

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2005

Graduate Level Courses

Updated April 15, 2005

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 21, 2005. 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.

STUDENT APPEALS COMMITTEE

Graduate students should consult the 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 Graduate Bulletin. 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

<p>Engl 803A - American Short Story</p> <p>Engl 805E - Modern Fiction</p> <p>Engl 811 - Plains Literature</p> <p>Engl 813 - Film -- "1950s Cold War Hysteria"</p> <p>Engl 818 - Electronic Text</p> <p>Engl 820 - Intro to Linguistics</p> <p>Engl 827D - Intro 1st & 2nd Lang</p> <p>Engl 830J - English Renaissance</p> <p>Engl 852 - Fiction Writing -- "Adv Fiction Writing"</p> <p>Engl 853 - Writing of Poetry</p>	<p>Engl 875 - Rhetoric - "Place Conscious Writing"</p> <p>Engl 914 - Smnr Women Writers -- "Edith Wharton & Her Era"</p> <p>Engl 919 - Apprch 19th C</p> <p>Engl 931 - Brit Auth since 1800 -- "Blake"</p> <p>Engl 933 - Amer Auth since 1900 -- "Nature Writing and Ecocriticism"</p> <p>Engl 953 - Creative Writing -- "Poetry/Creative Non-Fiction Tutorials"</p> <p>Engl 957 - Comp Theory & Practice</p> <p>Engl 962 - Smnr Medieval Lit -- "Chaucer"</p> <p>Engl 990 - Literary Scholarship</p>
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Engl 803A - American Short Story

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Ford, J	7693

Aim: To experience the development of the American short story and raise questions about the short story, specifically the American short story, as a literary form.

Teaching Method: Discussion, student reports, lecture.

Requirements: Informed discussion, a short story, one short unresearched and one longer researched paper; maybe a midterm.

Tentative Reading List: Current-Garcia and Patrick, *The American Short Story* and handout materials.

Engl 805E - Modern Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Spencer, N	7695

Aim: In this course we will study British and American modernist fiction. Through readings of texts by prominent authors, we will assess the varying issues that inform modernism in Britain and the United States. All of the fiction that we read was published between the late 1890s and the early 1930s, and we will use these dates as our parameters for the historical period of modernism. Our discussions will examine modernist representations of psychology, history, technology, gender, race, anthropology, class, and religion. We will also relate the stylistic aspects of modernist fiction to the modernisms of other cultural forms, such as art, architecture, music, dance, and film. One central goal will be to reflect upon the representations of the cultural past and the imagined future in different traditions of modernist writing. It is important to remember that modernist culture was produced at a time of dramatic social and cultural transformation. Such changes engendered a cultural discourse that was apocalyptic, despairing, ecstatic, visionary, and impassioned. We will assess the cultural conditions that both produced and curtailed the traditions of modernist writing.

Teaching Method: Discussion, small group work, some mini-lectures.

Requirements: Undergraduate students: three 4-page papers, journals. Graduate students: one 15-20 page paper, journals.

Tentative Reading List: *Lord Jim* by Joseph Conrad, *Mrs. Dalloway* by Virginia Woolf, *A Portrait of the Artist as a Young Man* by James Joyce, *Women In Love* by D. H. Lawrence, *The Sun Also Rises* by Ernest Hemingway, *Manhattan Transfer* by John Dos Passos, *Cane* by Jean Toomer, *Tender Is the Night* by F. Scott Fitzgerald.

Engl 811 - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	W	001	Kaye, F	7849

Aim: The purpose of this course is to present a fairly spacious overview of the literatures of the North American Great Plains. You should learn to recognize some of the main themes and subjects of Plains literatures.

Teaching Method: This is primarily a discussion class, with some introductory lectures by the professor, some small group work, and a number of student reports.

Requirements: Both Engl 411 and 811 students are required to read 14 or 16 books, and prepare at least seven reader's notebooks. Engl 411 students will do a presentation on a plains poet and complete an 8-10 page final paper. Engl 811 students will do a presentation on one week's array of books and complete a 10-15 page final paper.

Tentative Reading List: During the semester, we will cover 42 full length books of fiction, drama, and non-fiction prose. We will also read a number of poems by a variety of Plains poets. Each week we will focus on a particular theme or author and read three books. Each individual student will be responsible for reading only one book a week, except that Engl 811 students will read all three books for the week they introduce. In addition, everyone will read a few poems and

the occasional essay each week. Themes include such topics as "The Myth of the West: *Shane*; *Riders of the Purple Sage*; and *The Prairie*" or "Not Vanishing: *Green Grass, Running Water*; *Skins*; and *The Indian Lawyer*" or "Soft, Cuddly Conquistadors: *My Ántonia*; *Little House on the Prairie*; and *Giants in the Earth*" or "Not Your Sunbonnet Madonnas: *Purple Springs*; *Crackpot*; and *Emily=s Business*" and so on. We focus mostly on the 20th century, about equally between women and men and Canadians and Americans, and on Amer-European, Native (or First Nations), and Hispanic peoples on the Great Plains.

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Engl 813 - Film -- "1950s Cold War Hysteria"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Foster, G	3220

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 the class is to develop an understanding of the cultural politics of the fifties by studying Cold War-hysteria films. Students can also expect to develop writing and analytical skills. We will study the blacklist and the effect of McCarthyism on film and popular culture. We will look at the culture of repression, hysteria, racism, anti-Semitism, sexism, and fear through the lens of film and popular culture. In what ways did the HUAC meetings affect the dominant culture? In what ways did women experience the fifties? In what ways did the invention of the atomic bomb change our culture? What is it like to live in a culture of bomb-shelters and the threat of annihilation? Alongside the dominant culture, in what ways did peaceniks, beat poets, and filmmakers oppose or challenge the hegemony of the fifties? How can we look at the fifties from a fresh perspective? In what ways are we experiencing a return to the mentality of the fifties, and how is that reflected in our popular culture and film? What can we learn from the past in films such as *Red Menace*, *Invasion of the Body Snatchers*, *I Married a Communist*, *My Son John*, *War of the Worlds*, and *Invaders from Mars*?

Teaching Method: Screenings, lectures, discussions, some small-group work. Lots of discussion of gender, popular culture in the fifties, the chilling effect of the culture of paranoia. Films run from sci-fi to Cold War espionage to straightforward propaganda and so-called "educational" films.

Requirements: Two papers; weekly journals; weekly readings and weekly films. High-level reading materials. Vocal participation is very important, as is attendance at screenings and classes.

Tentative Reading List: *Red Scared: The Commie Menace in Propaganda and Popular Culture* and *Cold War, Cool Medium: Television, McCarthyism, and American Culture*; other additional readings in film theory.

Engl 818 - Electronic Text

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price, K	7700

Aim: How should fiction and poetry behave online? What should it look like, and how should it function? What are the implications of remaking the entirety of our cultural heritage in digital form? Is the move to the digitization of literature a sacrilege? Is it salvation for rapidly-aging books? How has the move to digital publishing changed not just how texts look but even what they contain? What would make for an authoritative version of a literary work online? Can there ever be an "authoritative" edition of a book, anyway?

Our focus will be primarily on 19th-century 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 literary studies. In order to increase our awareness of textual variety, we will consider 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: One or two papers, one or two projects, and possibly a test.

Tentative Reading List:

The William Blake Archive -- <http://www.blakearchive.org/main.html>

The Complete Writings and Pictures of Dante Gabriel Rossetti -- <http://www.rossettiarchive.org/>

The Emily Dickinson Electronic Archives -- <http://jefferson.village.virginia.edu/dickinson>

The Charles Chesnutt Digital Archive -- <http://www.berea.edu/faculty/browners/chesnutt/intro.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 may possibly 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 820 - Intro to Linguistics

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Haller, R	7698

Aim: To examine the methods, findings and uses of recent linguistics. We will attempt to identify the common assumptions of modern linguistics and the different theoretical and methodological differences within the field. Our focus will be on the syntax and pragmatics of present-day English, but we will use other languages to attempt to separate peculiarities of English from the universal qualities of language. Our object is to explore how speech happens without conscious effort or direct teaching, and to articulate the uses of linguistics in teaching, in the writing and analysis of literature, and in an understanding of social order and institutions. Previous study of linguistics of any sort will make a student more comfortable in the class, but no prerequisites are assumed. A degree of fluency in a language other than English is highly desirable.

Teaching Method: Each class session will focus on a specific problem of linguistic understanding and use the textbook and our own intuition to explore it. Some classes will begin with a report or with a preliminary analysis of a text by a member of the class.

Requirements: Regular attendance and regular readings as assigned. Two occasions of class leadership. Occasional exercises. Two 10-page papers, one chosen from a set of assigned topics and the other according to the student's interest.

Tentative Reading List: Victoria Fromkin, ed., *Linguistics: An Introduction to Linguistic Theory* (Blackwell Publishing, 2000)

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	3221

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 830J - ENGLISH RENAISSANCE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0850p	M	001	Starr, P/Buhler, S	8637

Cross-listed with MUSC 830J.

Aim: To explore the interconnections between musical and literary composition at a time when practitioners in both areas were profoundly influenced by developments in each other's fields. We will consider examples of musical and literary theory from Early Modern England, literary works inspired by musical forms and ideas, and musical works setting a wide range of texts. This course will examine how cultural practices, social institutions, political concerns, religious controversies, along with artistic productions and performances, interacted during the English Renaissance. Our goal is to encourage informed interdisciplinary conversation among students of music, English other fields. We hope thereby to replicate in contemporary academic terms some of the productive dynamics of the past.

Teaching Method: Some lecture, extensive discussion, group work. This will be a team-taught, collaborative seminar.

Requirements: Two short papers; one major paper/project; in-class presentation based on the major paper/project; frequent and sometimes fearless participation.

Tentative Reading List: Texts and topics will include Boethius on music; the Reformation and the Word; Thomas Tallis, William Byrd, anthems, and the metrical psalms; Sir Thomas Wyatt's poetry; Thomas Morley as theorist and practitioner; music and text by Thomas Campion, John Dowland, Philip Rosseter; poetics by George Puttenham; music in William Shakespeare, *As You Like It*, *The Merchant of Venice*, *Much Ado About Nothing*, *The Tempest*, *Troilus and Cressida*, *Twelfth Night*. Ben Jonson, *Oberon*; Thomas Carew, *Coelum Britannicum*; settings by William Lawes and Henry Lawes, with poems by Thomas Carew, Robert Herrick, Edmund Waller; John Milton and music; poems by Andrew Marvell and John Dryden, with settings by Henry Purcell and Georg Frideric Handel.

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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	Slater, J	3224

PREQ: Permission.

Aim: This is an advanced class, for students who have considerable experience in writing fiction. **If you have never written fiction before, this course is not for you.** I have three goals in mind for the class: 1) to develop at least two stories (or one novella, or an extended section of a novel, or a collection of short-shorts, depending on what form you're working on) into polished form; 2) to read and analyze published fiction with specific issues of craft in mind; 3) to

broaden and deepen your skills in character development, structure, dialogue, and description, through experimentation and imitation. We will also discuss the publication process: the practical issues of how to submit manuscripts for publication, how to write a query letter, how to find an agent, etc.

Teaching Method: Whole class discussion of published stories. Depending upon the size of the class, we will have either small-group or whole-class discussions of your own work.

Requirements: Two stories, or a section of a novel, or a novella, or a collection of short-short stories, depending on what you're working on. Thoughtful, constructive feedback, both written and oral, of your peers' work. Several writing exercises targeted towards specific elements of craft. You may also be asked to lead the discussion of a published story or novel excerpt, and to design a writing exercise based on it.

Tentative Reading List: Course packet. We'll also read the work of writers who will be coming to campus to give readings (to be announced). Recommended reading: Robert Olmstead's *Elements of the Writing Craft*; Nicholas Delbanco's *The Sincerest Form: Writing by Imitation*.

Engl 853 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Raz, H	3225

PREQ: Permission

Aim: To write new poems with drafts; to read and discuss recent books by contemporary poets; to present to each other information about various current approaches to writing poetry; to work collaboratively in reading each others' writing.

Teaching Method: Class presentations; workshops; discussion; readings.

Requirements: Final and midterm portfolios including one class presentation; eight to 10 new poems, with drafts; brief book reviews; writing and reading journals, as appropriate.

Tentative Reading List: New books by Jeanne Murray Walker, Gina Franco, Ted Genoways, Frank X. Gaspar, John Brehm, Victoria Chang, Marilyn Chen, the *Prairie Schooner* Prize Book in Poetry, and others.

Engl 875 – Rhetoric – "Place Conscious Writing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	M	001	Brooke, R	8256

Aim: This course will explore the emerging place-conscious movement in writing and education. We'll be interested in how grounding our work as writers and teachers in local experience, resources, issues, and problems, can guide us to a fuller understanding of active living in our region and nation, and how developing a strong regional understanding can help us shape active citizenship in any place on earth. The work of the course will thus be twofold: our own production, as writers and teachers, of understanding about our local place; our discussion of and reaction to some of the contemporary leading voices in place-conscious education.

Teaching Method: Almost all discussion and group work.

Requirements: We'll each write something new -- or a significant revision of something started earlier in the semester -- for each week's meeting. In addition, we'll read roughly 100 pages per week of supporting material. Undergraduates will complete three writing projects of approximately 8 pages each. Graduates will, in addition, be responsible for planning and leading one class meeting during the semester, and for developing a more extended project, either for classroom use or conference submission.

Tentative Reading List: We'll read two sorts of material: writing from essayists who make the exploration of place

crucial to their understanding of satisfying life on this planet; writing from educators who see teaching centered in local place as most useful. Essayists we will read may include Lisa Knopp, *The Nature of Home*; Scott Russell Sanders, *Staying Put*; Paul Gruchow, *Grassroots: The Universe of Home*; Mary Clearman Blew, *Bone Deep In Landscape*; Mary Pipher, *The Middle of Everywhere*, Wendell Berry, *The Sense of Place*. Educators we will read may include Sarah Robbins et al., *Writing America: Classroom Literacy And Public Engagement*; Robert Brooke et al., *Rural Voices: Place Conscious Education and the Teaching of Writing*; Margaret Syverson, *The Ecologies of Composition*, Paul Theobald, *Teaching The Commons*, Nedra Reynolds, *Geographies of Composition*.

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Engl 914 - Smnr Women Writers -- "Edith Wharton & Her Era"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Honey, M	3240

Aim: This seminar will focus on the work of Edith Wharton in her social, historical, and literary context. The primary benefit of taking this approach to Wharton is that we have an opportunity to get an in-depth look at one of the most important women writers in the American canon and to see her contributions to it. Her significance, in part, arises from the fact that Wharton is one of the earliest practitioners of modernism, as well as a master of realism and naturalism. In addition, Wharton is one of the writers who has garnered an extraordinary amount of attention from feminist scholars. We will be looking at some of these studies and evaluating them against our own reading of her texts. One of the primary topics of the course will be Wharton's critique of gender roles in American society and the effect Wharton's own gender may have had on her career. Finally, we will explore the issue of social class. What perspectives do we find in her fiction on working-class, middle-class, and upper-class characters? How universal is her message given the immense economic privilege from which she operated?

Students will have a chance to define a seminar paper topic on issues of interest to them, as they intersect with Wharton's life and texts.

Requirements: Prospectus; seminar paper, 20-25 pages in length, plus bibliography.

Tentative Reading List: *The Touchstone*; *The House of Mirth*; *Ethan Frome*; *The Reef*; *The Custom of the Country*; *Summer*; *The Age of Innocence*; *The Glimpses of the Moon*; *The Mother's Recompense*. Critical texts to be determined.

Engl 919 - Apprch 19th C

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0350p	W	001	White, L	3241

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, Religious Studies, 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*; Barney, *The Passage of the Republic*; Balzac, *Eugenie Grandet*; Conrad, *Heart of Darkness*; Marx, *The Communist Manifesto*; Nietzsche, *The Genealogy of Morals*; Chesterton, *Orthodoxy*. Essays/stories/speeches/poetry by Lincoln, Freud, Darwin, Rimbaud, Hopkins, Coleridge, Mill, Kipling, Twain, Baudelaire, Macauley. Artworks by Delacroix, Ford Madox Brown, Ravel, Thomas Cole, Degas. Music by

Schumann, Richard Strauss, Johann Strauss, Ravel. Assorted secondary criticism.

Engl 931 - Brit Auth since 1800 -- "Blake"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	R	001	Behrendt, S	7701

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

Aim: To study the verbal and visual work of William Blake; our contexts are those of the later 18th century and the Romantic period in England generally, and of critical theory as it applies to Blake and his work. We need to learn about Blake=s cultural milieu, which necessarily involves a complex historical mix of revolutionary ideology (political and otherwise), reactionary nationalism, millenarian anxiety and agitation, and social, economic, and industrial change on an unprecedented scale. It=s a lot to cover. But we will look as closely as possible at Blake=s work nevertheless, both for its own sake and for the sake of what it teaches us. Finally, we will pay significant attention both to developments in the electronic re-presentation of Blake=s texts and their implications for scholarship, and to approaches to teaching Blake in the contemporary classroom.

Teaching Method: I hope that we can approach our work together as a group of inquisitive, creative scholars determined to examine not just a constellation of meanings and significations within Blake=s works but also a variety of critical and theoretical methodologies that may help us all better to appreciate, understand, and elucidate Blake=s complex B and rewarding B interdisciplinary art. Among other things, I expect us all to work with the relevant electronic materials to which we have access here at UNL.

Because this is a study group, I expect everyone to be part of the collective group effort. Whatever your backgrounds and interests, I shall expect regular contributions from all of you as a vital and indispensable part of our weekly discussions.

Requirements: 1) Regular, active participation in our meetings, of course; 2) a brief presentation, early on, of one of the poems from *Songs of Innocence and of Experience*; 3) a fully-articulated study-group paper arising from the course concerns; 4) during the final week(s) of the course, a brief presentation of the research project; 5) a course evaluation at the end.

Tentative Reading List: Large chunks of Blake=s works, from standard typography to illuminated poetry. Secondary materials, including both scholarly works and works contemporary with Blake=s, as necessary to our work as a study group.

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Engl 933 - Amer Auth since 1900 -- "Nature Writing and Ecocriticism"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Lynch, T	7852

Aim: This course will introduce students to the theory and practice of environmental literature and ecocriticism. Students will develop an appreciation for the place of environmental writing in recent American literature and an understanding of some of the key theoretical issues and debates in the newly emergent discipline of ecocriticism. Students should gain some of the insights and tools necessary to apply an ecocritical understanding to both scholarly and creative writing.

Teaching Method: The class will be a three-legged stool: 1) We will read and discuss ecocritical theory. 2) We will read and discuss contemporary American environmental writing. 3) We will, as a final project, write either an ecocritical analysis or a creative piece that is informed by theory and tradition.

Requirements: Weekly short writing assignments in response to the readings; periodically leading class discussions; a major writing project, either creative or theoretical, or perhaps some blend of the two.

Tentative Reading List: We will read a variety of creative and theoretical works: *Words from the Land*, ed. by Stephen Trimble; *Dunwoody Pond* by John Janovy, Jr.; *Blue Desert* by Charles Bowden; *Woven Stone* by Simon Ortiz; *The Ecocriticism Reader*, ed. by Cheryll Glotfelty and Harold Fromm; *The Environmental Imagination*, by Lawrence Buell; *Practical Ecocriticism* by Glen Love; *The Truth of Ecology*, by Dana Phillips; *Cross-Pollinations*, by Gary Paul Nabhan, and *American Indian Literature, Environmental Justice, and Ecocriticism*, by Joni Adamson. (Note: Though outside the time frame of this course, the class assumes students will be familiar with the writings of Henry David Thoreau, especially *Walden*.)

Engl 953 - Creative Writing -- "Poetry/Creative Non-Fiction Tutorials"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	M	001	Kooser, T	7855

Aim: This class is designed for graduate students who have been admitted to the creative writing program, and these students are given preference when it comes to filling the class. Other graduate students with a portfolio of accomplished poetry or creative nonfiction may be considered for admission to the class.

Teaching Method: The class meets once, as a group, then breaks up into one-on-one weekly tutorials for the rest of the semester. Each student arranges to meet privately with Professor Kooser for one hour each week, and may choose to work in poetry, creative nonfiction, or both. Meetings are scheduled MTW from 8:30 in the morning throughout the day and into the evening if necessary. Professor Kooser travels on Thursdays and Fridays and is not usually available on those days. For each meeting, the student brings in whatever work he or she has been doing since the last appointment and the hour (50 minutes) is spent in discussion.

Requirements: There are no required texts but it may be recommended that a student read various books, depending upon his or her interests. Grades are based upon the ability of the student to produce manuscripts worth discussing week in and week out, and upon his or her general progress as a developing writer. Both attendance and attentiveness are required.

Engl 957 - Comp Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Minter, D	****

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: While this year's texts have not yet been determined, past course texts have included Moore and O'Neill's, *Practice in Context*, Lee's *Composing Critical Pedagogies*, Bishop's *The Subject Is Writing*, and various articles and chapters.

[To Table of Contents](#)[To Course Descriptions](#)**Engl 962 - Smnr Medieval Lit -- "Chaucer"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Olson, P	7702

Aim: The aim of this course will be to teach people to be competent Chaucer scholars, if medieval studies interest them, and to be competent researchers in such areas as Chaucer and Shakespeare, Chaucer and Dryden, Chaucer and Pope, Chaucer and Cather, or Chaucer and Cowgill if they like other periods.

Teaching Method: Brief lectures, discussions, reports.

Requirements: One final paper, one to three reports, evaluation.

Tentative Reading List: *Canterbury Tales*; other works as indicated by student interest.

Engl 990 - Literary Scholarship

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	T	001	Belasco, S	3244

Aim: The course is an introduction to the research and scholarship in the discipline we call "English." Students will study the history of the discipline, the methods of research involved in professional scholarship, and investigate the issues and theoretical concerns of the discipline of English today.

Teaching Method: Discussion, group work, individual presentations, guest lectures by English and library faculty.

Requirements: Response papers as assigned, a book review, a formal paper of 8-10 pages.

Tentative Reading List: *MLA Handbook for Writers of Research Papers*, 6th edition; *Introduction to Scholarship in Modern Language and Literatures*, ed. J. Gibaldi; *Disciplining English*, ed. D. Shumway and C. Dionne; *The Awakening*, Kate Chopin (Bedford/St. Martin's Case Study in Contemporary Criticism, ed. N. Walker); *Huck Finn*, Mark Twain (Bedford/St. Martin's Case Study in Critical Controversy, ed. G. Graff and J. Phelan); *Ruth Hall*, Fanny Fern (Penguin), ed. S. Belasco; other readings as assigned.

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