

**DEPARTMENT OF ENGLISH**  
**UNIVERSITY OF NEBRASKA**

**COURSE DESCRIPTION BOOKLET**  
**SPRING 2010**  
**Graduate Level Courses**

**Revised 11/18/09**

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 18, 2009. 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, 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 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 these policies should be addressed to the Chair of the Department.

# COURSE DESCRIPTIONS

<p>Engl 4/805E - Modern Fiction -- "Global Modernisms" 5          Engl 4/805K - Canadian Fiction ..... 5          Engl 4/810 - Literary Movements -- "Age of Sensibility"          ..... 6          Engl 4/814B – Mod &amp; Contemp Women Writers -- "20th          Century Lesbian Literature" ..... 6          Engl 4/827E - TESL Theory &amp; Practice ..... 7          Engl 4/840 - Classical Drama ..... 7          Engl 4/845B - African-American Lit – "African-American          Literature as Law" ..... 7          Engl 4/864 - Brit Lit 1660-1800 ..... 8          Engl 4/875A - Rhetoric of Women -- "Rhetoric of          Women Writers" ..... 8</p>	<p>Engl 4/898 - Special Topics: English ..... 9          Engl 918 - Interdis Smnr: 19th C -- "Violence" ..... 9          Engl 931 - Brit Authors since 1800 -- "19th Century          Gothic Novel" ..... 10          Engl 932 - Amer Authors to 1900 -- "Writers &amp; Reform          1830-1860" ..... 10          Engl 953 - Creative Writing ..... 10          Engl 965 - Smnr in 19th C Lit ..... 11          Engl 971 - Smnr Literary Theory -- "Theories of Affect"          ..... 11          Engl 986 – Approaches to Engl Studies -- "Digital          Learning Environments" ..... 12</p>
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## ENGL 4/805E - MODERN FICTION -- "GLOBAL MODERNISMS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Végső, R	8992

**Aim:** This class is designed for students who already have some basic familiarity with the standard canons of Anglo-American literary modernism (Joyce, Woolf, T.S. Eliot, H. D., Faulkner, etc.) and would like to learn more about the global effects of modernism. We will examine the works of authors from Central and Eastern Europe, India, China, Japan, the Caribbean, and South America, in order to explore their relations with Western modernity and literary modernism.

**Teaching Method:** The class will be based on a mixture of lectures, in-class and online discussions.

**Requirements:** Two formal papers; online postings; short responses.

**Tentative Reading List:** The list of readings might include texts by authors like Franz Kafka, Jaroslav Hašek, Dezső Kosztolányi, Mikhail Bulgakov, Rabindranath Tagore, Mulk Raj Anand, Lu Xun, Junichiro Tanizaki, Yasunari Kawabata, C. L. R. James, Jorge Louis Borges.

## ENGL 4/805K - CANADIAN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1030-1120a	MWF	001	Kaye, F	8990

**Aim:** The purpose of this class is to give students a broad background in contemporary Canadian fiction in English or English translation. Be prepared to do a fair amount of reading.

**Teaching Method:** This class is primarily discussion, both in small groups and with the class as a whole. There will also be graduate student presentations.

**Requirements:** Each student will write seven reader's notebooks on the readings. Careful, prompt reading of all assigned texts is required, and I will give frequent reading quizzes if we are not all alert and responsible. Regular attendance and intelligent, informed preparation are taken for granted.

**Tentative Reading List:** We will, as a class, read three books on similar themes per week — each student will read one book a week, except for graduate students who will have one week to read all three books. We will read a wide number of contemporary Canadian authors, including First Nations and visible minority writers. Authors who will definitely be included are Margaret Laurence, Mordecai Richler, Sinclair Ross, Richard Wagamese, Michel Tremblay, Rohinton Mistry, Alice Munro, Eden Robinson, Dionne Brand, Sharon Butala, Wayne Johnston, and Adele Wiseman.

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**ENGL 4/810 - LITERARY MOVEMENTS -- "AGE OF SENSIBILITY"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0330-0445p	TR	001	Vespa, J	8106

**Aim:** Once upon a time scholars brooded upon the shift from Sensibility to Romanticism, which turned upon changing poetics during the 18th century. This shift became a critical commonplace of English literary history, typified by the seminal anthology *From Sensibility to Romanticism*, but the shift has come under renewed scrutiny in recent years as scholars recognize interrelationships between the discourse of Sensibility and the rhetoric of Romanticism that complicate the shift. Such scrutiny is apt, for sensibility, grounded as it is in a capacity to feel and sympathize, owes something to the growing interest in the mind and human psychology during the 18th century, along with the concomitant interest in the moral import of feelings, including the belief that one develops moral character via sympathetic identification, much of which informs the poetry and sentimental novels published during the latter half of the 18th century, the so-called "Age of Sensibility." In this course we will study a series of literary and philosophical texts published throughout the 18th century, with an eye to exploring how contemporary theories of moral sentiment and sympathy inflect the art of poets and novelists. We will consider other matters as well over the course of our inquiry as it evolves, which may depend upon your individual interests. Our reading will include forays into the correspondence and critical prose of these writers at times, too, with the hope that these texts will aid our inquiry. (We may look ahead to writers of the 19th and 20th centuries, too, if time permits, and may even look into the burgeoning critical field of cognitive criticism.)

**Teaching Method:** Class sessions will vary in format, featuring a mix of lecture, discussion, and group work.

**Requirements:** Course work for both undergraduates and graduate students will include a mix of short papers, presentations, and researched arguments.

**Tentative Reading List:** Select philosophical texts by Anthony Ashley Cooper (the third earl of Shaftesbury), David Hume, Frances Hutcheson, and Adam Smith. Select poetry by Thomas Gray, Oliver Goldsmith, George Crabbe, William Blake, William Cowper, Charlotte Smith, Helen Maria Williams, William and Dorothy Wordsworth, and Samuel Taylor Coleridge. Select novels or narratives by Laurence Sterne, Henry Mackenzie, Ann Radcliffe, and Jane Austen.

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**ENGL 4/814B – MOD & CONTEMP 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	3534

**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.

**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.

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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>
0600-0715p	MW	101	Harpending, M	3535

**Aim:** To review the major methodological approaches which have influenced ESL/EFL classroom instruction, and to examine the current trends in teaching in relation to the major skill areas.

**Teaching Method:** Primarily via group discussion of readings.

**Requirements:** Oral and written presentations of assignments, midterm and final exams.

**Tentative Reading List:** To be announced.

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#### ENGL 4/840 - CLASSICAL DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1100-1215p	TR	001	Duncan, A	8232

Cross-listed with CLAS 4/883.

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

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

**Tentative Reading List:** Richmond Lattimore, *Greek Tragedies*, Vol. 1 (University of Chicago Press); Shawn O'Bryhim, *Greek and Roman Comedy: Translations and Interpretations of Four Representative Plays*, (University of Texas Press); Seneca, *Four Tragedies and Octavia*, ed. Watling (Penguin).

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#### ENGL 4/845B - AFRICAN-AMERICAN LIT – "AFRICAN-AMERICAN LITERATURE AS LAW"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0200-0315p	TR	001	Rutledge, G	8110

**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.

**Note:** This is a very challenging course. Students ideal for this course include law students, graduate students, and pre-law undergraduate students who have had significant exposure to legal precedent. In other words, unless you have the critical skills necessary to read and analyze challenging legal texts, this class may not be for you. Please consider carefully whether you have sufficient expertise before you enroll.

**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*.

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#### 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	8113

**Aim:** To read and discuss major pieces of British literature in the neo-classical period, 1660-1800, sampling a mix of poetry and prose (fiction and non-fiction).

**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*; extensive readings in Samuel Johnson (fiction, critical essays, poems); Boswell, *Life of Johnson* (abridged!); Austen, *Pride and Prejudice*; poetry by Dryden, Behn, Pope, Finch, Gray, Goldsmith, Crabbe, and others.

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#### ENGL 4/875A - RHETORIC OF WOMEN -- "RHETORIC OF WOMEN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0230-0510p	M	001	Stenberg, S	8115

**Aim:** This semester we'll examine women's discursive practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women's contributions have subverted and transformed traditional assumptions about rhetorical theory and practice. We'll focus on some central questions:

- How is "traditional" rhetoric defined? How do women's contributions work within and against masculine rhetorical traditions?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what "counts" as evidence in the production of knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our ethical responsibilities to speak, write and act? How can women work collaboratively to contribute to our own communities through discursive acts?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

With these guiding questions in mind, we'll explore several specific forms of rhetoric(s) used by women to challenge, expand or rewrite traditional rhetorical theory and practice: silence, listening, "talking back," the body and the erotic, anger.

**Teaching Method:** Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations.

**Requirements:** Weekly response writing, analysis of two women's public speech acts, and two formal projects that involve a proposal, peer review, and revision (one a more traditional academic paper, one an "action-rhetoric" project).

**Tentative Reading List:** Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)* and other texts available electronically.

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#### ENGL 4/898 - SPECIAL TOPICS: ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1130-1220p	MWF	001	Ramsay, S	8120
0200-0320p	MTWRF	951	Staff	****

##### Ramsay, S – 001

##### "Electronic Texts II - Development & Design"

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

**Aim:** This course is a continuation of Engl 4/878: Electronic Texts I, and is mostly project based. We will continue to read important works in digital humanities and theory of new media while developing substantial software applications for undertaking humanistic study. **Students must have completed Engl 4/878, which is offered every fall.**

**Teaching Method:** The class alternates between formal lecture (technical instruction) and seminar-style 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 related to software development in the humanities. The seminar portion of the class typically focuses on a small number of important philosophical texts (often chosen by the students) relevant to digital work in the humanities.

##### Staff – 951

##### "Prose Writing with Randall Kenan"

PREQ: Permission. Class meets from March 1-12, 2010.

Admission to this course is by permission of the Creative Writing Coordinator. Students who are interested in enrolling in this course should have successfully completed a creative writing course at the 4xx-level or above, and should submit 12 pages of polished prose to Prof. Jonis Agee. Please remember to include current contact information so that Prof. Agee can communicate with you if necessary.

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#### ENGL 918 - INTERDIS SMNR:19TH C -- "VIOLENCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1200-0200p	T	001	Graybill, A	9000

Cross-listed with MODL 918 and HIST 918

**Aim:** A cross-disciplinary investigation of violence in the 19th century as represented in literature, art, thought, music, material culture, and social institutions, surveying North American, British, and European experience.

**Teaching Method:** Primarily discussion but with some lectures by both the professor and faculty visitors.

**Requirements:** TBA.

**Tentative Reading List:** Bertram Wyatt-Brown, *Southern Honor*; Drew Gilpin Faust, *This Republic of Suffering*; James Garza, *The Imagined Underworld*; Karl Jacoby, *Shadows at Dawn*; others TBA.

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**ENGL 931 - BRIT AUTHORS SINCE 1800 -- "19TH CENTURY GOTHIC NOVEL"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0915p	W	101	White, L	8121

**Aim:** This course will explore the darker side of English literature from roughly 1800 to 1914, surveying the Gothic tradition through the novel and (some) short fiction.

**Teaching Method:** Mostly discussion, some lecture.

**Requirements:** One-page critical response paper each week; secondary criticism book review (8-10 pages); group presentation on historical topic (e.g., "famous Victorian murderers"); final seminar paper of 15-20 pages.

**Tentative Reading List:** Lewis, *The Monk*; Austen, *Northanger Abbey*; Shelley, *Frankenstein*; C. Brontë, *Jane Eyre*; E. Brontë, *Wuthering Heights*; Dickens, *A Christmas Carol*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Wilde, *Picture of Dorian Gray*; Stoker, *Dracula*; Conan Doyle, *A Study in Scarlet*; stories by E. A. Poe, Arthur Machen, Elizabeth Gaskell, George Eliot, and Sheridan LeFanu.

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**ENGL 932 - AMER AUTHORS TO 1900 -- "WRITERS & REFORM 1830-1860"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0445p	T	001	Belasco, S	8124

**Aim:** In this seminar, students will undertake the study of fiction and non-fiction writers and the literary marketplace in the United States during the years before and just after the Civil War (approximately 1830-1870). Our primary emphasis will be on the themes of women's rights, abolition, politics, and labor, all of which preoccupied Americans during this period. We will pay special attention to a group of writers and consider their positions in the literary marketplace (in both the book and periodical literature markets), and the national and international events that influenced their work.

**Teaching Method:** Discussion

**Requirements:** Weekly response papers, class presentations, book review, seminar paper.

**Tentative Reading List:** Fanny Fern, *Ruth Hall*; Nathaniel Hawthorne, *The Blithedale Romance*; Rebecca Harding Davis, *Life in the Iron Mills*; *Narrative of the Life of Frederick Douglass*; Henry David Thoreau, *Walden and Civil Disobedience*; Louisa May Alcott, *Hospital Sketches*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Herman Melville, *Moby-Dick*; Maria Amparo Ruiz de Burton, *Who Would Have Thought It?*

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**ENGL 953 - CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	W	001	Slater, J	3550
0230-0510p	R	002	Bauer, G	3551

**Slater, J – 001  
"Fiction"**

**Aim:** This is a seminar for M.A. and Ph.D. students who are in the creative writing program. It is designed to help you further hone your skills in fiction writing. We will use the typical workshop format, supplemented by the reading of critical essays from Charles Baxter's wonderful new book *The Art of Subtext*, and a selection of published fiction. There will also be a three-week "mini-course" at the beginning on the short-short/flash fiction form, and an ongoing discussion of the practical issues of getting published, such as revising and preparing manuscripts for publication, approaching an agent, deciding which magazines to submit to, and the world of on-line publication.

**Teaching Method:** Roundtable discussion of workshop stories. Occasional writing exercises, both in-class and out-of-class.

**Requirements:** To be negotiated in conference with me. A reasonable goal would be at least two full-length stories revised into publishable form, and one or two short-short stories revised into publishable form. If you are working on a novel or novella, we can talk about goals you want to set for yourself. Also required are detailed and thoughtful written critiques of your peers' work, and engaged participation in discussion.

**Tentative Reading List:** *The Art of Subtext: Beyond Plot*, by Charles Baxter. *The Widow's Children*, by Paula Fox. Course packet and/or stories posted on Blackboard.

**Bauer, G – 002 – Revised 11/18/09**  
**"Poetic Form"**

**Further information unavailable at this time.**

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**ENGL 965 - SMNR IN 19TH C LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0510p	M	001	Behrendt, S	3552

**Aim:** We'll consider the subject of "work" in the literature, art, and culture of the later 18th century through the mid-Victorian period, looking at changing conceptions of labor, the laboring classes, "production" and "consumption" as Britain (and much of Europe) shifted from an agrarian economic culture to an industrial one at the same time a new class structure was emerging in Britain. We'll read primary documents in prose (both fiction and discursive prose) and poetry, and I'll try also to get theatre into the mix. Our authors will include canonical and non-canonical writers, and they will include laboring-class authors as well as more familiar *litterati*. We'll also consider secondary works of history, criticism and theory, as needed, to get additional perspectives on our work. I will work to accommodate your individual interests, needs, and desires, whether you are an 18th/19th-century scholar or not, and I will (as usual) approach our work from an interdisciplinary perspective. Graduate students from academic majors other than English are entirely welcome!

**Teaching Method:** Since this is a seminar, our primary model will be discussion. I expect everyone to have the weekly reading done before we meet, and to be willing to be active discussants. I'll try to provide some background and context as needed, but this will be **your** seminar and I'll expect you to lead the discussion at least once (perhaps in pairs, if you wish), and to give brief background reports on things that we should all know about – including material relating to your own personal and professional academic interests. My goal is a completely **conversational** seminar in which we manage to get a lot more accomplished, ultimately, than may always seem to be the case.

**Requirements:** (1) Engaged discussion of assigned readings and their relation to our work. (2) Attendance (of course, but I'd better state this anyway!) (3) Perhaps some sort of occasional (even weekly if people wish) reading notes or responses. (4) A research-based seminar project, subject and format individually negotiable.

**Tentative Reading List:** Visually, we'll start with the plates in Hogarth's *Industry and Idleness* and end with Ford Madox Brown's *Work*, with stops along the way in both "high" art and more populist forms like early 19th-century portraiture, caricature prints, labor-and-crime street broadsides, and images of people at work (and at play?). We'll read a large variety of things, many of which are not readily available (I'll put them on Blackboard in PDF format), including poetry by Stephen Duck, Mary Collier, and Robert Bloomfield, among others. Also Romantic-era laboring-class poets like Frances O'Neill, Anne Candler, and Thomas Derrmody. And "literary" authors like Thomas Hood (e.g. "The Song of the Shirt"). I'll choose some fiction from among Shelley, *Frankenstein*; Dickens, *A Christmas Carol*, *Hard Times*; Gaskell, *North and South*; Disraeli, *Sybil*. Non-fiction prose selections may include Cobbett, Owen, Carlyle, Marx, Engels, and Mayhew. **I'd love to have your suggestions — as soon as possible.**

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**ENGL 971 - SMNR LITERARY THEORY -- "THEORIES OF AFFECT"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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**Aim:** Discussions of the history of 20th- and 21st-century critical thought often proceed by delineating an itinerary of schools (new criticism, structuralism, poststructuralism, new historicism, new materialism, neo-formalism, etc.) and "turns": the linguistic turn, the religious turn, the ethical turn, the ontological turn, the spatial turn, the rhetorical turn, the medial turn, and of late the so-called "affective turn." Focusing on this last "turn," we will attempt to articulate why, and in what ways, the concept of 'affect' might be relevant to contemporary theoretical, cultural, and political debates. Rather than reading a given text by applying "affect," however, we will be more interested in examining how 'affect' might not only usefully add to our existing critical toolbox for the analysis of literature, film, the visual arts, music, or the socio-political realm but also *de facto* constitutes the ontological grounding for the very operations of any theory or critical act of response and, as a result, directly impacts how we *do* theory and criticism. Rather than privileging one or two particular theorists or a given academic discipline, this course will afford students to gain a broad survey of the work done on and inspired by the concept of affect; the survey-like aspect of the course will be complemented, however, by our deep and rigorous theoretical, critical, and practical immersion in the course's central concept.

**Teaching Method:** Lectures, student presentations, discussions.

**Requirements:** One final, scholarly research paper (20+ pages) working with the concept of affect; one discussion-prompt paper based on a text of your choosing that is not on our reading list (you will post the paper, which will inform us of the text's main arguments and features, on Blackboard and then lead discussion in class for about 20-30 minutes; the rest of the class will be asked to prepare questions in advance based on your discussion-prompt paper); and regular participation.

**Tentative Reading List:** I don't yet have a finalized reading list. However, we likely will be reading a range of texts that tend to function for contemporary discussions of affect as the philosophical/theoretical backbone, including Gilles Deleuze, *Francis Bacon: The Logic of Sensation*; excerpts from Deleuze and Guattari's *Anti-Oedipus*; as well as the psychoanalytic writings of Sigmund Freud and the neurobiological ideas popularized by Antonio Damasio, *Looking for Spinoza*. Other texts I might assign include Brian Massumi's *Parables for the Virtual*; Steven Shaviro, *The Cinematic Body*; Rey Terada, *Feeling in Theory*; Jean Luc Nancy, *Corpus* and excerpts from *The Ground of the Image*; Jacques Rancière, *The Politics of Aesthetics*; Patricia Ticineto Clough (ed.), *The Affective Turn*; Marco Abel, *Violent Affect: Literature, Cinema, and the Critique of Representation*; Sianne Nagai, *Ugly Feelings*; John Protevi, *Political Affect*; excerpts from Antonio Negri's work; and Sara Ahmed's *The Cultural Politics of Emotion*. Once I have the finalized reading list I will contact enrolled students via Blackboard.

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**ENGL 986 – APPROACHES TO ENGL STUDIES -- "DIGITAL LEARNING ENVIRONMENTS"**

<b><u>Time</u></b>	<b><u>Days</u></b>	<b><u>Sec</u></b>	<b><u>Faculty</u></b>	<b><u>Call#</u></b>
0600-0850p	T	101	Minter, D	8122

Information about this course will soon be available and distributed via the Graduate Student Listserve. In the meantime, please contact Debbie Minter (dminter1@unl.edu) if you have questions or concerns.