

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2016**

**REVISED 04/01/16**

## **Graduate Level Courses**

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 April 1, 2016. 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

Engl 811 - Plains Literature ..... 4 Engl 813 - Film -- "Moms, Maids, & Sex Workers - Redefining the Female Hero" ..... 4 Engl 830A - Shakespeare I- "Beyond the Bawdy: Sex, Gender, and Cross-Dressing in the Works of the Bard" ..... 5 Engl 845B - African-American Lit-" Black Women Dancing on the White Page"..... 6 Engl 852A - Writ Literary Nonfic ..... 6 Engl 857A - Comp&rhetic Thry..... 6 Engl 871 - Lit Criticism&Theory ..... 6 Engl 877 - Adv. Topics in Digital Humanities: Distant Reading and Macroanalysis..... 7	Engl 890 - Adv. Research Skills in English..... 7 Engl 919 - Interdis: 19th C- "Approaches to the Nineteenth Century: Western Encounters with Africa ..... 8 Engl 932 - Amer Authors to 1900-"Dickinson, Whitman, Chesnut" ..... 8 Engl 933 - Amer Auth since 1900 ..... 8 Engl 946 - Interdisc. readings in digital humanities..... 9 Engl 953 - Creative Writing ..... 9 Engl 957 - Comp Theory&Practice ..... 10 Engl 965 - Smnr In 19th C Lit-"Nineteenth-Century Science and Literature" ..... 11
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## ENGL 811 - PLAINS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Kaye, F	22833

**AIM** (subject matter and also any particular abilities that students might expect to develop)

Students should acquire a substantial overview of contemporary Great Plains literatures in the United States and Canada with particular focus on the contemporary novel and on Native writers.

**TEACHING METHOD** (e.g., lecture, discussion, group work, etc.): Primarily discussion with some background lecture and student presentations.

**REQUIREMENTS** (Number of papers, examinations, quizzes, journals, evaluations, etc.): Attendance and informed, intelligent participation are required. The class as a whole will read 42 books, grouped into related selections of three books per week. Each individual student will read one book per week; 800-level students will read and lead discussion on all three books on one week. Students will complete a reader's notebook every week and will write a final paper or create a final project at the end of the class.

**TENTATIVE READING LIST** (Try to specify what will be read, not simply what anthologies will be used): We will include works by Margaret Laurence, Sinclair Ross, Willa Cather, Mari Sandoz, Wright Morris, Guy Vanderhaeghe, Maria Campbell, Mary Blew, Zane Grey, Larry McMurtry, Mondo we Langa, James Welch, Franci Washburn, Wallace Stegner, Adrian Lewis, Thomas King, and others.

## ENGL 813 - FILM -- "MOMS, MAIDS, & SEX WORKERS - REDEFINING THE FEMALE HERO"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3195

**NOTE: Special fee - \$30.**

**Aim:** When a male takes a bullet for another he is described as a 'hero.' When a woman does something heroic it often goes unnoticed. Search the word "hero" and you'll conjure images of heroic men. In this class, we will work towards redefining and reclaiming the female hero as she emerges in film. Cinematic female heroes are not just sexy women in tights with guns. More interesting are the unsung brave acts of women who go unheralded in life - as much as they go uncelebrated in films. The erasure of the female hero is in itself a testament to the continued attempt to devalue real and fictional heroic women, particularly women of the underclass, refugee women, women of color, sex workers, domestics, gender-nonconformists, and single mothers.

Female spectators and female centered films are frequently and callously misrepresented as overly melodramatic. Films about defiant women are often dismissed as "sappy" and overly "sentimental." Emotions, sentiment, and struggles of the heart are also debased in modern contemporary discourse of late stage capitalism. This class will challenge erasures and misperceptions by analyzing and redefining the female hero in a cross section of global films.

Teaching Method: We begin class with a lecture and screening and continue with a class discussion. Potential films for study include LA MATERNELLE, MIN AND BILL, STELLA DALLAS, OUR CHILDREN, FROZEN RIVER, SLEEPING BEAUTY (LEIGH), THE SESSIONS, BELLE DE JOUR, PRETTY WOMAN, IN THIS OUR LIFE, THE MAID, BLACK GIRL, SUGARCANE ALLEY, PARIAH, BESSIE, TANGERINE, LA CIENEGA (THE SWAMP), ADDICTED TO FRESNO, MEEK'S CUTOFF, ON THE EDGE OF THE WORLD and other films.

Requirements: Perfect class attendance. Note-taking during film screenings and lectures, active participation in class discussions, three papers. Fulfills ACE 7 Requirement.

Tentative Reading List: Online readings in female genres, female film spectatorship, and the female hero. There will be readings in feminist film theory, class, race, and the economics of poverty, etc.

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**ENGL 830A - SHAKESPEARE I- "BEYOND THE BAWDY: SEX, GENDER, AND CROSS-DRESSING IN THE WORKS OF THE BARD"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Schleck, J	22840

**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.

**TENTATIVE READING LIST:**

The Rape of Lucrece

Twelfth Night

As You Like It

Cymbeline

A variety of scholarly articles associated with these pieces

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**ENGL 845B - AFRICAN-AMERICAN LIT-"BLACK WOMEN DANCING ON THE WHITE PAGE"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Dreher, K	22843

Happy Hour & The White Page!

On The Menu

Mixed Drinks & Special Brews

Autobiography

Romance

Science Fiction

All concocted by Black Women Dancing on the White Page!

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**ENGL 852A - WRIT LITERARY NONFIC**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Castro, J	22847

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 857A - COMP&RHETORIC THRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Waite, S	22846

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 871 - LIT CRITICISM&THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Gannon, T	4638

**Aim:**

This is a survey course that introduces students to various philosophical and theoretical foundations necessary for the study of contemporary literary and cultural criticism. The course will be divided roughly in half, with the first

part dedicated to the foundational figures of critical theory (e.g., Nietzsche, Marx, Freud, Derrida, and Foucault) and the second part devoted to contemporary interventions in critical theory via critical race theory and colonial discourse theory (e.g., Said, Sandoval).

The second emphasis issues from the 2016-2017 theme of UNL's Humanities on the Edge speaker series—"Post racial Futures?"—which will ask us "to interrogate and challenge postracialist discourses [. . .] particularly those that refuse to acknowledge racism as a systemic and structural violence that forecloses such postracial possibilities." To foster this intersection, students will be asked to attend a number of Humanities on the Edge events (see Requirements, below).

**Teaching Method:** Discussion, with some lecture.

**Requirements:** Attendance & oral participation; approximately bi-weekly written responses to course readings; two formal research papers; attendance at two Humanities on the Edge lectures and two special sessions with these speakers.

**Tentative Reading List:** Authors will likely include such luminaries as G. W. F. Hegel, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Jacques Derrida, Michel Foucault, Edward Said, Gloria Anzaldua, Gerald Vizenor, and Chela Sandoval. (A detailed list readings will be mailed this summer to students registered for the course.)

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#### **ENGL 877 - ADV. TOPICS IN DIGITAL HUMANITIES: DISTANT READING AND MACROANALYSIS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Jockers, M	23669

**Preq: Junior**

This year's course will focus on methods of conducting distant reading or macroanalysis. In particular, we will be exploring methods for studying plot, character, style, setting, and theme at the macro-scale. The course will involve some lectures, some labs, lots of discussion, and the reading of both primary and secondary materials. The main deliverable will be a research paper, an original work of scholarship based on an experiment that you and several peers will conceive and execute over the course of the semester. Instead of simply learning about what others have thought and said before now, you will be involved in an active process of discovery. Your research project will pose a question, and your semester will be spent chasing down an answer. This course will challenge you in exciting ways, and you will be the primary investigator. You will work hard because you want to and because the work is rewarding. In previous years, students from this class have had their final projects accepted for presentation at the Digital Humanities conference and for publication. It's a lot of fun.

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#### **ENGL 890 - ADV. RESEARCH SKILLS IN ENGLISH**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-0100p	W	951	Lorang, E	000000

Class meets August 24 – October 19<sup>th</sup>

**Aim:**  
**Teaching Method:**  
**Requirements:**  
**Tentative Reading List:**

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**ENGL 919 - INTERDIS: 19TH C- "APPROACHES TO THE NINETEENTH CENTURY: WESTERN ENCOUNTERS WITH AFRICA**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0300-0530p	R	001	Wisnicki, A	4675

This course will focus on the nineteenth-century encounter between the West and the populations of Africa as refracted, primarily, through British and American literature and history. The course will combine close attention to representative primary texts (Livingstone, Stanley, Burroughs, Haggard, Conrad, Achebe) with review of critical secondary literature on such topics as the British Empire, colonialism, exploration, visual representation, exhibitions, periodical discourse, and postcolonialism. Our approach to the classroom will be one of shared inquiry, discovery, and research. Students will write four short papers, guide class discussion on two separate occasions, and take a lead role in identifying and shaping – particularly as we move beyond the introductory phase of the course – some of the key thematic concerns and questions that we engage. As a result, for students, the ultimate goals will be to ground themselves in the material and the field of colonial/postcolonial studies, but also to consider how they might start reshaping and redefining that field as they leave the classroom and enter head on into the worlds of professional literary studies, history, and 19th century studies.

Note that the 919 course is co-taught with Jeannette Jones of History.

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**ENGL 932 - AMER AUTHORS TO 1900-"DICKINSON, WHITMAN, CHESNUTT"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Price, K	22848

**Aim** This course will examine interwoven controversies involving race, sexuality, and editing in connection with writings by Emily Dickinson, Walt Whitman, and Charles Chesnutt. We will consider the different ways each writer negotiated a complicated (to say the least) relationship with mainstream publishing. A related theme will be the vexed question of how their writings been represented or misrepresented via editorial work over the subsequent decades.

**Teaching** Discussion, with some lecture

**Requirements** Oral report, short assignment, seminar paper

**Tentative Reading** Whitman, *Leaves of Grass*; Dickinson, *The Poems of Emily Dickinson: Reading Edition*; Chesnutt, *The Conjure Woman* and *The Marrow of Tradition*.

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**ENGL 933 - AMER AUTH SINCE 1900**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Homestead, M	22849

In this seminar, we will immerse ourselves in the works of Willa Cather and multiple critical approaches, with a specific focus on questions raised by biographical approaches and the use of her letters. In her will, Cather forbid publication of or quotations from her letters, and this prohibition, combined with stories that Cather recalled and burned many of her letters, contributed to a portrait of her as intensely private. This alleged penchant for secrecy and privacy and the fact that none of her works represent romantic relationships between women have made Cather a key figure in lesbian and gay studies and queer approaches to American literature, while others have proclaimed that she was "married to her art." Unable to quote from her letters, scholars resorted to paraphrase. Recently, however, restrictions on quoting from her letters have been lifted, a volume of *Selected Letters* appeared in 2013, and phase one of a complete web-based *Complete Letters* is scheduled to launch in 2017. At this transformative moment in Cather scholarship, we will grapple with methodological questions about letters as evidence. What are the potentialities and limits of biographical approaches to literary study? What can letters tell us? What can't they tell us? How might we interpret letters themselves as literary texts? We will grapple with these questions while also immersing ourselves in reading most of Cather's published fiction alongside the letters in the *Selected Letters* volume. Students will be encouraged to submit their papers for the Willa Cather International Seminar to be held in Pittsburgh, PA, in June 2017 (the Cather Project can provide support for students who present).

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**ENGL 946 – INTERDISC. READINGS IN DIGITAL HUMANITIES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0520p	M	001	Heitman, C	25480
Cross-listed (ENGL/MOD/ANTH/HIST)				

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**ENGL 953 - CREATIVE WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	001	Kooser, T	3199
0200-0450p	W	002	Dawes, K	4838

**Kooser, T – 001**

**PREQ:** Permission. Contact the department Office.

**PREQ:** Permission. Contact the English department graduate office, 472-0961.

**Aim:** To improve the poetry writing and critical skills of the student through private individual discussion of the student's work.

**Teaching Method:** The instructor meets privately with the student for 50 minutes each week.

**Requirements:** Grades are based upon the ability of the student to produce manuscripts worth discussing week in and week out, and upon his or her general progress as a developing writer. Attendance is mandatory. Critical papers may be assigned depending upon the advantage to the individual student.

**Tentative Reading List:** There are no required texts but it may be recommended that a student read various books, depending upon his or her interests.

**Dawes, K – 002**

Combining a system of in class workshops, a carefully defined series of work packets, one-on-one conferences, and writing challenges that reach for “ambition” as a poetic impetus for creating work, this advanced graduate poetry writing course seeks, ultimately, to have students generate new work even as they examine thoughtfully what is the nature and shape of their poetic practice.

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**ENGL 957 - COMP THEORY&PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	W	101	Wendler, R	3200

**PREQ: Permission. Contact the department Office.**

AIM: This course supports the teaching of composition at the college level, inviting participants to place composition theories in conversation with their teaching of first-year composition at UNL, develop their own philosophy of teaching, explore practical concerns about teaching, and engage in collaborative inquiry into composition praxis.

TEACHING METHOD: Group work, discussion, student-led class facilitation.

REQUIREMENTS: Teaching portfolio, class facilitation, response papers.

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ENGL 965 - SMNR IN 19TH C LIT-"NINETEENTH-CENTURY SCIENCE AND LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Capuano, P	22851

This course focuses on the unique intellectual dialogue between science and literature in the nineteenth century. We will examine the ways in which science pressured the very notion of artistic truth, but we will also consider how science served as a new form of creative inspiration for poets and novelists alike. The course will resist interpreting literary texts as responses to or applications of scientific knowledge. Instead, we will investigate how literary and natural morphologies unfurled together in the Victorian imagination: how questions about the boundaries in nature and culture inhere in debates about geology and species evolution, women and sexual selection, vivisection and sympathy, mathematics and social reform, ethnicity and race. We will pay special attention to aspects of nineteenth-century print culture, principally the periodical magazine, which placed scientific and literary subjects side by side. We will investigate how new categories ultimately raise the same questions about literary value that science poses about imaginative speculation.

Texts:

Mary Shelley, *Frankenstein*

Charles Lyle, *Principles of Geology* [Selections]

Alfred, Lord Tennyson, *In Memoriam A. H. H.*

Charles Darwin, *The Origin of Species* and *The Descent of Man* [Selections]

Lewis Carroll, *Alice's Adventures in Wonderland*

T. H. Huxley, "Science and Culture"

Matthew Arnold, "Literature and Science"

Edwin Abbott, *Flatland*

R.L. Stevenson, *Dr. Jekyll and Mr. Hyde*

H.G. Wells, *The Island of Dr. Moreau* and *The Time Machine*

Secondary Readings by:

Gillian Beer

Harriet Ritvo

Joan Richards

Linda K. Hughes

Stephen Jay Gould

Tess Coslett