

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
FALL 2008
Graduate Level Courses

Updated 8/11/08

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

TABLE OF CONTENTS

	Page #
How to Use This Booklet	3
800-900 Level of Courses	3
Independent Study	3
English Minors & Unclassified Students	3
Student Appeals Committee	4
Curriculum Committee	4
Thesis & Dissertation Hours	4
Course Descriptions	5

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 April 14, 2008. 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 *printed* 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.

COURSE DESCRIPTIONS

Engl 4/802 - Poetry -- "Renaissance Epic & Romance" 5 Engl 4/813 - Film -- "GLBT Film History & Queer Theory" 5 Engl 4/827D - Intro 1st & 2nd Lang 6 Engl 4/864 - Brit Lit 1660-1800 6 Engl 4/878 - Electronic Texts 7 Engl 4/880 - Writing Theory & Practice -- "Writing Center Consulting" 7 Engl 4/898 - Sp Topics: English -- "Women & Popular Culture" 8 Engl 852A - Writ Literary Nonfiction 8 Engl 853 - Writing of Poetry 9 Engl 857A – Comp & Rhetoric Thry – Revised 7/25/089 Engl 871 - Lit Criticism & Theory – "Theory Toolbox: Introductory Explorations in the Theoretical Arts"10	Engl 914 - Smnr Women Writers -- "Harlem Renaissance" 11 Engl 919 - Interdis: 19th C 11 Engl 930 - Brit Author to 1800 -- "Travel Writing & Influence" 12 Engl 932 - Amer Authors to 1900 -- "Whitman" 12 Engl 940 - African-American Lit – "The Epic Trickster: Race, Epic Performance & African/American Literature & Culture" 13 Engl 953 - Creative Writing -- "Poetry Tutorial Mini-Course" 14 Engl 957 - Comp Theory & Practice 14 Engl 990 - Intro Research & Scholarship – Revised 7/25/08..... 14 Engl 995 – Teaching College Engl 15
---	--

ENGL 4/802 - POETRY -- "RENAISSANCE EPIC & ROMANCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0300-0415p	MW	001	Buhler, S	8941

Aim: With its knights and ladies involved with "fierce warres and faithfull loves" (as Spenser describes his own subject matter), the Romance Epic beloved of readers in the Renaissance operates within several traditions and also comments upon them. We will consider this genre in light of its classical and medieval inspirations and sources, as well as its own historical contexts. Topics of discussion will include: the epic and cultural identity; transmission and interrogation of cultural values; the role of the female warrior; and the presentation of the poet within a text.

Teaching Method: Lecture and discussion; small-group exercises; in-class presentations.

Requirements: Active participation; response papers; one essay on connections and contrasts among these works; one report on a text and secondary readings; major paper or creative project.

Tentative Reading List: Homer, *The Odyssey*; Virgil, *The Aeneid*; Sir Thomas Malory, *Le Morte d'Arthur*; excerpts from Ludovico Ariosto, *Orlando Furioso*; Torquato Tasso, *Gerusalemme Liberata (Jerusalem Delivered)*; Edmund Spenser, *The Faerie Queene*.

ENGL 4/813 - FILM -- "GLBT FILM HISTORY & QUEER THEORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Foster, G	9189

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center (RVB 123), 313 N. 13 St. (across from Nebraska Bookstore): Tues. 3 p.m. Wed. 1 p.m. Special fee \$30. (Revised 8/11/08.)

Aim: In this class, we will study films such as *The Celluloid Closet*, *Queen Christina*, *The Children's Hours* and many other films made by, for, or about gays and lesbians in Hollywood and independent film. We will talk about the representation of GLBT figures in mainstream film history and in more avant-garde films as well. In addition, we will be reading texts in queer theory that relate to our study of GLBT images, representations, stereotypes and portrayals. We will talk about queer audiences and "queering" mainstream cinema.

Teaching Method: Brief lectures, much discussion in large and small groups. In-class screenings of clips and films and videos.

Requirements: Weekly analytical papers of 3-5 pages covering readings and films. Participation, taking part in discussions.

Tentative Reading List: *The Celluloid Closet*, *Making Things Perfectly Queer*, *The Invention of Heterosexuality*, various handouts on film history and related film theory.

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	3667

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*.

ENGL 4/864 - BRIT LIT 1660-1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Stock, R	9187

Aim: To read and discuss major pieces of British literature in the neo-classical period, 1660-1800, sampling a mix of poetry and prose (fiction and non-fiction).

Teaching Method: Informal lecture/discussion.

Requirements: Short papers, many of them written in class, one longer critical or research paper, midterm examination, final examination. Graduate students may be asked to present short, oral reports. Graduate students may be exempted from one or both exams.

Tentative Reading List: Defoe, *Journal of the Plague Year*; extensive readings in Samuel Johnson (fiction, critical essays, poems); Boswell, *Life of Johnson* (abridged!); Austen, *Pride and Prejudice*; poetry by Dryden, Behn, Pope, Finch, Gray, Goldsmith, Crabbe, and others.

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	3673

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

Aim: This course uses electronic textuality as a way to explore the broader discipline of "digital humanities." We'll talk about the implications of electronic textuality for literary study, but we'll also explore in detail the technologies that are used for creating and manipulating electronic texts — including Web design, XML, CSS, XSLT, UNIX, and relational database design.

Teaching Method: Lecture/discussion.

Requirements: The primary work for this course consists of a series of graded problem sets designed to reinforce the material and to encourage exploration of the technologies we're studying this semester. This course does not assume any previous knowledge of any of the technologies we'll be studying, but it is not a course in basic computer skills. Successful students in past years have been those who feel generally comfortable as users of ordinary computing systems and are curious about technology and how it works.

Tentative Reading List: We'll be using a number of standard technical reference works for the technical portion of the class. We'll also be reading selected articles by some of the more influential thinkers in digital humanities and new media, including McLuhan, Stephenson, Searles, Bolter, Hayles, Englebart, Turing, Turkel, Bush, and Haraway.

ENGL 4/880 - WRITING THEORY & PRACTICE -- "WRITING CENTER CONSULTING"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Condon, F	3674

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 Center.

Teaching Method: This will be a discussion-based course with a great deal of small group conversation, in-class learning activity, and multiple workshops of student texts.

Requirements: Students will be asked to write one medium length paper (8-10 pages) and to complete a final project such as a plan for staff development relative to a particular topic, a workshop design, a web-based documentary, or other by arrangement with the instructor. Accompanying either the writing or final project, students will be asked to write a conference proposal based on their research and writing for the course. Additionally, students will be asked to keep a reading and consulting journal. Graduate students enrolled in the course will be asked to write a seminar paper based on writing center research carried out over the course of the semester.

Tentative Reading List: *Longman Guide to Writing Center Theory and Practice*, Robert W. Barnett and Jacob S. Blumner, eds. (Longman, 2008); *Writing Center Research: Extending the Conversation*, Paula Gillespie, Byron Stay, Alice Gillam, and Lady Falls Brown (Lawrence Erlbaum 2001); *The Center Will Hold*, Michael Pemberton, ed. (Utah State University Press, 2003); *Good Intentions: Writing Center Work for Postmodern Times*, Nancy Maloney Grimm (Crosscurrents, Boynton/Cook 1999); *Noise from the Writing Center*, Elizabeth H. Boquet (Utah State University Press, 2002); *The Everyday Writing Center: A Community of Practice*, Anne Ellen Geller, Michele Eodice, Frankie Condon, Meg Carroll, Elizabeth H. Boquet (Utah State University Press, 2007); *ESL*

Writers: A Guide for Writing Center Tutors, Shanti Bruce and Ben Rafoth, eds. (Boynton/Cook, 2004); *On Location: Theory and Practice in Classroom-Based Writing Tutoring*, Candace Spigelman and Laurie Grobman (Utah State University Press, 2005). **FOR GRADUATE STUDENTS ONLY:** *(E)Merging Identities: Graduate Students in the Writing Center*, Melissa Nicolas, Allison D. Smith & Trixie G. Smith, (Fountainhead Press, 2008).

ENGL 4/898 - SP TOPICS: ENGLISH -- "WOMEN & POPULAR CULTURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0840p	R	001	Dreher, K	8985

Aim: This course takes a multi-cultural approach to the study of women in popular culture as they appear on cable and network television, and in autobiography. We will discuss the making of these American emblems of fame and success via readings and DVDs, and speculate on what the print and media images might be telling us about women's role in society *and* what women in popular culture are telling us about them via autobiography. We will investigate, more important, the impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types; how women in popular culture antagonize and/or are complicit; and explore what messages these cultures produce about them.

Teaching Method: Lecture, discussion, group work and visual analyses.

Requirements: Two scene analyses – 3-5 pages; film and visual group project required (to include a journal); parameters to be given by the instructor; NETFLIX or any other online membership or purchase of assigned DVDs is required. The course will study the following: *Petticoat Junction*; *Charlie's Angels*; *Brewster Place*; *Sex and the City* (HBO); *Soul Food* (Showtime); *Ugly Betty* (ABC); *Girlfriends* (CW Network); *Fabulosity* by Kimora Lee Simmons; *Confessions of a Video Vixen* by Karrine Steffans, and *Are You Hungry Dear* by Doris Roberts.

Tentative Reading List: Akass and McCabe, *Reading Sex and the City* (New York: I. B. Tauris, 2004); Dyer, *Heavenly Bodies: Film Stars and Society* (New York: St. Martin's P, 1986); Fiske, *Television Culture* (New York: Methuen, 1987); Gray, *Watching Race: Television and the Struggle for "Blackness"* (Minneapolis: University of Minnesota P, 1995); Rodriguez, *Latin Looks: Images of Latinas and Latinos in the U.S. Media* (Boulder: Westview P, 1997); Weitz, *The Politics of Women's Bodies: Sexuality, Appearance, and Behavior* (New York: Oxford, 2003).

ENGL 852A - WRIT LITERARY NONFICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	T	001	Castro, J	8758

Aim: This advanced course in creative nonfiction as an art form will help you develop professional-level writing skills. We will explore several subgenres: memoir, travel writing, food writing, profiles, immersion journalism, and essay.

Teaching Method: In-class writing exercises, discussion, mini-lectures on craft, one-on-one conferences, and group critique of student manuscripts.

Requirements: Two craft analyses of and mini-lectures over essays chosen from *In Short*; four original manuscripts (minimum 40 pages total), the best of which is then to be revised into a submission-ready manuscript; a cover letter to an appropriate journal.

Tentative Reading List: Terry Tempest Williams, *Refuge* and *The Open Space of Democracy* (Williams will be Writer-in-Residence in Spring 2009); Vivian Gornick, *The Situation and The Story*; Mark Kramer and Wendy

Call, eds., *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University*; and Judith Kitchen and Mary Paumier Jones, eds., *In Short: A Collection of Brief Creative Nonfiction*.

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	3670

Aim: To write new poems with drafts; to read and discuss recent books by living 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: Significant experience writing and reading poetry. Final and midterm portfolios; one class presentation, 10 new poems with drafts, comments on writing process for each poem, brief written responses to readings.

Tentative Reading List: New books by Constance Merritt, Cathy Song, Christine Stewart-Nunez, Kevin Prufer, winners of the *Prairie Schooner* Book Prize in Poetry; *Lofty Dogmas: Poets on Poetics*, ed. Deborah Brown, Annie Finch, Maxine Kumin, others.

ENGL 857A – COMP & RHETORIC THRY – REVISED 7/25/08

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
ARR-ARRp	ARR	001	Minter, D	9192 - Canceled
ARR-ARRp	ARR	700	Minter, D	9797

Aim: One vantage point from which to consider the field of composition (and our work as composition teachers) is to identify some key moments in the field's history. Such moments might include: The Committee of 10 (1892), the formation of NCTE and the establishment of *English Journal* (1911/1912), the establishment of *College English* and the founding of CCCC (1939 and 1949 respectively), the publication of *Research in Written Composition* in 1963, the Dartmouth Conference (1966), CCCC's Resolution on Students' Right to Their Own Language (1974), the founding of the National Writing Project (1974) (or the Nebraska Writing Project in the late 1970s), *Journal of Basic Writing* (1978), the establishment of WPA (1979), the *Writing Center Journal* (1980), etc. In this hybrid course, we'll use the blackboard course site as a space in which to build collaborative understandings of a few of those key moments, examining both primary and secondary sources. Each of us will also embark on a culminating project that examines a moment in the field of composition which speaks to our individual scholarly and pedagogical interests. Questions we'll consider include (but are not limited to):

- What does our study of the materials suggest about the social and educational complexities of the particular moment we are studying?
- What conceptions of writing, learning and schooling seem to be at play in this moment?
- What methodological issues and/or questions arise when we try to reconstruct these prior moments?
- How does this kind of historical work shape our understandings of the work we do as classroom teachers?

Teaching Method: We will come together several times (during week 1, during finals week, and at two or three other points in the semester that I am working to determine). This course will rely primarily on small on-line study groups which build toward a larger whole-group exchange of ideas.

Requirements: Active participation in a mostly online environment via weekly informal writing (shared in a small-group or whole-class format) and regular contributions to an on-line publication space (as a means of sharing more polished, small group work with the larger class). Preparation for and active participation in face-to-

face meetings is also crucial. A final course project and presentation will also be required.

Tentative Reading List: Our readings for the course will be a mix of primary and secondary materials surrounding a limited number of "key moments" (as described above), and a smaller number of texts that help us think about how to (and why a writing teacher might) do this kind of reconstructive work.

NOTE: I am very interested in tailoring this course to suit the interests of those who are taking it. Please email me with ideas, interests and questions at dminter1@unlnotes.unl.edu

ENGL 871 - LIT CRITICISM & THEORY – "THEORY TOOLBOX: INTRODUCTORY EXPLORATIONS IN THE THEORETICAL ARTS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	W	001	Abel, M	3671

Aim: On the most basic level, this seminar aims to introduce students to a range of theorists whose ideas have left their mark on the study of literature, rhetoric, the visual arts, and a host of other disciplines. Because of this introductory quality of the course, I do not presuppose any prior knowledge of any of the theories we cover, helpful though such knowledge may be. Nevertheless, whatever our respective levels of exposure to theory, the material we will be working through this semester will be challenging for all of us (professor included); indeed, the very difficulty (whether factual or merely perceived) of theoretical writings will be one of the issues we will have to address throughout the semester.

But the titular notion of "toolbox" is meant to evoke a second, perhaps even more important, aim than allowing students to acquire a survey-like, working knowledge in the theoretical arts. For while theory is often conceived almost exclusively as a mere supplement to the "real" work of reading, viewing, researching, that is: doing scholarship, this seminar begins with the provocation that there is no praxis (i.e., scholarship, etc.) *without* theory; indeed, theory itself is always already praxis, which is why it very much matters what kind of theory (of reading, viewing, language, images, the social, etc.) one mobilizes. In addition to our basic goal of simply acquiring a solid understanding of what various theories "say," then, we will pay equal, if not more, attention to

what they *do*. Focusing our encounter with theory on its potential *effects* requires in turn that we closely attend to the very stakes involved in what kind of work a given theory demands of us.

Put differently, the "toolbox" approach is premised on the assumption that theory is best understood as a verb — as a series of actions involved in the *building* of something (new?). A good part of our job in this seminar will therefore be to think through — to theorize — what various theories are capable of doing, of creating; why some theories can do certain things that others can't; and what difference such different capacities actually make for the work you are being trained to do: to research, to analyze, to think, to write, to teach.

Teaching Method: Lectures and class discussion.

Requirements: Since the experience of theory is, or ought to be, very much a struggle with and over language, the best way to explicate and do theory is to put it into one's own words. I will therefore ask you to write every three weeks a short (3-5 pages) response paper in which you are prompted to articulate your initial understanding of a given theory *before* we discuss it in class. Additionally, you will have to write a final paper (8-10 pages) that affords you the opportunity to work through a particular theoretical question of your choosing by engaging a set of relevant theoretical texts. Finally, you will also be required to compile an annotated bibliography consisting of 10-12 secondary sources on a theory or theorist of your choosing.

Tentative Reading List: Although I have yet to decide on a final reading list, you can expect to encounter texts from a selection of the following authors: Immanuel Kant, F. W. Hegel, Karl Marx, Friedrich Nietzsche, Martin Heidegger, T. W. Adorno, Walter Benjamin, Ferdinand de Saussure, Jacques Lacan, J. L. Austin, Roland Barthes, Jacques Derrida, Michel Foucault, Gilles Deleuze, Judith Butler, Antonio Negri, Slavoi Zizek, Jürgen Habermas, Jacques Rancière, Fredric Jameson, Edward Said, Gayatri Chakravorti Spivak, Elizabeth Grosz, Jean-Francois Lyotard, Arjun Appadurai, Jeffrey Nealon, and Steven Shaviro.

ENGL 914 - SMNR WOMEN WRITERS -- "HARLEM RENAISSANCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0455p	T	001	Honey, M	8988

Aim: This seminar will focus on women writers and celebrities of the Harlem Renaissance, a period roughly defined as the 1920s extending into the 1930s. 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. There will be a pronounced emphasis in the course on the dynamic relationship between American Modernism and the New Negro Movement highlighting revised visions of Modernism that incorporate Harlem Renaissance writers. We will examine this revision in light of New Negro women writers, who are just beginning to enter this long overdue conversation.

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: I have not yet decided on the reading, but some probable choices include *Plum Bun* by Jessie Fauset; *Quicksand* and *Passing* by Nella Larsen; *Their Eyes Were Watching God* by Zora Neale Hurston; *Shadowed Dreams: Women's Poetry of the Harlem Renaissance* ed. Honey; *Color, Sex, and Poetry* by Gloria Hull; *Women of the Harlem Renaissance* by Cheryl Wall; *Modernism and the Harlem Renaissance* by Houston Baker; *When Harlem Was in Vogue* by David Levering Lewis; and *Double-Take: A Revisionist Harlem Renaissance Anthology* eds. Patton and Honey.

ENGL 919 - INTERDIS: 19TH C

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0350p	T	001	Behrendt, S/ Mahoney, T	3686

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*. Additional or alternative readings will be determined by the instructors.

ENGL 930 - BRIT AUTHOR TO 1800 -- "TRAVEL WRITING & INFLUENCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0915p	M	101	Schleck, J	8759

Aim: This course aims to familiarize students with a wide range of travel literature generated by English writers during the so-called "Age of Discovery"; in so doing, it will trace the ideological groundwork of the British Empire, and yet attempt to retain a sense of historical contingency regarding later European colonization of the Americas, Africa, and the Near and Middle East. We will read authors who describe Ottoman colonization of Europe at the same time that we consider texts treating the "planting" of English colonies in North America. We will consider accounts of the first trans-Atlantic slaving voyages from sub-Saharan Africa while also reading accounts of English men sold as slaves in the North African slave markets. Throughout the course we will be keeping in mind questions of genre and knowledge-production: how do these authors "write" foreign lands and peoples? how do their decisions about what to put in print (and for which readers) affect English understandings of other parts of the world? In keeping both the "Old" and the "New" Worlds in view, this course will provide a more historically complete picture of European geo-politics at the dawn of Empire; by examining the rhetorical construction of early colonial discourses, it will challenge the relevance of much post-colonial theory when studying this "proto-colonial" period of British history.

Teaching Method: Seminar discussion mixed with occasional lecture.

Requirements: Significant reading, preparation of questions based on readings, one presentation of a secondary source, one article-length paper prepared in stages across the semester.

Tentative Reading List: 1) English travel narratives treating the early modern "Old Worlds" of Turkey, the Holy Land, Egypt, Morocco, Persia, India and "Guinea" (sub-Saharan Africa); 2) English and Spanish travel narratives treating early European settlement of the Americas, including possible works by Christopher Columbus, Bartolomeo de las Casas, Sir Walter Raleigh, Thomas Harriot, Captain John Smith and others; 3) Secondary sources on travel writing and colonialism, including works by Edward Said and other post-colonial theorists.

ENGL 932 - AMER AUTHORS TO 1900 -- "WHITMAN"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0515p	M	001	Price, K	8944

Aim: To deepen understanding of Walt Whitman's writings and his legacy. In this course we will consider selected Whitman texts in relation to broader cultural issues. Whitman's life was shaped by his long engagement with books, magazines, and newspapers — that is, with key features of print culture. Our own cultural moment is shaped by the explosion of new technology that is changing the face of education, editing, libraries, and

classrooms. Thinking about Whitman in terms of both print and bytes can offer new perspectives on the machines of knowledge that characterized his world and shape our own.

Teaching Method: Primarily discussion.

Requirements: One seminar-length paper (15-20 pages) and one other shorter written assignment.

Tentative Reading List: Whitman, *Complete Poetry and Collected Prose* (Library of America); Perlman, Folsom, and Campion, eds. *Walt Whitman: The Measure of His Song* (Holy Cow! Press); Walt Whitman Archive <http://www.whitmanarchive.org>. This site provides access to contemporary reviews, photographs, bibliographies, and a growing amount of contextual information.

ENGL 940 - AFRICAN-AMERICAN LIT – "THE EPIC TRICKSTER: RACE, EPIC PERFORMANCE & AFRICAN/AMERICAN LITERATURE & CULTURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	R	001	Rutledge, G	9053

Aim: Taking as its cue the centrality of the Homeric epic in constructions of Westernity, and the figure of the African-American "trickster hero," the goal of this course is to explore these and related questions: 1) What is the West African epic performance? 2) How is the epic as performance different from and, arguably, inclusive of, America's Homeric epic "performance?" 3) Since Western/European epic heroes are notoriously masculine individuals, what, exactly is the role of gender, and individuality (body) and collectivity (body-politic), in the West African epic? 4) What is the relationship of epic performance to space and time as "pre-modern" vs. "modern," and epic mythology to "real" modernity? 5) Since numerous scholars have documented African influences on the enslaved and the broader American society, assuming that the West African epic performance did move into the diaspora, what form would it take? 6) How, indeed, would it relate to the racialized performance of the Old World epic? as anti-hero(ic) or "trickster hero[ic]?" 7) What is the relationship of present/past African-American culture and literature to this folk orality?

In light of these and other questions, implicating literary and cultural studies, critical race theory and feminism, this course will situate the epic performance as source text (West African epics), as a cultural performance in which the narrative (long poem) is just one of several performative components, and as a heuristic for assessing the role of racial conflict and identity formation in the United States. In our "odyssey," we will read an assortment of materials drawn from: transcripts of West African epic performances, and secondary material to explicate them; select primary and secondary texts regarding the trickster and "folk" culture; post-WWII urban "toasts" (considered by some scholars to be precursors to rap); *classical* theorizations of the Western epic (e.g., Hegel, Bakhtin, Lukacs); select, relevant American laws (e.g., *Plessy v. Ferguson* and D.C. Black Code of 1848); and, of course, a representative sample of African-American literature central to the epic aesthetic and strategies and debates about addressing the "problem" of race.

Teaching Method: Primarily discussion augmented by brief, informative lectures and peer-facilitation.

Requirements: One seminar paper (15-20 pages), one book review, and peer-group facilitation.

Tentative Reading List: Fa-Digi Sisoko/John William Johnson (trans.), *The Epic of Son-Jara*; Okobou Ojobolo/J.P. Clark-Bekederemo (ed.), *The Ozidi Saga*; W.E.B. Du Bois' *The Souls of Black Folk*; Charles Chesnutt, *The Marrow of Tradition*; Pauline Hopkins, *Of One Blood*; Richard Wright, *Native Son*; Ralph Ellison, *Invisible Man*; Toni Morrison, *Song of Solomon* and *Beloved*.

ENGL 953 - CREATIVE WRITING -- "POETRY TUTORIAL MINI-COURSE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	951	Kooser, T	9253

Mini-course meets Aug. 25-Oct. 10, 2008.

PREQ: Permission. Enrollment preference will be given to students who have not taken the poetry tutorial before.

Aim: To improve the poetry writing and critical skills of the student through private individual discussion of the student's work.

Teaching Method: The instructor meets privately with the student for 50 minutes each week.

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. Attendance is mandatory. Critical papers may be assigned depending upon the advantage to the individual student.

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>
0330-0610p	W	001	Stenberg, S	****

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/or critical and exploratory essays.

Tentative Reading List: Moore and O'Neill's, *Practice in Context*; Qualley's *Turns of Thought*; Corbett, Myers and Tate's *The Writing Teacher's Sourcebook*; and selected articles.

ENGL 990 - INTRO RESEARCH & SCHOLARSHIP – REVISED 7/25/08

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0910p	R	101	Abel, N	3693

Further information unavailable at this time.

ENGL 995 – TEACHING COLLEGE ENGL

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
ARR	ARR	001	Schleck, J	9337

Further information unavailable at this time.