

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
SPRING 2009
Graduate Level Courses

Updated Nov. 5, 2008

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.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 November 5, 2008. 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 *printed* 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, Guy Reynolds, 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.

<p>The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Institution, is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.</p>

COURSE DESCRIPTIONS

<p>Engl 4/801 - Drama -- "Medieval Drama" 5</p> <p>Engl 4/802 - Poetry -- "Modernist Poets 1880-1922" ... 5</p> <p>Engl 4/814B - 20th C Women Writers -- "20th Century Lesbian Literature" 6</p> <p>Engl 4/827E - TESL Theory & Practice 6</p> <p>Engl 4/830A - Shakespeare I — "Beyond the Bawdy: Sex, Gender, & Cross-Dressing in the Works of the Bard" 7</p> <p>Engl 4/832 - Amer Authors to 1900 -- "Early American Novel" 7</p> <p>Engl 4/845 - Ethnic Literature -- "20th Century U.S. Latina/o Literature" 8</p> <p>Engl 4/882 - Literacy Issues & Community 8</p> <p>Engl 4/898 - Sp Topics: English 9</p>	<p>Engl 810 - Literary Movements -- "The Contemporary Novel" 9</p> <p>Engl 933 - Amer Auth since 1900 -- "Ecocrit & Environmental Lit" 10</p> <p>Engl 953 - Creative Writing 10</p> <p>Engl 965 - Smnr In 19th C Lit -- "19th Century British Novel" 11</p> <p>Engl 971 - Smnr Literary Theory -- "Performance, Fashion & Culture" 11</p> <p>Engl 976 - Smnr Rhetorical Theory -- "Rhetoric & the Body" 12</p>
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ENGL 4/801 - DRAMA -- "MEDIEVAL DRAMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0200-0315p	TR	001	Nissé, R	8158

Aim: What does theater look like before the centralizing political and economic forces of the Early Modern era? What types of collective bodies put on plays in the Middle Ages?

We will read an extensive selection of plays from the four great "Mystery Cycles" of late medieval England as well as Morality Plays of the 14th and 15th centuries. We will then move on to read some Tudor plays that were influenced by the dramatic idioms of the Middle Ages, such as, most famously, Marlowe's *Dr. Faustus*. We will read all of these works with attention to their social, political, and devotional contexts and consider the circumstances of their staging. We will also put on some medieval plays.

Teaching Method: Lectures, discussions, small-group work, amateur performances.

Requirements: Short response papers; two formal papers ; participation in a production of a play.

Tentative Reading List: Selections from the Mystery Cycles; the *Croxtton Play of the Sacrament*; *Mankind*; *Cambyzes*; Peele's *David and Bethsabe*; *Arden of Faversham*; C. Marlowe's *Dr. Faustus* and *Jew of Malta*; Wycliffite and Tudor anti-theatrical writings.

ENGL 4/802 - POETRY -- "MODERNIST POETS 1880-1922"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Behrendt, S	8908

Aim: To explore the range and variety of Modernist poetry, tracing the transition from Victorianism (in Britain) and Realism and Naturalism (in the United States) into a distinctly "modern" poetry and poetics. To examine both the characteristic themes and aesthetic principles of this poetry and to explore Modernism in poetry, generally, against the backdrop of the complex developments in history, economics, science and industry, socio-political thought and its institutions, and aesthetics from the 1880s through World War I and the beginning of the Jazz Age.

Teaching Method: Principally discussion, with some directed contributions from everyone during the course of the semester, and possibly some individual or group presentations. Perhaps some occasional brief lectures to provide background and context for in-class discussions.

Requirements: (1) Consistent, engaged attendance. (2) Preparation and in-class discussion of assigned materials. (3) A major, research-based course project, perhaps in the form of a research portfolio or an electronic project, appropriate in scope to one's status as a graduate or undergraduate student. (4) Two examinations: midterm and final.

Tentative Reading List: Wide and diverse reading among poets including Thomas Hardy, William Butler Yeats, Ezra Pound, Amy Lowell, Marianne Moore, Gertrude Stein, H. D., William Carlos Williams, Wallace Stevens, Nancy Cunard, as well as the "War Poets": A. E. Housman, Siegfried Sassoon, Wilfred Owen. Also some of the critical and theoretical writings of these poets and members of their circles, as well as selected secondary readings relating to Modernism and poetry. We will probably use an anthology, supplementing it with handouts and electronic materials.

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>
0200-0315p	TR	001	DiBernard, B	3485

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).

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*; 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	101	Harpending, M	3486

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 4/830A - SHAKESPEARE I — "BEYOND THE BAWDY: SEX, GENDER, & CROSS-DRESSING IN THE WORKS OF THE BARD"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0130-0220p	MWF	001	Schleck, J	8168

Aim: This class will explore the transgressive sexual and gender identities featured in many of Shakespeare's major works, focusing particularly on the two comedies *Twelfth Night* and *As You Like It*, the romance *Cymbeline*, and Shakespeare's poem *The Rape of Lucrece*. Drawing on a variety of scholarly articles and methodologies, we will consider the queering of traditional sex and gender roles in the early modern period, as well as their attempted recuperation into normative social structures at the end of plays. We will discuss the topics of cross-dressing, both on the early modern stage and within the world of the plays, the Renaissance understanding of sexual anatomy, homosexual and homoerotic relationships in the period and other issues surrounding the enacting of sexual and gender roles in the early modern world and stage.

Teaching Method: A mix of lecture/discussion, small-group work, informal student presentations.

Requirements: Extensive and careful reading of both primary and secondary literature, Blackboard posting, close reading exercises, and one major paper to be prepared in stages across the course of the semester. This is an advanced class that assumes student familiarity with the practice of literary criticism and critical writing. Students who lack experience with the study of literary works or the genre of literary critical writing should contact the professor to discuss the appropriateness of their enrollment.

Tentative Reading List: *The Rape of Lucrece*; *Twelfth Night*; *As You Like It*; *Cymbeline*; a variety of articles associated with these plays.

ENGL 4/832 - AMER AUTHORS TO 1900 -- "EARLY AMERICAN NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0845p	W	101	Homestead, M	8171

Aim: When does an identifiably "American" tradition of the novel begin? Although literary historians have long located the emergence of "American" tradition of poetry, sermons, essays, autobiographies, and histories in the 17th century, they have traditionally located the emergence of the "American novel" (defined as a novel set in America, treating American subject matter, written by an American person) in 1789, the year William Hill Brown's *The Power of Sympathy* was first published and the year of the founding of the constitutional republic. In this class, we will take a different approach, locating the emergence of the American novel in what historians call the Atlantic World, a sphere of cultural and economic exchange encompassing all of the peoples and territories bordering on the Atlantic Ocean. We will begin with *The Female American*, published anonymously in London in 1767 and purporting to be an edition of a manuscript produced by a 17th-century Anglo-Indian woman who lived in Virginia, England, and on an unnamed Atlantic island. Likely written by someone who never set foot in the American colonies, the novel was nevertheless taken up with enthusiasm by American readers, prefiguring the fate of our next novel, Susanna Rowson's *Charlotte Temple*, first published in London in 1790 and then republished in Philadelphia in 1794, where it became a phenomenal bestseller. Although the rest of the novels we will consider were all written and published in the United States by American citizens, they nevertheless testify to ongoing transatlantic cultural exchange, from Royal Tyler's fictional narrative of an American sailor taken captive on the coast of Africa, to Leonora Sansay's novel set in Haiti, and Catharine Sedgwick's and James Fenimore Cooper's depictions of both loyalists and patriots in their historical novels of the Revolutionary war.

Teaching Method: Whole-class and small-group discussion with occasional brief lectures.

Requirements: Requirements for undergraduate and graduate students enrolled will differ. Both will produce a research-based critical paper at the close of the semester. Shorter writing assignments, class presentations, and reviews of criticism may also be assigned.

Tentative Reading List: *The Female American*; Charles Brockden Brown, *Ormond*; Susanna Rowson, *Charlotte Temple* and *Lucy Temple*; Royal Tyler, *The Algerine Captive*; Hannah Webster Foster, *The Coquette*; Leonora Sansay, *The Secret History*; James Fenimore Cooper, *The Spy*; Catharine Maria Sedgwick, *The Linwoods*.

ENGL 4/845 - ETHNIC LITERATURE -- "20TH CENTURY U.S. LATINA/O LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Vigil, A	8573

Aim: Remembering that the term "globalization" originated in the economic sphere, we will look at what kinds of events and processes lay behind what we now understand as international, transnational, and migrant communities. Looking at texts that cross several borders and perhaps inhabit several geo-political spaces will raise a series of questions, including: How is violence represented in these texts? Who and what crosses borders? How do characters, authors, and texts respond to violence? What kinds of activism do characters, authors, and texts participate in? What is the relationship between activism and literature? What does transnational activism look like? Students can expect to gain familiarity with a wide cross section of contemporary U.S. Latina/o literature and issues and debates within fields as diverse as American Studies, Latina/o Literary and Cultural Studies, and trans-hemispheric studies. Through written assignments, students will also explore literary approaches to evaluating the texts and ideas we discuss in class.

Teaching Method: This class will be conducted as a seminar consisting of student- and professor-led discussion.

Requirements: 75 percent of our reading will consist of primary literary sources — novels, short stories, and poetry — and 25 percent will consist of theoretical texts and literary criticism. All students will be responsible for one weekly response paper, one midterm paper, and one final. Expectations for the papers will vary for undergraduate and graduate students.

Tentative Reading List: *The Guardians*, Ana Castillo; *The Tattooed Soldier*, Héctor Tobar; *Mother Tongue*, Demetria Martínez; *Erased Faces*, Graciela Limón; *The Long Night of White Chickens*, Francisco Goldman; *Desert Blood*, Alicia Gaspar de Alba; Lorna Dee Cervantes, selections; Helena María Viramontes, "The Cariboo Café."

ENGL 4/882 - LITERACY ISSUES & COMMUNITY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Condon, F	8173

Aim: In this course, we will examine prior definitions of *community* and work collectively to frame a working definition for ourselves. We will consider the ways in which stakeholders define what it means to be *literate* within their communities, the structural conditions and forces that contain and calcify notions of *literacy*, and the work of critical educators to disrupt and/or transform those conditions and forces. Together, we will engage with the multiple and complex ways in which *literate discourses* course through and shape our lives as learners, teachers, readers, and writers. We'll explore through our talk, reading, and writing together what *critical literacy practices* might mean within the various and overlapping communities of which we are a part as well as how we might teach *critical literacy* within a variety of settings, both in and outside of *school*.

Teaching Method: This will be a discussion-based class with small-group work and opportunities for students to introduce and facilitate conversation about the course readings.

Requirements: Weekly participation on class discussion board (Blackboard); informal in-class writing; more extended individual and collaborative blog-writing; field-research based final writing project with class presentation. Participation in class discussion is a must.

Tentative Reading List: Kirk Branch, *Eyes on the Ought to Be: What We Teach When We Teach About Literacy*; Cushman et al, eds., *Literacy and Racial Justice: The Politics of Learning after Brown*; Nancy Welch, *Living Room: Teaching Public Writing in a Privatized World*; Robert P. Yagelski, *Literacy Matters: Writing and Reading the Social Self v. Board of Education*; assorted supplemental essays.

ENGL 4/898 - SP TOPICS: ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Ramsay, S	8575
0930-1050a	MTWR	951	Staff	8971

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

Ramsay, S — 001
"Electronic Texts II - Development & Design"

Aim: This course is a continuation of Engl 4/878 Electronic Texts I. We will continue studying web and application development in the humanities by expanding our discussion to include relational database design, XML, C61, and computational text analysis. We will also continue to read important works in digital humanities and theory of new media. Students must have completed Engl 4/878, which is usually offered in the fall.

Teaching Method: The class alternates between formal lecture (technical instruction) and theoretical discussion.

Requirements: Students are expected to complete weekly problem sets designed to reinforce the material and encourage exploration of the technologies we're studying.

Tentative Reading List: Students will be expected to consult regularly a number of technical references for the development portion of the course. Theoretical readings may include articles by McLuhan, Hayles, Bolter, Engelburt, McCarty, McGann, Aarseth, Turing, Bush, and Licklider.

Staff – 951
"Poetry Workshop: N. Shahib Nye"

PREQ: Permission. Class meets Mar 23 - April 3, 2008.

Further information unavailable at this time.

ENGL 810 - LITERARY MOVEMENTS -- "THE CONTEMPORARY NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1145a	MW	001	Reynolds, G	8174

Aim: Arguably, we are living in a great if not a golden age, for the novel. A senior generation of contemporary novelists is still at work in the United States: Morrison, Updike, Roth, Oates, Doctorow. An important younger generation of novelists, which came to maturity in the 70s and 80s, is now at the forefront of fiction in Britain: Byatt, Ishiguro, Rushdie, McEwan. The mainstream "literary" novel is alive and well. This course takes the global and transnational contemporary novel as its subject. The emphasis will be on the "contemporary" novel in its truest sense — fiction written during the last two decades of the 20th-century and at the beginning of the 21st. We will also map the English-language novel as it moves towards a global and international significance that it has never achieved before. Many of our writers are émigrés, exiles and migrants; many have also chosen to map a literary terrain far from their own national origin. The course will provide, at the least, an opportunity to see how such near-clichés as "globalization" have been handled and represented by writers. Although the novel in its American and British incarnations provides much of our material, we will also study both Asian and African texts.

The South African novelist J.M. Coetzee will be one focus, as will, for instance, a younger generation of Indian novelists including Arundathi Roy. We will look at the immersion of a generation of novelists in some of the most inflammatory political debates of our age by studying particular cruces within the politics of culture: the Rushdie affair; Coetzee's self-exile from South Africa; Don DeLillo's analysis of terrorism and 9/11. Many of

these incidents have touched on censorship and on the relation between the individual and the state: both topics will be important themes during the course.

Teaching Method: Open-ended discussions in the classroom, focused on clearly-articulated questions and points for debate. Occasionally, I will give "mini-lectures" to provide background historical information, geographical information or theoretical mappings. But the overall emphasis will be on a dialogue between you and me.

Requirements: Each student will produce two freestanding research papers during the semester (of around 10-12 pages, around 3000 words each) on a subject of the student's choice: a topic/theme that cuts across a number of writers, or a focused account of a particular author/work. We will extensively "workshop" the essay in class, but the emphasis of my teaching will be to encourage students towards autonomous and freestanding work of their own devising (50 percent). A final essay, due by the end of finals week, will extend this approach (20 pp: a prototype scholarly article) for the other 50 percent of your grade.

Tentative Reading List: Novels, essays and online materials from amongst the following (for example): J. M. Coetzee, Dave Eggers, Michael Ondaatje, Arundathi Roy, Salman Rushdie, Zadie Smith.

ENGL 933 - AMER AUTH SINCE 1900 -- "ECOCRIT & ENVIRONMENTAL LIT"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	R	001	Lynch, T	3499

Aim: This course will introduce students to the theory and practice of environmental literature and ecocriticism. Students will develop an appreciation for the place of environmental writing in recent American literature and an understanding of some of the key theoretical issues and debates in the newly emergent discipline of ecocriticism. We will examine such issues as ecopoetics; ecomposition; the role of gender and race in our experience of nature, evolutionary literary theory, place-conscious literary criticism, and the relationship between science and literature.

Teaching Method: Class will be conducted primarily through student-led discussions.

Requirements: Weekly short writing assignments in response to the readings; periodically leading class discussions; the presentation of a conference paper; a major writing project, either creative, theoretical, pedagogical, or some blend of these.

Tentative Reading List: Lawrence Buell, *The Future of Environmental Criticism*; Annie Merrill Ingram, Ian Marshall, Daniel J. Philippon, and Adam W. Sweeting, eds., *Coming into Contact: Explorations in Ecocritical Theory and Practice*; E. O. Wilson, *Consilience*; David Quammen, *The Flight of the Iguana: A Sidelong View of Science and Nature*; Scott Bryson, ed. *Ecopoetry: Critical Introduction*; Pattiann Rogers, *The Dream of the Marsh Wren*; Mark Allister, ed., *Eco-Man*; Alison Hawthorne Deming and Lauret E. Savoy, eds. *The Colors of Nature: Culture, Identity, and the Natural World*; Daniel Barash and Nanelle Barash, *Madame Bovary's Ovaries*; Sidney I. Dobrin and Christian Weisser, *Natural Discourse: Toward Ecomposition*; Tom Lynch, *Xerophilia: Ecocritical Explorations in Southwestern Literature*; Ian Marshall, *Story Line: Exploring the Literature of the Appalachian Trail*.

ENGL 953 - CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	W	001	Agee, J	3500
0230-0510p	R	002	Bauer, L	3501

Agee, J — 001
"Fiction"

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.

Bauer, L — 002
"Poetic Form"

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 965 - SMNR IN 19TH C LIT -- "19TH CENTURY BRITISH NOVEL"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0915p	W	101	White, L	8909

Aim: This course will examine the most popular literary genre — the novel — from about 1800-1900 in Great Britain, through representative works. We will also explore the genre's mediation and representation of a host of social concerns: class and social standing; courtship and marriage; gender; technology and progress; money and commerce; religion; nationhood and empire. Significant attention will be paid to the novel as genre — its development, production, reception and its protean formal qualities, especially its continual reinvention as a mode of formal realism in tension with inherited romance conventions.

Teaching Method: Mostly discussion; some lectures.

Requirements: One essay which summarizes and analyzes a work of secondary criticism; one group project on a subject that provides historical context for the literature; approximately ten one-page critical response papers; and a final research/seminar paper, with prospectus and annotated bibliography.

Tentative Reading List: Austen, *Emma*; C. Brontë, *Jane Eyre*; Eliot, *Middlemarch*; Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*; Dickens, *Great Expectations*; Wilde, *The Picture of Dorian Gray*; Kipling, *Kim*; selected critical articles.

ENGL 971 - SMNR LITERARY THEORY -- "PERFORMANCE, FASHION & CULTURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0845p	T	101	Garelick, R	3502

Aim: Fashion is a powerful, political, and complex language and this interdisciplinary seminar is devoted to increasing 'fashion literacy.' The course examines the rise of fashion in the 19th and 20th centuries using approaches borrowed from sociology, psychology, gender theory, and performance studies. Our materials will include texts, video (including excerpts of performances), photography, television shows, and fashion magazines. Questions to be explored include: How is fashion related to performance? How does what we wear reflect who we are? What are the political uses (and misuses) of fashion? How have writers approached fashion? Is fashion art? When did fashion become a "women's" issue? How is fashion related to sexuality? Specific topics addressed include: the invention of "designer" fashion or "haute couture;" the history of the corset and dieting; 'drag' for

women and men; fashion's role in futurism and surrealism; fashion on the world political stage; class politics and everyday fashion; fashion in the movies.

Requirements: In addition to two papers and an oral presentation, students will keep a 'fashion journal,' chronicling their observations and responses to the fashion all around them.

Tentative Reading List: Theoretical writings by authors such as Walter Benjamin, Georg Simmel, Pierre Bourdieu, Sigmund Freud, and Simone de Beauvoir. We will also do units on individual designers including Elsa Schiaparelli, Coco Chanel, and Karl Lagerfeld.

ENGL 976 - SMNR RHETORICAL THEORY -- "RHETORIC & THE BODY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0845p	M	101	Brooke, R	8176

Aim: This course explores the history of rhetoric through the lens of contemporary issues surrounding "the body" — that is, through thinking about "the personal," gender, sexuality, labor, emotion, sensory-based perception — all ways contemporary thinkers significantly extend the scope and complexity of rhetoric. To do such exploration, we'll look each week at a "canonical" text from the history of rhetoric (such as Plato, Cicero, Bacon, Blair, etc. — the kinds of historical writers, predominately male, collected in anthologies like Bizzell and Herzberg's *The Rhetorical Tradition* or Kennedy's *Classical Rhetoric in its Christian and Secular Traditions from Ancient to Modern Times*). But we will examine these writer's ideas through the vocabulary and reading agendas of selected modern writers about "the body" (such as Butler, Phelan, Scarry, Gates, Anzaldua, Fleckenstein, etc. — the kinds of contemporary writers, of many subject positions, who see rhetorical acts as located in and affected by the whole range of body politics). In pursuing such explorations, we will be conducting the same kinds of inquiry that now fill the pages of three major journals in Rhetoric and Composition: *Rhetoric Society Quarterly*; *Philosophy and Rhetoric*; and *JAC*. In fact, I hope many seminar participants will develop projects that could be submitted to these journals and proposed for the spring 2010 meeting of the Rhetoric Society of America. Seminar participants can expect to gain some knowledge of the history of rhetoric (though not exhaustive) and to become more familiar with the rhetorical theory side of the field of composition and rhetoric. Along the way, we can also consider the enduring relevance (if any) of ancient rhetorical pedagogies to our era, the shifts in rhetorical understanding and foci as different ways of understanding the human person have arisen, and the complexities of teaching rhetoric for the "bodies" of today.

Teaching Method: We'll primarily engage in guided discussion, led by the seminar participant who has selected the readings (historical and contemporary) for the week. I will lead the first two-to-four seminar meetings (based on the size of enrollment), but after that participants will guide us through combinations of historical and contemporary writers that they find particularly intriguing for the course topic of "rhetoric and the body."

Requirements: We'll all need to do the work of prepared discussion on the week's topics through reading and reflective writing. Additionally, each seminar participant will plan one seminar meeting and guide the discussion that week. Ideally, the combination of historical text and modern thinker you choose will lead directly to your seminar project: an article-length paper targeting one of the three rhetorical journals listed above.

Tentative Reading List: We will set the reading list as we go, based on participants' interests and knowledge, though I expect we'll mainly use selections from writers in collections like *The Rhetorical Tradition* supplemented with essays from *JAC*, *RSQ*, and *Philosophy and Rhetoric*. At present, I plan to start the course with some models of the kinds of work we can pursue, such as Zan Gonclaves' wonderful reworking of the ancient concept of "ethos" through Speakers' Bureau work in *Sexuality and the Politics of Ethos in the Writing Classroom*, or Diane Davis' intriguing reading of Kenneth Burke's rhetoric of identification through some ideas from Jacques Lacan in last spring's *RSQ*, or my own rereading of Plato's dialogues on rhetoric through Lacan's ideas of transference/counter-transference. But these ideas are very tentative, giving more a sense of possible combinations than anything fixed.