

# ENGLISH

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Department Office: Creighton Hall, 134C

In accordance with the character and goals of Creighton University, the Department of English and the programs it offers promote the intellectual, spiritual, and professional growth of Creighton students through the study of the English language. Thus the English program seeks to form majors with the critical thinking, writing, and communication skills that will enable them to offer complex solutions to the challenging problems of our world, and to stand out as leaders and thinkers in a diverse global community. To that end, Creighton English offers a flexible core that allows students to engage with complex, diverse, and rigorous practices of reading and writing. The major has one required gateway course (3 credits) and three upper-level courses (9 credits), each taught in rotation by every regular faculty member of the department. Finally, students will write and present a senior project in English (3 credits). The gateway course introduces students to key concepts and methodologies in English studies. The upper level major core courses develop proficiency in reading and writing and engage with the intersections of English studies and justice in the real world. The specific content of these core courses is designed by the individual instructor teaching the course, because we believe that students learn best when teachers are teaching with their expertise and their passion.

## B.A., Major in English

Students may apply for the English major at any time. There are no prerequisites for admission.

- Major in English (<http://catalog.creighton.edu/undergraduate/arts-sciences/english/english-ba/>)

## Minors in English

- English (<http://catalog.creighton.edu/undergraduate/arts-sciences/english/english-minor/>)
- Film Studies (<http://catalog.creighton.edu/undergraduate/arts-sciences/english/film-studies-minor/>)

## Certificate Programs in English

- Creative Writing Certificate (UG) (<http://catalog.creighton.edu/undergraduate/arts-sciences/english/ug-creative-writing-cert/>)

## Courses

### ENG 100. Introduction to Composition. 3 credits.

Individualized approach to the skills and strategies of expository writing. This course DOES NOT satisfy the Magis Core Composition requirement.

### ENG 150. Contemporary Composition:College Composition. 3 credits. FA, SP

This course engages students in a variety of writing tasks to prepare them for writing in college as well as post-college and life situations. Students will analyze and construct a variety of texts, using appropriate technologies.

### ENG 153. Contemporary Composition: Creative Writing. 3 credits.

This component introduces students to the essentials of academic writing. While themed around specific topics, all sections will use the elements of creative writing to present the theory and the practice rhetoric and composition, teaching students how to construct well-organized and well-supported arguments through their own creative writing. Successful writing is far more than piecing together correct sentences or finding a single "voice". It requires that students become skilled rhetoricians - attuned to diverse audiences and capable of writing with clarity of purpose and precision of expression - so that they may effectively communicate their unique contributions to their respective fields. As the meaning of "learning to write" has changed dramatically in the 21st century across the disciplines, this component necessarily instructs students in effective, appropriate, ethical uses of technology for writing in a digital age through the means of creative writing.

### ENG 154. Contemporary Composition:Writing About Energy. 3 credits.

Expository, persuasive, and analytical writing for various audiences and purposes, with a thematic focus on energy and sustainability. CO: While this course is not restricted to Energy Technology (ERG) major or minors, ERG major/minor students must take ERG 157 in the same semester as ENG 154. There is no co-requisite for non-ERG students.

### ENG 157. Contemporary Composition:Advocacy and Knowledge. 3 credits.

This course will explore how knowledge is socially constructed via scholarly practice and online participation and, further, how such knowledge can be leveraged for democratic participation. The course will consist of four units, all of which will ask students to write reflectively and publicly in several genres and media.

### ENG 158. Voices for Health: Contemporary Composition for Pre-Health Students. 3 credits.

In this course, we will focus on voices within healthcare. Students will read others' narratives about their experiences with healthcare, they will engage with and produce their own research about a problem within healthcare, and they will write about their own healthcare experiences. Students will practice understanding others' voices as well as using their own voices in order to advocate for themselves and others within a healthcare context. Meets Magis Core Contemporary Composition component.

### ENG 170. Literature in Life:Literature Engaging Life. 3 credits.

Through the study of the novel in the U.S., this course encourages the development of students' engagement with core principles of Jesuit education: to engage thoughtfully and critically with the notion of the meaning of human dignity, "as articulated within the Catholic, Jesuit, and other intellectual traditions and how human dignity is influenced by systems of social differentiation and by relative power and privilege." The course also carries a significant communication/speaking component linked to "Communicating Critical Issues." CO: COM 101.

### ENG 171. Narratives of Health & Illness. 3 credits.

Autobiographies, from Benjamin Franklin to Holocaust memoirs, provide insight into how we experience meaningfulness and understand human dignity. This course will explore those core principles of a Jesuit education through our thoughtful and critical autobiographical research projects with written, oral and multimedia components. CO: COM 101.

### ENG 172. Race and Identity. 3 credits.

An examination of how power and privilege are tied to issues of race. In their papers, oral presentations, class discussion, students will articulate their perception of race, prejudice, and discrimination. This course includes a mandatory service component. CO: COM 101.

**ENG 173. Anchors Aweigh! Transatlantic Travels in Literature. 3 credits.**

This course explores a variety of historic and literary texts that deal with connections between the Old World and the New World from a transatlantic perspective. It also considers how ideas circulate around the Atlantic, and how this circulation influences the texts produced in the lands that bound it. CO: COM 101.

**ENG 174. Representing Violence and Northern Ireland. 3 credits.**

From 1968 to 1998, the Six Counties of Northern Ireland experienced a sustained period of politically motivated violence and terrorism. The period known as The Troubles has left an indelible mark on Northern Ireland and its literature, often summed up in Seamus Heaney's famous dictum: whatever you say, say nothing. This course explores the history, ethics, and representation of the Troubles in Northern Irish Literature. CO: Oral Communication.

**ENG 175. Slumming It: Poverty and the Novel. 3 credits.**

This course introduces students to the history, theory, and literary representation of the modern metropolis in the nineteenth century. By focusing on London, Paris, and Manchester, this course will discuss various experiences of modernity, the influence and development of capitalism, and the formation of urban selfhood. Students will explore and examine the intersections of gender, sexuality, and class on the experience of the nineteenth-century urban dweller. CO: COM 101.

**ENG 176. Writing Communities. 3 credits.**

This course, designed for students in the Dean's Fellows program, asks students to think critically about the taken-for-granted concept of "community" as related to their identities as first-year students in the Dean's Fellows program at a Catholic, Jesuit university in urban Omaha, Nebraska. Students will consider how community is more than a group of people, but rather a mix of personal and public contexts, boundaries, and possibilities. Students will explore their newfound identities in the community of Creighton, will conduct anthropological research into "organic" (non-academic) intellectual communities on campus, and will work with a community partner (via the Office of Academic Service Learning) to publicize an issue on Creighton's campus. Throughout, students will explore the communities they are entering, and the systems of power and privilege at play in these communities. CO: COM 101.

**ENG 177. Reel Issues Studies in Film. 3 credits. S**

Critical Issues in Human Inquiry deals with the critical issues people deal with personally and in society. In Studies in Film, we will look at how film characters deal with critical issues and try to manage them ethically and analyze them in the framework of Jesuit values. In this class we will view films and film clips to learn about film technique and how films express ideology to demonstrate the intersections of history, politics, cross-cultural exchange, and religious life. We will learn from the experiences of people different from ourselves and begin to articulate our own identities and experiences in meaningful ways. Students will additionally examine the critical issues that touch them individually through writing and presenting their own research projects and a film project. Through research and literary analysis, you will develop basic skills of critical reading, textual analysis, and contextual research.

**ENG 178. Hero Literature. 3 credits.**

Hero stories present and challenge their cultures' ideals and values. They offer heroic visions of ways that we might intercede in injustice, imagine better realities, and practice active compassion towards others. This course introduces students to the genre of "hero literature" aimed at young adult audiences; it also introduces students to the methods and techniques of literary analysis. We will apply these skills to analyzing contemporary hero stories in order to understand how literature challenges, shapes, and forges heroic ideals in emerging adults. CO: COM 101.

**ENG 179. Critical issues: Faith and Fiction. 3 credits.**

This course seeks to acquaint students with the rich tradition of Catholic literature in the English language that has emerged after the Second World War. It will chronicle the movement of Catholics from their ethnic and religious enclaves to their better educated and integrated, more suburban existence in the late twentieth and early twenty-first centuries. It will also examine the regional flavor of American Catholicism, contrasting fiction of the Northeast with the of the South, Midwest, and West. Some themes uniting the course will be sacramentality, embodiment, the search for truth and meaning, the reality of evil, forgiveness, and the inexhaustibility of grace. Expect to read works by Flannery O'Connor, Andre Dubus, Mary Gordon, Ron Hansen, Alice McDermott and Ann Patchett. Co-requisite: COM 101.

**ENG 180. Creative Writing and Justice. 3 credits. (Intersections)**

This course explores a variety of creative writing texts (poetry, fiction, and creative nonfiction) that deal with concepts of justice. Through the production of students' own creative work, the course also considers how we as creative writers can hone our skills of empathy in order to aid our understanding of human dignity.

**ENG 200. Introduction to English Studies. 3 credits.**

ENG 200 is the foundational gateway course that is a prerequisite for the three upper-level Sources and Methods of the major courses. It introduces students to methods and skills in English studies. P. Contemporary Composition.

**ENG 203. Telling Your Story: Business Writing Skills Intensive. 1.5 credit.**

The trajectory of the stock market and the economy, according to Nobel Prize-winning economist Robert J. Schiller, is tied to the stories and broader narratives of society and the marketplace. In this class, you will learn how a well-defined, creative, and professional narrative can help you navigate the world of business. By focusing on multiple types of writing for various audiences, you will develop skills that will help you pitch yourself and your ideas to a diverse range of potential clients, employers, and funding bodies. Craft your narrative so you can succeed in whatever marketplace you need. P. Contemporary Composition; Sophomore standing.

**ENG 221. Global Literatures. 3 credits.**

An introduction to Western and non-Western world literatures with particular emphasis on gender, ethnic, and cultural diversity. P. Critical Issues in Human Inquiry course or HRS 100 or HRS 101.

**ENG 222. Emotions in Literature & Life. 3 credits. (Magis: Literature)**

We often think about emotions as individually experienced feelings that must be set aside to make way for rational, critical thinking. In this class, you will learn how the emotions you experience in everyday life are constructed by your community and our society, and how emotions can be a source of knowledge and insight. After becoming more aware of your emotional experiences in daily life, we will study the way that the emotions you experience as a reader of literature can give you insight into the functioning of emotions in human life. Satisfies Magis Literature. P. Magis Critical Issues in Human Inquiry.

**ENG 223. Studies in Native American Literature. 3 credits.**

This course will provide a survey of significant literature - memoir, poetry, fiction, drama and film - by Native authors from the early 1800s to the present. We study these texts to learn about tribal identities and cultures and to analyze how these texts engage with the critical questions of human spirituality, identity and purpose from a Native perspective. P. One Magis Critical Issues in Human Inquiry course.

**ENG 225. Dead Men Tell No Tales: Pirate Literature Through the Ages. 3 credits.**

This course introduces students to literary study through an examination of the development of pirate literature from 1600 to the present. We will explore how pirates in literature went from being figures that were critiqued and censured (if also begrudgingly admired) to becoming the romanticized, heroic figures that currently pervade our cultural imagination. P. One Magis Core Critical Issues in Human Inquiry course.

**ENG 226. Fiction and the Idea of the Nation. 3 credits.**

This course is designed to look at the relationship between questions about national identity and national belonging. We will explore the representation of various nations and national spaces, national subjects and subjectivities, as well as their relationships to modes of history all in literary texts from the Romantic period. P. One Magis Core Critical Issues in Human Inquiry course.

**ENG 227. Science/Fiction. 4 credits.**

This course is an exploration of the genre of science fiction as well as selected scientific topics contained therein. Science fiction will be examined from both a literary and a scientific perspective. P. Critical Issues in Human Inquiry course, Contemporary Composition course, and Mathematical Reasoning course.

**ENG 228. The City in Literature. 3 credits. (Magis: Literature)**

Students in the course will learn to identify, interpret, analyze, and evaluate the literary imagination of the city in its individual, social and cultural dimensions. What forms or genres, narrative strategies, and tropes and motifs do literary texts employ to represent the history, geography, and sensorial experience of the city? How do literary texts understand the fraught relationships between the city, nation, region and the world? The course will examine not only the representations of the city in literature but also how these literary texts might inform our own experience of urban places. Students will use research and scholarly writing to challenge simplistic narratives of urban capitalist transformation or urban decay and instead produce new knowledge that synthesizes the many contradictions that the city represents: between freedom and alienation, anonymity and entangled lives, feelings of strangeness and fleeting intimacies. Literature will provide us a unique vantage point for understanding the messy and complex realities of race, gender, class and sexuality in the city in a way that cannot be grasped through the big data approaches to the urban sphere. Meets Magis Core Literature component. P. Critical Issues in Human Inquiry course.

**ENG 229. Literature and Medicine. 3 credits.**

Disease and death are everywhere in literature, as are attempts to regain and maintain health. In the past half-century, however, patient narratives and narratives of those who have cared for them, have been published in increasing numbers and today constitute both a supplement to medical history and a new form of literature. Literature has become just as much a part of medicine as medicine has been a part of literature. This course examines the overlap of medicine, literature, and culture in order to understand the ways in which various societies understand health and illness, life and death; what literature can do to better understand the patient and the physician; what dialogue can be had between these two fields. P. Critical Issues in Human Inquiry.

**ENG 251. Advanced Composition. 3 credits. OD**

The ENG 251 course offers an intensive immersion into compositional areas that extend from, or are different than, those engaged in ENG 150, Rhetoric and Composition. Students will engage advanced rhetorical and compositional theory and practice, including but not limited to, multi mediation, advanced research, and/or other critical textual concerns. P. Contemporary Composition course.

**ENG 300. Introduction To Creative Writing. 3 credits.**

In this course we will study and practice the art of writing fiction and poetry. An emphasis will be placed on student work - via workshops and written peer critiques of short stories and poems-as well as on the published literature of established writers. We will focus heavily on reading as writers, in order to understand why certain pieces of writing work more effectively than others. P. Contemporary Composition course, Critical Issues in Human Inquiry course.

**ENG 301. Creative Writing: Narrative Forms. 3 credits. FA**

Narrative Forms provides practical guidance in the writing of fiction and a forum for discussing the theory and appreciation of fiction. P. Contemporary Composition course; ENG 300 or consent of Director of Creative Writing.

**ENG 302. Poetic Forms. 3 credits. SP**

Poetic Forms provides practical guidance in the writing of poetry and a forum for discussing the theory and composition of poetry. Prereq: Contemporary Composition.

**ENG 307. Introduction to American Studies. 3 credits. FA (Same as AMS 307 and HIS 307)**

This course provides an introduction to the field of American Studies, which seeks to understand the complex reality of "the American experience" in all its variety. Topics include the history of American Studies as a discipline as well as its methodologies, central concepts, and emerging questions. Students will examine a broad topic from multiple disciplinary perspectives, with an emphasis on developing and employing the methodological tools common to contemporary American Studies scholarship. The topic/content areas will be selected by the instructor, based upon his/her area of scholarly expertise. P. Soph. stdg.

**ENG 308. Theories and Methods in American Studies. 3 credits. SP (Same as AMS 308)**

This course introduces students to prevailing theories and methodologies in American Studies. Students will examine in a critical fashion interdisciplinary studies of the meaning and significance of 'Americanness' in historical, cross-cultural, and even trans-national contexts. The complex relationships between ethnic, religious, racial, and ideological groups in American society will receive critical attention. P. So. stdg.

**ENG 311. Ethics And The Use Of Rhetoric. 3 credits.**

Survey of the major works on rhetoric that treat ethics from the time of Plato to the Moderns. P. Contemporary Composition course; Jr. stdg.

**ENG 312. Mass Media and Modern Culture. 3 credits. SP (Same as AMS 312, COM 312)**

Examination of the role of film, television, and media in American life. P. Jr. stdg.

**ENG 313. The Essay: Critical and Developmental Reading. 3 credits. OD**

Critical reading of nonfictional prose concentrating on the logic, organization, style, and vocabulary of essays. Especially recommended for pre-law students. P. Contemporary Composition course.

**ENG 314. Explorations in the Essay. 3 credits. OD**

This course invites students to both study and practice the personal essay, examining this category often called "creative nonfiction" or the "fourth genre." As both writers and readers, we will consider how identity is represented in our own and others' texts. P. Contemporary Composition course.

**ENG 315. Technical And Professional Writing. 3 credits. OD**

Writing in and with technology; patterns of reports and correspondence; professional style and structure. P. Contemporary Composition course.

**ENG 317. Composition Theory And Practice. 3 credits.**

Composition is a field that approaches writing and its teaching as both a means and object of critical inquiry, something best learned by study and by practice. In this course, we will engage competing composition theories, examine and experience a range of writing practices and approaches, and explore problems and possibilities in literacy education. In this certified writing course, you will also have the opportunity to study your own writing process and development. P. Contemporary Composition course.

**ENG 329. American Literature/American Identity. 3 credits. OD (Same as AMS 329)**

Analysis of the treatment of the American identity as it is represented in American literature of the colonial period to the present. P. Contemporary Composition course.

**ENG 330. Sources and Methods of Writing. 3 credits.**

ENG 330 focuses on the concepts, skills and discursive practices associated with effective writing in at least one of the three English sub-disciplines: creative writing, literary studies, and composition and rhetoric. As part of this course, students will receive and provide feedback from each other on their writing and have opportunity to incorporate the feedback in revision, developing their skill in assessing the effectiveness of their own and others' writing practices. P. ENG 200.

**ENG 331. Sources and Methods of Reading. 3 credits.**

Students will engage in methods of understanding or interpreting how a text works. A text is understood to work when its form and its function interact to direct, constrain or multiply meanings. This course introduces students to different methodologies relevant to the discipline of English studies of the course that explain how reading enables the critical interpretation or understanding of texts. Those methodologies situate texts' meanings in different ways. P. ENG 200 or ENG 201 or ENG 202.

**ENG 332. Sources and Methods of Justice. 3 credits.**

All professors, in spite of the cliché, are in contact with the world," says Peter Hans Kolvenbach, S.J. Students in ENG 332 will analyze the role of English studies in the discipline of the course as it is in contact with the world. Specifically, students will be asked to critically engage with the moral dimensions of reading and writing; students will explore and explain how writing and reading illuminates humans' search for truth, demonstrates or challenges us to grow in solidarity, and/or demonstrates ways in which we can take responsibility for the complex realities of the world. Students' projects in the course will demonstrate this critical engagement with the moral dimensions of reading and/or writing by demonstrating how texts can contribute to positive solutions for social inequality, or particulate solutions to social justice issues. This course demonstrates our department's preferential option for an understanding of English studies that engages questions of society, justice, and the world. P. ENG 200, Ethics course, Critical Issues course.

**ENG 340. English Literature I: Medieval/Early Renaissance. 3 credits. SP**

An historical survey of English literature to 1600. P. Contemporary Composition course.

**ENG 341. English Literature II: Late Renaissance/Neo-Classical. 3 credits. FA**

An historical survey of English literature between 1600 and 1800. P. Contemporary Composition course.

**ENG 342. English Literature III: Romantic/Victorian. 3 credits. SP**

An historical survey of English literature between 1800 and 1914. P. Contemporary Composition course.

**ENG 350. American Literature I: Beginning To Civil War. 3 credits. SP (Same as AMS 350)**

An historical survey of American Literature from its beginning to 1860. P. Contemporary Composition course.

**ENG 351. American Literature II: 1860-1914. 3 credits. FA**

An historical survey of American literature from 1860 to 1914. P. Contemporary Composition course.

**ENG 352. English And American Literature: 1914 To The Present. 3 credits. FA**

An historical survey of English and American writers from 1914 to the present. P. Contemporary Composition course.

**ENG 353. Special Topics in Native American Literature. 3 credits. (Same as NAS 353)**

The course focuses on several seminal literary texts in the Native American literary tradition as it emerged in the twentieth century. Prereq: Contemporary Composition course.

**ENG 371. American Literature: Vision And Reality. 3 credits. OD**

Values and ideals in American literature from the Seventeenth Century to the present. P. Contemporary Composition course.

**ENG 372. Western Literature of the United States. 3 credits.**

This course focuses on seminal literary texts in the Western American literary tradition as it emerged in the late-nineteenth and early-twentieth centuries and continues to the present. P. Contemporary Composition course.

**ENG 376. Caring for the Poor: Poverty, Health Care, and the Novel. 3 credits. (Designated Ethics; Designated Written Communication)**

In his landmark *Capital in the Twenty-First Century*, Thomas Piketty argues that the best way to understand historical income- and wealth-inequality is to look to the novels of Austen, Balzac, and Dickens. But what about the intersection of inequality and medical care? While we know that the intersection of poverty and medical care is undeniable, what can we learn about today's healthcare inequalities by exploring the relationship between poverty and medicine in literature? This course explores those questions by situating medical history in a broader context of literature, economics, and public health. P. Ethics; Contemporary Composition; Critical Issues in Human Inquiry.

**ENG 378. Hysteria: Gender and Health in Literature. 3 credits.**

It is impossible to separate the study of medicine and health from the gendered discourses of the body. From anxieties of hysteria and "the female malady," to concerns for household cleanliness and public health, the development of modern medicine reveals shifting attitudes toward and experiences of gender. This course explores the intersection of gender, politics, and medicine through the framework of literature in order to help students better recognize that medicine and healthcare, like literature, depends on the "interpretation" of remarkably personal narratives. Drawing on the diverse and interdisciplinary relationship between Literary Studies and Health Care, this course seeks to provoke new and exciting conversations that challenge our conceptions of health and care.

**ENG 380. History And Criticism Of Cinema. 3 credits. FA (Same as ART 380, COM 380)**

Motion pictures as a distinctive medium of communication and as an art form; film language; film history; film appreciation; critical assimilation of film content. P. Contemporary Composition course.



**ENG 381. Literature and the Environment. 3 credits. OD**

Explores English and American nature writing from the neoclassical era to the present. The course investigates the ways in which different authors have seen and have expressed their relationships to their environments and the human relationship to the natural world in general. The course examines nature writing in a variety of genres-poetry, novels, and non-fiction prose essays. It also covers relevant work from contemporary eco-criticism of literature. P. Contemporary Composition course.

**ENG 382. History and Future of the Book. 3 credits.**

Explores the history of the book, its impact on Human cultures and literacies, and its future in a digitally-mediated age. P. Contemporary Composition course.

**ENG 386. Medical Humanities in English Studies. 3 credits.**

This class exists at the intersection of literature, narrative studies, medical narratives and medicine. As such, it understands the complex interrelationships between the study of English and the treatment of the human body through medical practices. Exploring these intersections allows us to understand what skills studying English can provide to produce a more humane, ethical, compassionate, and effective model for health care and medicine. One aim of this course is to demonstrate that improving narrative competency and communication skills can lead to greater comfort with and compassion for patient narratives. At the same time, this course aims to demonstrate the ways in which narratives can help reclaim voices, can help humanize suffering, and can help us heal. Together, literature and medicine allow us to form interpretive frameworks that assemble meaning in the face of life's fragility. P. Ethics, Contemporary Composition.

**ENG 389. The Roaring Twenties. 3 credits. OD (Same as AMS 389)**

Representative American authors and works from the 1920's. P. Contemporary Composition course.

**ENG 390. Introduction To African Literature. 3 credits. FA (Same as AFS 390, BKS 390)**

Contemporary African literature. Relationship between African literature and society, emergence of national and cross-African literatures, issues of cultural conflict, language and oral tradition, and other topics. P. Critical Issues in Human Inquiry; Contemporary Composition.

**ENG 393. African-American Literature. 3 credits. SP (Same as AMS 393, BKS 393)**

A survey of representative African American literature from its inception to the present. The particular representative authors and genres and the historical focus of the course may differ each semester. P. Contemporary Composition course.

**ENG 398. Literature Of Francophone Africa. 3 credits. OD (Same as AFS 398, BKS 398)**

Sample of representative Francophone African literature. Nature and functions of this literature, relation between it and society. Impact of non-Western cultural context on Western literary genres. P. Contemporary Composition course.

**ENG 400. Novel Ecologies: History, Literature, and Environmental Crisis. 3 credits. (Same as HIS 400)**

This course will challenge students to identify the underlying assumptions of conservation practice in western and non-western contexts and explore how they have changed over time. Using case studies from New Zealand and Nebraska, it will emphasize the natural-cultural consequences of settler colonialism, globalization, and the history of ecological thinking, and deepen awareness of the social and ecological roots of environmental crises, the diversity of ecological worldviews on local and global scales, and foster engagement with issues of social and ecological justice. P. Critical Issues in Human Inquiry; Instructor approval. CO: BIO 189.

**ENG 403. Seminar in Creative Writing. 3 credits. FA, SP**

Small group or individualized attention and practice in the student's chosen genre(s). Designed to allow the student extensive work on an advanced level, the course may be repeated a maximum of three times. P. Contemporary Composition course; ENG 301 or 302 or consent of the Director of the Creative Writing Program.

**ENG 404. Screenwriting. 3 credits. AY**

Workshop in the writing of the feature-length screenplay. Designed to allow the student to do extensive work on an advanced level. P. Contemporary Composition course, and ENG 300 or IC.

**ENG 405. The Thirties. 3 credits. OD**

Intensive study of the literature of the Depression and the New Deal. P. Contemporary Composition course; Jr. stdg.

**ENG 408. Chaucer. 3 credits. OD**

Artistic accomplishments of Geoffrey Chaucer, with particular emphasis on The Canterbury Tales. P. Contemporary Composition course.

**ENG 409. Shakespeare. 3 credits.**

Survey of Shakespeare's background; dramatic analysis of Shakespearean plays. P. Contemporary Composition course.

**ENG 410. Women in Literature. 3 credits. OD**

Literary works by and about women. P. Contemporary Composition course.

**ENG 411. Milton. 3 credits. OD**

The mind, art, and historical significance of Milton as revealed in his major poetry and prose. P. Contemporary Composition course.

**ENG 412. Studies in Major Authors. 3 credits. FA, SP**

A study of a major author or group of authors. The particular authors studied will vary each semester. The course may be taken more than once. P. Contemporary Composition course.

**ENG 420. Utopian Literature. 3 credits. OD**

Examination of utopian models and ideals in selected literary classics, including anti-utopian literature. P. Contemporary Composition course.

**ENG 421. History of the English Language. 3 credits.**

Historical approach to the study of the English language from Old English to Modern English. P. Contemporary Composition course.

**ENG 422. Introduction to Linguistic Studies. 3 credits. OD**

Survey of the history of the English language and an examination of the structure of modern English grammars. P. Contemporary Composition course.

**ENG 424. Adventurous Men and Wild Women: Genre, Gender and Geography in Fin-de-Siecle Literature. 3 credits.**

British Literature from 1880-1916 was dominated by the concept of adventure, stretching across the far reaches of the Empire. Tales of colonial exploration like *Treasure Island* were meant to help construct imperial geographies and, at the same time, to help conceive imperial masculinities. Even though these were intended for boys, girls found their own adventurous literature that was bound up with renegotiations of gender, geography, and genre. This course will explore the interrelated concepts of imperialism, decadence, and the New Woman in order to understand the ways in which literature helped construct and subvert gender and Empire at the end of the nineteenth century. P. Contemporary Composition; Critical Issues in Human Inquiry course; Ethics; Senior standing.

**ENG 425. Popular Literature. 3 credits. OD**

Examination of popular literary forms: detective fiction, science fiction, fantasy, best-sellers, gothic/contemporary romance, western, spy-thriller, horror/supernatural. P. Contemporary Composition course.

**ENG 426. Canadian Literature. 3 credits. OD**

Study of the fiction and poetry of major Canadian writers. P. Contemporary Composition course.

**ENG 427. Health, Justice and Literature. 3 credits.**

Our health affects every aspect of our lived experience; health care is shaped by access or denial—access to equity, dignity, and justice, or denial of them. Strengthening our narrative capacities can help us articulate the relationship between equity, dignity, justice, and health care as a holistic practice encompassing health, illness, healing, suffering, and death. This course begins from the premise that, on one hand, what medicine lacks—in singularity, empathy, humility—can, in part, be addressed by literary studies, and, on the other hand, medicine and health care can help literary scholars make their skills meet the social needs of the world around us. By integrating literature and medicine, we can create a world that is more equitable, dignified, and just. P. Critical Issues in Human Inquiry.

**ENG 435. Literature, Philosophy, And Economics: Critical Representations Of Commercial Life. 3 credits. OD (Same as PHL 435, SRP 435)**

This course will explore how literary, philosophical, and economic texts can reveal basic commercial forms such as the commodity, wage, labor, and capital, whose consequences for social justice we will consider. P. Contemporary Composition course or Ethics course; Sr. stdg.

**ENG 437. Literature, Philosophy and Economics: In Search of Economic Justice. 3 credits.**

This course investigates the extent to which the application of principles of justice, fairness and reciprocity can be correlated with economic well-being, eudaemonia and sustainability, for agents involved in economic activity. While pointing to the harmful effects of competition, growth and profit as measurements of economic success wealth disparities, and the unbridled pursuit of self-interest, the course invites students to consider the economic value of cooperative division of labor, balanced co-existence with the environment and with other humans, fair exchange and just wealth distributions, and the taking into consideration of the well-being of others in economic decision-making. Ultimately, students in the course will be encouraged to consider whether and how justice in economic practices may be effectively constitutive of economic value and the only warrantor of the viability and sustainability of a good life. P. Critical Issues in Human Inquiry, Ethics, Contemporary Composition courses; Senior standing.

**ENG 438. Literacy And Community: Reading And Writing Toward Social Change. 3 credits. (Same as SRP 438)**

This class will challenge students to think more broadly about different kinds of literacies and the meaning of literacy in different social, political, and cultural contexts. Students will study how certain literacies become valued in our society and how literacy functions as a navigational technology that opens up some paths and closes off others. Students will question and examine taken-for-granted definitions of literacy and reflect on the role of literacy in their college lives and beyond. The class will have a hands-on component in that students will explore sites of literacy learning in the Omaha community. P. Contemporary Composition course; Critical Issues in Human Inquiry; Oral Communication; Senior standing.

**ENG 439. Literacy And Technology: How Technology Shapes Cultural Literacy. 3 credits. OD (Same as SRP 439)**

Students will explore the ways that literacy, technology, and humanity interact. Students will look at the ways that each of these entities affects the others. The course will begin with a historical look at human technological literacy, but the majority of the course will focus on present literacy and technology. P. Contemporary Composition course.

**ENG 440. Introduction to Green Cultural Studies. 3 credits.**

This course will introduce students to the field of cultural studies as it emerged in the U.S. and elsewhere, give students a working knowledge of cultural studies as a methodological approach, and facilitate the application of this methodology to environmental texts and issues. P. Contemporary Composition course.

**ENG 441. Trauma in Literature. 3 credits.**

This course examines depictions of trauma in major literary texts. Grounded in trauma theory, students analyze the ways in which traumatic events and the physical and neurological manifestations of trauma are presented through aesthetic language. They will also study the ways in which literature provides critical language to define, interrogate, and delimit trauma, and finally how literature provides narratives of healing and offers ways out of traumatic cycles. P. Critical Issues in Human Inquiry; Contemporary Composition.

**ENG 442. 18th and/or 19th Century British Novel. 3 credits. OD**

Study of the British novel from Richardson and Defoe to Thomas Hardy. P. Contemporary Composition course; and Jr. stdg.

**ENG 443. Modern British Novel. 3 credits. OD**

A study of the British Novel from the First World War through the post Second World War period. Lawrence, Forster, Bowen, Woolfe, Green, and others will be considered. P. Contemporary Composition course; and Jr. stdg.

**ENG 444. Modern British Poetry. 3 credits. OD**

A study of British poetry from 1900 to the present. Eliot, Hardy, Housman, Lawrence, and others will be considered. P. Contemporary Composition course.

**ENG 445. Daughters of Erin: Irish Women Writers. 3 credits.**

Bunrachtna hÉireann, the Constitution of the Republic of Ireland, declares that, "by her life within the home, woman gives to the State a support without which the common good cannot be achieved" (42.t.L). This course explores the history of women writers on the island of Ireland and the ways that they have written against the dominant narrative that has consigned them to the home. From international-facing Romanticism to Jail Journals, this course will argue that Irish women writers have been anything but domestic. P. Contemporary Composition, Critical Issues, Senior Standing.

**ENG 446. The Body in Early English Literature. 3 credits. (Magis: Intersections)**

This course will examine diverse representations of the body in early English literature, paying particular attention to the way that bodies are gendered, racialized, spiritualized, pathologized, and politicized. The body is used as a powerful metaphor, and powerful things happen when metaphors are applied to it. We will especially focus on ways that non-normative bodies - bodies that bleed, get sick, give birth, are not white, or act in disorderly ways - challenge and even change the status quo. (Meets Magis Intersections requirement). P. Magis Critical Issues in Human Inquiry course.

**ENG 450. Contemporary British Literature. 3 credits. OD**

A study of post World War II British Literature. P. Contemporary Composition course.

**ENG 451. Modern Novel. 3 credits. OD**

Selected studies in modern long fiction. P. Contemporary Composition course.

**ENG 452. Modern Drama. 3 credits. OD**

Study of modern dramatists and dramatic techniques from Ibsen to Ionesco. P. Contemporary Composition course.

**ENG 453. Modern Poetry. 3 credits. OD**

Selected studies in modern poetry. P. Contemporary Composition course.

**ENG 455. Global Bollywood. 3 credits.**

This course will use Bollywood, or global popular Indian cinema, as a cultural and political lens to understand the "uncomfortable realities of the world" including poverty, capitalism, gender hierarchies, and religious conflict. Drawing on interdisciplinary frameworks of social and cultural studies, film studies, postcolonial and diaspora theory, and gender and race studies, students will explore the politics of globalized production and reception of culture, global connections that bridge differences, and intersections between American racial formations and postcolonial hierarchies. P. Critical Issues in Human Inquiry course, Contemporary Composition course.

**ENG 460. Satire. 3 credits. OD**

A study of various forms and techniques of satire with critical readings in the history and nature of the satirical genre(s); readings in satirical literature from the beginnings to the present; discussion of complex literary theories regarding satiric art. P. Contemporary Composition course.

**ENG 461. Comedy. 3 credits. OD**

Comic theory; varieties of comedy; the comic spirit as an essentially artistic and moral viewpoint. P. Contemporary Composition course.

**ENG 469. Modern American Poetry. 3 credits. OD**

A study of 20th century American poetry. P. Contemporary Composition course.

**ENG 470. Seminar in Film Studies. 3 credits. OD (Same as AFS 470, BKS 470, COM 470)**

Topical seminar with topics changing in different semesters. Examination of particular areas of film and popular culture. Topics in different semesters might include detailed examination of a film genre (e.g., the western; science fiction; detective films), or film and cultural studies (e.g., women and film; film and developing nations). May be repeated for credit to a limit of six hours. P. Contemporary Composition course.

**ENG 471. Modern American Drama. 3 credits. OD**

Study of modern American drama. P. Contemporary Composition course.

**ENG 473. 19th-Century American Novel. 3 credits. OD**

Study of selected American long fiction from Brown to James. P. Contemporary Composition course.

**ENG 474. Modern American Novel. 3 credits. OD**

A study of the 20th Century American novel. P. Contemporary Composition course.

**ENG 475. Contemporary American Literature. 3 credits. OD**

Study of principal American writings of the post-World War II era. P. Contemporary Composition course.

**ENG 476. Writing and Working for Justice. 3 credits.**

An examination of issues concerning social justice, community problems, and their role as citizens. In a variety of prose writing projects, students will be expected to articulate their sense of how family and community are interconnected and how they are part of the larger community. P. Contemporary Composition; Oral Communication; Ethics.

**ENG 477. The Elements of Style: Form and Structure in Writing. 3 credits. OD**

Study of the modes and strategies of contemporary prose discourse; includes practice in rhetorical analysis.

**ENG 479. Internship. 0-3 credits. FA, SP**

Students will gain professional experience in literary writing and/or editing through working in a supervised literary internship on campus or in the community. P. Contemporary Composition course and IC.

**ENG 480. History Of Literary Criticism. 3 credits. OD**

A consideration of critical theory and practice from the ancient Greeks to the present. P. ENG major or minor.

**ENG 481. Special Topics in British Literature. 3 credits. OD**

A consideration of certain historical, aesthetic, and/or philosophical themes or ideas which serve as a means of forming an integrated view of British literature. P. Contemporary Composition course; ENG major or minor.

**ENG 482. Special Topics in American Literature. 3 credits. OD**

A consideration of certain historical, aesthetic, and/or philosophical themes or ideas which serve as a means of forming an integrated view of American literature. P. Contemporary Composition course; ENG major or minor.

**ENG 483. The Rhetoric of Emotion. 3 credits. (Magis: Intersections; Designated Oral Comm & Written Comm)**

We typically think about "emotions" as personal feelings that get in the way of our rational thinking. Drawing from the growing field of Critical Emotion Studies, this class will look at how emotions can be a social form of community action and how emotion can be used ethically to persuade others. Satisfies Magis Core: Intersections, designated Oral Communication and Written Communication course. P. Critical Issues in Human Inquiry; Oral Communication; Contemporary Composition.

**ENG 484. Special Literary Topics. 3 credits. OD**

A consideration of certain historical, aesthetic, and/or philosophical themes or ideas that cut across or fall outside the categories covered in Senior Seminars I-IV. P. Contemporary Composition course; ENG major or minor; and Sr. stdg.

**ENG 489. American Prisons: Punish or Reform. 3 credits.**

An examination of the philosophy of our social justice system and how members of the community can contribute to positive changes in the way inmates are regarded and treated. In a variety of prose writing projects, students will be expected to articulate their sense of how incarceration, punishment, and reform interrelate. Students will write about how their assumptions regarding prison and the inmates match the philosophy behind the way criminals are sentenced and the way they spend their time behind bars. P. Contemporary Composition course, Critical Issues in Human Inquiry, and Oral Communication.

**ENG 493. Directed Independent Readings. 1-3 credits. FA, SP, SU**

May be repeated for credit to a limit of six hours. P. Contemporary Composition course and IC.

**ENG 494. Directed Independent Research. 0-3 credits.**

May be repeated for credit to a limit of six hours. Prereq: Contemporary Composition, Critical Issues in Human Inquiry, and Instructor Consent.

**ENG 499. Senior Project. 3 credits.**

This course is designed for senior English majors to provide a capstone for work in the major and specialization (if any). Students will work on their own project - a senior thesis or creative writing project, as appropriate to the student's individual course of study. The project will be directed by a faculty supervisor. Along with the final project, students will also submit a reflective essay examining how their project serves as a culmination to their course of study within the major. P. Contemporary Composition course; Oral Communication course; Senior standing; ENG major; or Instructor Consent.