

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
FALL 2009
Graduate Level Courses

Updated April 6, 2009

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.

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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 April 6, 2009. 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, Guy Reynolds, 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 is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

COURSE DESCRIPTIONS

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ENGL 4/802L - ROMANTIC POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Behrendt, S	9300

Aim: What we think of as "Romantic Poetry" is very different than it was half a century ago, when the name identified perhaps half a dozen male poets and virtually no one else. In the past two decades the field has been thoroughly reassessed in light of the fact that between 1780 and 1835 well over 10,000 volumes of poetry were published in Britain, including a large number by women whose works were often as popular (if not more so) than those of their male contemporaries. Unlike today, poetry was central to public discourse and provided a forum for discussion of all the major issues of the contemporary culture. Because so many of the poets knew one another's work, the most accurate view of the poetry of the period is not a set of isolated works by equally isolated poets but rather an ongoing conversation in print among an interrelated group of socially and intellectually committed poets.

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

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

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

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

ENGL 4/813 - FILM -- "WOMEN DIRECTORS IN FILM HISTORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0130-0440p	W	001	Foster, G	3700

NOTE: Special fee - \$30.

Aim: This course will focus on the history of women film directors from the birth of cinema in the 1890's to the present. Women made considerable contributions to the art of filmmaking, especially in the early days of film when there were many, many female directors. The history of women in early cinema has been neglected until very recently. This is an exciting class in which we study the history of women as film directors and utilize feminist approaches to their work. We will study films from directors such as Alice Guy Blaché, Lois Weber, Maya Deren, Jane Campion, Sofia Coppola and many more. We look at an international spectrum of women filmmakers; therefore we discuss nationality, race, class, sexuality, and other identity markers. This is a very exciting and unique class that covers both neglected and forgotten women in film history, as well as contemporary women directors.

Teaching Method: Weekly in-class film screenings, brief lectures, group discussion. We write weekly papers of 3-5 pages in length and we have one final project — a final reflective journal. We do a significant amount of reading about women in film history, analysis of films, biographical material, and interviews with women directors. No prior knowledge of film or women's history is necessary. Developing analytical writing skills is very important.

Requirements: Weekly papers of 3-5 pages, weekly reading assignments, active discussion. Participation is key. Openness to different types of films, from early silent films to documentary and from arthouse films to mainstream cinema.

Tentative Reading List: Readings about women in film history as directors. *Silent Feminists*, *Reel Women*, and additional readings in the form of handouts or online readings including interviews, biography, feminist theory, film analysis, etc.

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	3701

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 4/830A - SHAKESPEARE I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Schleck, J	9303

Aim: This class will explore the transgressive sexual and gender identities featured in many of Shakespeare's major works, focusing particularly on the two comedies *Twelfth Night* and *As You Like It*, the romance *Cymbeline*, and Shakespeare's poem *The Rape of Lucrece*. Drawing on a variety of scholarly articles and

methodologies, we will consider the queering of traditional sex and gender roles in the early modern period, as well as their attempted recuperation into normative social structures at the end of plays. We will discuss the topics of cross-dressing, both on the early modern stage and within the world of the plays, the Renaissance understanding of sexual anatomy, homosexual and homoerotic relationships in the period, and other issues surrounding the enacting of sexual and gender roles in the early modern world and stage.

Teaching Method: A mix of lecture/discussion, small group work, informal student presentations.

Requirements: Extensive and careful reading of both primary and secondary literature, Blackboard posting, close reading exercises, and one major paper to be prepared in stages across the course of the semester. This is an advanced class that assumes student familiarity with the practice of literary criticism and critical writing. Students who lack experience with the study of literary works or the genre of literary critical writing should contact the professor to discuss the appropriateness of their enrollment.

Tentative Reading List: *The Rape of Lucrece, Twelfth Night, As You Like It, Cymbeline.* A variety of scholarly articles associated with these pieces.

ENGL 4/845 - ETHNIC LITERATURE -- "RACE, AMERICAN HISTORY & PERFORMANCE" – UPDATED 4/6/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0445p	TR	001	Garelick, R	9768

Aim: This seminar, taught by Prof. Garelick along with a series of visiting artists and scholars, takes as its focus the way issues of American racial culture and politics have been rendered onstage in a variety of media.

Teaching Method: The course will have three main components: weekly meetings/coursework, workshops with visiting artists, and attendance at and/or participation in the public performances of these artists. Scheduled guests include: David Dorfman and the David Dorfman Dance Company; Dr. Thomas DeFrantz, dancer, choreographer, writer, founder of the international performance group, "Slippages," and Chair of Performance Studies at MIT; writer/actress Nilaja Sun.

ENGL 4/845E - NATIVE AMERICAN LIT -- "IDEAS & VISIONS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0930-1045a	TR	001	Gannon, T	9400

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

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

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

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

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	3707

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

Aim: The lives of students and scholars in the humanities are 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 new kind of writing that underlies all of these new media forms: namely, programming. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of computing

in scholarly research and publishing. We will also study programming and software design with an eye toward becoming proficient creators of digital scholarship.

Teaching Method: Lecture (with lots of hands-on interactivity) and discussion.

Requirements: Weekly readings and graded problem sets.

Tentative Reading List: A few (optional) reference works on the Ruby programming language and the UNIX operating system.

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	3708

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 810 - LITERARY MOVEMENTS -- "BRITISH & US WOMEN MODERNISTS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	W	001	Castro, J	9378

Aim: This course investigates the modernist experimentation of British and U.S. women writers of fiction, including writers of the Harlem Renaissance, leftist writers of the Great Depression, and colonial writers such as Katherine Mansfield and Jean Rhys. Prior knowledge of modernism and modernist literature will be helpful but is not required. We will consider literary intersections with other areas such as politics, psychology, trauma, sexuality, and the visual arts. In addition to reading the shared text list, students will select one writer from our list on whose life and work to develop expertise, reading two additional book-length works (where available) by, a biographical study of, and critical work on that author and sharing the material with the class in a formal presentation.

Teaching Method: Discussion and student presentations.

Requirements: A seminar paper on a related topic of the student's choice, not to exceed 40 pages in length, including notes.

Tentative Reading List: Probable texts include the following: Gertrude Stein's *Tender Buttons*, Nella Larsen's *Passing*, Virginia Woolf's *To the Lighthouse*, Mansfield's *Stories*, Margery Latimer's *Guardian Angel and Other Stories* or *This Is My Body*, Meridel Le Sueur's *Ripening*, Rhys's *Voyage in the Dark*, Zora Neale Hurston's *Their Eyes Were Watching God*, Tess Slesinger's *The Unpossessed*, and manifestoes on feminist/female creativity including Woolf's *A Room of One's Own*, H.D.'s "Notes on Thought and Vision," and Latimer's "The New Freedom."

ENGL 852 - FICTION WRITING -- "FICTION WRITING & LITERARY NONFICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	W	001	Shapiro, G	9421

Aim: We'll explore the difference (baffling, at times so blurry it might not exist) between writing fiction and creative nonfiction. We'll also read some exemplary works in both genres.

Teaching Method: We'll operate as a discussion group. We'll workshop manuscripts generated by students in the class, and we'll discuss published work as well.

Requirements: Two substantial pieces of original work (preferably one in fiction, one in creative nonfiction, but this will be negotiable). Steady attendance, active participation in class discussions.

Tentative Reading List: To be determined.

ENGL 853 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	R	001	Bauer, L	3703

PREQ: Permission

Aim: This is a graduate level poetry writing workshop designed for experienced students only. Students should be formally accepted into the Creative Writing Program or have permission from the instructor. Our aim will be to generate new poems, and revise and refine those poems over the course of the semester in a community of writers who will both challenge and support each other's efforts.

Teaching Method: Workshops, discussions, presentations.

Requirements: Regular submission of original poems for workshop. Close reading and critical responses to other students' writing. Written responses to assigned texts. Possibly some writing exercises.

Tentative Reading List: To be decided. A selection of recently published books of poems.

ENGL 871 - LIT CRITICISM&THEORY – UPDATED 4/3/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0300-0540p	M	001	Végső, R	9634

Aim: This class will be organized into three sections: "What is Theory"; "Backgrounds to Contemporary Theory"; "The Linguistic Turn and Beyond." We will start the semester with a meta-theoretical inquiry, and we will try to give a brief yet historically accurate answer to the simple question: What is theory? Our readings will include texts by authors like Jonathan Culler, Terry Eagleton, Michel Foucault, Paul de Man, and René Wellek. During the second part of the semester (never fully abandoning our opening question about the meaning of "theory"), we will move on to a historical survey of the most important philosophical texts that constituted the intellectual matrix from which modern critical theory emerged. Our readings will include texts by Immanuel Kant, G. F. W. Hegel, Friedrich Nietzsche, Walter Benjamin, and Martin Heidegger. Finally, the last third of the semester will be devoted to a set of specific problems behind some of the most urgent contemporary debates. Here our central text will be Giorgio Agamben's *The Man Without Content* (1994), and we will examine the viability of his proposed philosophical program, "the destruction of aesthetics," as an attempt to move beyond the deadlocks of post-structuralist imagination.

ENGL 902 - SEMINAR IN POETRY -- "NEW LYRIC STUDIES"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0445p	T	001	Oakley, S	9379

Aim: The publication of a cluster of articles regarding "The New Lyric Studies" in the *PMLA* January 2008 issue confirmed the gaining momentum of this recent line of inquiry in poetics and literary theory in general. We will engage the question of the new "lyrical studies," as it has also been called, by first contextualizing its origins as a line of inquiry. We will pursue two objects — the what and how of lyric as it has been theorized — and one question: why is lyric so problematic as a conceptual category and a concrete performance? On the one hand, "lyric" would seem to be a porous genre that filters theoretical and poetic trends alike while remaining largely intact. On the other, it seems a shape-shifting, sequentially defined genre, subjected entirely to history and taste. Perhaps it is neither of these but rather, as Paul de Man suggests, a way of designating the "defensive motion of understanding, the possibility of a future hermeneutics." Although our pursuit begins with Aristotle and Longinus, we will primarily examine the lyricization of poetry and poetics in Romantic and Modern criticism and the substantial critical reaction against that lyricization by New Historicist and contemporary "lyrical" critiques.

Tentative Reading List: Along with the *PMLA* forum on the new lyric studies, partly occasioned by Marjorie Perloff's 2006 MLA address, we will read J.S. Mill, Hegel, Arnold, Abrams, Bakhtin, Paul de Man, Riffaterre, Culler, Benjamin, Adorno, Allen Grossman, Susan Stewart, Marjorie Levinson, Sarah Zimmerman, Susan J. Wolfson, Yopie Prins, Virginia Jackson, and others.

ENGL 914 - SMNR WOMEN WRITERS -- "AMERICAN WOMEN'S AUTHORSHIP 1700-1900"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	M	001	Homestead, M	9380

Aim: For the first three centuries of American history, domestic ideology (if not reality) proclaimed that woman's place was in the privacy of the home, away from the clamor of the public marketplace. What do we make of the fact, then, that the first "American" literary author to appear in print was Anne Bradstreet, a Puritan wife and mother in Massachusetts? Our seminar will investigate the cultural meanings of women's print authorship from Bradstreet through the late 19th century. Hop-scotching chronologically across more than two centuries, the course will consist of a series case studies in which we will read literary texts paired with a variety of secondary

materials (theoretical and methodological essays in the history of the book, historical background readings about publishing, archival materials, etc.). As I hope will become clear through this survey, the publicity of print has never barred women authors from entering the literary market, but their experiences of print authorship and the market have been shaped by gender, as well as by race and class. Although we will focus on original publication contexts, we will also focus primarily on texts that have been recovered in modern teaching editions, making the course also function as a survey of American women's literature from the beginning of the British colonial enterprise through 1900.

Teaching Method: Mostly discussion, with some brief lectures.

Requirements: Some shorter forms of writing to be shared with the class and to form a basis of a presentation to the class (likely a book review and an annotated bibliography); a research-based seminar paper in keeping with the theme of the class (15 or more pages).

Tentative Reading List: I am open to suggestions, particularly for Early Republic and 19th-century. Likely authors and texts (in chronological order) include Anne Bradstreet's poetry, Mary Rowland's captivity narrative, Phyllis Wheatley's poetry, Susanna Rowson's novel *Charlotte Temple*, Margaret Fuller's *Woman in the Nineteenth Century*, Susan Warner's novel *The Wide, Wide World*, Harriet Wilson's autobiographical novel *Our Nig*, Fanny Fern's autobiographical novel *Ruth Hall*, several clusters of short stories, poems, and essays of 19th-century materials organized by publication venue (e.g., gift books, *Godey's Lady's Book*, *The Atlantic Monthly*, African-American women's literary societies in the abolitionist press).

ENGL 919 - INTERDIS: 19TH C -- CANCELED

ENGL 953 - CREATIVE WRITING -- "POETRY TUTORIAL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	001	Kooser, T	3723

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	R	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*; and selected articles.

ENGL 990 - INTRO RSRCH & SCHOLARSHP

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0910p	R	101	Abel, M	3725

Aim: This course serves as an introduction to research and scholarship in the discipline we call "English," including the study of literature, theory, film studies, rhetoric and composition, and creative writing. Students will study the methods of research involved in professional scholarship, survey the history of the discipline, and investigate the issues and theoretical concerns of the discipline of English today. We will particularly emphasize issues pertaining to professionalization by asking questions such as: What is the state of English studies today? What are the politics of English departments? How does one create a promising research agenda? How do graduate students productively negotiate what may at times be conflicting demands (teaching v. research) placed on them? How does one prevent burn-out? and What kind of curriculum vitae do graduate students have to put together in order to be competitive on the academic job market?

Teaching Method: Guest presentations; mini lectures; class discussion

Requirements: Various shorter papers; a final research project; participation

Tentative Reading List: Gregory Colón Semenza, *Graduate Study for the 21st Century*; various essays dealing with issues of professionalization; essays to be assigned by guest speakers.

ENGL 992B - PLACE CONSCIOUS TEACHING – REVISED 4/1/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
ARR-ARRp	ARR	700	Brooke, R	9721

NOTE: Class taught via Blackboard. High speed internet connection required. Computer, E-mail and Internet required.

Aim: This course explores the development of place-conscious teaching units for kindergarten-through-college classrooms, especially writing classrooms. We'll do three kinds of work: 1) We'll read some place-conscious educational theory for grounding classrooms in their natural and cultural locations; 2) We'll do some place-conscious writing to represent our own places and our lived experience within them; and 3) We'll develop place-conscious units of study for our own classrooms.

Teaching Method: Since this course is offered online, the teaching methods may be better thought of as the kinds of interactions you can expect. Each week, we'll have a set of readings/podcasts/videos/virtual tours posted for you to explore, alongside discussion forums for asynchronous conversation about those items. When we move to our own writing and units of study, we'll have small groups established online to aid in the development of those items.

Requirements: Weekly reading and online discussion. Creation of multi-media writing that represents your place. Writing of short poems and essays about your place. Development of a significant classroom unit that enacts place-conscious education in your school.

Tentative Reading List: Brooke, *Rural Voices*; Robbins and Dyer, *Writing America*; Sobel, *Place-Based Education*; several web tours of regional resources.

ENGL 995 – TCHNG: LITERATURE -- "TEACHING THE NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0200p	W	001	White, L	9554

Aim: This one-hour course will allow students to explore the particular issues involved in teaching the novel as such. The focus is pedagogical — how to bring undergraduate students to a better awareness of the novel as a genre (its history, its formal conventions, its relation to other genres, its readership and role in the marketplace) and a better awareness of how individual novels create their multiple levels of meaning. Students will play a

large role in determining the shape and direction of the course. There will be some class visits from English department faculty members.

Teaching Method: Discussion.

Requirements: Three class plans for teaching three individual novels.

Tentative Reading List: *Pride and Prejudice*, *Jane Eyre*, *The Great Gatsby*; possibly other novels to be determined by the class members.