

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2007

Graduate Level Courses

Updated November 20, 2006

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. 11, 2006. 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 gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or 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 4/806 - Genre -- "Epic: Odyssey Model"--](#)

Canceled

[Engl 4/813 - Film](#)

-- "Women's Films of the 1930s & 1940s"

[Engl 4/814B - 20th C Women Writers](#)

-- "20th Century Lesbian Literature"

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[Engl 4/830 - Brit Authors to 1800 -- "Milton"](#)

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[Engl 961 - Smnr American Lit -- "The Novel Now"](#)

[Engl 971 - Smnr Literary Theory](#)

-- "[Spatial Theory: Utopia to Globalization](#)"

[Engl 986 - Apprch Engl Studies -- "Pedagogies & Difference"](#)

[Engl 995 - Tchng College Engl](#)

[MODL 898 -- Special Topics](#)

-- "[The 19th-Century French Novel in Translation: From Balzac to Proust](#)"

Engl 4/806 - Genre -- "Epic: Odyssey Model" -- Canceled

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0230-0500p	R	001	Oakley, S	

Engl 4/813 - Film -- "Women's Films of the 1930s & 1940s"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Foster, G	7993

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 7 p.m. or Wed. 1 p.m. or 5 p.m. Special fee - \$30.

Aim: Students will analyze films made for female audiences during the 1930s and 1940s. Films will include classic maternal melodramas, romances, and other films that feature strong women characters. Students will develop analytical abilities and learn a great deal about female spectatorship.

Teaching Method: Brief lectures, discussion, film screenings. Films will include *Mildred Pierce*, *Mrs. Miniver*, *The Great Lie*, *Dark Victory*, and *Trouble in Paradise*.

Requirements: Journals, two papers of 6-8 pages, note-taking, class participation, attendance at Ross film screenings.

Tentative Reading List: Online readings in feminist film theory, particularly readings on "women's pictures" as well as female spectatorship.

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	8142

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 will be 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 personal experience, 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).

We will be privileged to be able to meet three of the authors whose work we'll be reading this semester! We will read work by Tatiana de la Tierra, who will be the keynote speaker at the No Limits! Conference in March. We will read and discuss fiction and theory by UNL professor Amelia Montes, and have the opportunity to speak with her about her work. And we will read *Beyond the Pale* and attend a reading by the novel's author, Elana Dykewoman.

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. This is a class where you must be active.

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 listserv.

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, *Not Vanishing*; Eli Clare, *Exile and Pride*; Elana Dykewoman, *Beyond the Pale*; work by Tatiana de la Tierra; Amelia Montes, stories and theory. Also articles on lesbian and queer theory on E-Reserve.

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	3091

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 -- "Milton, Political Prophet"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0330-0600p	T	001	Buhler, S	3092

Aim: To gain familiarity with a wide selection from Milton's works, and to develop a sense of his public careers as poet, and as political controversialist and apologist. We will focus on integrating, as far as possible, his poetry and his prose works (what he termed his "right and left hands"). Finally, we will explore the interconnections at work between Milton's texts and the personae he adopts in them.

Teaching Method: Some lecture, predominant discussion, extensive reading, and occasional performance.

Requirements: Active participation; regular response papers; one short paper, such as an explication; one class presentation; a seminar• or conference•style paper (or major creative project).

Tentative Reading List: From Milton's *Complete Poetry*, ed. Shawcross: "Nativity Ode"; "L'Allegro" and "Il Penseroso"; *Comus (A Maske at Ludlow Castle)*; *Lycidas*; selected sonnets; *Paradise Lost*; and *Samson Agonistes*. From his *Selected Prose*, ed. Patrides: *Of Education, Areopagitica*, sections from *Eikonoklastes* and *The Readie and Easie Way*. Also *The Cambridge Companion to Milton* (revised edition), ed. Dennis Danielson.

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Engl 4/833 - Amer Authors since 1900 -- "Beat Generation"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0230-0450p	M	001	Blaha, F	7442

Aim: To provide a thorough review of a 1950s and 1960s counter-culture movement, mainly but not exclusively from a literary/artistic perspective.

Teaching Method: Seminar, i.e., discussion, group work, individual research project.

Requirements: Two papers, class presentations.

Tentative Reading List: Ginsberg, *Howl and Other Poems*; Kerouac, *On the Road*; Burroughs, *Naked Lunch*; Charters, *Beat Anthology*.

Engl 4/845 - Ethnic Literature -- "African Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Owomoyela, O	7444

Aim: To explore a broad range of modern African writing covering a variety of issues. Students will, through a study of literature produced by male and female writers, become familiar with the issues that have engaged the attention of African writers and the different views they have expressed on them and the different approaches they have proposed for dealing with reality.

Teaching Method: The primary learning will be through discussions groups, small and plenary, and occasional lectures by me.

Requirements: Students will be required to work on specified books (in small groups) and lead the discussions on the assigned books. The group leading the discussion on each text will also be required to produce a substantial study report on it, while the other students will be required to write brief commentaries on it.

Tentative Reading List: The reading list is yet to be determined.

Engl 4/845B - African American Lit -- "Race in Literature & Law"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0930-1045a	TR	001	Rutledge, G	7449

Aim: This class will introduce students to and allow them to meaningfully reflect upon African-American literature and its engagement with American jurisprudence. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law-review articles. The goal of this course will be to create a de facto law-school environment using the legal and critical vernacular pertinent thereto. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists.

Teaching Method: Largely discursive and student-driven, except in instances where instructor knowledge is essential.

Requirements: Primarily, a paper and midterm or final exam, along with group presentations. There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

Tentative Reading List: Although this list far exceeds the reading we will be able to pursue, it should give you some idea of the historical range (likely, cases, materials, and issues of a more concurrent nature and of your choosing — e.g., racial profiling, post-911 jurisprudence — will also play a significant role): U.S. Constitution; Hannah Crafts' *The Bondswoman's Narrative*; Plessy v. Ferguson; Charles W. Chesnutt's *The Marrow of Tradition*; Richard Wright's *Native Son*; Brown v. Board of Education; Martin Luther King, Jr.'s "Letter from a Birmingham Jail"; Regents of the University of California v. Bakke; Patricia Williams' *Alchemy of Rights*; and Michael Hames-Garcia's *Fugitive Justice*.

Engl 4/864 - Brit Lit 1660-1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Stock, R	7448

Aim: To read and discuss major pieces of British literature in the Restoration and 18th 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.

Engl 4/875 - Rhetoric -- "The Essay"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0830p	T	001	Brooke, R	8144

Aim: This course will explore "the essay" for advanced undergraduate writers and graduate teachers of writing. As a form, the essay is currently a contested space. It is claimed on the one hand by creative nonfiction writers, multigenre authors, and immersion journalists as a new, vibrant, and open form in the literary world; it is also claimed, on the other hand, as a form of academic writing, itself both constrained by school tradition and open to experiment. In this class, we will read some historical and contemporary essays that invite us to ponder the space of this form; we will read some of the educational theory surrounding the form; and we will write our own essays.

Teaching Method: We meet one night a week, and will split our class time between class discussion of what we are reading and group work on what we are writing.

Requirements: 1) Expect to work on and complete two essays in the 12-20 page range, one creative of your own design and one critical responding to the essays and theory we are reading. We'll be sharing our work toward these essays weekly in small groups. 2) Expect to read some essays or theory each week, and be prepared to talk about it in class. I'll try to keep the reading load to 100-150 pages a week. 3) We'll use Blackboard to support our work — probably to exchange drafts a few days before class so that group members can have written feedback for each other when we come to class. 4) Graduate students should expect to prepare and lead a class discussion on a particular essay/theory/teaching approach sometime during the semester after consultation with me.

Tentative Reading List: I am planning on using some essays and some explorations of the theory of essays. While the list is not yet set in stone, I am considering the following: Essays: Probably a major collection from which we can pick and choose like Lopate's historical monolith *The Art of the Personal Essay*. I am also considering four single-author essay collections, perhaps Annie Dillard's *For the Time Being* or *Teaching a Stone To Talk*; Gretel Ehrlich's *Islands, the Universe, Home*; a collection by Stephen Jay Gould (*Bully for Brontosaurus* perhaps) or Oliver Sachs *An Anthropologist on Mars*; and I'm wondering about Truman Capote's *In Cold Blood* paired with the wonderful film *Capote* from last year.

Theory of the essay: We'll read some work that explores the essay as a pedagogical space and the controversies that arise from this, probably Paul Heilker's *The Essay*, Candace Spigelman's *Personally Speaking: Experience as Evidence in Academic Discourse*, and Kristin Dombeck and Scott Herndon's *Critical Passages: Teaching the Transition to College Composition*. We might read some selections from other theorists as well, such as sections from Kenneth Burke, Wendy Bishop, Tom Romano, Pat Bizzell, Linda Brodkey; or some contemporary essayists' accounts of their writing process, as in William Zinsser's collection *Inventing the Truth: The Art of the Memoir*.

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Engl 4/878 - Electronic Texts

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Ramsay, S	7726

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

Aim: The life of students and scholars in the humanities is now entirely immersed in electronic textuality. Digital text collections, word processors, blogs, wikis, email, online forums, and research databases are increasingly becoming a normal part of conducting humanistic inquiry in the digital age. But what are the consequences of these technologies? How do they change the way discourse is conducted in the humanities, the way scholarship is presented, and the way we research the human record?

This course combines traditional philosophical meditation on the subject of new media with a hands-on approach to the development of new media technologies. We will survey the field of digital humanities from computational analysis of style to meditations on the cultural impact of electronic textuality in scholarly research and publishing. We will also study several specific technologies in detail — web technologies, document encoding, and computational text analysis — with an eye toward becoming proficient creators of digital scholarship.

Engl 914 - Smnr Women Writers -- "American Women's Authorship"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	W	001	Homestead, M	7452

Aim: For the first three centuries of American history, domestic ideology (if not reality) proclaimed that woman's place was in the privacy of the home, away from the clamor of the public marketplace. What do we make of the fact, then, that the first "American" literary author to appear in print was Anne Bradstreet, a Puritan wife and mother in Massachusetts? Our seminar will investigate the cultural meanings of women's print authorship from Bradstreet through Willa Cather. Hop-scotching chronologically across a few centuries, the course will consist of a series case studies in which we will read literary texts paired with a variety of secondary materials (theoretical and methodological essays in the history of the book, historical background readings about publishing, archival materials, etc.). As I hope will become clear through this survey, the publicity of print has never barred women authors from entering the literary market, but their experiences of print authorship and the market have been shaped by gender, as well as by race and class.

Teaching Method: Mostly discussion, with some brief lectures.

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

Tentative Reading List: Still up for grabs! We'll start with 17th-century poet Anne Bradstreet and end with fiction by Willa Cather (perhaps her *Obscure Destinies* stories, in their original magazine contexts as well as book publication). Other authors might include Phyllis Wheatley, Susanna Rowson, Catharine Sedgwick, Lydia Sigourney, Fanny Fern, Harriet Wilson, Susanna Maria Cummins, Sarah Orne Jewett, and Zitkala Sa.

Engl 945 - Smnr Ethnic Lit -- "20th C African American Lit & Theory"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0840p	T	001	Eaton, K	8235

Aim: This course is an intensive examination of 20th-century African American literary theory. We will read several theoretical texts that trace significant shifts in theoretical approaches to African American literature. Each author selected will be studied in relation to her/his particular thematic/formal contribution to the development of the artistic, ideological, and critical conversations that comprise the field of African American Literary Studies.

Teaching Method: ENGL 945 is a lecture/discussion based course.

Requirements: Lead class discussion on assigned reading; annotated bibliography; final seminar paper (20-25 pages) /presentation.

Tentative Reading List: *The African American Literary Theory Reader*; *The Black Atlantic*; *Turning South Again*; *Freedom Dreams*; *Black Feminist Thought*; *Black Empire*; *Invisible Man*; *Corregidora*; *Invisible Life*; *The Flagellants*; *Beloved*, and critical essays/articles placed on E-Reserve.

Engl 953 - Creative Writing

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Slater, J	3106
0230-0450p	R	002	Raz, H	7457

Slater, J – 001 – "Fiction"

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. 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. Some discussion of magic realism, surrealism, and other experimental forms.

Teaching Method: Mainly discussion; whole-class workshop of student stories and novel excerpts. Occasional brief lectures on craft. At least one story conference in my office.

Requirements: At least two stories (12-25 pages as a general guideline), or a 50-page or so excerpt of a novel. We will also write one or two short-shorts at the beginning of the semester.

Tentative Reading List: George Saunders' *Pastoralia*; Steve Stern's *A Plague of Dreamers*. (Both of these authors will be coming to Lincoln in the spring.)

Raz, H – 002 – "Poetic Form"

Aim: Poetry writing workshop with an emphasis on prosody.

Teaching Method: Workshop – some reading discussion.

Requirements: 12 new poems, discussion, readings, preparation.

Tentative Reading List: Mary Kinzie, *A Poet's Guide To Poetry* (U. Chicago P.); Joseph Campana, *The Book of Faces* (Greywolf); other recently published books of poetry.

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Engl 961 - Smnr American Lit -- "The Novel Now"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Reynolds, G	7458

Aim: The aim of this course is to explore some of the most recent fiction produced in the United States — the 'now' really means 'now.' We will be working with some of the major contemporary figures in American writing: DeLillo, Proulx, Doctorow, Didion. Many of these names will be familiar to you, but I hope during the semester to draw in some figures that will be new to you. The overall aim of the course will be to get a sense of the American novel's significance at the start of the 21st century. Although the focus will be on U.S. writers, the course stretches the definition of 'American' to include Canadian authors (Michael Ondaatje) and British authors based here (Zadie Smith).

Teaching Method: Essentially, the class will work around close and focused discussion of individual works. Since the materials we will be looking at are very fresh, the emphasis will be on the primary texts. Little criticism has appeared on these books, but students will be encouraged to explore the review pages of major journals such as the *New York Review of Books*, and we will also look at some online resources.

Requirements: Two full-length research papers, one to be completed midterm, and the second for the end of the semester. Each will be around 5-7000 words (20-30 pages) — that is, the length of a standard article. The papers can focus on a specific author or work or on a topic/theoretical question suggested by the course (for instance: the nature of 'second wave' post-modernism, the endurance of realism, globalization and fiction, the importance of history to the contemporary novelist).

Tentative Reading List: Works will include: E.L Doctorow, *The March*; Jonathan Lethem, *Fortress of Solitude*; David Foster Wallace, *Brief Interviews with Hideous Men*; Mary Gaitskill, *Veronica*; Don DeLillo, *Cosmopolis*; Michael Ondaatje, *Anil's Ghost*; Zadie Smith, *On Beauty*. I will leave at least two classes 'free', in order for the class to choose its own texts for the final section of the course.

Engl 971 - Smnr Literary Theory – "Spatial Theory: Utopia to Globalization"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	W	001	Spencer, N	7461

Aim: Spatial theory, or the theorization of the dynamics of social space, is a vital area of contemporary critical theory that connects with many areas of English Studies. In this course we will trace a genealogy of spatial theory within the broad parameters of Marxism and post-Marxism. We will begin by examining the characteristics of utopian spaces and then consider the function of utopian and other forms of spatiality in Marxist and anarchist critical discourse. As we proceed through various theoretical perspectives, the contending influences of Marxism and anarchism will define many areas of discussion. We will also examine issues such as the following: the relation between concepts of history and spatiality in Western Marxism; the critique and spatial reorientation of Marxist discourse in mid-20th century theory; the spatial preoccupations of "postmodern geography"; the relevance to spatial concerns of terms such as postmodernism, post-structuralism, and post-Marxism; and the theorization of the spaces of globalization and anti-globalization.

Teaching Method: Discussion and occasional mini-lectures.

Requirements: 15-20 page paper, individual presentation, and class participation.

Tentative Reading List: Writings by Gerrard Winstanley, Karl Marx, Friedrich Engels, Petr Kropotkin, Ernst Bloch, Walter Benjamin, Antonio Gramsci, Hannah Arendt, Henri Lefebvre, Guy Debord, Michel Foucault, Edward Soja, Fredric Jameson, David Harvey, Gilles Deleuze and Félix Guattari, Paul Virilio, Antonio Negri and Michael Hardt, and others.

Engl 986 - Apprch Engl Studies -- "Pedagogies & Difference"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Goodburn, A	8145

Aim: What is "difference" and what difference does "difference" make to our classroom pedagogies? What role does "difference" play in how we read? write? interact with and understand ourselves and others? These are some of the questions we will be considering as we explore theories related to socially constructed differences and their importance to how we imagine and enact pedagogies for reading and writing. In particular, we will inquire into various constructs of difference and the ways that pedagogy is (or is not) theorized to address 1) race, particularly "whiteness" theories; 2) religion (especially evangelical Christianity); 3) gender (especially feminist pedagogies); and 4) queer theories.

While our main focus will be examining pedagogies, you do not need to have taught or currently be teaching in order to take this class. We will be drawing upon our own experiences as learners, readers, and writers to explore the impact and significance of social differences in the classroom.

Teaching Method: Lecture, small-group discussions and activities, full-class discussions, and several guest speakers.

Requirements: Weekly response writing to assigned readings, an autobiographical exploration of difference project, small group presentations, oral presentations, and a final project (15-20 pages).

Tentative Reading List: I'm still constructing the list and am interested in feedback from potential students about particular areas of difference that they would like to address. While I've outlined the four areas of difference above, I am willing to add others or replace some with those that are more pressing to students' interests. Some of the texts that I'm considering include excerpts from the following:

Twenty-First-Century Feminist Classrooms: Pedagogies of Identity and Difference, eds. Susan Sanchez-Casal and Amie A. MacDonald; *The Feminist Teacher Anthology: Pedagogies and Classroom Strategies*, eds. Gail E. Cohee, Elisabeth Daumer, Theresa D. Kemp, Paula M. Krebs, Sue A. Lafky, and Sandra Runzo; *Identifying Race and Transforming Whiteness in the Classroom*, eds. Virginia Lea and Judy Helfand ; *Negotiating Religious Faith in the Composition Classroom* by Elizabeth Vander Lei and Bonnie Lenore Kyburz; *Dismantling White Privilege: Pedagogy, Politics, and Whiteness*, ed. Nelson M. Rodriguez; *Race in the College Classroom: Pedagogy and Politics*, eds. Bonnie Tushman and Maureen T. Reddy; *Reading Sites: Social Difference and Reader Response*, eds. Patrocínio P. Schweickart and Elizabeth Flynn; *Race, Rhetoric, and Composition*, ed. Keith Gilyard; *Extraordinary Bodies* by Rosemarie

Garland Thomson; *The Teacher's Body: Embodiment, Authority, and Identity in the Academy*, eds. Diane P. Freedman and Martha Stoddard Holmes; *Lesbian and Gay Studies and the Teaching of English: Positions, Pedagogies, and Cultural Politics*, ed. William J. Spurlin; Introduction from *Pedagogies of Difference: Rethinking Education for Social Change*; *Teaching to Transgress*, Bell hooks. Guest speakers also will be providing literary, creative, and theoretical texts that have been important to their understanding of pedagogy and difference.

Engl 995 - Tchng College Engl

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
ARR	ARR	001	DiBernard, B	7996

Aim: Grad students have been saying for years that we need to support them in their teaching of literature. This is a beginning attempt to do that. In order to enroll, you have to be teaching a literature course in the spring of 2007. The course will be limited to 10 people. If you are interested, please make an appointment to come talk with me. Since the course will function primarily as a teaching circle, both you and I will want to feel that the context is a good one to support our work.

Teaching Method: My idea is that we will find a two-hour time slot that works for us all and that the course sessions will be organized around what is going on in the classes we are teaching, including any specific issues or topics that people want to bring to the group. I expect that we will share syllabi, exercises, writing assignments, and other class materials; that we will decide on some essays or sections of books that all or some of us will read and discuss, according to our needs and interests; that we will keep teaching journals; that we will make good use of Blackboard; and that we may want to visit some other people's classes.

I look forward to this journey together. Please call or stop by and visit if you have questions or want to talk about this course.

MODL 898 – Special Topics – "The 19th-Century French Novel in Translation: From Balzac to Proust"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0515p	W	001	Olds, M	7630

NOTE: This Modern Languages literature-in-translation course is being offered largely for the benefit of graduate students in English; hence, its inclusion in the English department Course Description Booklet. Marshall Olds is Willa Cather Professor and Professor of Modern Languages (1105 Oldfather Hall; 472-3770; molds2@unl.edu).

Aim: Readings in French narrative of the 19th century and relevant criticism. The course will have

several goals: to provide a meaningful survey of French narrative of the 19th century; to become familiar with the principal social, historical, intellectual, and esthetic forces that influenced content and form; to explore the relationships between narrative and other contemporary forms of expression (e.g. the visual arts of painting and sculpture, journalism and other print media); to begin situating these works — as a function of the composition of the class — in relation to the primary disciplines of the course participants.

Teaching Method: Weekly classroom activity will consist of lecture, researched exposés by class participants, and seminar discussion.

Requirements: To stimulate discussion, there will be short weekly response papers. The exposés may be developed into the final research paper.

Tentative Reading List: Among the primary authors studied will be Claire de Duras, Stendhal, Honoré de Balzac, George Sand, Gustave Flaubert, Émile Zola, Marcel Proust.

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