

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING SEMESTER 2002

GRADUATE LEVEL COURSES

Revised Nov. 6, 2001

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 October 19, 2001. 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 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.

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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 with Fellows and Members of the Graduate Faculty. 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. When you have the signature of the supervising instructor, you may obtain the call numbers 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 and 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, Barbara DiBernard, 201C Andrews Hall. Unclassified students are welcome to enroll in any graduate course in English, but before enrolling in a 900-level course, they should get the approval of the professor teaching the seminar.

STUDENT APPEALS COMMITTEE

Graduate students should consult pp. 29 of the 2000-02 Bulletin of Graduate Studies for appeal procedures in academic matters.

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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 2000-02 Graduate Bulletin, pp. 21-23. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

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The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to race, color, sex, religion, national origin, age, disability, marital status, sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

COURSE DESCRIPTIONS

[Engl 802E/C - American Poetry](#)[Engl 805K - Canadian Fiction](#)[Engl 813 - Film](#)

"Feminist Film Theory"

[Engl 814B - 20th C Women Writers](#)[Engl 827E - TESL Theory &](#)[Practice](#)[Engl 830B - Shakespeare II](#)[Engl 830D - Chaucer](#)[Engl 871 - Literary Criticism](#)

"Postcolonial Theory"

[Engl 875A - Rhetorical Theory](#)

"Rhetoric of Women Writers"

[Engl 895A - Nebr Writing Proj](#)[Intern](#)[Engl 898 - Special Topics](#)

"Disability & Literature"

[Engl 898A - Special Topics](#)"Discourse, Cultural Roles, &
Teaching Ethics"[Engl 905A - Modern Fiction](#)

"Postmodern American Fiction"

[Engl 933B - Willa Cather](#)[Engl 940 - African American Lit](#)

"African American Novel"

[Engl 953 - Creative Writing](#)

"Poetic Form"

[Engl 953A - Creative Writing:
Fiction](#)

"Creative Non-Fiction"

[Engl 963 - Renaissance Literature](#)[Engl 971 - Literary Theory](#)

"Chicana & Latina Voices"

[Engl 987 - Humanities & Public
Policy](#)[To Table of Contents](#)**ENGL 802E & 802EC - AMERICAN POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0530p-0820p	M	001	Pratt	8734/8735
0530p-0820p	M	141(C)	Pratt	****/****

* To register, contact DCS (472-2175).

Aim: Advanced survey of major figures and developments in the making of an American poetic tradition. We will focus both on understanding the text of the poems and on examining the cultural context surrounding the poems.

Teaching Method: Discussion, some small group discussion, some background lecture.

Requirements: Attendance, reading assignments, probable mid-term and final exams (essay style) and two papers.

Tentative Reading List: We will briefly look at early American poets Anne Bradstreet and Phillis Wheatley and move quickly to Emerson. Major poets who will receive extended attention include Whitman, Dickinson, Frost, Williams, Stevens, Hughes, Eliot. Near the end of the semester we will read "confessional poets" Robert Lowell and Sylvia Plath, and "Beat" poet Allen Ginsberg. Textbooks will probably be individual paperbacks of the poems of the major poets.

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<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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1100a-1215p

TR

001

Wolf

8091/8092

Aim: The course will introduce you to what's been happening in Canadian Fiction while most Americans beneath the 49th parallel weren't watching. We'll be reading and discussing a selection of modern and contemporary works, relating them to social and cultural trends in Canada, and attempting to gain some sense of the range, diversity, and quality of recent fiction north of the border.

Teaching Method: Full class discussions alternating with discussions in small groups, supplemented by frequent written and performance exercises.

Requirements: (1) A statement of your aims; (2) careful, engaged reading of all assigned materials; (3) regular attendance; (4) active participation in class discussions; (5) for undergraduates: two 3-4 page personal essays; for graduate students: one 3-4 page personal essay and one 6-8 page research report or critical paper; (6) a final account of the course you took.

Tentative Reading List: Most, but not all, of the following: Sinclair Ross, *As for Me and My House*; Mordecai Richler, *The Apprenticeship of Duddy Kravitz* (or *Barney's Version*); Margaret Laurence, *The Stone Angel*; Gabrielle Roy, *Garden in the Wind*; Margaret Atwood, *The Handmaid's Tale*; Alice Munro, *Who Do You Think You Are?* (US title: *The Beggar Maid*); Anne Hébert, *Kamouraska*; Carol Shields, *The Stone Diaries*; Thomas King, *Green Grass, Running Water*; Guy Vanderhaeghe, *The Englishman's Boy*; Wayne Johnston, *The Divine Ryans*; Jane Urquhart, *The Underpainter* (or *Away*).

ENGL 813 - FILM -- "Feminist Film Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Foster	8110/8111

NOTE: Must be free to view films for ENGL 4/813 at Sheldon on Tuesdays at 3 p.m. or on Wednesdays at 1 p.m. thru February AND THEN, beginning about March 3, in Andrews 102 on Tuesdays at 9 p.m. or Wednesdays at 7 p.m. Special fee=\$20.

Aim: In this class we will study pre-Code films, women's melodramas, and film noir. The aim of the course is to develop analytical skills in feminist film theory. Students can expect to gain an understanding of film theories of female spectatorship, the archetype of the "fallen woman," the elements of the "maternal melodrama," and "femme fatale." We will also study concepts such as "excess" in melodrama, women as consumers of the "star system," and changing gender roles in the Depression era and the Postwar era.

Teaching Method: Students are expected to attend screenings and be ready to discuss them in the context of the readings. Most classes will be discussions in small groups and as a large group. There are some lectures and in-class screenings of clips, etc. This is a challenging class in which you will develop and practice analytical arguments in weekly writing assignments, papers, and in class participation.

Requirements: Attendance at screenings is mandatory. You will write weekly formal journals on the readings and films. Two papers. Participation is very important. An ability to read and analyze advanced film theory is necessary. Students who are looking for a course in which to further their knowledge of feminist theory, cultural studies, and literary theory should take this course. (Graduate students may write one longer paper, two short papers, an annotated bibliography, or make other arrangements in terms of requirements, according to their needs and purposes.)

Tentative Reading List: Course packet will include advanced feminist film theory, readings from Mary Ann Doane, Linda Williams, Richard Dyer, etc. Tentative: Jackie Stacey, *Star Gazing: Hollywood Cinema and Female Spectatorship*; Richard Dyer, *Stars*; Jeanine Basinger, *A Woman's View: How Hollywood Spoke to Women, 1930-1960*.

ENGL 814B - 20C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0315p	TR	001	Honey	8093/8094

Aim: This is a multicultural survey of American women writers that includes fiction and prose from the 20th century. We will cover all the major ethnic groups -- European, Latina, Native, Asian, and African American, as well as lesbian writers.

Teaching Method: Discussion format and small group work.

Requirements: Two formal papers, 4-6 pages each, and weekly response papers.

Tentative Reading List: Edith Wharton, *Summer*; Willa Cather, *My Antonia*; Judy Slater, *The Baby Can Sing*; Zora Neale Hurston, *Their Eyes Were Watching God*; Louise Erdrich, *Love Medicine*; Amy Tan, *The Joy Luck Club*; Toni Morrison, *Song of Solomon*; Julia Alvarez, *How the Garcia Girls Lost Their Accent*.

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ENGL 827E - TESL THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0745p	MW	001	Harpending	3861/3879

Aim: To review the major methodological approaches which have influenced ESL/EFL classroom instruction, and to examine the current trends in teaching in relation to the major skill areas.

Teaching Method: Primarily via group discussion of readings.

Requirements: Oral and written presentations of assignments, midterm and final exams.

Tentative Reading List: Marianne Celce-Murcia, Ed., *Teaching English as a Second or Foreign Language*, Heinle and Heinle/Thomson Learning, 3rd ed., 2001.

ENGL 830B - SHAKESPEARE II

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Nissé	8095/8096

Aim: The aim of this upper-level and graduate course will be to read Shakespeare's later history plays and tragedies in the light of recent critical theories -- historicist, psychoanalytic, postcolonial and feminist. The central theme of the course will be Shakespeare's relation to Early Modern theories of history and historical narrative.

Teaching Method: Informal background lectures; small-group discussions; general class discussions.

Requirements: Weekly critical response papers; one in-class report; two papers: one essay and a final research paper.

Tentative Reading List: Shakespeare's *Richard II*; *Henry IV*, 1-2; *Henry V*; *King Lear*; *Antony and Cleopatra*; *Coriolanus*; and *Cymbeline*; together with recent critical articles on these plays.

ENGL 830D - CHAUCER

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1130a-1220p	MWF	001	Haller	8097/8098

Aim: To understand and appreciate Chaucer as a master of the language and literary resources of his time who can effectively speak to readers of our own time. We will focus on three aspects of his writing: his symbolic programs; the embedding of his narratives; and the content of his fictional universes. Class sessions will be devoted to close reading of Chaucer's own works and to examination of symbolic programs in the art and literature he knew, sampling of embedded narratives in other writers, and consideration of range and kinds of agents allowed in the various genres he uses.

Teaching Method: Class sessions will alternate between teacher- and student-led whole-class discussions focused on passages in Chaucer or other writers, and student and teacher presentations of resources and models for the study of Chaucer.

Requirements: Two class reports or panels and three moderate-length papers, one dealing with a Chaucerian genre, one with a Chaucerian religious and political idea, and one with a symbol interpreting scripture, classical writing, or some aspect of the social and political world. A midterm and a final examination.

Tentative Reading List: Chaucer, *Parlement of Foules*, *Troilus and Criseyde*, *Legend of Good Women*, *Canterbury Tales*. Further reading in such works as Dante's *Divine Comedy*, Ovid's *Metamorphoses* and *Art of Love* and Boethius's *Consolation of Philosophy*. Study of some patterns of iconography in scriptural and poetic commentaries and in selected English buildings and manuscripts.

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ENGL 871 - LITERARY CRITICISM -- "Postcolonial Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0930a-1045a

TR 001 Powell

8099/8101

Aim: This course is a general introduction to the wide variety of theoretical and textual practices now characterized as "post-colonial." Participants can expect to leave the course with a sense of the historical foundations of postcolonial theory as well as exposure to current questions within the field -- what does it mean to be "postcolonial"? what kinds of responses do postcolonial writers/theorists have in common? what substantial differences are found within this same group of writers/theorists? how do we use postcolonial theory in our work as scholars today?

Teaching Method: Discussion (both instructor and student led), some group work, conferences; very few instructor lectures -- student participation is central to the success of this course.

Requirements: Critical response readings, in-class presentations, midterm exploratory writing, and a final project (including a proposal and annotated bibliography).

Tentative Reading List: *Colonial Discourse and Postcolonial Theory* (Barker, et al, eds.), *The Rhetoric of Empire* (Spurr), *Red on Red* (Womack), *The Woman Who Fell From the Sky* (Harjo), and a coursepack of readings.

ENGL 875A - RHETORICAL THEORY -- "Rhetoric of Women Writers"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0850p	R	001	Ritchie	8104/8106

Aim: In this courses we'll examine the many rhetorical strategies women have used in their persuasive writing. Working from rhetorical and historical perspectives, we'll attempt to understand women's place in the rhetorical tradition, women's use of traditional methods of argument, and also their attempts to revise and stretch the boundaries of rhetoric as they use writing to take action in the world. We will focus on these questions: 1) What is "women's rhetoric?" Does it exist? What might identify it? In what multiple forms and in what social contexts do we find it? What might constitute women's rhetorical theory? What scholarly practices are needed to reclaim women's rhetorical practice? Is it important to assert a "tradition" of women's rhetoric? 2) What is the relationship between language and social change? Do women's challenges to traditional rhetoric and writing also challenge the very institutions in which we live and work? 3) What can we learn about our own rhetorical practices and our own use of writing and language for social change? In all of these questions, we'll look at how gender, race, sexual orientation, economic and political situations influence sense of audience, methods of invention, arrangement, style, form, genre, and the material conditions and processes of composing and arguing.

Teaching Method: Reading, writing, presentations by the teacher and by students, small and large group discussion.

Requirements: Assigned and self-selected reading, response papers, participation in women's rhetorical events on campus, two major projects concerning women's rhetoric.

Tentative Reading List: We'll read writing in the form of manifestos, essays, speeches, letters, and scholarly writing by women from Aspasia (367 B.C.E) to Sor Juana Inez de la Cruz (1691), Ida B. Wells (1893), to Patricia Williams (1991) and Gloria Steinem (1999). Texts: *Reclaiming Rhetorica; Regendering the Rhetorical Tradition; Available Means: An Anthology of Women's Rhetoric(s)*.

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ENGL 895A - NEBRASKA WRITING PROJECT INTERNSHIP

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
ARR	ARR	001	Brooke	****

Aim: This course is a special outreach of the Nebraska Writing Project offered in conjunction with the State Department of Education. Enrollment is limited to K-12 teachers participating in one of the teams at the five selected schools. Please contact Dr. Robert Brooke at UNL or Kim Larson at the Department of Education for further information.

ENGL 898 - SPECIAL TOPICS -- "Disability & Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	R	001	DiBernard	8108/8109

Aim: Disability Studies is a new and exciting academic area. This course, like courses at other universities in Disability Studies, will put the experiences of people with disabilities at the center and see what the world looks like from that perspective. The result will be a rich and rewarding look at the lives of people with disabilities through novels, memoirs, poetry, and essays. Reading this literature will also expand our perspectives on important and universal questions on the nature of humanity, identity, accessibility, and so on. We will have the opportunity to meet at least one of the writers whose work we are reading (Kenny Fries), and to attend a Disability Film Festival on campus in April. Expect to read good literature, to have rich and thought-provoking discussions, and to have your world expanded!

Teaching Method: Discussion, small group work, student reports.

Requirements: Reading a substantial amount of literature each week; writing a weekly reading journal; reporting on at least one event outside of class; doing a project on a topic of the student's choice.

Tentative Reading List: Joseph Shapiro, *No Pity: People with Disabilities Forging a New Civil Rights Movement*; Kenny Fries, *Body, Remember: A Memoir*; Kenny Fries, ed., *Staring Back: The Disability Experience from the Inside Out*; Shelly Tremain, ed., *Pushing the Limits: Disabled Dykes Produce Culture*; Connie Panzarino, *The Me in the Mirror*; Lois Keith, ed., *What Happened to You?: Writings by Disabled Women*; Lennard Davis, *My Sense of Silence: Memoirs of a Childhood with Deafness*; Barrett Shaw, ed., *The Ragged Edge: The Disability Experience from the First Fifteen Years of Disability Rag*; Jean Stewart, *The Body's Memory*.

ENGL 898A - SPECIAL TOPICS "Discourse, Cultural Roles, & Teaching Ethics

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0620p-0910p	M	001	Lee, Minter, Poland*	8676/8677

***Team-taught.**

Aim: This interdisciplinary team-taught course aims to help participants develop their capacity for rhetorical and ethical analysis while also focusing on questions of pedagogy and education. We will examine how three different kinds of roles (client, consumer and reader) are constructed through three different kinds of texts (psychiatric classification, advertising, literary criticism). Questions we will want to pursue: What does our analysis of these texts reveal in terms of the kinds of ethical conduct or action privileged in these texts? What kinds of capacities would we, as teachers, want to sponsor via our teaching in order to enable our students to engage critically with the discourses that they encounter in their lives?

The course will culminate in a study of the range of constructions of "student" on which much public discourse about education depends. (Interestingly, clients and consumers -- two roles examined earlier in the course -- will resurface in the context of this final unit of the course.)

Teaching Method: Weekly reading. Considerable discussion and group work, the value of which will depend largely on students' engagement with the texts and the assigned work of the course. Lectures will be kept to a minimum.

Requirements: While the course is still under development, the teachers imagine two informal "conversation papers" over the course of the semester that will be used to shape class discussion; two short "discovery" projects (one focused principally on ethics, one on pedagogy); and a final project.

Tentative Reading List: While required readings have not been finalized, course readings may include (but are not limited to) *They Say You're Crazy* (Caplan); *Making Us Crazy* (Kutchins and Kirk); excerpts from *The Myth of Mental Illness* (Szasz); *Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society* (Jhally); *The Company We Keep: An Ethics of Fiction* (Booth); *The Turn to Ethics* (Garer, Hanssen, Walkowitz, eds.); and various magazine essays and news editorials on education.

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ENGL 905A - MODERN FICTION -- "Postmodern American Fiction"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	R	001	Spencer	3896

Aim: The aim of this course is to assess the significance of some concepts associated with postmodernism for the analysis of American fiction written mostly in the second half of the 20th century. The postmodern qualities of most of the books we will read have been widely accepted, and we will certainly spend much time discussing the ways in which a variety of established postmodern perspectives are reflected in these fictional texts. However, we will also discuss the limitations of postmodernism as an umbrella term for the fiction we read. We will consider whether it is best to define postmodern fiction in terms of technical literary characteristics, philosophical assumptions, political and cultural identities, or some combination of all these. We will also ask if it is accurate to say that there are different forms of postmodernism that cannot be reduced to one over-arching definition. One other issue will be to debate the implications of discussing fiction written by women and ethnic writers in terms of postmodernism. The course will be divided into the following sections: approaching postmodernism; postmodern historical fiction; ethnic postmodernisms; postmodernism and women's science fiction; the end of postmodernism.

Teaching Method: In each class there will be different teaching methods used. I will lecture to introduce the text under study, some key critical debates associated with it, and some possible theoretical approaches to it. Then we will break into groups to discuss specific assignments. Then the whole group will discuss our responses as a whole. Each student will be asked to make a presentation on their research paper and to respond to another student's presentation.

Requirements: Research paper (15-20 pages); presentation; response to another's presentation; regular attendance; class participation; weekly reading assignment.

Tentative Reading List: *The Real Life of Sebastian Knight* by Vladimir Nabokov; *Ubik* by Philip K. Dick; *The Public Burning* by Robert Coover; *Democracy* by Joan Didion; *All-Night Visitors* by Clarence Major; *The Woman Warrior* by Maxine Hong Kingston; *The Female Man* by Joanna Russ; *The Dispossessed* by Ursula K. LeGuin; *Underworld* by Don DeLillo; supplementary critical and theoretical essays.

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ENGL 933B - WILLA CATHER

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	M	001	Rosowski	8116

Premise: "Recent decades have witnessed a dramatic rise in Willa Cather's standing among academics," for Cather has gone from regional to major status with the light speed of two decades. "Not surprisingly, Cather's newly acquired status is signaled by her becoming territory over which lit crit battles are being waged. . . . While territorial skirmishes of the moment play out, a fundamental shift is occurring within Cather studies that signals another notion of canonicity, by which (as Barbara Hernstein Smith has argued) a writer is important not because she represents transcendent values or universal truths, but because she is inscribed within a culture. Whereas critics once wrote about Cather and her life, they are now beginning to write through Cather in addressing ideas and concerns important to us today." (RALS: 22.2, 1996. 149).

Aim: Any seminar on Cather provides an occasion to respond to the challenges offered by her writing: those of feminism and gender studies, narratology, cultural studies, new historicism, ecocriticism, and the like. A seminar on Cather at UNL provides the additional opportunity to draw upon archival resources in Lincoln (e.g., the Cather holdings at Love Library and the Nebraska State Historical Society), as well as in Red Cloud. Finally, reading Nebraska's most important writer in Nebraska means considering the role that place makes in meaning, and the semester will include a field trip to Red Cloud, where we will visit sites that figure in Cather's fiction.

Teaching Method: Discussion, presentations, a few background lectures, field trip to Red Cloud.

Requirements: Weekly reading journals; annotated bibliography, prospectus, report on criticism; critical research paper.

Tentative Reading List: *Alexander's Bridge, O Pioneers!, The Song of the Lark, My Antonia, One of Ours, A Lost Lady, The Professor's House, My Mortal Enemy, Death Comes for the Archbishop, Obscure Destinies, Shadows on the Rock, Lucy Gayheart, Sapphira and the Slave Girl.* Selected short stories and essays by Cather; selected biography, criticism, and theory.

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ENGL 940 - AFRICAN AMERICAN LIT -- "African American Novel"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Patton	8117

Aim: Although the course will be about the development of the African American novel, students are expected to be familiar with either Frederick Douglass or Harriet Jacobs' slave narrative. We will address the movement from slave narratives to the novel, as we study the origin, development, and the intertextual nature of the African American novel and its place in African American literary history by examining representative texts from the 19th and 20th centuries. We will read the novels as cultural productions of their respective times and our readings will be informed by new historicism, cultural critique, and feminism as we interrogate the intersections of race, class, gender, color, and sexual orientation.

Teaching Method: This will be a seminar in which students will be expected to contribute heavily to class discussion.

Requirements: Regular attendance and participation, a lengthy paper, oral report, paper proposal, and perhaps one or two short papers.

Tentative Reading List: *Clotel, Contending Forces, Marrow of Tradition, Sport of the Gods, Quicksand, Their Eyes Were Watching God, Native Son, The Street, Invisible Man, Go Tell it on the Mountain, Song of Solomon, The Color Purple, Philadelphia Fire, and The Afro-American Novel and Its Tradition.*

ENGL 953 - CREATIVE WRITING -- "Poetic Form"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Bauer	3902

Aim: This is an ADVANCED GRADUATE LEVEL workshop and seminar designed for students who already have significant experience in writing poetry and background in reading contemporary poems. Students should have taken 853 or its equivalent before this course and should be prepared to bring in a "body" of their own work early on in the semester. We will attempt to examine and discuss student work, as well as the work of other published poets, in the broader context of "the contemporary poem" and its aesthetics.

Teaching Method: Workshops (both small group and large class) and discussion. Faithful attendance and active participation is a must.

Requirements: Students will submit their own poems for workshops. Each student will also be responsible for a presentation on a poetic form (I use that term broadly, to include more than "traditional forms"). Students will also write short book reviews on a variety of chapbooks which we'll circulate among us. Everyone will be expected to participate fully in all discussions. The final writing project will be a chapbook manuscript of poems.

Tentative Reading List: A course packet of essays on poetry and poetics by contemporary poets. Chapbooks, which I'll supply (on loan) to the class (others are also invited to contribute to the stash). Copies of student poems.

ENGL 953A - CREATIVE WRITING: FICTION -- "Creative Non-Fiction"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0000-0000	ARR	001	Kooser	8118

Aim: A tutorial for advanced creative writing students.

Teaching Method: After the first session, each student will meet with the instructor, one-on-one, for an hour each week to discuss ongoing writing projects in creative nonfiction or poetry.

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ENGL 963 - RENAISSANCE LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	T	001	Buhler	8115

Aim: To explore the development of the lyric poem in Early Modern England. Many of our investigations will be historically based; we will, for example, consider the processes of "naturalization" at work in adapting Continental forms and themes to English language and society in a period of drastic change. We will also consider the interactions between a still-thriving manuscript culture and the rapidly-rising print industry. Still other avenues of inquiry will have a more theoretical bent, such as the role of gender both in the production of the lyric and in its once-emblematic status as the definitive Renaissance form. Finally, we will consolidate historically- and theoretically-sensitive approaches: works by Edmund Spenser will provide materials for experiments in "modern" editing and for re-examinations of the lyric's place in court life.

Teaching Method: Brief lecture; extensive discussion.

Requirements: Regular and active participation; an in-class presentation of a primary text; an in-class presentation of a critical reading; a group editing exercise; a prospectus/proposal for your research; a conference-version paper, to be presented at a class meeting; an article-length study based on your research.

Tentative Reading List: From *The Penguin Book of Renaissance Verse, 1509-1659*, works by Sir Thomas Wyatt; Henry Howard, Earl of Surrey; Queen Elizabeth I; Isabella Whitney; Sir Philip Sidney; Lady Mary Sidney Herbert; Fulke Greville; Sir Walter Raleigh; Richard Barnfield; William Shakespeare; John Dowland; Thomas Campion; Aemilia Lanyer; John Donne; Rachel Speight; Lady Mary Wroth; Ben Jonson; George Herbert; Robert Herrick; John Milton; Katherine Philips. From *The Yale Edition of the Shorter Poems of Edmund Spenser: The Shepheardes Calender; Amoretti and Epithalamion; Colin Clouts Come Home Againe*. Also: Arthur Marotti, *Manuscript, Print, and the English Renaissance Lyric*.

ENGL 971 - LITERARY THEORY -- "Chicana & Latina Voices"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	R	001	Montes	3903

Aim: This course focuses upon contemporary Chicana and Latina literary and cultural theory. Students will develop a knowledge of contemporary theory within a Chicana/Latina perspective which crosses not only historical and literary borders, but borders into (and through) gender(s). Traditional theorists and philosophers such as Michel Foucault, Frederic Jameson, and Homi Bhabha will also be included in order to fully understand what Chicana and Latina writers/performers are writing against/resisting/desiring.

Teaching Method: This course offers a variety of teaching methods: lecture, student presentations, student-led discussions, class discussion

Requirements: Requirements include journals (weekly), focus papers (three), mid-term, research paper (1)

Tentative Reading List: *Methodology of the Oppressed*, by Chela Sandoval; *Flaming Iguanas*, by Erika Lopez; *Borderlands/La Frontera* by Gloria Anzaldua; *Telling to Live: Latina Feminist Testimonios* by The Latina Feminist Group; *Latinas on Stage: Practice and Theory*, ed. by Alicia Arrizon and Lillian Manzor.

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ENGL 987 - HUMANITIES & PUBLIC POLICY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	M	001	Olson	8834

Aim: A major idea behind the development of the humanities, or *artes humaniores*, in the Renaissance was that one was to use the more human arts to assist in the creation of a civil society. One was not just building idea castles. Much significant writing in the humanities has come from policy makers who have used their skills to affect policy and practice in education, government, the arts, and the environment. More's *Utopia*; Swift's Irish tracts and *Gulliver*; Marx's various writings on history and literature; Tolstoy's *War and Peace* and his educational and anarchist writings; George Eliot's novels, educational writings and reform efforts; and the writings of such a novelist and poet as Wendell Berry all present efforts to engage public policy. The "Humanities and Public Policy" seminar, including both faculty and graduate students, , will consider strategies for using the humanities to change or develop policy, the public policy roles of humanities and education scholars, and the strategies for obtaining funding, permanence, and effectiveness. Since my primary policy work has dealt with educational reform, I will probably focus on that area.

Teaching Method: The seminar will read a few appropriate texts and ask that those participants who take the seminar for credit develop a plan for organizing around texts and an issue area.

Requirements: Attendance, active participation in all discussions, a paper on a humanist/policy topic and a plan for a public policy project with possible funding sources.

Tentative Reading List: More's *Utopia* plus a biography of More; Swift's *Gulliver's Travels* plus a description of Swift as a politician; Marx's educational and humanities writings; Matthew Arnold's educational writings and a few of his essays; some writings from Zitkala Sa and Frances LaFlesche; some writings by contemporary educational reformers, including a few of my own.

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