

# DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

## COURSE DESCRIPTION BOOKLET

FALL 2007

Graduate Level Courses

Updated March 27, 2007

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 19, 2007. 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, Nick Spencer, 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 gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

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## COURSE DESCRIPTIONS

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### **Engl 4/805K - Canadian Fiction**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0840p	T	101	Kaye, F	8562

**Aim:** The purpose of this class is to give students a broad background contemporary Canadian fiction in English or English translation. Be prepared to do a fair amount of reading.

**Teaching Method:** This class is primarily discussion, both in small groups and with the class as a whole. There will also be graduate student presentations.

**Requirements:** Each student will write seven reader's notebooks on the readings. Careful, prompt reading of all assigned texts is required, and I will give frequent reading quizzes if we are not all alert and responsible. Regular attendance and intelligent, informed preparation are taken for granted.

**Tentative Reading List:** We will, as a class, read three books on similar themes per week — each student will read one book a week, except for graduate students who will have one week to read all three books. We will read a wide number of contemporary Canadian authors, including First Nations and visible minority writers. Authors who will definitely be included are Margaret Laurence, Mordecai Richler, Sinclair Ross, Richard Wagamese, Michel Tremblay, Rohinton Mistry, Alice Munro, Eden Robinson, Guy Vanderhaeghe, Sharon Butala, Wayne Johnston, and Adele Wiseman.

### **Engl 4/810 - Literary Movements -- "The Contemporary Novel"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Reynolds, G	8564

**Aim:** Arguably, we are living in a great age, if not a golden age, for the novel. A senior generation of contemporary novelists is still at work in the United States: Morrison, Updike, Roth, Oates, Doctorow. An important younger generation of novelists, which came to maturity in the 70s and 80s, is now at the forefront of fiction in Britain: Mantel, Ishiguro, Rushdie, McEwan. The mainstream "literary" novel is alive and well. This course will take the global and transnational contemporary novel as its subject. The emphasis, unabashedly, will be on the identification of the major novelists of our age, and then on a sustained engagement with their works. The emphasis will also be on the "contemporary" novel in its truest sense — fiction written during the last two decades of the 20th-century and at the beginning of the twenty-first. We will also map the English-language novel as it moves towards a global and international significance that it has never achieved before. Many of our writers are émigrés, exiles and migrants; many have also chosen to map a literary terrain far from their own national origin. The course will provide, at the least, an opportunity to see how such near-clichés as "globalization" have been handled and represented by writers.

Although the novel in its American and British incarnations provides much of our material, we will also study both Asian

and African texts. The South African novelist J.M. Coetzee will be one focus, as will, for instance, a younger generation of Indian novelists including Arundathi Roy. We will look at the often-controversial immersion of a generation of novelists in some of the most inflammatory political debates of our age. We will study some particular cruces within the literary-political debate: the Rushdie affair; Coetzee's self-exile from South Africa; Don DeLillo's analysis of terrorism and 9/11. Many of these incidents have touched on censorship and on the relation between the individual and the state: both topics will be important themes during the course.

**Teaching Method:** Open-ended discussions in the classroom, focused on clearly-articulated questions and points for debate. Occasionally, I will give "mini-lectures" to provide background historical information, geographical information or theoretical mappings. But the overall emphasis will be on a dialogue between you and me.

**Requirements:** I will award 50 percent of your grade on the basis of class-work and ongoing assessment. You will keep a weekly response journal of around 500-1000 words per week. Each student will also produce a freestanding research paper (of around 10-12 pages, around 3000 words) on a subject of the student's choice: a topic/theme that cuts across a number of writers, or a focused account of a particular author/work. We will extensively "workshop" the essay in class, but the emphasis of my teaching will be to encourage students towards autonomous and freestanding work of their own devising. The essay is due by the end of finals week. The other 50 percent of your grade will be based on this final piece of written work.

**Tentative Reading List:** Novels, essays and online materials from amongst the following (for example): Martin Amis, J. M. Coetzee, Ian McEwan, Michael Ondaatje, Arundathi Roy, Salman Rushdie, Zadie Smith.

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### Engl 4/827D - Intro 1st & 2nd Lang

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0630-0750p	MW	001	Harpending, M	3460

**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*; Grosjean, *Life with Two Languages*.

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### Engl 4/871 - Lit Criticism & Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0200-0315p	TR	001	Oakley, S	3467

**Aim:** This course is an introduction to critical frameworks used in the past or the present to theorize and/or critique literature. The term "theory" encompasses widely diverging definitions, but we will familiarize ourselves with "theory"

though the specific sub-discipline of aesthetics. Our goal is to develop an understanding of (1) how a particular aesthetic framework defines and evaluates art and (2) what socio-cultural ideologies are reflected by that aesthetic. For reasons of access and translation, our readings prior to the twentieth-century will primarily originate from the Western tradition. Readings after the twentieth century will feature diverse aesthetics.

**Teaching Method:** Lecture/discussion.

**Requirements:** Response papers, group presentations, seminar paper.

**Tentative Reading List:** Aristotle, Longinus, Horace, Vico, Dumarsais, Burke, Kant, Hegel, Heidegger, Adorno, de Andrade, Bachelard, Gennette, Neal, Cixous, Irigaray, Bhabha, Glissant, Anzaldúa, Bourdieu. Note that this is a tentative list.

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### Engl 4/875A - Rhetorical Theory -- "Rhetoric of Women Writers" (revised 3/27/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0230-0510p	M	001	Stenberg, S	8849

**Aim:** In this course we will explore how women have contributed to the 2000-year tradition of rhetoric in ways that subverted and transformed traditional assumptions about rhetorical theory and practice. Our collaborative inquiry will include the following questions, as well as your own:

- Is there such a thing as "women's rhetoric(s)?" What are the problems in even using those terms together? What might constitute women's rhetorical theory?
- What social, political, and rhetorical contexts have converged to make speaking/writing subjects (im)possible? In what contexts has women's writing/speaking emerged and how is that related to the history of women's literacy?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, and sexual?
- How do we *know*? How have women challenged assumptions about what counts as evidence in the production of knowledge and in so doing sought to revise conceptions of legal, academic, and scientific knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories and how can we strengthen our speaking/writing/rhetorical practices in private and public contexts? What are our ethical responsibilities to speak, write, and act? How can women work collaboratively to support and provoke each other to analyze and take action in the communities in which we live?

**Teaching Method:** Small-group discussions that stem from your weekly writing, full-class discussions, and several guest speakers.

**Requirements:** Include weekly response writing, analysis of two women's public speech acts, two formal projects that involve a proposal, peer review, and revision (one a more traditional academic paper, one an "action-rhetoric" project), one short oral "declamation" on a topic of significance to you.

**Tentative Reading List:** Ritchie, and Ronald. *Available Means: An Anthology of Women's Rhetoric(s)*. Other texts TBA. If you have suggestions, please let me know, as I would like to include them.

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**Engl 4/878 - Electronic Texts**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Ramsay, S	8569

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

**Aim:** The life of students and scholars in the humanities is now entirely immersed in electronic textuality. Digital text collections, word processors, blogs, wikis, email, online forums, and research databases are increasingly becoming a normal part of conducting humanistic inquiry in the digital age. But what are the consequences of these technologies? How do they change the way discourse is conducted in the humanities, the way scholarship is presented, and the way we research the human record?

This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the development of new media technologies. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of electronic textuality in scholarly research and publishing. We will also study several specific technologies in detail — web technologies, document encoding, and computational text analysis — with an eye toward becoming proficient creators of digital scholarship.

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**Engl 4/880 - Writing Theory & Practice -- "wRITING cENTER cONSULTING" (revised 3/19/07)**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0330-0445p	TR	001	Staff	8812

**Aim:** In this course, we will explore the history, theory, practice, and politics of writing centers and individualized writing instruction. You will have the opportunity to observe writing center consultants in action, to practice teaching writing one-with-one, to reflect on your experiences as a writer and a consultant, and to read and talk critically about the body of theory that constitutes writing center scholarship. Students who successfully complete this course may apply for positions as consultants in the UNL Writing Assistance Center.

**Teaching Method:** Participation will be very important as this course will be discussion-based.

**Requirements:** You can expect to write questions for class discussion and response papers to readings, writing center observations, and practice sessions. You will also be asked to design and complete a final writing project.

**Tentative Reading List:** *The Allyn and Bacon Guide to Writing Center Theory and Practice*; *Good Intentions*, by Nancy Grimm; *Noise from the Writing Center*, by Elizabeth Boquet; *Stories from the Center*, edited by Meg Woolbright; *The Politics of Writing Centers*, edited by Nelson and Evertz; *The Everyday Writing Center*, by Boquet, Geller, Condon, Carroll, and Eodice; *Listening to the World*, by Helen Fox; and supplementary readings as assigned.

**Engl 830J - English Renaissance**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0910p	M	001	Buhler, S	7804

**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, and religious controversies, along with artistic productions and performances, interacted during the English Renaissance. Our goal is to encourage informed interdisciplinary conversation among our graduate students, primarily from Music and English, but open to other fields such as History and Modern Languages. 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 group-produced papers; one major paper/project; in-class presentation based on major paper/project; frequent and sometimes fearless participation.

**Tentative Reading List:** Boethius on music; the Reformation and the Word; Thomas Tallis, William Byrd, anthems, and the metrical psalms; ballads; dance in the court; 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; William Shakespeare, *Twelfth Night*, *The Merchant of Venice*, *The Tempest*; Ben Jonson, *Oberon*; Thomas Carew, *Coelum Britannicum*; settings by William Lawes and Henry Lawes; poems by Thomas Carew, Robert Herrick, Edmund Waller; John Milton and music; poems by Andrew Marvell and John Dryden.

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### Engl 852 - Fiction Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	T	001	Agee, J	8570

**Aim:** This graduate fiction workshop will focus on writing the novel. Students with a draft, a partial draft, or an idea for beginning a draft of a novel are welcome.

**Teaching Method:** We will read, write, critique, and ponder the complexities of the novel. Please expect to discuss formal fictional issues as presented by writers such as Forester, James, Gardner, Oakley Hall, Elizabeth Bowen, and more. Most of all we will focus on preparing and reading drafts of your novels with an eye toward eventual publication.

### Engl 853 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	R	001	Raz, H	3466

**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, Eloise Klein Healy, D. M. Powell, Grace Bauer, Marilyn Chen, the *Prairie Schooner* Book Prize in Poetry, and others.

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## Engl 913 - Studies In Film -- "The Force of 'Representation': Adorno, Deleuze"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0910p	W	102	Abel, M	8837

**Special fee - \$30.**

**Aim:** This seminar examines the thought of two seminal thinkers of the 20th century, Theodor Adorno and Gilles Deleuze, who are commonly thought to be proponents of contrary philosophies. The former is a co-founder of the Institute for Social Research (a.k.a. the so-called Frankfurt School) and its most famous and influential member; today, he is frequently dismissed as an elitist curmudgeon who hated popular culture and consequently spent considerable intellectual energy *critiquing* what he and his collaborator Max Horkheimer termed the "culture industry." The latter, in contrast, passionately disliked 'schools' and is generally known for the *affirmative* quality characteristic of his writings. It is, to use a corny analogy, as if Adorno were from the philosophical equivalent of Mars and Deleuze from Venus, considering that the former was perhaps the last century's greatest practitioner of 'negative critique' and the latter its most rigorous opponent. It is likely for this reason that little scholarly work has been done to examine these two seemingly incompatible thinkers together. Adorno *and* Deleuze? Should it not be Adorno *vs.* Deleuze?

As an initial point of departure, I offer the hypothesis that the seemingly well-established incommensurability between Adorno's and Deleuze's theoretical works is less a well-established and settled truth of intellectual history than a problematic yet provocative marker of a fundamental non-encounter in post-WWII continental philosophy. Thinkers of radical immanence, both the German and the French offer a set of tools that tend to fly in the face of most critical paradigms *en vogue* today — from psychoanalytic approaches to film and literature to cultural studies methodologies and assumptions, to various versions of old and new historicism and positivist historiography, to any form of identity politics — because of the role the concept of 'representation' plays in their thought. Indeed, it is the way in which both thinkers pursue a radical line of inquiry into the work done by 'representation' that might reveal an interesting conjunction between Adorno and Deleuze, a theoretical copula that might have productive effects for our thinking on literature, film, ethics, politics, and the work of academic criticism and pedagogy. Ironically, the reception of them as incompatible thinkers may be symptomatic of the very problem both diagnose so relentlessly in their work. To wit, it might be the *force* representational thought has (on us) that helps explain why critical discourse has trouble thinking the two simultaneously (except in terms of contradiction): because we tend to read them for *what* they say, we neglect heeding the rhythm and movements, the rhetorical affect, of their theoretical interventions — *how* they engage the objects at hand.

**Teaching Method:** To foster discussion of these texts, I will frequently provide lectures to frame our engagement with them.

**Requirements:** In addition to completing all the readings on time and vigorously participating in class, you will also be asked to produce a conference-length research paper, due around midterm and to be presented in the context of additionally scheduled mini-conference panels to be held at my house, and an article-length *scholarly research paper* that expands upon your presentation and is geared towards potential publication in a scholarly journal. The subject matter of your research project is up to you as long as you engage the course material.

**Tentative Reading List:** We are likely to read one or two central philosophical works such as Adorno's *Negative Dialectics* and Deleuze's *Difference and Repetition* as well as a series of their key essays and books on aesthetics and the arts (literature, film, music, painting), including, for instance, Adorno's *Aesthetic Theory* and Deleuze's *Francis Bacon*. In addition to simply trying to understand these theories, we are going to be equally, if not more,

interested in figuring out what one can *do* with them — in discovering what opportunities for critical, political, and ethical engagement with the world Adorno's and Deleuze's writings afford us.

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**Engl 919 - Interdis: 19th C**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	W	001	Katz, W/Price, K	3481

**Cross-listed with HIST 919 and MODL 919.**

**Aim:** This course is a team-taught interdisciplinary approach to major themes of the 19th century, primarily treating the United States, Great Britain, and Western Europe. It's open to all graduate students in English, History, and Modern Languages. This seminar is also one of the two interdisciplinary courses required for 19th-Century Studies, an interdisciplinary graduate specialty offering a Certificate of Study recorded on a student's transcript. The course will examine several of the following themes from the perspective of different humanities disciplines and cultures: conventions of love and seduction, icons of liberty, the imagination of war, constructions of work, ideas of religion and nature in turmoil, the impact of the "new science," enthusiasm for imperialism, the relationship of race to nationalism, urbanization's alteration of public life, and gender concepts in transition. Participating 19th-Century Studies faculty from several disciplines will be invited to make presentations on these themes so that we may explore how an interdisciplinary approach may both change our understanding of the 19th century and open up new questions for research and further intellectual inquiry within the different disciplines. The course is also designed to illustrate a methodology for interdisciplinary work in the humanities.

**Teaching Method:** Seminar. With professors and students participating from various disciplines, we will share our different disciplinary perspectives and knowledge through discussion and class presentations. If possible, we shall all work in teams of two or three to present to the class some collaborative work.

**Requirements:** In addition to regular attendance and participation in discussion, each student shall prepare a short response paper to most reading assignments; one long paper; and one class presentation.

**Tentative Reading List:** Readings will include selections from literature, history, art history, popular culture, scholarly commentary, and primary sources such as specific artworks. Some of these texts will be available online. Specific readings may include speeches by Lincoln; Marx, *The Communist Manifesto*; Honoré de Balzac, *Eugenie Grandet*; Walt Whitman, *Memoranda During the War*; Kate Chopin, *The Awakening*; Joseph Conrad, *The Heart of Darkness*; Friedrich Nietzsche, *The Genealogy of Morals*; G. K. Chesterton, *Orthodoxy*. Artworks to be considered may include: Delacroix, *Liberty Leading the People*; Goya, *Disasters of War*; Brown, *Work*.

**Engl 931 - Brit Auth since 1800 -- "British Romantic Women's Poetry"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	001	Behrendt, S	8579

**Aim:** To participate, in hands-on fashion, in the ongoing recovery and reassessment of poetry by British women of the Romantic period, c. 1780-1835. Nearly 14,000 volumes of poetry were published during the period, and nearly a thousand of the authors were women. We will read some of this remarkably diverse material and consider issues of canonicity, periodicity, and aesthetics that emerge when women's poetry is considered both with and against that of their male contemporaries. Everyone will also conduct detailed research on a single author and will prepare a scholarly project involving that poet. We will also explore opportunities for publishing the results in both conventional print forms and in electronic venues. Working together as 21st-century scholars, we will be doing work that is very much at the leading edge of contemporary Romanticism studies.

**Teaching Method:** This will be a *symposium* in the true sense of the word, and we shall work as colleagues and collaborators in remapping the Romantic literary landscape. Our sessions will be conversational in nature. Because many of the texts we will study have gone largely unexamined for well over a century, we shall need to teach ourselves how to evaluate such materials without resorting unthinkingly to the sort of gendered assumptions that have governed literary history during the past century-plus. We will also consider just what it means to *edit* a text, and what issues govern the recovery and reassessment of neglected texts and the preparation of those texts for a modern audience. Finally, we will consider issues of pedagogy as they bear upon our subject. How — and why — does one teach these poets and their works? What issues govern everything from text selection to in-class approaches to the work of teaching? And who decides?

**Requirements:** 1) Discussion. As a study group we are, by definition, *partners and collaborators*. 2) A major research project, centered on a textual project: perhaps an annotated edition, an electronic edition, a biographical or bibliographical project organized around an individual text, or a traditional research essay. 3) We may decide among ourselves to do brief, informal "position papers" to help us frame up our discussions. Any such position papers will be short and conversational in nature.

**Tentative Reading List:** *British Women Poets of the Romantic Era: An Anthology*. ed. Paula R. Feldman. 1997, or *Romantic Women Poets: An Anthology*. ed. Duncan Wu, 1997. We will select other texts from on-line resources (especially the British Women Romantic Poets project at the University of California, Davis; the Corvey Project; and the Scots Women Poets project). Plan also to read widely and eclectically in criticism and theory, especially feminist theory and reception theory, and in period criticism and biography.

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### Engl 932 - Amer Authors to 1900 -- "Antebellum Prose Writers & the Literary Marketplace"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	T	001	Belasco, S	8580

**Aim:** In this seminar, students will undertake the study of the writers and the literary marketplace in the United States during the years before the Civil War (approximately 1830-1860). Our primary emphasis will be on the themes of women's rights, abolition, and labor, all of which preoccupied Americans during this period. We will pay special attention to a group of writers and consider their positions in the literary marketplace (in both the book and periodical literature markets), and the national and international events that influenced their work.

**Teaching Method:** Discussion and group work.

**Requirements:** Weekly response papers, individual presentations (including a written component), and a final paper.

**Tentative Reading List:** *Narrative of the Life of Frederick Douglass*, Stowe's *Uncle Tom's Cabin*, Melville's "Benito Cereno," Jacobs's *Incidents in the Life of a Slave Girl*, Fern's *Ruth Hall*, Thoreau's *Walden*, Hawthorne's *The Blithedale Romance*, Stoddard's "Lemorne versus Huell," Davis's *Life in the Iron Mills*, selected essays of Emerson, Fuller, and Elizabeth Oakes Smith; a collection of poetry and other short works from periodicals.

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### Engl 945 - Smnr Ethnic Lit -- "Native Ecofeminism"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	M	101	Gannon, T	8581

**Aim:** This course is an immersion in Native American women authors who, in their writings, have expressed a deep

consciousness of the relationship between women and the land and other species. For Native women, this relationship has often been fostered by both an affinity for Western ecology and their own indigenous traditions. Coming from many tribal affiliations, such women have also employed many genres in exploring eco-relationships: thus we will read lots of poetry, lots of short creative nonfiction (essays), some short stories, a book of literary criticism/theory, and a novel. The most difficult part of this course is its call for some ideology-adjustment on your part, since it has been expressly designed to call into question much of the dominant patriarchal and speciesist Western worldview.

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

**Requirements:** Attendance and oral participation; weekly written responses; two formal research papers; and an oral presentation.

**Tentative Reading List:** Allen, Paula Gunn. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon, 1986; Harjo, Joy. *How We Became Human: New and Selected Poems: 1975-2001*. New York: Norton, 2004; Harjo, Joy, and Gloria Bird, eds. *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America*. New York: Norton, 1998; Hogan, Linda. *Dwellings: A Spiritual History of the Living World*. New York: Simon, 1996; ---. *Mean Spirit*. New York: Ballantine, 1990; Hogan, Linda, Deena Metzger, and Brenda Peterson, eds. *Intimate Nature: The Bond Between Women and Animals*. New York: Ballantine, 1998; Silko, Leslie Marmon. *Yellow Woman and a Beauty of the Spirit*. New York: Simon, 1996. Also some handouts of supplementary readings, to be provided by your instructor.

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### Engl 953 - Creative Writing -- "Creative Non-fiction & Poetry Tutorial"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	001	Kooser, T	3482

**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 all day Monday, all day Tuesday, and until noon only on Wednesday. For each meeting, the student brings in whatever work he or she has been doing since the last appointment, and the hour (fifty minutes) is spent in discussion.

**Requirements:** 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.

**Tentative Reading List:** There are no required texts but it may be recommended that a student read various books, depending upon his or her interests.

### Engl 957 - Comp Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	001	Brooke, R	****

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

**Aim:** This course is restricted to new teaching assistants in the department of English. The purpose of the course is to immerse teachers in the writing, thinking, and reading that will support their teaching of composition in our department.

**Teaching Method:** Each week, we'll discuss some reading in composition theory, we'll experiment with some in-class writing/teaching related to the reading, and we'll engage in small writing groups around our own attempts to write from the material we're studying.

**Requirements:** Prepared weekly attendance, reading of 30-100 pages each week, writing from the weekly reading, the development of a teaching unit.

**Tentative Reading List:** The list isn't set yet but is likely to include weekly articles and short monographs and some of the major issues teachers of composition encounter. Here are some I'm considering: Peter Elbow, "Reflections on Academic Discourse"; Nick Tingle, *Self Development In College Writing*; Nancy Welch, selections from *Getting Restless*; Dombek and Herndon, selections from *Critical Passages*; David Foster, *Writing With Authority*; Candace Spigelman, *Across Property Lines: Textual Ownership In Writing Groups* or selections from *Personally Speaking: Experience As Evidence In Academic Discourse*.

### Engl 962 - Smnr Medieval Lit – "Chaucer & His World" (revised 3/12/07)

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	R	001	Nissé, R	8574

**Aim:** Many people think Geoffrey Chaucer is still — after all these years since his death in 1400 — the greatest English poet. We will read both of Chaucer's major poems, *The Canterbury Tales* and *Troilus and Criseyde*, interpreting them in terms of the cultural and political background of late 14th-century England and Europe. We will also consider Chaucer's works from a full range of recent critical perspectives, including psychoanalytic readings, philology, cultural poetics, feminism, queer theory, materialism etc.

**Teaching Method:** Seminar discussion of primary and secondary sources; student presentations.

**Requirements:** One 20-25 page seminar paper; short weekly online responses (2 pages).

**Tentative Reading List:** The complete works of Geoffrey Chaucer; primary historical sources (selections from medieval chronicles and other documents); critical articles TBA.

### Engl 990 - Intro Research & Scholarship

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0910p	R	001	Spencer, N	3486

**Aim:** In this course we will learn about many different approaches to research and creative activity in English Studies. The purpose of the course is to orient students within the discipline of English Studies, especially as practiced in our department. To this end we will explore the methodologies of research and creative work in composition and rhetoric, creative writing (fiction and poetry), film studies, and literature studies. We will consider the implications of the current configuration of English Studies for our professional work and commitments. The issue of "professionalization" will be of considerable concern as we reflect on the ways in which one can channel one's intellectual enthusiasm and curiosity toward the goal of professional career development. We will talk about developing conference papers and material for publication, the structure and requirements of the MA and PhD degree programs, the relation between teaching and

research in English Studies, and other topics. The overall goal of the course is to help graduate students make the best possible choices in their degree programs so as to maximize the likelihood of success.

**Teaching Method:** Much of the course will take the form of faculty members' presentations on their research and creative work. Students will also conduct library assignments under the guidance of Professor Kathy Johnson. The rest of class time will consist of discussion.

**Requirements:** Two response papers, book review, final paper, class participation.

**Tentative Reading List:** Readings for the course will to a large extent be determined by those faculty members who will make presentations to the class. In addition, we will read writings on the history and current state of English Studies.

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