

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL SEMESTER 2002

GRADUATE LEVEL COURSES

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 25, 2001. The Booklet may include descriptions of some courses 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.

800 - 900-LEVEL COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor(s), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

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INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level with Fellows and Members of the Graduate Faculty. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract. When you have the signature of the supervising instructor, you may obtain the call numbers for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

ENGLISH MINORS and UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, Barbara DiBernard, 201C Andrews Hall. Unclassified students are welcome to

enroll in any graduate course in English, but before enrolling in a 900-level course, they should get the approval of the professor teaching the seminar.

STUDENT APPEALS COMMITTEE

Graduate students should consult p. 29 of the [2000-02 Bulletin of Graduate Studies](#) for appeal procedures in academic matters.

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CURRICULUM COMMITTEE

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

THESIS AND DISSERTATION HOURS

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the [2000-02 Graduate Bulletin](#), pp. 21-23. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

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The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to race, color, sex, religion, national origin, age, disability, marital status, sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

COURSE DESCRIPTIONS

[Engl 801 - Drama](#)

"Renaissance Drama"

[Engl 805B - 19th C British Fiction](#)

"Fiction of the Romantic Period"

[Engl 813 - Film](#)

"Women Directors/Feminist Criticism"

[Engl 814B - 20th C Women Writers](#)

"20th Century Lesbian Literature"

[Engl 827D - Intro 1st & 2nd](#)[Language](#)[Engl 830A - Shakespeare I](#)[Engl 840 - Classical Drama](#)[Engl 845 - Ethnic Literature](#)

"Harlem Renaissance"

[Engl 852 - Writing of Fiction](#)[Engl 882 - Literacy Issues](#)[Engl 889 - Medieval Lit &](#)[Theology](#)[Engl 895 - Nebraska Writing](#)[Project Internship](#)[Engl 898A - Special Topics](#)

"American Texts/Digital Contexts"

[Engl 911 - Plains Literature](#)[Engl 919 - Interdisciplinary Approaches to 19C Lit](#)[Engl 932 - Amer Authors before 1900](#)

"Stowe, Hawthorne, Melville"

[Engl 953 - Creative Writing](#)

"Poetic Form"

[Engl 957 - Comp Theory & Practice](#)[Engl 964 - Restoration & 18th C Lit](#)[Engl 990 - Literary Scholarship](#)[To Table of Contents](#)**ENGL 801 - DRAMA -- "Renaissance Drama"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	001	Hilliard	8350/8351

Aim: To read a selection of the best Elizabethan and Jacobean drama in a context of the intellectual and theatrical history of the English Renaissance. Although Shakespeare is not taught in this course and is not a prerequisite, we will also see these plays as a context for Shakespeare's achievement. They will also be seen as forerunners of dramatic conventions and themes in the 21st century.

Teaching Method: We will read the plays together, sometimes using videotapes, informal enactments, presentations and other classroom activities to help shape our response to the texts.

Requirements: Regular reader response exercises on the plays, two papers, and formal and informal in-class projects. The reader response exercises will be most often done through the Blackboard course homepage system.

Tentative Reading List: Kyd, *The Spanish Tragedy*; Marlowe, *Doctor Faustus* and *Edward II*; Cary, *The Tragedy of Mariam*; Jonson, *Volpone* and *The Alchemist*; Middleton (?), *The Revenger's Tragedy*; Middleton and Dekker, *The Roaring Girl*; Middleton and Rowley, *The Changeling*; Webster, *The Duchess of Malfi*; and Ford, *'Tis Pity She's a Whore*.

ENGL 805B - 19TH CENTURY BRITISH FICTION -- "Fiction of the Romantic Period"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Behrendt	8352/8353

Aim: Ask someone to name some Romantic-era British novelists and they may name Jane Austen and Mary Shelley and then pause -- and pause. Most people associate British Romantic writing with poetry, and yet the number of novels published and read during the period extends into many thousands. And it was not unusual for successful novelists to publish twenty or more novels. Moreover, the novel furnished an especially important vehicle for **women** writers, whose significant contributions are only now being fully recognized and appreciated by scholars and general readers alike.

Our aim will be to survey and sample the range and variety of Romantic prose fiction in order to consider how that body of writing relates to -- and reflects and perhaps influences -- social, historical, economic, political, intellectual and cultural changes in Britain during the period spanning roughly 1780 -1835. Part of our work will involve studying the contents of the "Corvey Collection" of Romantic-era literature at Love Library, to give us all a clearer sense of both the numbers and the contents of novels published during the age.

Teaching Method: Intensive discussion based on student reading, with occasional brief, ad hoc lectures to provide background information. There will probably be some group presentations. Think of this course as an ongoing **conversation** among all those enrolled. I expect everyone to be prepared to contribute meaningfully to class discussion and to keep up with the assigned reading and research.

Requirements: (1) Dedicated **reading**, in advance, of all the novels, plus class discussion of them. NOTE: This course will require **considerable** reading, often several hundred pages of prose fiction **per week**. If you will not be able to handle this reading load, you should not enroll in this course.

(2) In addition to the novels you will read in conventional paper copies, everyone will also read one novel from the Corvey Collection and prepare several descriptive documents relating to it; we may be able to mount these (with your names) on a British website maintained at Sheffield Hallam University.

(3) I anticipate asking everyone to write two examinations and some sort of research-based course project or paper. You may well decide to base your paper/project on the work you do with the Corvey Collection.

Tentative Reading List: Approximately a dozen novels, probably including the following: Godwin, *Caleb Williams*; Edgeworth, *Castle Rackrent*; Radcliffe, *The Mysteries of Udolpho*; Fenwick, *Secresy*; Hays, *The Victim of Prejudice*; P. B. Shelley, *Zastrozzi*; Austen, *Pride and Prejudice*; M. W. Shelley, *Frankenstein*; Scott, *Old Mortality or the Heart of Mid-lothian*; as well as one novel of your choice from the Corvey Collection.

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ENGL 813 - FILM -- "Women Directors/Feminist Criticism"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Foster	8360/8361

NOTE: Must be free to view films for Engl 4/813 in Andrews 102 on Tuesdays at 9 p.m. or Wednesdays at 7 p.m. Special fee = \$30.

Aim: An overview of the works of women filmmakers from the early 1900s to the present, with particular attention to the films of Alice Guy Blache, Lois Weber, Jane Campion, Julie Dash, Maya Deren, and other artists, incorporating weekly screenings in Andrews Hall. Discussions of introductory feminist film criticism, with an emphasis on race, gender, and sexuality.

Teaching Method: Lecture, papers, journals, screenings, discussion, group work.

Requirements: Two papers, weekly journals, and attendance at screenings and lectures on a regular basis.

Tentative Reading List: Carson, Diane, Linda Dittmar and Janice R. Welsch, eds., *Multiple Voices in Feminist Film Criticism*. University of Minnesota Press, 1994, paperback; Acker, Ally, *Reel Women: Pioneers of the Cinema 1896 to the Present*. Continuum Press, 1991, paperback.

ENGL 814B & 814B(C) - 20TH C WOMEN WRITERS -- "20th Century Lesbian Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	R	001	DiBernard	8354/8355
0600p-0900p	R	141(C)	DiBernard	****/****

* To register, contact DCS (472-2175).

Aim: We will read and discuss a wide range of lesbian literature written in English in the 20th century, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course will be arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th century in the U.S., including bisexual, transgender and queer identity, but our attention will also be on the human experience expressed in the writing.

Teaching Method: We will do small group work, free writing, round-robin discussions, reading aloud, and other experiential activities. This is a class where you must be prepared and be active.

Requirements: A weekly reading journal, an oral report, reports on out-of-class activities, a project.

Tentative Reading List: Lillian Faderman, *Odd Girls and Twilight Lovers* and *Scotch Verdict*; Ann Bannon, *Beebo Brinker*; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Dawn Atkins, *Looking Queer*; an anthology of writing by lesbians with disabilities, and possibly work by other authors, such as Beth Brant, Chrystos, Gloria Anzaldua, Connie Panzarino.

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ENGL 827D - INTRO TO 1ST & 2ND LANGUAGE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0750p	MW	001	Harpending	8609/8610

Aim: The course will include a brief introduction to first language acquisition, followed by a more in-depth analysis of factors involved with second language acquisition. The course serves as an introduction to the study of language development, with an emphasis on the second language acquisition process and in conjunction with an examination of methods of instruction used in teaching English as a Second Language.

Teaching Method: Classroom time will be spent primarily in discussion of readings on L1 and L2 acquisition, led by individual and group presentations.

Requirements: Requirements include text readings, classroom participation, written and oral presentations of classroom observations (30%) written presentations of individual student observations (10%), written and oral presentations of article reviews (20%), a mid-term examination (10%), a final examination (10%), and a final paper (20%).

Tentative Reading List: Brown, *Principles of Language Learning & Teaching*; Ellis, *Second Language Acquisition*

ENGL 830A - SHAKESPEARE I

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Olson	3826/3842

Aim: We will study Shakespearean comedy in relation to Roman new comedy and Shakespearean developments from it, including his use of iconology, exemplum, stage emblem and medieval modifications of new comedy. The course will require that students be willing to discuss a lot and even try some ham acting. Students should, at the end of the course, understand new comedy, Renaissance society and what Shakespeare says about both.

Teaching Method: Lecture/discussion.

Requirements: Full attendance, one critical paper, quizzes, final evaluation.

Tentative Reading List: Shakespeare's *All's Well That End's Well*, *Comedy of Errors*, *A Midsummer's Night's Dream*, *As You Like It*, *Merchant of Venice*, *Measure for Measure*, *Much Ado About Nothing*, *Twelfth Night*, *Tempest*, *Two Noble Kinsmen*, *Taming of the Shrew*.

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ENGL 840 - CLASSICAL DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Adkin	7968/7969

Cross-listed with Classics 4/840.

Aim: A history of ideas approach to Greek and Roman drama. Some familiarity with the Homeric poems as a source of background information is desirable.

Requirements: A midterm exam and a final exam, both essay type; quizzes; presentations. In addition, the graduate students will write a research paper on a topic of interest to them.

Tentative Reading List: To be announced.

ENGL 845 - ETHNIC LITERATURE -- "Harlem Renaissance"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Patton	8611/8612

Aim: This course studies the literature of the Harlem Renaissance. We will study various genres, including prose, poetry, and drama, although the emphasis will be on poetry and short stories. The course will address ideological and artistic differences characterized by generational splits and debates over art versus propaganda. We will address recurring themes such as Africa as a source of pride, the celebration of black heroes and heroines, the affirmation of the black folk tradition, the new urban identity of the New Negro, racism, and the indictment of Western culture. We will also address themes of motherhood, children, nature, and domestic service, which are not typically associated with the period.

Teaching Method: The class will meet as a discussion group with occasional lectures and small group activities.

Requirements: Attendance, participation, study questions, reading responses, two essays and possible quizzes.

Tentative Reading List: *Double-Take: A Revisionist Harlem Renaissance Anthology*

ENGL 852 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Slater	3828/3844

PREQ: Permission.

Aim: This is an advanced course in the craft of fiction writing. We will practice a variety of fictional techniques -- creating vivid characters, building a scene, writing effective dialogue, using setting and atmosphere, etc. -- and we will read a lot of good published fiction and use it as models for our own work. **PLEASE NOTE: Students should have taken English 252 and 352 or the equivalent before signing up for 4/852.** I will assume that you have a fairly sophisticated knowledge and mastery of basic fiction-writing skills.

Teaching Method: A combination of activities: in-class writing, small group work, individual story conferences with instructor, and whole-class discussion.

Requirements: (1) Two stories (10-20 pages each as a guideline), each revised extensively into polished form (or the equivalent if you're working on a novel); (2) two to three short-short stories; (3) careful, thoughtful critiques of classmates' stories; (4) faithful attendance, active participation.

Tentative Reading List: *Troublemakers* by John McNally; *The Phantom Limbs of the Rollow Sisters* by Timothy Schaffert; *Any Small Thing Can Save You: A Bestiary* by Christina Adam; *Burning Down the House* by Charles Baxter.

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ENGL 882 - LITERACY ISSUES

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Minter	3833/3848

Aim: This 4/800-level course examines the ways that "literacy" gets talked about in our culture and the impact of these conversations for how we understand and value multiple literacies in our schools and communities. In particular, we will explore some of the following questions:

- What is literacy?
- Who gets to define whose literacy counts?
- How do people's literacies get recognized and supported? Ignored and devalued?
- How do definitions of literacy shape how we think about people's literacy lives?
- What are the consequences for how we define people's literacies?
- What forms of research are available for studying relationships between literacy and communities?
- What ethical issues are involved in literacy learning and in literacy work?

This course carries three credit hours with up to three hours additional credit available via a literacy-related internship project. Students interested in receiving additional credit are highly encouraged to contact the instructor BEFORE the first class meeting (472-1846 or email: dminter1@unl.edu). The additional credit will be determined by the amount of time and nature of work within the student's individual setting. Past students' internships have included working at the Lincoln Literacy Council, tutoring at various community centers, designing brochures for a workplace, developing a web page for a nonprofit organization, running a writing group for elementary students, and writing a workplace manual.

Teaching Method: We will utilize small groups, full class discussions, lectures, student-led presentations, and in-class activities.

Requirements: While still under development, requirements are likely to include weekly reading (50-80 pages); two formal projects (about 8-10 pages each); class presentations; informal writing and in-class activities; and a reflective journal (for the literacy internships).

Tentative Reading List: To be determined. Texts under consideration include *The Struggle and the Tools*, Ellen Cushman; *Reflections of a Citizen Teacher*, Todd DeStigter; *The Real Ebonics Debate*, Eds. Theresa Perry and Lisa Delpit; various literacy narratives; essays by teacher/scholars (such as Jonathan Koziol, Denney Taylor, Paulo Freire, David Barton, and Linda Flower). Students who would like to discuss possible course texts (or the text selection process) are welcome to contact me (dminter1@unl.edu or 472-1846).

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ENGL 889 - MEDIEVAL LIT & THEOLOGY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Olson	3835/3855

Aim: Theology was sometimes, in the Middle Ages, dissolved into the terms *theos* and *logos* or the word about God. So understood, it was an effort to achieve definitive understanding of dogmatic positions. Theology was also said to be "faith seeking understanding," a definition that places more emphasis on the autobiographical and contemplative. Literature in the hands of writers like Hildegard of Bingen, Chretien, Alanus, Dante, Petrarch and Bocaccio, Chaucer at least part of the time, and the writers of medieval English lyrics and plays was thought to perform a similar function. This course will place more emphasis on the autobiographical and literary than on the technical-theological, the second rather than the first definition, because, for a first encounter with this area, the autobiographical and literary are a good deal more interesting than the technical. There is ample reason to look at the influence on medieval literature of theologians like Augustine, Boethius, Alanus, Thomas Aquinas (for Dante), Wyclif and so forth. There is also ample reason to examine the claim made in various forms by Dante, Petrarch, Bocaccio, and others that poetry is a kind of theology. This course will examine the back-and-forth.

Medieval theologians and writers seem to fall into three groups: (1) **Those of the 400s-700s** who write in the context of various threats of the fall of the Roman empire in which the church had spread. The primary figures here are Augustine and Boethius who write works that become both the basis of literary theory and provide ideology that is incorporated into or subverted by later writers. (2) **Those of the 12th and 13th centuries** when monastic theology achieves its heights and also when the great schools of the Paris area became the basis of the University of Paris, perhaps the first university in the world and the citadel of early scholasticism (e.g. Hugh of St. Victor and Chretien; Bernard and Hildegard; Alanus of Insulis and the Roman de la Rose writers; Thomas Aquinas and Dante). (3) **Those of the 14th and 15th centuries** that play out from under the intellectual hegemony of the church in various ways and prepare for a kind of splintering within much of Christendom. The primary figures likely to be studied here would be Julian of Norwich and Margery Kemp as both writers and theologians; Ockham and Wycliff as theologians and Chaucer and the lyricists and craft-cycle writers

as literary figures.

Requirements: Attendance, discussion, one 10-20 page paper, quizzes, journals. (Grading: attendance and discussion, 25%; paper, 25%; quizzes, 25%; journals, 25%.)

ENGL 895A - NEBRASKA WRITING PROJECT INTERNSHIP

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
ARR	ARR	001	Brooke	****

***PREQ: Permission. Completed contract required before registering. Obtain contract form at the department office.**

Aim: This course is restricted to invited participants in the Nebraska Writing Project Rural Institutes, offered during the summer. The Internship allows Rural Institute participants to earn graduate credit by conducting an in-service program in their local school or Educational Service Unit. Qualified participants should contact Robert Brooke, Director, Nebraska Writing Project, (402) 472-1807 or rbrooke@unlserve.unl.edu.

Teaching Method: Internship.

Requirements: Completion of a portfolio documenting full participation in a Nebraska Writing Project Rural Institute AND submission of evidence that participant has designed and offered an inservice in their local school or ESU based on their summer work through the Rural Institute.

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ENGL 898A - SPECIAL TOPICS -- "American Texts/Digital Contexts"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Price	8368/8369

NOTE: Use of computers required. Special fee = \$10.

Aim: At the broadest level, this class will address a fundamental cultural shift in the media of communications -- the shift away from the printed page toward the electronic screen -- and will explore the implications of that transformation for the character and organization of learning, the representation and reproduction of knowledge, and the participation by students in building their own structures of meaning. These changes, reshaping all the humanities, have a special impact on the study of literature. Electronic technology calls into question the very form and status of the text as the object and medium of expression.

Our focus will be on 19th-century American texts, largely because these texts tend to be out of copyright and because some of the more ambitious digital projects have centered on 19th-century writers. We will consider how the digital revolution is changing teaching and research in this particular field. We will consider both printed texts and electronic resources because we are in a time of transition and redundancy, a circumstance that is itself worthy of study. We will consider texts in manuscript,

print, and digital forms so that we think of no single vehicle as innocent, natural, or transparent.

Teaching Method: Discussion; some hands-on work; possibly guest lectures .

Requirements: I have not yet decided on the requirements, though I will probably base grades on a combination of papers, projects, and one or more tests.

Tentative Reading List: The Emily Dickinson Electronic Archives, <http://jefferson.village.virginia.edu/dickinson>

The Charles Chesnutt Digital Archive, <http://www.berea.edu/ENG/chesnutt/index.html>

Uncle Tom's Cabin and American Culture, <http://jefferson.village.virginia.edu/utc/>

Mark Twain in His Times, <http://etext.lib.virginia.edu/railton/index2.html>

The Walt Whitman Hypertext Archive, <http://jefferson.village.virginia.edu/whitman/>

Print versions of texts by Dickinson, Chesnutt, Stowe, Twain, and Whitman will probably also be assigned. Theoretical readings may include essays by Jerome McGann, John Unsworth, Martin Mueller, Matt Kirschenbaum, Willard McCarty, Johanna Drucker, Espen Aarseth, and others.

ENGL 911 - PLAINS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	T	001	Kaye	8613

Aim: The purpose of this course is to provide students with an intellectual context in history, critical theory, anthropology, ecology, geography, and other disciplines to enrich the reading of Great Plains literatures in English.

Teaching Method: This is almost exclusively a discussion class. Each week the class as a whole will read two books. (Each student will read one.) In most cases the books will be paired -- one background book and one work of fiction, poetry, or creative non-fiction. By the end of the course, everyone will have extensive experience in reading literature in different Great Plains contexts.

Requirements: Read 10 books and various essays, parts of books, etc., as assigned. Serve as discussion leader and as class secretary as assigned. Prepare and present final paper of 15 to 25 pages at end of class.

Tentative Reading List: Malin, *History and Ecology*; Butala, *Perfection of the Morning*. Ewers, *Blackfeet*; Welch, *Fools Crow*. Neihardt, *Black Elk Speaks*; Mathews. *Wakonda*. Said, *Orientalism*; *Journals of Lewis and Clark*. Pratt, *Toward the Last Spike*; Berton, *The Last Spike*. Debo, *And Still the Waters Run*; McAuliffe, *Bloodland*. Wiseman, *Crackpot*; Melnyk, et al., *Urban Prairie*. Lawson, *Dammed Indians*; King, *Green Grass, Running Water*. Limerick, *Legacy of Conquest*; Sandoz, *Old Jules*; Thompson, *Forging the Prairie Frontier*; Laurence, *Diviners*. One more pairing TBA. Various essays, etc.

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ENGL 919 - INTERDISCIPLINARY APPROACHES TO 19TH CENTURY LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0420p	T	001	White	8660

Aim: The course is designed to provide a team-taught interdisciplinary introduction to the 19th century in North America (with a focus on the United States), Great Britain, and Europe (with a focus on Spain, France, Germany, and Russia). We will organize our approach to the century through themes such as Constructions of Gender and Sexuality, Democracy and the Nation-State, and Challenges to Religion. For each theme, we will read a primary text flanked by other readings that come from another of the main geographical areas and from another of the cross-listed disciplines which support the seminar. Most seminar meetings will be host to a faculty visitor with special expertise about the theme at hand for that day. Students from English, History, and Modern Languages and Literature, as well as other graduate students across the university, are welcome.

Teaching Method: Mostly discussion with some lecture.

Requirements: Journal, class presentation, final project, paper.

Tentative Reading List: Literature such as *Bouvard et Pecuchet* (Flaubert) and *Heart of Darkness*; historical and cultural documents such as Lincoln's second inaugural address, Nietzsche's *Beyond Good and Evil*, and Marx's *The German Ideology*; art works such as Ford Madox Brown's *Work*, Leutze's *Westward the Course of Empire Takes Its Way* and Beethoven's *Eroica*; as well as two or three background texts on the 19th century such as Altick's *Victorian People and Ideas*.

ENGL 932 - AMERICAN AUTHORS BEFORE 1900 -- "Stowe, Hawthorne, Melville"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Belasco	3863

Aim: A course in the literary milieu of the 1850s with a primary emphasis on three authors and their works, with attention to their development as writers, their experience in the literary marketplace, and the writers and events that influenced their work. Additional topics will include the politics of canon formation, the impact of gender and race, and the construction of the "national" undertaken by each writer.

Teaching Method: Discussion and group work

Requirements: Formal papers, oral presentations, and informal writing assignments.

Tentative Reading List: Stowe's *Uncle Tom's Cabin*; Hawthorne's *The Scarlet Letter* and *The Blithedale Romance*; Melville's *Moby-Dick*; corollary short readings and articles by these writers and others, such as Margaret Fuller, Frederick Douglass, Fanny Fern, Sojourner Truth, and Lydia Maria Child.

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ENGL 953 - CREATIVE WRITING -- "Poetic Form"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Kooser	8364

Aim: To assist advanced writing students in improving their poetry.

Teaching Method: After an initial get-acquainted meeting, there will be weekly one hour individual tutorial sessions with the instructor in his office. There will be one full class meeting at the semester's close at which the best work of the semester will be presented by the students.

Requirements: Weekly poetry writing with individual assignments as arranged. Grades will be based on overall performance, including the student's improvement as a writer during the course of the semester and the quality of the poetry written.

Tentative Reading List: *Poetry as Persuasion*, by Carl Dennis

ENGL 957 - COMP THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	W	001	Gallagher	****

***PREQ: Permission. NOTE: Obtain the call number at the department Office.**

Aim: This seminar is required of all graduate students during their first semester of teaching in the English Department. It has four related aims: (1) to explore several theories of teaching and language (with emphasis on writing and reading), (2) to help teachers develop, sharpen, and articulate their own theories of teaching and language, (3) to aid teachers in designing reflective classroom practice consistent with those theories, and (4) to sponsor a vision of teaching - and specifically the teaching of writing - as a site of scholarly work. Using our own classrooms as research labs, we will explore the dynamic and dialogic relationship between theory and practice.

Teaching Method: Discussion (sometimes student-led), activities, student presentations.

Requirements: Several projects that ask students to connect theory and practice, including the creation of an assignment sequence, a (text)book review, a teaching philosophy statement, and a classroom research project. Students who enroll for four credits will also participate in one of several out-of-class discussion groups (one hour per week).

Tentative Reading List: As a graduate seminar, this course asks students to read widely in the field and to write regularly in response to that reading. Our tentative reading list includes Anson et. al.'s *Scenarios for Teaching Writing*, Amy Lee's *Composing Critical Pedagogies*, and a packet of theoretical and practical articles on teaching and language. We will also inspect program materials from UNL's first-year writing program. **Teachers who know they will take this course are invited to nominate articles for the packet of readings. Please email me at cgallagher2@unl.edu.**

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ENGL 964 - RESTORATION & 18TH CENTURY LIT

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Stock	3867

Aim: The subtitle for this seminar is "Narratives Neoclassic to Romantic (and back)." The reading list will contain a mix of genders, genres (verse narrative, narrative satire, prose fiction of different types), and works from the later 17th into the early 19th centuries. The parenthetical part of the title expresses my notion that there is a resurgence of neoclassicism (but invigorated by romanticism) in the early 19th century, seen particularly in such authors as Crabbe, Austen, and Peacock.

Teaching Method: Seminar-level discussions with occasional mini-lectures as needed.

Requirements: One substantial paper, research or critical, and one or two oral presentations.

Tentative Reading List: Verse narratives by Dryden, Pope, and Crabbe, and a selection of novels representing such writers as Aphra Behn, Henry Fielding, Elixabeth Inchbald, Maria Edgeworth, Jane Austen, James Hogg, Ann Radcliffe, Thomas Love Peacock, and possibly Sir Walter Scott.

ENGL 990 - LITERARY SCHOLARSHIP

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0500p	R	001	Minter	3868

Aim: This course is designed to invite substantive reflection on and practice with the making of knowledge in English Studies. Questions we might consider include: How do researchers explore professional commitments through the work they produce? How do they develop productive questions and find workable processes for following through on those questions, drawing on the vast resources of this field and others? How do researchers negotiate the complicated rhetorical demands of work in this field as they begin drafting and revising? What are some of the venues through which this research is made public (exams, dissertations, conference papers, journal publications, syllabi) and what kinds of interactions/engagement do these different venues invite? An important feature of this course will be the kind of "double attention" we pay to these questions: both studying others' research (particularly research that is reflective about the processes that were at the center of the project) and developing/following through on our own intellectual projects.

Teaching Method: Discussion, group work, student-led presentations, library work of various kinds.

Requirements: Weekly reading and writing, participation in class activities and discussions, two smaller-scale discovery projects, a research project with annotated bibliography.

Tentative Reading List: To be determined. (Interested students are welcome to email me at dminter1@unl.edu and I'll talk with them about the text selection process.)

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