

## **DEPARTMENT OF ENGLISH**

UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**SPRING 2004**

**Graduate Level Courses**

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

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

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## **HOW TO USE THIS BOOKLET**

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of Oct. 17, 2003. The Booklet may include descriptions of some courses not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

## 800 – 900 LEVEL OF COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [\*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor[s]), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

## INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may obtain the call number for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

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## 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, Barbara DiBernard, 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 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.

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## COURSE DESCRIPTIONS

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### Engl 802 – Poetry – “Renaissance Poetry”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	McShane, J	7932

**Aim:** To read and to explore ways to read, write, and talk about Renaissance poetry by looking at many works in context by

major authors. We will examine not only major works, but major books of poetry. I expect to enhance our skill and awareness of how to make sense of what we read.

**Teaching Method:** Lecture, discussion, in-class small groups, out-of-class small groups.

**Requirements:** Twice weekly journals, group project on a book or sequence of poems. Attendance matters.

**Tentative Reading List:** Sidney: *Defense of Poetry*; *Astrophil & Stella*; Spenser: *Shepherd's Calendar*; *Amoretti & Epithalamion*; Herbert's *Temple*; Petrarch's *Canzoniere*; Johnson, *Poems*; Herrick, *Poems*; Donne, *Selected Poems*; Mary Wroth, *Poems*; Milton, *Poems of 1645*.

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## Engl 811 - Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	101	Kaye, F	7934

**Aim:** The purpose of this course is to present a fairly spacious overview of the literatures of the North American Great Plains. You should learn to recognize some of the main themes and subjects of Plains literatures.

**Teaching Method:** This is primarily a discussion class, with some introductory lectures by the professor, some small group work, and a number of student reports.

**Requirements:** Both 411 and 811 students are required to read 14 or 16 books, prepare at least seven reader's notebooks, attend and write up at least two out-of-class events. Engl 411 students will do a presentation on a Plains poet and complete an 8-10 page final paper. Engl 811 students will do a presentation on one week's array of books and complete a 10-15 page final paper.

**Tentative Reading List:** During the semester, we will cover 42 full-length books of fiction, drama, and non-fiction prose. We will also read a number of poems by a variety of Plains poets. Each week we will focus on a particular theme or author and read three books. Each individual student will be responsible for reading only one book a week, except that Engl 811 students will read all three books for the week they introduce. In addition, everyone will read a few poems and the occasional essay each week. Themes include such things as AThe Myth of the West: *Shane*; *Riders of the Purple Sage*; and *The Prairie*@ or ANot Vanishing: *Green Grass, Running Water*; *The Bingo Palace*; and *The Indian Lawyer*@ or ASoft, Cuddly Conquistadors: *My Ántonia*; *Little House on the Prairie*; and *Giants in the Earth*@ or AChanging Women: *Purple Springs*; *Crackpot*; and *Grass Dancer*@ and so on. We focus mostly on the 20th century, about equally between women and men and Canadians and Americans, and on Amer-European, Native (or First Nations), and Hispanic peoples on the Great Plains.

## Engl 827E - TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0745p	MW	001	Harpending, M	3564

**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:** To be announced.

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**Engl 828 - Old English**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-0920a	MWF	001	Haller, R	7466

**Aim:** To acquire a reading knowledge of Old English, an understanding of its probable pronunciation and performance, and an introduction to literature and texts surviving from the time of its use as the native language of England (500-1,000 c.e.). To read some of the major examples of literature in the language, including a large part of the most famous poem in Old English, *Beowulf*. To examine some of the artifacts and events of the Old English era as cultural objects coexisting with the language and literature.

**Teaching Method:** The first few weeks will be spent studying the sentence structure and spelling in the language, and reading some basic documents. The rest of the course will feature two days of translation and one day of projects related to the culture or time period. Leadership for class meetings will be shared between the instructor and members of the class.

**Requirements:** Midterm and final examinations. A 10-page paper on a topic arising out of class discussion or reading. Regular leadership in class in the study of the language and in the daily translations. One report on a cultural artifact or phenomenon.

**Tentative Reading List:** Bruce Mitchell and Fred C. Robinson, *A Guide to Old English*; Seamus Heaney (Translator) *Beowulf: A New Verse Translation*. Bilingual Edition.

**Engl 845E - Native American Lit**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Gannon, T	3567

**Aim:** The working subtitle for this class, "Ideas and Visions: Native American Theory," 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 critical theory and 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.

**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:** Black Elk/Neihardt: *Black Elk Speaks*; N. Scott Momaday: *The Man Made of Words*; Vine Deloria, Jr.: *For This Land*; Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit*; Linda Hogan: *Dwellings*; Gerald Vizenor: *Shadow Distance*

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**Engl 852A - Writing Literary Nonfiction – “Writing About Nature”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Janovy, J	7936

**Aim:** The aim of this course is to provide students with the ability to incorporate material from nature into their non-fiction writing projects. “Nature” in this case means primarily all phenomena not constructed by humans, including geological formations and processes, weather, plants, animals, fungi, and microbes. The course must also include, however, consideration of our relationships to and with these phenomena. As a minimum, students’ view of the world—as well as of our place in it—

should be greatly expanded by the end of the semester. We will try to examine a number of specific topics, including (but not necessarily limited to): 1) The role that knowledge about nature plays in the writing process; 2) Sources of material; 3) Descriptive techniques for various aspects of nature; 4) Dealing with complexity; 5) Exotic organisms and exotic relationships; 6) Translation of the voluminous and arcane vocabulary of natural science; 7) Techniques other writers have used to solve various problems in writing about nature; 8) Style sheets, graphics, manuscript preparation, i.e., the author's end of the publishing business; 9) Research (a writer's, not a scientist's) on natural phenomena; 10) Making the transition from details to the big picture, and vice versa

**Teaching Method:** We will read, write, and collectively analyze what we've read and written. Students should expect to make their writing assignments available to the class as a whole and to lead discussions about these assignments. Blackboard course management software can be used to share writing. I will make specific assignments, usually involving a well-defined natural phenomenon (a good example might be a particular group of campus plants, skeletal material in the museum, one's view of the stars, etc.) and we will write about this phenomenon. In every case the goal will be to transcend simple description and solve some kind of a writing problem. I anticipate taking a few field trips, probably to the campus museums, Beadle greenhouse, and perhaps to the Lincoln Children's Zoo. We are also likely to have natural materials in class.

**Requirements:** At least six pages of double-spaced typing a week, to develop students' own collections of material (clipping file, specimens, photographs, etc.), be willing to talk about those collections with the class, and to share their collection goals and techniques with the class via Blackboard and in Friday discussions. One fairly substantial writing project that will involve an outline, drafts, references, and illustrations. Grading will be according to a contract model, i.e., if a student does the work and completes it on schedule, the student will receive full credit.

**Tentative Reading List:** Gould, S. J. 1995. *Dinosaur in a Haystack*. Random House, New York; McPhee, J. 1989. *The Control of Nature*. Farrar, Straus and Giroux, New York.

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**Engl 853 - Writing of Poetry**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	M	001	Kooser, T	3568

**Aim:** To assist advanced poetry writing students to improve their work.

**Teaching Method:** Weekly group discussion of written work and of the tools for writing poetry. I also lecture weekly, via e-mail, about specific poems I encounter in my reading.

**Requirements:** Weekly poetry writing with assignments as arranged. Grades will be based on overall performance, including quality of contribution to group discussion, improvement as a writer during the course of the semester, and the quality of poetry written.

**Tentative Reading List:** Baker, David. *Meter in English: A Critical Engagement*. University of Arkansas Press, Fayetteville, 1996. Costanzo and Daniels, *American Poetry: The Next Generation*. Carnegie-Mellon University Press, Pittsburgh, 2000.

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**Engl 857B - Nebr Writing Project**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	W	001	Brooke, R	****

The Nebraska Writing Project will offer the Level II seminar during spring 2004. This seminar is only offered every two or three years. It is open to teachers, elementary through college level, who have completed a Nebraska Writing Project Summer Institute in Lincoln or Rural Institute in communities across Nebraska. **Registration is restricted; contact Robert Brooke at 472-1807 or**

**rbrooke1@unl.edu**

**for the call number.**

**Aim:** The Level II seminar gives experienced Nebraska Writing Project teachers the opportunity to continue the personal writing development begun in the Summer Institute, to share and discuss best teaching practices and principles with other experienced Nebraska Writing Project teachers, and to engage in guided focused observation of aspects of writing in our own classrooms.

**Requirements:** Participants will write weekly on projects of their choice, discuss ongoing focused observation of writing in their own classrooms, read some published studies of writing issues, and (once during the semester) present an EQUIP.

**Engl 864 - British Lit 1660-1800**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Stock, R	7468

**Aim:** To read and discuss major pieces of British literature in the Restoration and 18<sup>th</sup> century (1660-1800). Special emphasis will be placed in poetry and non-fiction prose. No plays or novels (as traditionally defined) will be included.

**Teaching Method:** Informal lecture/discussion.

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

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

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## Engl 871 - Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Ford, J	3571

**Aim:** This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will emphasize understanding over mere coverage, asking about each critic: What are the critic's 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.

**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*

## Engl 875A - Rhetorical Theory – “Rhetoric of Women Writers”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	M	001	Ritchie, J	7470

**Aim:** In this course 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 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? 2) Do “women's dangerous moves” -- anger, the erotic, silence, listening, and “talking back”-- challenge traditional rhetoric and 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, context, style, form, genre, and the material conditions and processes of writing and speaking.

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

**Requirements:** Assigned and self-selected reading, response papers, electronic bulletin-board discussions, 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)*. Audre Lorde, *Sister Outsider*; Dorothy Allison, *Two or Three Things I Know for Sure*; Virginia Woolf, *Three Guineas*; Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*; Patricia Williams, *Alchemy of Race and Rights*.

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**Engl 905 - Seminar in Prose Fiction – “Postmodern American Fiction”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Spencer, N	7471

**Aim:** In this course we will discuss American fiction in relation to key concepts associated with postmodernism. We will spend much time discussing the ways in which a variety of established postmodern concepts are reflected in these fictional texts. 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. The extent to which postmodernism can be understood as a historical or transhistorical concept will be addressed. We will also examine the possibility of there being different forms of postmodernism that cannot be reduced to one over-arching definition. And we will discuss the limitations of postmodernism as an umbrella term for the fiction we read. In particular, we will 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; postmodernism now.

**Teaching Method:** Discussion, some mini-lectures, group work, individual presentations.

**Requirements:** Research paper (15-20 pages); presentation; response to another student’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; *The Woman Warrior* by Maxine Hong Kingston; *The Cattle Killing* by John Edgar Wideman; *Female Man* by Joanna Russ; *The Dispossessed* by Ursula K. LeGuin; *Agape Agape* by William Gaddis; and *Cosmopolis* by Don DeLillo.

**Engl 914 - Sem. on Women Writers – “Diverse Women Writers: Recovery of Women’s Texts”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Honey, M	3581

**Aim:** This seminar will cover American women writers in the early 20<sup>th</sup> century with the intention of examining literary, gender, race, and class issues in American literature. Specifically we will look at the recovery of lost texts by women writers, a process that has been on-going in the past 20 years or so. In an attempt to make the canon more inclusive in terms of women and other underrepresented groups, scholars have recast previously discarded texts as touchstones in our understanding of the American literary tradition. We will also look at women writers who have been accepted into the canon, albeit in some cases only recently and somewhat tentatively, while investigating possible reasons for their inclusion. The corollary to that investigation, of course, is speculating on why other texts or writers have not made it into the canon. Our discussions will range from aesthetic assessment of these works to pedagogical, historical, and social issues involved in our study of them. We will also look at conversations in which these writers were engaged and whether those conversations are still relevant today. As someone who has been involved in the recovery movement, I bring to the seminar experience with critical frameworks that have shaped it and with the editors of publishing houses who grapple with academic market considerations. I hope to share some of this experience with the class, but in the end the seminar will center on students’ ideas about the literature we will be reading together, its applicability to the classroom, its relevance to humanistic inquiry, its aesthetic value for those who appreciate good literature.

**Teaching Method:** I look forward to participating in and facilitating student discussions, but I mainly anticipate the creative mixture of your own diverse views.

**Requirements:** Seminar paper and 3-5 page prospectus on a topic of your choice. For M.A. students, 10-15 pages plus bibliography. For Ph.D. students, 20-25 pages plus bibliography.

**Tentative Reading List:** *A Japanese Nightingale* (1901), Onoto Watanna (Winnifred Eaton); *Mrs. Spring Fragrance* (1912), Sui Sin Far (Edith Eaton); *The House of Mirth* (1905), Edith Wharton; *The Song of the Lark* (1915), Willa Cather; *Cogewea*

(1927), Mourning Dove; *The Collected Stories of Maria Christina Mena* (1997); *Plum Bun* (1928), Jessie Fauset; *Quicksand* (1928), Nella Larsen; *Conflicting Stories*, Elizabeth Ammons; *Reconstructing Womanhood* (1987), Hazel Carby; *Middlebrow Moderns: Popular American Women Writers of the 1920's* (2003), ed. Lisa Botshon and Meredith Goldsmith.

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### Engl 918 - Interdisc Sem. on 19th C – “Interdisciplinary Themes in the Nineteenth Century: The Invention of the 19th Century”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0450p	T	001	Olds	8124

(Crosslisted with MODL and HIST 918)

**Aim:** A cross-disciplinary investigation of the sense of the new in European literature, art, thought, and social institutions, beginning about 1789. This course will study the emerging modes of representation (e.g. Romanticism, Realism), new emphases in scientific thinking and disciplines (e.g. the new “histories,” naturalism, sociology), along with the contemporary understanding of social institutions (e.g. 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, lecture, guest lectures, and discussion.

**Requirements:** 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.

### Engl 930 - British Authors to 1800 – “Shakespeare”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Buhler, S	7937

**Aim:** To explore in detail how performance-based strategies can help both in understanding and in teaching Shakespeare’s plays. We will consider historical and contemporary stage practices, the performance history of these plays, and recent criticism that engages with the insights of Performance Theory and Semiotics. Because the emphasis of the course is pedagogical, we will always be mindful of practical applications in the secondary or college-level classroom. But because the occasion and subject matter of the course (and the courses you may teach later on) is Shakespeare, we will also be mindful of the richness, historicity, and artistry of the play texts themselves, as well as of their realizations on stage and screen.

**Teaching Method:** Lecture, discussion, small-group work, in-class presentations and performances. Each class session will have at least one performance-based exercise that will require reading material aloud or enacting the text in some way.

**Requirements:** a) Journals, collected weekly, that document your encounters with Shakespeare, with the class, and with the issues we’ve raised. b) Statement of purpose and a revision thereof, specifying the topic or material you wish to explore in your final project. c) Group research report. d) Final project: either a conference-style paper (8-12 pp.) or a teaching unit (running approximately 20 minutes) on an aspect of Shakespearean drama/stagecraft. e) Attendance and participation, as all of the above implies.

**Tentative Reading List:** William Shakespeare, *Hamlet*; *Henry V*; *A Midsummer Night’s Dream*; *The Tempest*. James C. Bulman, ed., *Shakespeare, Theory, and Performance*. Bernice W. Kliman, ed., *Approaches to Teaching Shakespeare’s “Hamlet.”*

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**Engl 931 - British Authors since 1800 – “Shelley & His Age”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	W	001	Behrendt, S	7938

**Aim:** To help get a clearer sense of Percy Bysshe Shelley and his works in poetry, prose, and drama within the historical, cultural, intellectual, and aesthetic context of his times – chiefly the Regency and the early years of the reign of George IV. Additional aims include exploring Shelley’s current reputation among scholars and theorists, trying out for ourselves some of the current critical and theoretical approaches to the work of Shelley and his contemporaries, and working with pedagogical approaches to dealing with Shelley’s works in the contemporary classroom. I hope to have us gain a clearer sense of Shelley both as a writer and as a citizen of an increasingly cosmopolitan culture at the beginning of the modern period.

**Teaching Method:** Discussion, primarily. I will be especially interested in ways of contextualizing Shelley (who will be our principal focus) within the wider cultural scene represented by the times in which he lived, and by the writers and other artists and thinkers whose works (and persons) he knew and to which he reacted, whether favorably or not. I will encourage wide-ranging and eclectic inquiry into Shelley and his world, from as interdisciplinary a perspective as we can manage.

**Requirements:** Everyone will briefly present and discuss critical and theoretical approaches to our subject(s) (including of course selected writings) as gleaned from journal articles, and will be involved also in designing pedagogical models for the study and the teaching of Shelley. Everyone will complete a major project; in most cases this will be a scholarly project that emulates a journal article, although there will be plenty of room for alternative (perhaps technologically-oriented) projects, and for exercises in critical annotation of texts.

It would naturally be great for members of the group to have read fairly widely in Shelley’s poetry and prose in advance of our getting started. For the ambitious, I suggest reading widely and eclectically in the history (social, political, economic, and intellectual) of the Romantic period, as well as in the literature. Particularly important influences on Shelley are Wordsworth; Godwin; Wollstonecraft; Volney; Byron; Gothic romance writers like Radcliffe, Dacre, and Lewis; radical journalists like Eaton and Spence, and later Carlile; and liberal ones like the Hunts and Cobbett.

**Tentative Reading List:** A good deal of Shelley’s poetry, and a sizable chunk of his prose, including his early prose romances. Plus probably the *MLA Approaches to Teaching Shelley’s Poetry*. Critical, theoretical, and cultural materials as appropriate.

**Engl 932 - American Authors to 1900 – “The American Renaissance & the Civil War”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Price, K	3582

**Aim:** The American Renaissance and the Civil War focuses primarily on the 1850s and 1860s, decades that produced some of the most highly regarded U.S. writing. F.O. Matthiessen’s *The American Renaissance* helped solidify the place of Nathaniel Hawthorne, Herman Melville, Ralph Waldo Emerson and Walt Whitman in the American canon. We will seek a more expanded understanding of this period by placing these writers in dialogue with other powerful voices, including white women writers (Harriet Beecher Stowe, Fanny Fern, and Margaret Fuller) and African Americans (Frederick Douglass and Harriet Jacobs).

**Teaching Method:** Discussion

**Requirements:** The exact requirements have not been established yet. The key requirement will of course be the seminar paper. You will likely be asked to do an annotated bibliography and to critique the work of another student.

**Tentative Reading List:** Hawthorne, *The Scarlet Letter*; Melville, *A Benito Cereno* and *Battle-Pieces*; Emerson, essays on slavery; Whitman, *Leaves of Grass* (1855), *Drum-Taps*, and *Memoranda During the War*; Stowe, *Uncle Tom’s Cabin*; Fern, *Ruth Hall*; Margaret Fuller, *The Great Lawsuit* and other essays.

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**Engl 933 - American Authors since 1900 – “Cather”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Rosowski, S	3583

**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 953 - Creative Writing – “Fiction”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Slater, J	7941

**Aim:** This is an ADVANCED graduate level fiction-writing course. Students who sign up should already have considerable experience in writing fiction, and extensive background in reading fiction (particularly contemporary fiction). The aim of the course is to develop professional-level skills in fiction writing, and to become familiar with the work of established and emerging writers of contemporary fiction. We will cover the process of preparing and submitting work for publication. Also, because the teaching of creative writing is a goal for most students in this course, there will be a pedagogical component: each person will be responsible for creating and presenting a writing exercise based on one of the stories from the *Best American Short Stories* anthology, and leading a discussion on that story.

**Teaching Method:** Mainly whole-class discussion. At least one conference with me in my office, to be scheduled.

**Requirements:** 40-50 pages of polished fiction. Detailed written critiques of classmates' stories. Faithful attendance, active participation in discussion. Leading a discussion of a story from the *Best American* anthology, and presenting a writing exercise based on that story.

**Tentative Reading List:** *Best American Short Stories 2003*, edited by Walter Mosley; *The Book of Ralph* by John McNally, Simon and Schuster, 2003.

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**Engl 986 - Approaches to Engl Studies**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Goodburn, A	7472

**Aim:** This course will examine the discipline of English Studies via a deep study of the terms “pedagogy” and “teaching” as a means of understanding historical connections and conflicts between various areas of English (literature, creative writing, composition, theory, etc.). Some of the questions we will explore include: What is pedagogy? Is there a difference between pedagogy and practice? Between teaching and pedagogy? What historically has been the role of pedagogy as a concept within English Studies? We'll trace the split between NCTE and MLA over pedagogy in the early 1900's and the implications of that split for how we conceive of pedagogy and teaching in the field of English today.

We'll also examine the scholarship-of-teaching movement that has emerged over the past 20 years as a response to postsecondary institutions devaluing teaching in favor of research and some of the efforts to "restore" teaching and pedagogy as a scholarly/intellectual activity worthy of value and reward (stuff by the Carnegie Foundation for the Advancement of Teaching, the Ernest Boyer report, etc.). Questions we'll examine include: How can we document the scholarship of pedagogy and teaching? (course portfolios, teaching portfolios, peer observations, etc.) Why would we want to do so? What are the ethical issues involved in representing students, teachers, and classrooms in our professional literature and in our documentation of teaching? How can we construct documentation about our courses that takes into account teachers' and students' multiple identities? How can we read and interpret scholarship about pedagogy and teaching? How do we create communities of readers who are skilled in evaluating the scholarship of teaching? What institutional structures need to be created to do so? What role might professional organizations play in creating such communities and in valuing such work?

We'll look closely at course portfolios and teaching portfolio initiatives as one response to this movement. We'll also attend sessions of the national conference on peer review of teaching (in Lincoln March 26 and 28) to meet national leaders in these movements.

**Teaching Method:** Lecture, discussion, and student-led presentations and activities.

**Requirements:** We will engage in several common projects and activities to aid our investigations into the issues addressed above. You will have choices among different projects as well as opportunities to develop individual projects relating to your own interests. Some of the projects I imagine include: critical analysis of artifacts from our own teaching and/or learning; analysis of current journals and/or professional literature within English Studies regarding how pedagogy and teaching is represented, illustrated, and theorized; reviews of selected course portfolios on UNL's Peer Review of Teaching website; student-led discussions based on “starter papers” on the assigned class reading; analysis and discussion of websites representative of the scholarship-of-teaching movement.

**Tentative Reading List:** (I am still finalizing this list and am interested in class members' ideas.) Paul Kamen's *Writing/Pedagogy*; Mariolina Salvatori's *Pedagogy*; Larry D. Spence “The Case Against Teaching”; Charles E. Glassick “Scholarship Assessed: A Special Report on Faculty Evaluation”; *WOE* special issue on Ethics of Representation; Randy Bass “The Scholarship of Teaching: What's the Problem?”; selections from *Composition, Pedagogy, and the Scholarship of Teaching*; Pat Hutchings “The Scholarship of Teaching and Learning in Higher Education: An Annotated Bibliography”; Richard Miller *As If Learning Mattered*; UNL's Peer Review of Teaching website.

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