

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2004

Graduate Level Courses

Updated April 29, 2004

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

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 26, 2004. 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 OF 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.

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. 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, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may obtain the call number 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 & 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, Susan Belasco, 201C Andrews Hall.

NOTE: Non-degree graduate students are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "**Non-degree students must obtain the permission of the instructor** of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.

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STUDENT APPEALS COMMITTEE

Graduate students should consult p. 25 of the 2002-04 Bulletin of Graduate Studies for appeal procedures in academic matters.

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 2002-04 Graduate Bulletin, pp. 17-19. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

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 802 - Poetry -- "Romantic Poetry"](#)

[Engl 853 - Writing of Poetry](#)

[Engl 919 - Approaches to 19th C](#)

[Engl 805M - American Novel I](#)

[Engl 871 - Literary Criticism](#)

[Engl 957 - Comp Theory & Practice](#)

[Engl 813 - Film -- "Feminist Theories of Comedy"](#)

[Engl 882 - Literacy Issues & Community](#)

[Engl 965 - Smnr in 19th C Lit -- "British Decadence in a European Context, 1880-1914"](#)

[Engl 818 - Electronic Texts](#)

[Engl 889 - Medieval Lit & Theo](#)

[Engl 990 - Literary Scholarship](#)

[Engl 827D - Intro 1st & 2nd Lang](#)

[Engl 905 - Seminar Prose Fiction -- "Utopianism & American Fiction"](#)

[Engl 830A - Shakespeare I](#)

[Engl 914 - Smnr Women Writers -- "Women of the Harlem Renaissance"](#)

[Engl 845 - Ethnic Literature -- "Ideas and Visions"](#)

[Engl 852 - Fiction Writing -- "Adv Fiction Writing"](#)

Engl 802 - Poetry -- "Romantic Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	R	001	Behrendt, S	8157

Aim: What we think of as "Romantic Poetry" is very different than it was half a century ago, when the name identified

perhaps half a dozen male poets and virtually no one else. In the past two decades the field has been thoroughly reassessed in light of the fact that between 1780 and 1835 well over ten thousand volumes of poetry were published in Britain, including a large number by women whose works were often as popular (if not more so) than those of their male contemporaries. Unlike today, poetry was central to public discourse and provided a forum for discussion of all the major issues of the contemporary culture. Because so many of the poets knew one another's work, the most accurate view of the poetry of the period is not a set of isolated works by equally isolated poets but rather an ongoing conversation in print among an interrelated group of socially and intellectually committed poets.

This course will acquaint you with the work of some of these poets and the historical, political, cultural, aesthetic, and intellectual milieu which they both reflect and helped to shape. It will offer opportunities for you to discuss, and to think and write about, this poetry, its authors, its aspirations, and its ideological implications within a variety of historical and critical contexts. And it will help you to become a better, more informed, and more articulate reader and critic of Romantic texts in particular, and of Romantic-era cultural phenomena generally.

Teaching Method: I prefer discussion, with only the minimal impromptu lecturing necessary to fill in backgrounds and contexts for the assigned readings and the cultural materials with which they are engaged in dialogue. I will expect everyone to participate regularly and thoughtfully in our discussions.

Requirements: Intellectual curiosity, a spirit of adventure, and an interest in examining the ideological and aesthetic underpinnings of culture. Beyond that, your active, substantive participation in class discussion. Mid-term examination, differentiated for undergrads and grads. A project on the contemporary reputation of a poet. A research-based course project. Final exam for undergrads; alternative arrangement for grads.

Tentative Reading List: These authors, principally: Williams, Blake, Baillie, Wordsworth, Coleridge, Barbauld, Seward, Smith, Robinson, Byron, P. B. Shelley, Landon, Hemans, Keats. Additional reading from other poets of the period, as well as relevant contextual documents. Probable text: *British Literature, 1780-1830*, ed. Anne Mellor and Richard Matlack.

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Engl 805M - American Novel I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	001	Belasco, S	3516

Aim: Students will undertake a study of extended prose fiction written in the United States from the end of the 18th century to the beginning of the 20th. Topics will include the development of the literary marketplace; the rise of popular fiction; and the issues of race, gender, and class for writers and audiences.

Teaching Method: Class discussion

Requirements: Informal writing assignments; oral presentations; formal papers with differential standards for graduate students enrolled in the course; final exam.

Tentative Reading List: William Hill Brown, *The Power of Sympathy*; Lydia Maria Child, *Hobomok*; Nathaniel Hawthorne's *The Blithedale Romance*; Fanny Fern, *Ruth Hall*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Harriet Wilson, *Our Nig*; Elizabeth Barstow Stoddard, *The Morgesons*; Mark Twain, *Puddnhead Wilson*; Frances E.W. Harper, *Iola Leroy*; and Kate Chopin's *The Awakening*.

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Engl 813 - Film -- "Feminist Theories of Comedy"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Foster, G	3517

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): **Tues. 3 p.m. or 9 p.m. or Wed. 1 p.m. or 7 p.m. SPECIAL FEE - \$30.**

Aim: The aim of this course is to learn to analyze and write about film comedy from an informed perspective. In this class, we will analyze the role of gender, class, race, and sexuality in film comedy, especially Depression-era comedy. In this class, you will be expected to develop your critical abilities, expand your vocabulary and knowledge of the field, and express yourself in writing exercises and discussions.

Teaching Method: Lectures, screenings, discussion, readings, in-class writing, papers. Films to be screened include *The Thin Man* (1934), *My Man Godfrey* (1936), *Libeled Lady* (1936), *Dinner at Eight* (1933), *Twentieth Century* (1934), *Trouble in Paradise* (1932), *Arsenic and Old Lace* (1944), *Born Yesterday* (1950), *Some Like It Hot* (1959), *The Man Who Came to Dinner* (1941), *Christmas in Connecticut* (1945).

Requirements: Weekly paper of two pages (one page on the film and one on the readings); two term papers (midterm and final) of 6-8 pages; regular attendance at class and screenings and constructive participation in class; written notes on all class lectures and film screenings.

Tentative Reading List: *The Unruly Woman* by Kathleen Rowe (U. of Texas Press, 1995); *Comedy is a Man in Trouble* by Alan Dale (U. of Minnesota Press, 2000).

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Engl 818 - Electronic Texts

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price, K	8977

NOTE: Use of computers required. Special fee = \$10. Contact department for call number.

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: 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 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.

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Engl 827D - Intro 1st & 2nd Lang

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0750p	MW	001	Harpending, M	3518

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.

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 written presentations of individual student observations, written and oral presentations of article reviews), a mid-term examination, a text examination, and a final paper.

Tentative Reading List: Brown, *Principles of Language Learning and Teaching*; Ellis, *Second Language Acquisition*; Lightbown and Spada, *How Languages Are Learned*.

Engl 830A - Shakespeare I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	001	Olson, P	3519

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 845 - Ethnic Literature -- "Ideas and Visions"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0220p	MWF	001	Gannon, T	3520

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

Teaching Method: Discussion, with some lecture and group work.

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

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

Engl 852 - Fiction Writing -- "Adv Fiction Writing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Agee, J	3521

PREQ: Permission.

Aim: This course is designed for fiction-writers enrolled in the graduate creative writing program. The most basic aim of the course will be to create an environment in which students can become more thoughtful, more self-aware, more critically astute writers and readers. In terms of a specific focus, I'd like to spend a certain amount of time in class discussing issues related to first-person narration. I've been thinking a lot about that subject lately — not because I write a lot in the first-person myself (actually I've avoided it for the most part throughout my writing career), but because I'm interested in exploring the challenges inherent in first-person narrative. There's no more important decision a writer can make than the choice between first- and third-person narrative. What's gained (and what's lost) by making the decision to let a character "tell" the story?

Teaching Method: A round-table discussion of assigned texts, both published and written by members of the class. Our discussions will be punctuated by writing exercises devised by small groups.

Requirements: 1) Two substantial pieces of fiction submitted for class discussion. (This might mean two chapters of a novel, or two short stories — specifics can be negotiated individually with each student.) 2) Reading journals in response to both published fiction (see reading list below) and fiction written by members of the class. 3) A writing exercise in response to a published text (to be developed by small groups).

Tentative Reading List: *The Lovely Bones*, by Alice Sebold; *The Moviegoer*, by Walker Percy; *The Ghost Writer*, by Philip Roth; a packet of stories available at the University Bookstore (including stories by Mona Simpson, Andre Dubus, E. L. Doctorow and others — probably about five or six in all).

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Engl 853 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Raz, H	8160

PREQ: Permission

Aim: To assist advanced poetry writing students to improve their work. Not for beginners.

Teaching Method: Weekly group discussion of written work and of the tools for writing poetry. I also occasionally lecture, via e-mail, about specific poems.

Requirements: Weekly poetry writing with assignments as arranged. Grades will be based on overall performance, including quality of contribution to group discussion, improvement as a writer during the course of the semester, and the

quality of poetry written.

Tentative Reading List: No required texts. Readings as assigned throughout the semester.

Engl 871 - Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Staff	3522

Further information unavailable at this time

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Engl 882 - Literacy Issues & Community

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	W	001	Ritchie, J	8760

Aim: This 4/800 level course examines the ways that literacy is defined in our culture and the impact these definitions have for the way literacy is valued and understood in schools, communities, and public policy. We will explore some of the following questions: What is literacy? Who gets to define whose literacy is valued? What are the consequences for individuals and groups? How do race, gender, nationality, ethnicity, ability and other factors influence literacy? How have legal and education decisions influenced literacy policy? How are literacies supported, recognized, devalued, suppressed? What forms of research are available for studying relationships between literacy and communities? What ethical issues are involved in literacy learning and 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 (472-1850 or email: jritchie1@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: Texts are still to be determined, but possible texts include *Literacy: A Critical Sourcebook*, eds. Cushman, Kintgen, Kroll, Rose; *Literacy: Reading the Word and the World*, Freire and Macedo; *The Struggle and the Tools*, Ellen Cushman; *Language Diversity in the Classroom*, eds. Smitherman and Villaneuva; various literacy narratives and essays by teacher/scholars (Jonathan Koziol, Denny Taylor, Linda Flowers).

Engl 889 - Medieval Lit & Theology

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Olson, P	3528

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 Boccaccio, 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, Boccaccio, 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%.)

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Engl 905 - Seminar Prose Fiction -- "Utopianism & American Fiction"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Spencer, N	8684

Aim: To examine the legacy of utopianism in American fiction. In order to identify some of the main characteristics of utopianism, we will commence the semester with analyses of two significant utopian texts. However, most of the semester will be devoted to the study of texts that include utopian elements but are not wholly utopian in nature. Noting the different techniques and concerns that are evident in the fiction that we study, we will work toward the construction of a history of utopianism in 20th-century American fiction. Certain key issues will be of ongoing interest, such as the role of class, politics and technology, gender relations, and the interplay of utopian and dystopian tendencies.

Teaching Method: Discussion, individual presentations.

Requirements: 15-20 page research paper, presentation, reading assignments, class participation.

Tentative Reading List: *Looking Backward 2000-1887* by Edward Bellamy, *Herland* by Charlotte Perkins Gilman, *Oil!* by Upton Sinclair, *The Valley of the Moon* by Jack London, *The Big Money* by John Dos Passos, *Moscow Yankee* by Myra Page, *The Oasis* by Mary McCarthy, *The Empire City* by Paul Goodman, *Trouble on Triton* by Samuel R. Delany, and *Vineland* by Thomas Pynchon.

Engl 914 - Smnr Women Writers -- "Women of the Harlem Renaissance"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Honey, M	8161

Aim: This seminar will focus on women writers and celebrities of the Harlem Renaissance, a period roughly defined as the 1920's extending into the 1930's. We will be looking at the legacy of slavery and Reconstruction as it affected cultural production of African American women in the early 20th century as well as themes emerging from the Harlem Renaissance itself. We will also be looking at the larger context for black women writers at this time, including the issues of feminism

and modernism. Finally, we will be locating the Harlem Renaissance in the African American literary tradition generally and black women's writing specifically.

Teaching Method: Discussion

Requirements: A seminar paper of 20-25 pages in length on a related topic of the student's choice.

Tentative Reading List: Since this is a new course for me, I have not yet decided on the reading, but some probably choices include *There Is Confusion* and *Plum Bun* by Jessie Fauset; *Quicksand* and *Passing* by Nella Larsen; *Their Eyes Were Watching God* by Zora Neal Hurston; *The Sleeper Wakes and Other Stories*, ed. Marcy Knopf; *Shadowed Dreams: Women's Poetry of the Harlem Renaissance* ed. Honey; *Women of the Harlem Renaissance* by Cheryl Wall; *Josephine* by Josephine Baker; *Black Pearls: Blues Queens of the 1920s* by Daphne Harrison; *When and Where I Enter* by Paula Giddings; *Modernism and the Harlem Renaissance* by Houston Baker; *'The Changing Same': Black Women's Literature, Criticism, and Theory* by Deborah McDowell; *When Harlem Was in Vogue* by David Levering Lewis.

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Engl 919 - Approaches to 19th C

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0450p	W	001	White, L	3533

Cross-listed with HIST 919 and MODL 919.

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. We will treat themes such as gender relations, the emerging nation-state, industrialization and labor, class, war, race, science and religion, and imperialism/colonialism.

Teaching Method: Faculty visits (from History, English, Modern Languages and Literatures, Art History, Music); mix of lecture and discussion.

Requirements: Ten one-page critical responses, one class presentation, one final project.

Tentative Reading List: Newsome, *The Victorian World Picture*; Balzac, *Eugenie Grandet*; Conrad, *Heart of Darkness*; Whitman, *Memoranda During the War*; Marx, *The Communist Manifesto*; Nietzsche, *The Genealogy of Morals*; Chesterton, *Orthodoxy*. Essays/stories/speeches/poetry by Lincoln, Sejour, Arnold, Huxley, Fanny Fern, G. Eliot, Rimbaud, Hopkins, Coleridge, Mill. Artworks by Delacroix, Ford Madox Brown, Ravel, Thomas Cole, Goya, Thomas Noble. Assorted secondary criticism.

Engl 957 - Comp Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	001	Gallagher, C	*****

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 the relationship between theory and practice in the writing classroom; 2) to become practiced observers of writing classrooms, including our own; 3) to develop, sharpen, and articulate our own ideas about composition theory and practice; and 4) to develop a vision of teaching — and

specifically the teaching of writing — as a site of significant intellectual and collaborative work. We will inquire into our own classrooms as well as engage the scholarship of the teaching of writing.

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 textbook review, a teaching philosophy statement, a classroom inquiry project, and a final essay.

Tentative Reading List: Moore and O'Neill's, *Practice in Context*, Lee's *Composing Critical Pedagogies*, Bishop's *The Subject Is Writing*, and various articles and chapters.

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Engl 965 - Smnr in 19th C Lit -- "British Decadence in a European Context, 1880-1914"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0500-0730p	M	001	Pratt, L	8685

Aim: To study the literary movements and authors between 1880-1914 whose work we recognize as providing transitions from the characteristics associated with Victorianism to those associated with early Modernism. Issues such as the responses to science (naturalism and anti-naturalism), colonialism and empire, transgressive sexual identity, and the "new woman" are reflected in literary and artistic movements of the period, and we shall look at how the cultural, scientific, and philosophical issues brought dramatic aesthetic change to the world of arts and letters. We will focus on the Aesthetic and Decadent Movements and the Symbolist artists with readings from Oscar Wilde, the young W.B. Yeats, Aubrey Beardsley, H. Rider Haggard, Friedrich Nietzsche, and Joseph Conrad. The French influence on aesthetic movements of this period is important and we shall study the influence of *symboliste* poets and painters and Huysman's *A Rebours*; Wilde is a key figure in the transition, and we shall examine how his work and that of others such as "Michael Field" created a new and transgressive gay aesthetic.

Teaching Method: Seminar discussion. Students and professor will present some background material for the class.

Requirements: Written responses to the readings, prospectus for final paper and final paper. Students will also work in pairs to prepare some of the background material for the class.

Tentative Reading List: Wilde, selected writings (essays, poems, plays) and *The Picture of Dorian Gray*; Nietzsche, *The Genealogy of Morals*, *Twilight of the Idols*; Huysman, *A Rebours* (in translation); Conrad, *Heart of Darkness*; Beckson, *Aesthetes and Decadents of the 1890s* (anthology); early poetry of W.B. Yeats; Haggard, *She*. Some selections from secondary works such as Pierrot, *The Decadent Imagination* or Dollimore, *Sexual Dissidence*.

Engl 990 - Literary Scholarship

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Price, K	3539

Aim: To introduce students to methods of literary scholarship and to provide experience with applying those methods. Topics will include approaches to library research, compiling bibliographies, editing and textual analysis, applied critical approaches, and writing and revising a substantial scholarly paper.

Teaching Method: Primarily discussion, with some visitor presentations; presentations by all student members of the class.

Requirements: One substantial critical research paper, written and revised during the course of the semester. At least one presentation by each student. Written and oral responses to drafts by other students.

Tentative Reading List: Representative required books, listed roughly in the order we'll use them: James L. Harner, *Literary Research Guide: A Guide to Reference Sources for the Study of Literature in English and Related Topics*. New York: Modern Language Association of America, 1989. Claire Kehrwald Cook, *Line by Line (The MLA's Line by Line: How to Improve Your Writing)*. Boston: Houghton Mifflin Co., 1985. Walter S. Achtert and Joseph Gibaldi, *The MLA Style Manual*. New York: Modern Language Association, most recent edition. Recommended books: *University of Chicago Manual of Style*, most recent edition; (2) Holman and Harmon. *A Handbook to Literature*, most recent edition.

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