Staff	9277
0330-0445p	TR	017	Staff	9278
1030-1120a	MWF	018	Milligan, K	9392
1100-1215p	TR	019	Anuonye, C	9279
0600-0715p	TR	101	Staff	9280
1030-1120a	MWF	260	Staff	4695
ARR-ARRp	ARR	700	Rasaq, M	3506
ARR-ARRp	ARR	701	John, F	4407
ARR-ARRp	ARR	702	Rubinfeld, S	9274

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

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

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

Further information unavailable at this time

ENGL 254H - HONORS:WRITING AND COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0220p	MWF	001	Chicalese, J	4239

Description: Extended writing and its uses in and by various communities.
ACE: ACE 1 Writing

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>
0200-0315p	TR	001	Smith, C	4513

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

Further information unavailable at this time

ENGL 270 - LITERARY CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Gailey, A	3126

Description: 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:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 300 - PROFESSIONAL PRACTICES FOR ENGL MAJORS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Lacey, K	3650

Description: 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 302B - CONTEMPORARY POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Wabuke, H	9281

Description: Major authors, themes, and intellectual trends in contemporary poetry.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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ARR-ARRp ARR 700 Cook, T 9282
Class taught via canvas. Not self-paced. Internet, computer and email required

Description: Introduction to the historical context, criticism, and interpretation of short stories.
ACE: ACE 5 Humanities

Further information unavailable at this time

ENGL 305A - THE BIRTH OF THE NOVEL

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Capuano, P	9283

Description: Readings in the British novel from its beginning to 1900. Examples: works by Defoe, Fielding, Austen, Dickens, Eliot, Hardy.
ACE: ACE 5 Humanities

Contrary to what many may assume, the “novel” as a genre of literature did not always exist. Drama and poetry, for instance, have existed for a far longer time. This course will examine the “birth” of the novel from roughly 1700-1900. What made it suddenly “appear” at the start of the 18th Century? At this unique time, the novel went from a radical and experimental form to the most popular literary genre that it is today. In our analysis of this trajectory we will consider the different ways that the novel (as opposed to poetry or drama) engages with the changing material and ideological consciousness of its historical context. What can the novel tell us about the intersections between questions of genre and questions of identity (especially gendered identity), between formal technique and modern subjectivity, between realism and morality? The advent of mercantile capitalism helped bring literacy within the reach of a wider populace throughout the eighteenth century. As a result of this, the analysis of the genre requires us to reconstruct—to the extent that it is possible—the conditions and contexts of each novel’s creation and consumption. Such a task will involve the consideration of material culture, literacy and publishing standards, class positions, gender constructions, industrial progress and urbanization, empire, race, and colonization. Developments in each of these areas made Britain a theatre for both official and unofficial reform and the novel became a primary record of this dramatic social landscape.

Novels read in this course will include, Eliza Haywood’s *Fantomina*, Daniel Defoe’s *Robinson Crusoe*, Samuel Richardson’s *Pamela*, Mary Shelley’s *Frankenstein*, Jane Austen’s *Persuasion*, Emily Brontë’s *Wuthering Heights*, and Gustave Flaubert’s *Madame Bovary*.

ENGL 312 - LGBTQ LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0320p	MWF	001	Hill, A	9393

Description: Analysis of a variety of works by lesbian, gay, bisexual, queer, and transgender writers and filmmakers. Significant literary, cultural, social, and historical issues and themes.
ACE: ACE 5 Humanities ACE 9 Global/Diversity

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0330-0445p	TR	001	Bayer, A	3887

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

Further information unavailable at this time

ENGL 330 - BRIT AUTHORS TO 1800 -- "MONSTERS, MAGIC, OUTLAWS, CASTAWAYS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Page, M	13509

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

This class will explore a number of the great mythic characters of British Literature and their contexts, by reading the original works in which they appeared and surveying some later adaptations in literature and film. Our main goal will be to *enjoy* these stories and to think about why they have become central to the imaginative landscape for hundreds of years.

Our readings will likely include *Beowulf*, Arthurian Legends, Robin Hood Legends, *Doctor Faustus*, *The Tempest*, portions of *Paradise Lost*, *The Blazing World*, *Gulliver's Travels*, "The Rime of the Ancient Mariner."

We will watch various film adaptations, such as *Beowulf* (2007), *Excalibur* (1981), *The Adventures of Robin Hood* (1938), *Forbidden Planet* (1956), *The Rime of the Ancient Mariner* (1977).

Student projects might involve reading a later adaptation and presenting it to the class.

ENGL 334 - AMER LITERARY TRADITIONS --"LAW AND LITERATURE: SLAVE NARRATIVES, NEO-SLAVE NARRATIVES, AND LEGAL NARRATIVE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Rutledge, G	9370

Description: American literary traditions or movements through multiple genres from a variety of theoretical, socio-historical, and cultural approaches.

Aim: One of the most important, under-utilized genres in American Literature is the slave narrative, a creature of eighteenth-century abolitionists. Of course, slave narratives and neo-slave narratives are well known and quite famous—as ante-/mid-/postbellum literature and autobiographies, and now historical fiction—after garnering best-selling status in the nineteenth century and Pulitzer Prizes and National Book Awards since. But the original slave narratives are, themselves, eyewitness testimonies of “crimes against humanity”: in effect, indictments in literary form. Countless scholars and students have read Olaudah Equiano, William Wells Brown, Frederick Douglass, and Harriet Jacobs as written texts that 1) demonstrate literacy, and thus “black” humanity, and that 2) represent, as a “whole Iliad of woes” or a “modern Odyssey,” success narratives that “tell a free story.” Although profoundly correct, this also misses the fact that the stories set forth the elements of *standard* crimes and civil offences (e.g., murder, wrongful death, assault and battery, contract breach) while arguing for the recognition of offences that would be cognizable today as *crimes against humanity*. Instead of mere quests for freedom, slave narratives offer much more: we are literally reading the Case of Harriet Jacobs, the Case of Frederick Douglass, and the *numerous* legal cases and controversies of other enslaved people they eye-witnessed.

From the “laws” of slave narratives, then, what specific elements of law, what “theories of the case,” what statute(s) of limitations, what investigative methodologies, what hearsay rules, and what forms of redress would be appropriate? To ask and answer these questions well requires us to also “read the law,” a phrase denoting the classic preparation for the profession in the eighteenth and nineteenth centuries.

In this course we will do just that: “read the law” of slave narratives, (neo) slave narratives, law (mostly authored opinions), and an assortment of texts that introduce us to socio-historical contexts of law, theories, and questions that ask, at center, “What is Law?” and “What would U.S. law look like if it were not Eurocentric?” Answers to these questions provided in a critical storytelling classroom are just as valid as the corporate law taught in law schools for decades.

Audience: Although 300-level courses are designed for junior-level work, the core methodology deployed herein will be useful for any English major, pre-law student, or Ethnic Studies student interested in probing, text-/context-based close reading of African-American storytelling through literature...with “case” narratives (opinions) as a centerpiece.

Teaching Method: This course will use a discussion-driven format supported by brief lectures that provide the relevant historical, literary, and biographical contexts. Some peer-group activities as well.

Requirements: Graded: Close reading essay(s); a “law and literature” final project; and, active class participation based on Socratic method.

Tentative Reading List: Although subject to change, because of changing laws, the reading list below represents our approach: we’ll read some texts as solo items, but also some as case clusters of two or more adversarial or comparative texts—“vs.” and “cf.,” respectively—put into our own legal forum for discussion and debate. Our TEXTBOOK OF CASES AND CONTROVERSIES: sf. (“selection[s] from”) T. O. Elias’ *The Nature of African Customary Law* cf. Jeremy Waldron’s “Custom Redeemed by Statute”; Jeremy Bentham’s “Short Review of the Declaration”; John Marshall’s *Johnson v. McIntosh* (U.S. Supreme Court case); Victor Séjour’s “The Mulatto” vs. the Natural Law; Frederick Douglass’ *Narrative of the Life of Frederick Douglass*; Solomon Northup’s *Twelve Years a Slave*; the Case of Margaret Garner and Toni Morrison’s *Beloved*; Harriet Jacobs’ *Incidents in the Life of a Slave Girl*; sf. Booker T. Washington’s *Up from Slavery* and Henry Billing Brown’s *Plessy v. Ferguson* (U.S. Supreme Court case) vs. W.E.B. Du Bois’ *The Souls of Black Folk*; Oliver Wendell Holmes’ *Buck v. Bell* cf. Nella Larsen’s *Quicksand*; Earl Warren’s *Brown v. Board of Education* (U.S. Supreme Court case) cf. Derrick

Bell's "*Brown v. Board of Education* and the Interest-Convergence Dilemma"; Octavia E. Butler's *Kindred*; and, Colson Whitehead's *The Underground Railroad*. (Note: Certainly, we will not be able to read all of these texts or case clusters.)

ENGL 342 - THE QURAN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Wood, S	4826

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

Description: Examination of the Quran, the scripture of Islam

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 352 - INTERMEDIATE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Brown, A	3799

PREQ: Engl 252 or permission from dept.

Description: 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>
1030-1120a	MWF	001	Dzukogi, S	4552

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

Description: 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.

Further information unavailable at this time

ENGL 354 - WRITING: USES OF LITERACY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Beckson, M	3830

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

Description: 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

Beckson, M - 001
Further information unavailable at this time

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	4335

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. For one project, you will work in small editorial teams to conceptualize and design a mini digital literature anthology focused on a theme/topic of your choosing. Your team will be responsible for choosing the texts to include, designing the book, and researching and writing an introduction and annotations. We will also work as a class to write a pitch to a book publisher, proposing to edit an important but out-of-print literary text and bring it back into print as an actual book. The proposal will be submitted to an actual publisher, and, if accepted, would serve as the basis of a project that would be worked on by future sections of this class, ultimately resulting in a real, published book.

ENGL 376 - RHETORIC ARGUMENT&SOC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Beckson, M	3981

Description: Study of rhetoric as it functions in social and political contexts.

ACE: ACE 8 Civic/Ethics/Stewardship ACE 9 Global/Diversity

ENGL 402 – POETRY – “AMERICAN POETRY AND SOCIAL CHANGE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Price, K	9373

Description: Epic, Renaissance, Romantic, Victorian, American, and contemporary poetry.

AIM: This course explores the interplay of poetic and social/political change and the tension between "America"—a possibility, an ideal, a realization always yet to be—and the U.S. with its fraught history and compromised reality. We will explore the ongoing renovation of verse as energized by the pursuit of social transformation in various writers including Frances Harper, Walt Whitman, Emily Dickinson, Herman Melville, Langston Hughes, Muriel Rukeyser, Allen Ginsberg, Adrienne Rich, Claudia Rankine, Natasha Trethewey, Sherman Alexie, Joy Harjo, Martin Espada. We will also consider critical work, including for example selections from William Maxwell's *F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*.

TEACHING METHOD: class discussion, lectures, presentations

REQUIREMENTS: a presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

TENTATIVE READING LIST:

Emily Dickinson

Walt Whitman

Herman Melville

Langston Hughes

Muriel Rukeyser

Allen Ginsberg

Adrienne Rich

Sherman Alexie

Joy Harjo

Claudia Rankine

Natasha Trethewey

Martin Espada

ENGL 405 - FICTION – “MODERNISM: CITY AND REGION”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Reynolds, G	13514

Prerequisites: Junior or senior standing and one of the following courses: ENGL 200, ENGL 205, ENGL 206, ENGL 208, ENGL 212, ENGL 215, ENGL 216, ENGL 230, ENGL 230A, ENGL 231, ENGL 242, ENGL 244, ENGL 260, or ENGL 261.

Description: Fiction, primarily novels, in particular historical periods or other groupings. The relation of the writers both to one another and to the aesthetic and intellectual climate of their time.

Aim: This course will introduce students to some of the key writers, major concepts, and historical circumstances that constitute what we might call the modernism of ‘city and region.’ My focus will be on fictions (novels and short stories) produced by British, Irish and US writers from (roughly) 1900 to 1940. We will closely study a number of authors and juxtapose key critical/contextual frameworks against their texts. The course will thus establish an ideal platform for students wishing to pursue their own individual research projects relating to Modernism, while also working as a stand-alone course centered on a truly great era of literary history. Topics will include the changing representation of the modern city; the relationship of creative writing to specific regions; and the reshaping of narrative in terms of how time itself was reimagined in novels such as Mrs. Dalloway.

Texts will include Willa Cather’s *The Professor House* (the ‘Tom Outland’s Story’ section); Joseph Conrad’s *The Secret Agent*; Zora Neale Hurston’s *Their Eyes Were Watching God*. There will also be a generous selection of short stories, as well as T.S. Eliot’s ‘The Waste Land.’

Method: I run a discussion-based class, built around me asking questions and suggesting prompts; you are very much central to the discussions that follow -- it’s your classroom as much as mine. We will often be looking closely at texts, using close readings to deepen our understandings. I will frequently send out a prompt sheet before class, to get us started. Class-based work will always be keyed to future assignments and will feed directly into future writing.

Requirements: The course takes its shapes through three modules. In each module there are two response journals to complete. Then there is a capstone essay at the end of the module. Finally, there is a short reflective paper where I will ask you look back on the course, telling me what made the greatest impression on you (a text, an idea).

Reading list: authors to include T.S. Eliot, Virginia Woolf, Willa Cather, Zora Neale Hurston, Joseph Conrad.

ENGL 452 - ADVANCED FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Harding-Thornton, C	4697

Description: 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.

Further information unavailable at this time

ENGL 454 - ADV WRITING PROJECTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Waite, S	9399

Prerequisites: Junior or Senior standing and one of the following courses: ENGL 251, ENGL 252, ENGL 253, ENGL 254, ENGL 352, ENGL 353, ENGL 354, ENGL 376, ENGL 451, ENGL 452, or ENGL 453.

Description: Advanced writing workshop in which experienced writers develop extended projects in writing, analyze their own and other's writing processes, and read widely in genres related to their projects.

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

Further information unavailable at this time

ENGL 475A - RHETORIC OF WOMEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0520p	M	001	Stenberg, S	9400

Description: Rhetoric and rhetorical theory of women writers and speakers and its implications for literature, composition, literacy, feminist theory, and women's and gender studies.

AIM:

This semester we'll examine women's rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women's contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We'll focus on some central questions:

- How do women's contributions work within and against masculine rhetorical traditions?
- How is "woman" conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what "counts" as evidence in the production of knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You'll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing; a rhetorical analysis of a local rhetorical event; and rhetorical action project (created for an audience outside the classroom); and a rhetorical contribution project that will go through a peer review and revision process.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*, Stenberg and Hogg, *Persuasive Acts: Women's Rhetorics in the Twenty-First Century* as well as a range of both primary and secondary texts in women's rhetoric; these include texts on contemporary issues of transnational feminism, gender identity, and digital media.

ENGL 477 - ADV. TOPICS IN DIGITAL HUMANITIES --" DEVELOPMENT AND DESIGN"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	3835

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 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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Reynolds, G	4237
0930-1045a	TR	002	White, L	4557

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

Prerequisites: Senior standing; English and Film Studies majors only

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

Reynolds, G – Imagined Pasts

Aim: This capstone course focuses, to begin with, on discussion of what you've learned as Humanities students during your time here. We'll be looking at some polemical essays arguing for the value of a Humanities education. After that we will turn to close examination of historical novels, examining them as vibrant evidence of the writer's re-conceptualization of the past. The course will have an analytical track (thinking about historical fiction within this Humanities context), as well as a creative track (since the final project will offer the option of writing/planning your own historical fiction).

This course is a capstone to your work as English students. It approaches various stories of the past/narratives of past times as a way to reflect on what an English degree might 'do', in terms of critical analysis, close reading, and research methods. Although English studies might now encompass many sub-fields from contemporary culture (especially if we think of Film Studies, or Composition and Rhetoric), an English degree usually entails some understanding of past cultures too (Medieval and Renaissance studies; Victorian literature; early American literature; classical rhetoric).

Method: I will be leading the class with focused debates around several theoretical essays and then the novels themselves. Alongside these classroom conversations, students will also be giving presentations (about their careers at UNL, and their own understanding of the literature of imagined pasts).

Requirements: The centerpiece of the capstone is the capstone portfolio. This consists of a selection of writing you've produced during your degree (materials chosen from English courses); a reflective essay; and a final research paper. You'll also give two presentations -- one leading to your reflection paper, and one a form of prep for your final research paper.

Reading list: a selection of essays that concentrate on the Humanities and English studies; historical fiction including Maggie O'Farrell, *Hamnet* and Samantha Harvey, *The Western Wind*.

White, L – 002

“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*.

ENGL 492 - SPECIAL TOPICS -- "ARTIFICIAL INTELLIGENCE FOR THE HUMANITIES"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wisnicki, A	13513

Prerequisites: Senior standing.

Description: Topics vary.

This course will take a multifaceted, hands-on approach to artificial intelligence (AI) by examining both its transformative potential and the significant risks it poses to contemporary society.

We will study relevant fiction, film, scholarship, news, social media, and other materials. We will also reflect extensively on the meaning of AI for contemporary society and the many adverse impacts that the technology entails.

Additionally, we will engage in hands-on experimentation with diverse AI platforms and tools in order to develop both practical AI fluency and informed critical engagement. (Note: Using such platforms and tools is a key element of the course, so students not interested in doing this are advised to take another course.)

Our goal will be to examine the most cutting-edge developments in the AI space, so our focus will often be the news as it is happening. A guiding premise of the course is that scholars and students must engage full on -- in practical and conceptual ways -- with AI to understand how the technology works, to be conversant with its affordances and limitations, and to model responsible use for broader audiences.

Assessment activities and materials will include extensive in-class writing, classroom presentations, and portfolios. The course may also include a tour of a Lincoln-based data center (if I can arrange it).

FILM 177 – THE HOLOCAUST IN LITERATURE AND FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Rubinfeld, S	4699

Special Fee = \$30

Description: Experience of Jews in Europe from 1933-1945. Issues of racism and religious prejudice and assumptions about humanism, tolerance and progress.

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>
1030-1120a	R	001	Maxton, I	4127
0600-0850p	W	101	Staff	13508

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	4568

Special Fee= \$30

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

Description: Films of one director or a small group of directors. Weekly film screenings.

ACE: ACE 7 Arts

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, 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?
- Where are how do we see influences of earlier queer-identified directors on present-day filmmakers?
- 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 301 – CZECH CULTURE & SOCIETY VIA FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-03:15pm TR		001	Waisserova, H	18540
Special Fee= \$30				

Aim: Examination of major concepts of Czech culture and society via film and literature, as culture seems to be the major driving force behind many political and societal changes.

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	T	001	Brunton, J	4550
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	4248

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