

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2006

Graduate Level Courses

Updated Nov. 1, 2005

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. 14, 2005. 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.

ENGLISH MINORS & UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, Nick Spencer, 201C Andrews Hall.

NOTE: Non-degree graduate students are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "**Non-degree students must obtain the permission of the instructor** of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.

STUDENT APPEALS COMMITTEE

Graduate students should consult the Bulletin of Graduate Studies for appeal procedures in academic matters.

CURRICULUM COMMITTEE

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

THESIS AND DISSERTATION HOURS

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the Graduate Bulletin. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to 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

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[Engl 976 - Smnr Rhetorical Theory -- "Rhetoric & Education"](#)

Engl 4/802 - Poetry -- "Amer Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Price, K	7252

Aim: An advanced survey of American poetry focusing on major figures and movements primarily in the 19th and 20th centuries. The course will examine the struggle to throw off British traditions and define who an American poet was, what American poetry would sound like, and which themes were appropriate for an American poetry to voice. Implicit in this struggle is the diversity of American voices and the different ideas of the United States as a nation held by different groups within the country. Several distinct patterns emerge, particularly as they grow out of the work of a couple of literary giants, Whitman and Dickinson. We will try to define these patterns and how they reflect American cultural development.

Teaching Method: Class discussion, lectures, presentations.

Requirements: A presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

Tentative Reading List: Anne Bradstreet, Walt Whitman, Emily Dickinson, T. S. Eliot, Marianne Moore, Langston Hughes, Allen Ginsberg, Galway Kinnell

Engl 4/805B - 19th C Brit Fiction -- "Romantic & Early Victorian Novels"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Behrendt, S	6973

Aim: Our primary aim will be to survey and sample the range and variety of Romantic and early Victorian prose fiction in order to consider how that body of writing relates to -- and reflects and perhaps influences -- social, political, economic, intellectual, cultural, and historical changes in Britain during the volatile period spanning roughly 1780-1850. Part of our work will involve studying the contents of the Corvey Collection of Romantic-era literature at Love Library, to give us all a clearer sense of both the numbers and the contents of novels published during the age.

Teaching Method: Intensive discussion based on your own careful reading of the required texts, with occasional brief *ad hoc* lectures to provide background information. I will strongly encourage you to "think outside the box" in your reading of the assigned texts, and will try to help you read in an interdisciplinary and culturally-aware fashion so that we will be able to engage our texts as far as possible as "living things" rather than as mere lifeless museum pieces. To this end we may also do some group presentations. Think of this course as an ongoing **conversation** among all of us in the room. I expect everyone to be prepared to contribute meaningfully to class discussion and to keep up with the assigned reading and research.

Requirements: 1) Dedicated **reading**, in advance, of all the novels, plus classroom discussion of them. **Note:** This course will require a **considerable** amount of reading, sometimes well in excess of a hundred pages of prose fiction per week. If you cannot or will not commit yourself to the investment of time required to keep up to date on all the reading, you should not enroll in this course. I may use a variety of writing exercises to make sure you are keeping up with the reading. 2) Two examinations: a midterm and a comprehensive final examination.

3) Each of you will choose a novel from the Corvey Collection, working from a short list I will provide, and will prepare several descriptive and interpretive documents relating to that novel. I hope for us to mount all of these materials (with your name, of course, to assure you credit for your work) on the ARomanticism at UNL" website that I maintain here.

Tentative Reading List: Readings will probably include Charlotte Smith, *Desmond*; Amelia Opie, *The Father and Daughter*; Jane Austen, *Pride and Prejudice*; Mary Shelley, *Frankenstein*; Wilson, *Paris Lions and London Tigers*; Frederick Marryat, *King's Own*; Charles Dickens, *Oliver Twist* or *Hard Times*; Emily Brontë, *Wuthering Heights*; **plus** a novel of your choice from the Corvey Collection at Love Library (see separate instructions).

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Engl 4/805K - Canadian Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0630-0900p	T	001	Kaye, F	7948

Aim: The purpose of this course is to introduce students to a wide variety of modern Canadian fiction within the context of Canada as a country.

Teaching Method: In this class, we will cover three books on a similar theme per week. Each student will read one book. Class will alternate between discussions of the books in the context of each other and small group discussions among people who have all read the same book.

Requirements: Attendance and informed, intelligent participation are required. You will read 14 to 16 books for the semester and write seven short journals and one longer paper. Students will serve as discussion leaders and 800-level students will be introducers and facilitators for one week's worth of reading.

Tentative Reading List: This class focuses on works from the 20th century. Authors will include Pauline Johnson, Ralph Connor, Nellie McClung, Sinclair Ross, Hugh McLennan, W.O. Mitchell, Margaret Laurence, Ethel Wilson, Gabrielle Roy, Adele Wiseman, Henry Kreisel, Alice Munro, Robert Kroetsch, Margaret Atwood, Rudy Wiebe, Jeannette Armstrong, Bernice Culleton, Nourbese Philip, Dionne Brand, Joy Kogawa, Rohinton Mistry, Michel Tremblay, Shanti Mootoo, Timothy Findley, Antoinine Maillet, Richard Adams, Thomas King, Robertson Davies, and others.

Engl 4/814B - 20th C Women Writers -- "20th Century Lesbian Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0845p	W	001	DiBernard, B	2991

Aim: We will read and discuss a wide range of lesbian literature written in the United States in the 20th and 21st centuries, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. (One geographical exception is the British novel *The Well of Loneliness*, acknowledged as the first "out" lesbian novel in English.) Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course is arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th and into the 21st century in the United States, moving into transgender and queer identity as well. We will use some ideas from queer theory to look at issues of identity and pedagogy, but our attention will primarily be on the human experience expressed in the writing. I believe, with Adrienne Rich, that "Theory -- the seeing of patterns, showing the forest as well as the trees -- theory can be a dew that

rises from the earth and collects in the rain cloud and returns to earth over and over. But if it doesn't smell of the earth, it isn't good for the earth." ("Notes toward a Politics of Location," *Blood, Bread, and Poetry*, Norton 1986, pp. 213-14).

I expect this to be an exciting, challenging class, characterized by open discussions and a feeling of community. I hope you will want to join such a group.

Teaching Method: We will do small-group work, free writing, round-robin discussions, reading aloud, and other experiential activities. You must come prepared and be active in this class.

Requirements: A weekly reading journal; reports on out-of-class events; a project which includes an oral report; a final paper; and weekly reading of articles on the class listserve. Graduate students will do some additional theoretical readings and a longer project.

Tentative Reading List: Lillian Faderman, *Odd Girls and Twilight Lovers*; Radclyffe Hall, *The Well of Loneliness*; Ann Bannon, *Beebo Brinker* or another "pulp" novel; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Chrystos, *Fugitive Colors*; Eli Clare, *Exile and Pride: Disability, Queerness, and Liberation*; Amelia Montes, stories and theory, perhaps one or two more books.

Engl 4/827 - Application of Linguistics

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0830p	T	001	Harkness, J	7950

Aim: To enable students

- to gain an understanding of the diverse areas of research and social interaction in which Linguistics and Applied Linguistics can play key roles -- such as psycholinguistics, critical linguistics, text linguistics, authorship studies, lexicography, speech therapy, speech recognition, dialectology, gender studies, cross-cultural communication, English as a world language, language learning, bilingualism and other areas which class participants may wish to help identify.
- to understand the linguistic terms and concepts used in these fields
- to explain and discuss the main linguistic issues of each area chosen for study

Teaching Method: Combination of discussion, student presentations, in-class application of various linguistic procedures relevant for areas chosen as class topics.

Requirements: Term paper, weekly assignments (reading or material preparation), individual class presentation, probably on the term-paper topic, two or three quizzes on general class material and reading, class attendance and active participation.

Tentative Reading List: Reference books: *Controversies in Applied Linguistics*, Barbara Seidlhofer, OUP, 2003; *Principle and Practice in Applied Linguistics: Studies in Honour of H. G. Widdowson*, Guy Cook and Barbara Seidlhofer, OUP, 1995. No one set text: For a feeling of topics, see the following journals: *Journal of Pragmatics*, *Journal of Applied Linguistics*, *Discourse Studies*. A course packet will be available prior to the start of the semester.

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Engl 4/827E - TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0630-0745p	MW	001	Harpending, M	2992

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.

Engl 4/830 - Brit Authors to 1800 -- "Shakespeare's Tragedies & Tragicomedies"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0200-0315p	TR	001	Hilliard, S	7952

Aim: This course covers the major plays of the second half of Shakespeare's career in terms of their reflection both of Elizabethan cultural dynamics and of modern concerns in recent stage (and film) presentations. This will include discussion of Shakespeare's conception of tragedy, the gender and class assumptions of the period, and the role of Shakespeare as cultural icon in our own age.

English 4/830 is the equivalent of the former English 4/830B, but it does not assume that students have had 4/830A, which covers the comedies and history plays. Undergraduates who have never studied Shakespeare are advised to take the introductory course 230A or its equivalent first. English 430 does not count as an Essential Studies or an Integrative Studies course.

Teaching Method: Discussion, short lectures, video performances, student presentations.

Requirements: Short reader-response papers on the individual plays, two longer critical essays, two exams. Participation in class exercises.

Tentative Reading List: The Roman plays *Julius Caesar*, *Anthony and Cleopatra*, and *Coriolanus*; the problem comedies *Troilus and Cressida* and *Measure for Measure*; the major tragedies *Hamlet*, *Othello*, *Macbeth* and *Lear*; and the later romances *The Winter's Tale* and *The Tempest*.

Engl 4/845E - Native Amer Lit – "Ideas & Visions"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Gannon, T	6976

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

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

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

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

Engl 4/871 – Literary criticism

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0930-1045a	TR	001	Gannon, T	8317

Aim: This course is an extensive engagement with the major preoccupations of literary and cultural criticism and theory, from Plato to postmodernism. Such questions include language's very ability (or not) to truly represent "reality"; the relative importance of author, audience, the text per se, and its social and ideal "worlds" in literary study; and shifting discourses of the Self and the (so-many) Others in the politics that is the text. We will concentrate on contemporary critical movements, and students will have ample opportunity for the hand-on application of these critical-theory methods to "touchstone" literary works and other cultural artifacts.

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: Terry Eagleton: *Literary Theory: An Introduction* (2nd ed.); Becky McLaughlin and Bob Coleman: *Everyday Theory: A Contemporary Reader*; Mary Shelley: *Frankenstein* (Case Studies in Contemporary Criticism: ed. J. M. Smith; 2nd ed.)

Engl 4/875A - Rhetorical Theory -- "Rhetoric of Women Writers"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0830p	M	001	Ritchie, J	6984

Aim: In this course we'll investigate the emerging scholarship on women's rhetoric and its relationship to the 2500-year long tradition of rhetoric. We'll look especially at the strategies women have used to participate in, subvert, and transform rhetorical spaces and to expand traditional assumptions about rhetorical theory and practice. More specifically we'll consider both the potential and the limitations of silence, listening, anger, "talking back," and embodied rhetorics as strategies for working within and challenging various rhetorical contexts. Here are some of the questions that will frame our discussion throughout the semester:

- What are the multiple dimensions of rhetoric? What is "women's rhetoric(s)?" What are the problems in even using those terms together? What might constitute women's rhetorical theory?
- What scholarly practices are used in reclaiming/recovering women's rhetoric?
- In what contexts has women's writing/speaking emerged and how is that related to the history of women's literacy?
- What are our own rhetorical histories and how can we strengthen our own speaking/writing/rhetorical practices in private and public contexts?
- What are the implications of this body of scholarship for teaching writing and rhetoric?

Teaching Method: Reading, writing, oral presentations, small and large group discussions.

Requirements: Assigned and self-selected reading, response papers posted to electronic bulletin board discussions, attending and analyzing rhetorical events on campus, two major written projects.

Tentative Reading List: We'll read writing in the form of manifestos, speeches, letters, essays and scholarly essays by women from Aspasia (367B.C.E.) to Sor Juana Inez de la Cruz (1691), Ida B. Wells (1893), Patricia Williams (1991) to Margaret Cho (2004).

Books may include Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*; Audre Lorde, *Sister Outsider*; Excerpts from Lunsford, *Reclaiming Rhetorica*, Glenn, *Regendering the Rhetorical Tradition*; Glenn, *Unspoken: Rhetoric of Silence*; Kates, *Activist Rhetoric and American Higher Education*; Johnson, *Gender and Rhetorical Space in American Life*; Mountford, *The Gendered Pulpit*; Royster, *Traces of a Stream*.

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Engl 4/898 - Sp Topic English Lit -- "Fiction Writing Workshop: Rita Mae Brown"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0930-1050a	MTW	951	Brown, R	****

Mini-course scheduled for April 3-14, 2006.

NOTE: This is a limited-enrollment workshop course. **Prospective students should submit a sample of their fiction (no more than 25 pages)** to Professor Debbie Minter, Andrews Hall Rm. 202, Lincoln, NE 68588-0333, **by Friday, Nov. 4.**

Aim: Novels are imaginary gardens with real toads in them. All five senses must be deployed to develop characters. Humans vary in their abilities to see, smell, hear, taste and touch. If you add to that range, the sensing abilities of other creatures, it requires some work from the novelist to bring your characters to life. The emphasis in this course is on creating those real toads, with an apology to the poet M. Moore for snatching her wonderful line.

Requirements: The attendance rule is very strict: if you miss a class you will be dropped a grade.

Engl 902 - Seminar in Poetry -- "Postcolonial Poetics"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0550p	R	001	Oakley, S	6988

Aim: Introduces students to the poetics of postcolonial literature, with an emphasis on poetry. We will evaluate current theories of the past 20 years on the politics and aesthetics of postcolonial creative writing. Our common mandate is to unlock the issue of whether a universal -- or in Paul Gilroy's words, "planetary" -- ethics emerges from postcolonial poetics and the extent to which postcolonial poetics can elucidate and transform dominant culture. Our poetry readings are comprised primarily, not exclusively, of African diasporic works.

Teaching Method: Discussion.

Requirements: Response papers; listserv discussion; 18-20 page paper.

Tentative Reading List: Glissant, *Poetics of Relation*; Torres-Saillant, *Caribbean Poetics*; Robbins et al., *Cosmopolitics*. Articles and essays from, among others, Spivak, Derrida, Mignolo, Moretti, Gilroy, Wills, Boland, de Certeau. Walcott,

Omeros; Glissant, *Black Salt*; Rankine, *The End of the Alphabet*; R. Shepherd, *Otherhood*; Komunyakaa, *Thieves of Paradise*; P. Mordecai, *Certifiable*; McGuckian, *Captain Lavender*

Engl 913 - Studies in Film

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	R	001	Abel, M	3003

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): Tues. 3 p.m. or 9 p.m. or Wed. 1 p.m. or 7 p.m. Special fee - \$30.

Aim: Vision has a longstanding central place in western thought and is written into both our most basic philosophical concepts – speculation (from the Latin *specere*, to look at), theory (from the Greek *heorein*, to observe), Enlightenment, clarity, perspective, insight, etc. – and everyday ideology – think of the oft-repeated adage that "I believe it when I see it," for instance. But in the last few decades in the United States, vision's place in everyday life has, if anything, intensified: from the womb (ultrasound) to the tomb (the availability of drive-thru, closed-circuit viewing at many funeral homes), our lives are super-saturated with images. Given the intensive smearing of vision across the new media, video, the Internet, "postmodern" arts, the ubiquity of advertising, satellite television, and the globalized hegemony of the Hollywood film industry, this course will work through theoretical discourses that try to map, diagnose, anticipate, and react to these new, "aesthetic" forms of visual power. The texts I have chosen for this course – which, in one way, could also be thought of as an introduction to visual culture studies, a rising sub-discipline in the humanities – are highly theoretical in nature. You cannot read very far in visual culture studies without running into, for example, Heidegger, various thinkers from and influenced by the so-called Frankfurt School, Lacanian psychoanalysis, or post-structuralist philosophers such as Foucault and Deleuze. So, I think it's imperative that we familiarize ourselves with how some of the major thinkers of the 20th century have conceptualized vision and what the (differing) stakes of such theories of vision are. To this end, our course-trajectory traces a lineage from an analog mode of visual power epitomized by mechanical reproduction to a new mode of visual power characterized by digital production. Consequently, one of the key questions we should keep in mind while reading these texts is in how far theories of vision that antecede the emergence of digital technologies continue to be useful for building a productive conceptual framework for our own encounters with visual power today.

Teaching Method: Lectures, discussion.

Requirements: Participation; conference-length paper (3,000 words); journal-length research paper (6,000-9,000 words).

Tentative Reading List: Students should go to <http://www.unl.edu/marcoabel> and follow the course link to view course description, reading list, assignments, etc.

Engl 918 - Interdis Smnr: 19th C – "Themes in the 19th Century – Family History"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0520p	W	001	Winkle, K	3004

Cross-listed with MODL 918 and HIST 918.

Aim: This interdisciplinary seminar will explore family history in the 19th century to illuminate dominant social, cultural, economic, and political changes during the 19th century. The class will pursue a dual emphasis on families as both an enduring cultural ideal to be cherished and preserved and a flexible social and economic institution that constantly changes to accommodate new realities. The seminar will therefore focus on social, economic, political, and demographic factors –

including republican ideology, industrialization, urbanization, immigration, evolving gender roles, educational reforms, and medical innovations – that spurred the construction of the Victorian ideal of family life that dominated 19th-century culture in the United States and Great Britain.

Teaching Method: Readings, projects, presentations, and discussions will highlight the changing cultural, emotional, social, and economic functions of the family as well as the impact of changing patterns of childhood, courtship, marriage, fertility, aging, and death on family size and structure. Sources will include the latest secondary studies of 19th-century family life, gender roles, and childhood, as well as contemporary information drawn from literature, art, photographs, artifacts, architecture, vital records, and oral history.

Requirements: Grades will be based on class discussions, presentations, and a final research paper.

Engl 933B - Willa Cather

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Reynolds, G	7226

Aim: This course serves two functions. On one level it is a straightforward survey of Cather's life and career, encompassing her work as poet, critic, short-story writer and novelist. On another, it is a workshop where we can test Cather's fiction against a plethora of critical approaches (feminist, New Historicist, biographical etc.), learning -- in a very practical way -- about the "how" of reading literature. I hope to explore some new ways of reading Cather, too: we will read the career backwards, starting with the late works and moving back in time to her early life. There will be an emphasis on *not* reading Cather solely as a Western regionalist. We will also contextualize Cather -- reading her alongside other women authors (e.g. Wharton) and other modernists such as William Carlos Williams (whose work has some curious affinities with hers).

Engl 940A - African Lit in Engl -- "Modern Anglophone African Writers"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Owomoyela, O	7225

Aim: The course aims to introduce students to African cultures and social history through a reading of selected literary works. Since no prior knowledge of these subjects is assumed on the part of students, it is hoped that by the end of the semester they will have gained some useful insights into matter relating to Africa, and be better able to converse intelligently about them.

Teaching Method: I will offer lectures and clarifications of issues at appropriate points and serve as a resource person during class discussions. But the better part of the semester will be spent in group discussions in which students will be expected to participate actively and effectively.

Requirements: Each student will write a brief report on the works we will study. There will be a research paper at the end of the semester.

Tentative Reading List: To be determined.

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Engl 953 - Creative Writing -- "Poetic Form"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Bauer, G	3006

Aim: An *advanced* level seminar designed for students with *significant* experience writing and reading poetry. The course will be a combination workshop and seminar. Students who have not had at least one *graduate level* workshop may find it difficult to keep up with this class.

Teaching Method: Workshops of students' poems. Reading and discussion of a variety of essays on poetry and poetics. Small and large group discussions. Informal presentations by students.

Requirements: Students will submit poems on a regular basis. They will also read and write brief reviews of a number of chapbooks, present poems and discussion on formal processes ("form" being defined here as more than "traditional" or "fixed" forms). Each student will be asked to try a few "experiments" with form. The final writing project will be a chapbook-manuscript that may, or may not, include these experiments.

Tentative Reading List: Selected essays discussing aspects of form and issues in contemporary poetry. Chapbooks that will be lent to the group (students are encouraged to share their own, as well). Copies of student poems and poems presented by workshop participants.

Engl 953A - Creative Writing: fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Agee, J	7979

Aim: This graduate fiction workshop will focus on writing the novel. Students with a draft, a partial draft, or an idea for beginning a draft of a novel are welcome.

Teaching Method: We will read, write, critique, and ponder the complexities of the novel. Please expect to discuss formal fictional issues as presented by writers such as Forester, James, Gardner, Oakley Hall, Elizabeth Bowen, and more. Most of all we will focus on preparing and reading drafts of your novels with an eye toward eventual publication.

Engl 963 - Smnr Renaissance Lit -- "Influences & Adaptations"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0330-0600p	T	001	Buhler, S	7964

Aim: To explore in detail the challenges that Early Modern writers faced in reworking materials from the past and to consider the challenges that later writers and recent stage and film directors have faced in adapting texts from the Renaissance. Our emphasis will be on drama and film, but we will also consider such genres as historical chronicle, narrative poetry, and the novel. Special attention will be given versions that reach beyond immediate source texts to engage with earlier influences, as well as contemporary concerns. Recent scholarship that endeavors to theorize adaptational strategies will inform our discussion.

Teaching Method: Brief lecture, extensive discussion, small-group work, in-class presentations.

Requirements: a) Journals, collected weekly, that document your encounters with Early Modern texts, their sources, and their adaptations. 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 creative

project (length/time negotiable), with commentary, on the theory and practice of literary adaptation. e) Attendance and participation, as all of the above implies.

Tentative Reading List: Christopher Marlowe, *Edward II*. Thomas Middleton/Cyril Tourneur, *The Revenger's Tragedy*. Seneca, *The Trojan Women*. William Shakespeare, *Hamlet* and *Macbeth*. John Updike, *Gertrude and Claudius*. James Naremore, ed., *Film Adaptation*. Excerpts from Raphael Holinshed's *Chronicles* and films by Michael Almereyda, Michael Bogdanov, Alex Cox, Derek Jarman, Akira Kurosawa, Billy Morissette, Trevor Nunn/Phillip Casson, Roman Polanski, William Reilly, Franco Zeffirelli.

Engl 964 - Rest & 18th C Lit – "Neoclassical Narratives & Emergence of the Gothic"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	M	001	Stock, R	6992

Aim: Neoclassical literature is commonly considered very "unGothic" in nature, but Gothicism begins to emerge quite early in the neoclassical period. This seminar will focus on Restoration and 18th-century narratives (both in verse and prose) examining relatively "straight" neoclassical narratives where some lurking Gothicism can be sensed (Dryden, Pope, Defoe, Crabbe), neoclassical responses to Gothicism (Johnson, Austen), and works where Gothicism is more dominant but still mixed with such neoclassical techniques as irony and *reductio ad absurdum* (Walpole, Beckford). Three 19th-century works will be included to demonstrate the Romantic, or at least post-neoclassical, development of Gothicism: *Frankenstein*, *Manfred*, and *Dr. Jekyll and Mr. Hyde*.

Teaching Method: The seminar will be conducted mainly by discussion. One or two vintage films may be shown.

Requirements: Students will give occasional oral reports on the reading and will write a critical or research paper.

Tentative Reading List: Texts will be ordered for Pope's poems, Defoe's *Roxana*, Johnson's *Rasselas*, Austen's *Northanger Abbey*, Walpole's *Castle of Otranto*, Beckford's *Vathek*, Shelley's *Frankenstein*. The other works are available on-line or from the library. I will give students information about on-line texts but they must be able to access and print off these texts or draw on library resources.

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Engl 976 - Smnr Rhetorical Theory -- "Rhetoric & Education"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	T	001	Gallagher, C	6993

Aim: This course will examine a range of contemporary rhetorical pedagogies for how they build upon and depart from classical Greek and Roman rhetoric. We will begin by studying a number of classical rhetorical texts as educational treatises. We will then move to contemporary texts in Rhetoric and Composition that engage, in one way or another, the classical rhetorical tradition. In addition, we will explore how popular conceptions of rhetoric and schooling constrain rhetorical education today. The course will help students working in Rhetoric and Composition to develop a working understanding of some of the major concepts in rhetorical theory, especially as they apply to teaching and education. It will be useful as well to any student who desires a richer understanding of the historical, ideological, and social forces shaping education in general and the teaching of writing in particular.

Teaching Method: Discussion, sometimes student-led; activities; student presentations.

Requirements: Substantial weekly reading and informal writing; active class participation, including discussion facilitation; a short project (e.g., conference proposal or abstract); an article-length essay.

Tentative Reading List: Plato's *Gorgias* and *Phaedrus*, selections from Aristotle's *On Rhetoric*, Cicero's *Of Oratory*, Quintilian's *Institutes of Oratory*, and Isocrates' *Against the Sophists*; Susan Jarratt's *Rereading the Sophists*, Paul Kameen's *Writing/Teaching*, Joseph Petraglia and Deepika Bahri's *The Realms of Rhetoric*; Victor Villanueva's *Bootstraps*; and a handful of articles and book chapters.

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