

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING SEMESTER 2003

GRADUATE LEVEL COURSES

Revised Nov. 6, 2002

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 25, 2002. 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.

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.

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."

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STUDENT APPEALS COMMITTEE

Graduate students should consult p. 25 of the 2002-04 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 2002-04 Graduate Bulletin, pp. 17-19. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

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

COURSE DESCRIPTIONS

Engl 801K - Gay & Lesbian Drama Engl 805N - American Novel II Engl 826 - History of English Lang Engl 827E - TESL Theory & Practice Engl 830 - Brit Authors before 1800 Engl 830E - Milton Engl 840 - Classical Drama Engl 845E - Native American Lit Engl 853 - Writing of Poetry Engl 857A - Composition Theory	Engl 862 - Survey of Medieval Lit "Ideas of Ethnicity in Medieval Lit" Engl 871 - Literary Criticism Engl 895A - Nebr Writing Proj Intern Engl 895D - Intern. Electronic Editing Engl 902 - Seminar in Poetry "Victorian Poetry" Engl 914 - Women Writers "19th C American Women Writers & Reform" Engl 930A - Shakespeare Engl 932 - American Authors to 1900 "Whitman"	Engl 933 - Amer Authors since 1900 "Literature of Ecology" Engl 953A - Creative Writing: Fiction Engl 965 - Seminar in 19 C Lit "Invention of the 19th Century" Engl 988 - Interdisc Medieval "Iconography"
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ENGL 801K - GAY & LESBIAN DRAMA

Time	Days	Sec.	Instructor	Call#
1100a-1215p	TR	001	Wolf	7863

Aim: The course is designed to offer an overview of the history, complexity, and diversity of lesbian and gay drama in North America since 1968.

Teaching Method: Starting from the feminist premise that knowledge and meaning aren't merely matters of information transfer but emerge through active engagement and serious reflection, the course will stress discussion and performance as its major pedagogical modes. This will include daily performance exercises involving writing, improvising, role-playing, recollecting, reading aloud, analyzing, and dramatizing. Each student will also be asked to perform (and possibly write) a brief monologue off book. And as a special treat, we'll have Caroline Gage with us in early March, meeting with our class, giving a public talk, and performing *The Second Coming of Joan of Arc*. Also, please note: I don't do "Queer Theory."

Requirements: (1) A statement of aims (why you're taking the course and what you want to accomplish); (2) active, engaged reading of all assigned texts and handouts; (3) regular, punctual attendance; (4) attendance at specified theater productions, including Caroline Gage's *The Second Coming of Joan of Arc* the evening of March 7; (5) a research project and oral report; (6) two 3-4 page personal essays, growing out of responses to assigned plays; (7) performance -- off book -- of a brief monologue; (8) a final account of the course you actually took.

Tentative Reading List: Caroline Gage, *The Second Coming of Joan of Arc and Other Plays*; Holly Hughes, *Clit Notes: A Sapphic Sampler*; Michael Kearns, *T-Cells and Sympathy: Monologues in the Age of AIDS*; Mart Crowley, *3 Plays by Mart Crowley*; Michel Marc Bouchard, *Lilies*; Brad Fraser, *Unidentified Human Remains and The True Nature of Love*; Chay Yew, *A Language of Their Own*; Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*; Martin Sherman, *Bent*; Terrence McNally, *Love! Valour! Compassion!*; George C. Wolfe, *The Colored Museum*; Moisés Kaufman, *The Laramie Project*; Tori Haring-Smith, ed., *More Monologues for Women by Women*; Tony Kushner, *Angels in America*.

ENGL 805N - AMERICAN NOVEL II

Time	Days	Sec.	Instructor	Call#
0200p-0315p	TR	001	Montes	7902

Aim: This course explores the various voices and perspectives of Americans since 1945. These perspectives include 20th- and 21st-century concerns with issues of labor, immigration, race, gender, language rights, personal rights. We will investigate these uniquely American historical, cultural, and political issues through a study of the American novel. Therefore, we will also investigate the construction of the American novel and its varying modes such as Realism, Naturalism, Modernism, Post-Modernism. While we will read each text by examining how it speaks from an individual and aesthetic perspective, we will also place the work against other aesthetics of the time -- art, architecture, music. If you are choosing to take this course, you are choosing to discover what it means to be American within the context of the novel. This course is about looking deeply at what makes Americans unique: voices who are markedly strong, defiant, provocative, and visionary.

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

Requirements: Requirements include weekly journals, three focus papers, a mid-term, and a research paper.

Tentative Reading List: *An American Tragedy* by Theodore Dreiser; *The Big Money* (vol. 3 of *USA Trilogy*) by John Dos Passos; *Their Eyes Were Watching God* by Zora Neale Hurston; *The Woman Warrior* by Maxine Hong Kingston; *George Washington Gomez* by Americo Paredes; *Native Son* by Richard Wright.

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ENGL 826 - HISTORY OF ENGLISH LANGUAGE

Time	Days	Sec.	Instructor	Call#
1030a-1120a	MWF	001	Spitzer	7835

Aim: The main objective of this course is to give you an understanding of the history of the English language, its roots, its changes through time, and a description of its present status.

Teaching Method: Lectures and videos, discussion, small group work.

Requirements: Attendance and participation; homework assignments (journal writing and exercises from text); tests; term project.

Tentative Reading List: *The Story of English* by Robert McCrum, William Cran and Robert MacNeil, 2nd ed., (1993, Penguin Books); *History of English* by Jonathan Culpepper (1992, Routledge).

ENGL 827E - TESL THEORY & PRACTICE

Time	Days	Sec.	Instructor	Call#
0630p-0745p	MW	001	Harpending	3743

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 & Heinle/Thomson Learning, 3rd ed.

ENGL 830 - BRITISH AUTHORS BEFORE 1800

Time	Days	Sec.	Instructor	Call#
1130a-1220p	MWF	001	Stock	7839

Aim: To read extensively in three neoclassical (18th and early 19th century) authors representing different genres and portions of the period: Jonathan Swift (the most important prose satirist, representing the first half of the 18th century), Samuel Johnson (the most important essayist and critic, representing the second half of the 18th century), and Jane Austen (the most significant neoclassical novelist, representing the transition from late 18th to early 19th century).

Teaching Method: Informal lecture/discussion; some small group work.

Requirements: Midterm and final examination; one scholarly/critical term paper; 8-10 short in-class writings.

Tentative Reading List: Anthologies of Swift and Johnson and probably three novels by Austen, perhaps *Sense and Sensibility*, *Pride and Prejudice*, and *Persuasion*.

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ENGL 830E - MILTON

Time	Days	Sec.	Instructor	Call#
1100a-1215p	TR	001	McShane	7842

Aim: To read major poems, minor poems, some prose of John Milton; to develop the of seeing literature in its context and exploring, via various heuristic devices, how one can be a confident reader of Renaissance poetry. Overall to achieve competent enjoyment, especially of *Paradise Lost*.

Teaching Method: Some lecture/modeling, journaling, discussion.

Requirements: Regular journals for the first half of the semester; some library work; a project, either on shorter poems or on *Paradise Lost*, for the second part of the semester. Portfolio of work and a final exam calling for a demonstration of specific heuristic skills.

Tentative Reading List: See subject matter above.

ENGL 840 - CLASSICAL DRAMA

Time	Days	Sec.	Instructor	Call#
1030a-1120a	MWF	001	Winter	8260

Cross-listed with CLAS 483/883.

Aim: A history-of-ideas approach to Greek and Roman drama. Some familiarity with the Homeric poems as a source of background information is desirable.

Requirements: A mid-term exam and a final exam, both essay type; quizzes; presentations. In addition, the graduate students will write a research paper on a topic of interest to them.

Tentative Reading List: Aeschylus, *Aeschylus One: Oresteia, Agamemnon*, etc.; Aeschylus, *Prometheus Bound and Other Plays*; Aristophanes, *Complete Plays of Aristophanes*, (tr. Hadas), Bantam; Euripides, *Euripides IV: The Complete Greek Tragedies*, (tr. Grene & Lattimore); Euripides, *Euripides V: Three Tragedies*, (tr. Grene & Lattimore); Menander, Norma M. *Plays and Fragments*; Plautus, *The Pot of Gold and Other Plays*; Sophocles, *Sophocles I*, (2nd edition); Sophocles, *Sophocles II*, (tr. Grene & Lattimore); Terence, *The Comedies*.

ENGL 845E - NATIVE AMERICAN LIT

Time	Days	Sec.	Instructor	Call#
0930a-1020a	MWF	001	Kaye	7847

Aim: The purpose of this course is to allow students to study a wide range of Native American Indian and Canadian First Nations literatures in English within the specific context of Native literatures. Students ought to gain an appreciation of the breadth and depth of Native literary and cultural traditions as well as learning a bit of the histories and current concerns of different Indigenous North American peoples.

Teaching Method: This is primarily a discussion class, both in the group as a whole and in small groups. There will be some background lecture and some student presentations.

Requirements: The class as a whole will read three related books per week. Each student will be responsible for reading one book for each week and for discussing it intelligently. Each 800-level student will be responsible for reading all three books and serving as discussion leader for one week's books and one other small group discussion. Each 400-level student will be responsible for leading two small group discussions. Each student will be responsible for keeping and handing in a reader's notebook every other week. Each student will be responsible for a final paper or project. In addition, each student will be expected to form some kind of responsible connection with the local Native American Indian community, from attending a single powwow, lecture, or exhibition to working in an on-going relationship with Native students in the public schools

Tentative Reading List: We will read approximately 42 books over the course of the semester. These will include written and translated versions of oral literatures; works by late 19th and early 20th century writers such as Charles Eastman, Mourning Dove, and D'Arcy McNickel; works by the great writers of the Native American literary renaissance such as N. Scott Momaday, Leslie Silko, and Simon Ortiz; works by important Native intellectuals such as John Joseph Mathews, Vine Deloria, Jr., and Alexander Posey; works by contemporary critics such as Louis Owens, Craig Womack, and Greg Sarris; writers in the Trickster tradition such as Thomas King, Gerald Vizenor, and Sherman Alexie; works by leading Canadian writers such as Jeannette Armstrong, Maria Campbell, and Beatrice Culleton; and many other works by contemporary novelists, poets, essayists, and short story writers. In addition, we will look at a few films, art exhibitions, and other cultural complements to the literatures.

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ENGL 853 - WRITING OF POETRY

Time	Days	Sec.	Instructor	Call#
0930a-1045a	TR	001	Raz	7850

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

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

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

Tentative Reading List: Alicia Ostriker, *The Crack in Everything*; Eloise Klein Healy, *Passing*; Robin Becker, *The Horse Fair*; Hilda Raz, editor, *The Best of Prairie Schooner: Fiction and Poetry*; Mark Doty, *Source*; Forrest Gander, *Science & Steepleflower*; Carole Simmons Oles, *Sympathetic Systems*.

ENGL 857A - COMPOSITION & RHETORIC THEORY

Time	Days	Sec.	Instructor	Call#
0200p-0315p	TR	001	Gallagher	7872

Aim: Together, we'll explore 1) historical and theoretical foundations of Composition and Rhetoric as an institutional practice and an academic field; 2) the relationship between composition and rhetorical theory and the practice of writing, reading, learning, and teaching in multiples sites of practice (within education and beyond); 3) the relationship between Composition and Rhetoric and the discipline of English Studies, as well as various related educational and political movements (e.g., cultural studies, ethnic studies, feminism, postmodernism/poststructuralism); and 4) the relationship between the work of Composition and Rhetoric and our own work as writers and teachers.

Teaching Method: Discussion, sometimes student-led; collaborative learning; inquiry-based projects.

Requirements: Active participation; weekly informal writing; discussion facilitation; journal project; professional development project; final working paper.

Tentative Reading List: Berlin, *Rhetorics, Poetics, and Cultures*; Boquet, *Noise from the Writing Center*; Flower et al., *Learning to Rival*; Gallagher, *Radical Departures*; Gilyard, *Race, Rhetoric, and Composition*; Wiley et al., *Composition in Four Keys*; student-chosen readings.

ENGL 862 - SURVEY OF MEDIEVAL LIT -- "Ideas of Ethnicity in Medieval Lit"

Time	Days	Sec.	Instructor	Call#
0200p-0315p	TR	001	Nissé	7859

Aim: This course will examine the origins of modern ideas of ethnic identity in the medieval period (c. 1000-1400). The focus of our readings will be on the interaction of Christians, Jews, and Muslims during the time of the crusades and on later literary representations of such encounters. As background, we will examine a number of different genres, such as historical chronicles, religious polemics, and autobiographical narratives. The greater part of the course will deal with literary texts: lyrics, romances, plays, etc. We will also read some recent critical articles to supplement these sources.

Teaching Method: Short lectures, discussion, small-group discussions

Requirements: Two papers: one 5pp, one 8-10pp. One in-class presentation.

Tentative Reading List: To be determined.

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ENGL 871 - LITERARY CRITICISM

Time	Days	Sec.	Instructor	Call#
1130a-1220p	MWF	001	Ford	3746

Aim: This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will emphasize approaches leading to understanding over mere coverage, asking about each critic: What are the critic's assumptions, including ethical assumptions, about literature (and where did these literary assumptions come from)? What is the critic's method of interpreting literary works (how does he or she determine a work's meaning)? What is the critic's standard of evaluation (how does he or she know if a work is successful/beautiful/good, including ethically/morally good)? How are this critic's ideas like or different from the other critics' we examine?

Teaching Method: Lecture, class and group discussion, student presentations. A graduate student intern will be available to give extra help to undergraduate students in the class.

Requirements: Intense study of the readings, short written reactions to critics' ideas leading to individual or group presentations, possibly one exam, a longish researched paper.

Tentative Reading List: Adams, *Critical Theory Since Plato*; Stevens and Stewart, *A Guide to Literary Criticism and Research*; handouts.

ENGL 895A - NEBR WRITING PROJECT INTERNSHIP

Time	Days	Sec.	Instructor	Call#
0000 -0000	ARR	001	Brooke	****

Aim: This course is restricted to past participants from the Nebraska Writing Project Summer Institutes or Rural Institutes who have set up teacher inquiry projects under the direction of the Nebraska Writing Project. Contact Robert Brooke for further information.

ENGL 895D – INTERNSHIP IN ELECTRONIC EDITING

Time	Days	Sec.	Instructor	Call#
0000 -0000	ARR	001	Rosowski	****

Aim: This internship is being offered to give students a chance to participate actively in the exciting work being done on the Willa Cather Electronic Archive <http://www.unl.edu/Cather>. The Archive is a production of the Cather Project at UNL and is the preeminent web resource for study of the author.

Teaching Method: Through the semester-long internship, interested students will gain insight into many of the issues surrounding humanities computing in general. Specific benefits include

- knowledge of and experience in standards-based XML-markup of literary texts
- experience in generating scholarly notes
- web publication of an edited piece of Cather's short fiction

Requirements: Submission and fulfillment of a graduate independent study contract.

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ENGL 902 - SEMINAR IN POETRY -- "Victorian Poetry"

Time	Days	Sec.	Instructor	Call#
0230p-0450p	W	001	Pratt	8236

Aim: The poetry of the Victorian period reflects the social, religious, economic, and aesthetic changes in a period in which industrialization and science disrupted the traditional metanarratives that had bound the society together. This course will examine what poets thought poetry could do in this new order of things, what the origins of language were and how radically new ideas about the nature of language affected the use of poetic language, especially the use of metaphor, and what kinds of tentative answers the poets found to their questions about the function of poetry and the role of the poet. We will approach these questions through careful reading of the major poets of the period.

Teaching Method: Largely seminar discussion with some student presentations.

Requirements: In addition to the assigned reading, each student will read and critique one book of criticism, history, or theory about the Victorian period. This paper will be 5-8 pages. The major project of the semester will be a longer paper (20-page variety) that might become, with revision, the substance of a publishable essay.

Tentative Reading List: We will probably have individual books of poetry by Tennyson, Arnold, the Brontes, Robert Browning, Christina Rossetti, and Hopkins. We will probably use some selected poems from a popular anthology for Elizabeth Barrett Browning, Swinburne, and Wilde.

ENGL 914 - WOMEN WRITERS -- "19th Century American Women Writers & Reform"

Time	Days	Sec.	Instructor	Call#
0630p-0920p	T	001	Belasco	7874

Aim: In this course, students will undertake a study of the fiction, poetry, and prose written by a diverse group of 19th-century American women who were interested in major social reform issues, especially women's rights and abolition. Attention will also be paid to women who wrote about other social problems such as the plight of American Indians and Mexican Americans, temperance, workers' rights, vocational opportunities for women, education for women, the condition of prisons and asylums, and lynch laws.

Teaching Method: Discussion, group work.

Requirements: Group Presentation, weekly response papers, seminar paper.

Tentative Reading List: Works by Lydia Maria Child, Susan B. Anthony, Elizabeth Cady Stanton, Margaret Fuller, Fanny Fern, Harriet Beecher Stowe, Harriet Jacobs, Sojourner Truth, Emily Dickinson, Rebecca Harding Davis, Sarah Winnemucca Hopkins, Maria Amparo Ruiz de Burton, and Ida B. Wells.

ENGL 930A - SHAKESPEARE

Time	Days	Sec.	Instructor	Call#
0230p-0450p	W	001	Olson	7875

Aim: I want to teach this seminar in Shakespeare's comedies in such a way as to prepare people to do research on Shakespeare and to teach him well. I will assume that you have read most of the comedies at least once and that you have some acquaintance with Shakespeare's stage and company. I assume that you know the main outlines of Elizabethan and Jacobean history and a bit of the history of ideas in the period. **If you lack acquaintanceship with any of these areas (or even all of them), you should not fret. I will try to work with you to bring you up to speed.** If you do not know Shakespearean textual scholarship, I can point you to it.

Having said what I will assume, I should say what I want to do with you. My interest, as a historical critic, is in looking at four areas: (1) Shakespeare's evolving sense of comic form as represented in his textual references and his practice; (2) his intertextual use of classical myth and allegorized classical myth as represented in the standard myth books; (3) his intertextual play with framing Biblical narratives and passages such as Cain-Abel, Eden, the decalogue, the magi story, the Ephesians stories, the Sermon on the Mount and the like; and (4) his use of historic place to look at the transformations and limitations of empire. No one can read the comedies without knowing that they are about the forms of love, but no one can fully know about the forms of love in the comedies without knowing the forms of comedy that make up the game of love, the myths that love enacts, the scriptures that it teaches, and the places in which it chooses to take up residence. In pursuing these themes, I will explore with you Shakespeare's references to and use of new comedy form and its permutations; his resonances with Ovid, classical myth and emblem books (which do for Roman myth what myth-crit tries to do with modern myth); his Biblical hermeneutics; and his understanding of the politics of his time.

Teaching Method: The class will mostly be discussion and reports, but occasionally I may feel the urge to lecture for a few minutes, and I will indulge that urge. I hope that you will indulge me also.

Requirements: Vigorous discussion, research paper.

Tentative Reading List: Conventional scholarship as assigned or suggested by you, some dipping into the documents implied by the themes listed above, the first folio comedies with the exception of *Two Gentlemen of Verona*, *Love's Labour's Lost* (unless someone wants to do it), *The Merry Wives of Windsor*, and perhaps *Troilus and Cressida*. I may also include *Tempest* for people who want to explore the work. I will have a syllabus before the course begins, but I may alter that considerably when I learn where you wish to direct yourselves.

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ENGL 932 - AMERICAN AUTHORS TO 1900 - "Whitman"

Time	Days	Sec.	Instructor	Call#
0230p-0450p	T	001	Price	7876

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 933 - AMERICAN AUTHORS SINCE 1900 -- "Literature of Ecology"

Time	Days	Sec.	Instructor	Call#
0230p-0450p	M	001	Rosowski	7877

Aim: The course will introduce students to the rapidly emerging field of environmental literature (founded in 1992, the Association for the Study of Literature and the Environment or ASLE, now has 900 + members, a journal and a newsletter, plus annual meetings attended by 500+ participants).

Teaching Method: Our focus will be upon 20th-century American authors who wrote or are writing about nature, and our approach will be that of ecocriticism, which (broadly defined) adds place to the categories of gender, race, and class used to analyze literature. Questions involved in ecocriticism include the following: how do texts represent the physical world? How does literature raise moral questions about human interactions with nature? What are the forgotten texts of nature writing, how might they be resurrected and integrated into teaching and scholarship? How does gender influence representations of nature? And how does literature figure into the work of environmental activists?

Requirements: The seminar complements an emphasis on plains and western literature (as Glen A. Love has observed, "the discipline of western American literature belongs in the forefront of the emergence of environmental literature as a field of study" (202). It complements also work in Women's Studies (ecofeminism has emerged as one of the field's most vital approaches). It embodies interdisciplinary research and writing, with its interaction among such fields as biological sciences, literature, and sociology; it encourages inter-regional scholarship by its recognition that "ecological issues are both regional and global" (Love 212); and it "translates" naturally into curricular development for teachers in the schools as well as universities and colleges.

Tentative Reading List: We will be reading such writers as Barbara Kingsolver John Muir, Willa Cather, Annie Dillard, Wendell Berry, Aldo Leopold, Edward Abbey, Leslie Silko, and Terry Tempest Williams. Supplementary reading will include "Revaluing Nature: Toward an Ecological Criticism," by Glen A. Love. *Western American Literature* 25: 201-215; selections from *The Ecocriticism Reader*, eds. Cheryll Burgess Glotfelty and Harold Fromm (1996); and from *ISLE: Interdisciplinary Studies in Literature and the Environment*.

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ENGL 953A - CREATIVE WRITING: FICTION

Time	Days	Sec.	Instructor	Call#
0230p-0450p	R	001	Shapiro	7878

Aim: This will be a graduate seminar for advanced fiction-writers working toward an M.A. or a Ph.D. in English with a concentration in creative writing. Our primary goal will be to provide each other with a rigorous, supportive audience for our writing. Along the way, we'll talk a lot about the craft of fiction writing. And we'll read some published fiction, as well.

Teaching Method: Discussion, class presentations on published work, in-class writing exercises.

Requirements: A substantial amount of writing -- perhaps two full-length short stories or two chapters of a novel; faithful attendance and active participation; miscellaneous bits of writing (statement of goals, response to the syllabus, end-of-semester evaluation), plus a pedagogy exercise based on one of our assigned readings.

Tentative Reading List: The primary "text" of the course will be the writing produced by members of the class. *The Whore's Child* and *Empire Falls*, both by Richard Russo; *The Peaceable Kingdom* and *Blue Angel*, both by Francine Prose.

ENGL 965 - SEMINAR IN 19th C LIT -- "Invention of the 19th Century"

Time	Days	Sec.	Instructor	Call#
0200-0450p	R	001	Olds	8431

Aim: A cross-disciplinary investigation of the sense of the new in European art, thought, and social institutions, beginning about 1789. This course will study the emerging modes of representation (eg. Romanticism, Realism), new emphases in scientific thinking and disciplines (eg. the new "histories," naturalism, sociology), along with the contemporary understanding of social institutions (eg. citizenship, the rights and roles of women). Major examples will be drawn from Britain, France, Germany, and America.

Teaching Method: The course work will consist of readings, discussion, lecture, guest lectures, and a series of short papers and oral presentations leading to a researched term paper for which participants will be encouraged to investigate a topic relevant to their individual area of study.

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ENGL 988 - INTERDISCIPLINARY MEDIEVAL -- "Iconography"

Time	Days	Sec.	Instructor	Call#
0230p-0450p	M	001	Haller	7794

Aim: This seminar is concerned with systematic symbolic programs, employed in the meaningful ornamentation of public buildings, religious and secular; in the various representational arts; in literature; in the ceremonies of church and state; and in interpretive, theological and philosophical discourse. We will in the semester consider examples of significant programmatic projects in art and literature, and will engage in original research to elucidate programs not now commonly treated as works with iconographic programs. For the purpose of the seminar, "Medieval" will be a flexible term, but the assumption is that programs of the sort under consideration are characteristic of major Medieval artistic works.

Teaching Method: Each meeting of the seminar will consider one or more examples of an iconographic program, either fully explicated in important research or open to investigation by the class. We will examine in common or each member in part. In general the examples will be chosen to fit the interests of those enrolled in the class. There will be frequent visits by members of the faculty of the Medieval and Renaissance Studies program who will share their research. We expect to have an outside expert to give a public lecture and come to one meeting of the seminar. We will regularly read, as a class, significant critical books and articles in the field and will discuss and refine these as theoretical and methodological documents. We will attempt to come up with an understanding of the sources and significance of iconography and its relation to current theory

Requirements: Each member of the seminar will be expected to be in regular attendance and to fulfill all assignments of leadership in the class. The specific outcome of the class will be a seminar paper exploring the iconographic implication of some object of interest to the field.

Tentative Reading List: As background: Ovid's *Metamorphoses*; selections from the Christian Scriptures with commentary. Specific Examples: *The Abbott Suger on the Treasures of the Abbey Church at St. Denis*; Dante's *Commedia*; *The Romance of the Rose*; *Quest of the Holy Grail*; seminal and recent scholarship: Erwin Panofsky, *Studies in Iconology*; Madeleine Caviness, *The Early Stained Glass of Canterbury Cathedral*; Michael Camille, *Mirror in Parchment :The Luttrell Psalter and the Making of Medieval England*.

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