

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2016

October 13, 2015

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.

TABLE OF CONTENTS

	Page #
How to Use This Booklet	3
800-900 Level of Courses	3
Independent Study	3
English Minors & Unclassified Students	3
Student Appeals Committee	4
Curriculum Committee	4
Thesis & Dissertation Hours	4
Course Descriptions	5

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 October 13, 2015. 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 805K - Canadian Fiction 4 Engl 845 - Ethnic Literature -- "Chicana/Latina Literature and Theory" 4 Engl 872 – Digital Humanities Practicum 5 Engl 875A - Rhetoric of Women 5 Engl 878 - Digital Archives and Editions 5 Engl 880 - Writing Theory&Practic 6 Engl 898 - Sp Topics: English -- 7 Engl 918 - Interdis Smnr: 19th C -- "Transatlantic Circulation" 8	Engl 931 - Brit Authors since 1800 -- "Children's Literature" 8 Engl 946 - Interdisc Rdngs Digital Humanities 9 Engl 953 - Creative Writing -- "Poetry" 10 Engl 971 - Smnr Literary Theory- Biopower/Biopolitics 10 Engl 973 - Literacy Studies -- "Pedagogy and Difference" 11 Engl 995 - Teaching: Literature 11
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ENGL 805K - CANADIAN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Kaye, F	9700

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

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

TEACHING METHOD (e.g., lecture, discussion, group work, etc.): This class is primarily discussion, both in small groups and with the class as a whole. There will also be graduate student presentations.

REQUIREMENTS (Number of papers, examinations, quizzes, journals, evaluations, etc.):

Each student will read one novel per week and will write 14 reader’s notebooks on the readings. Each student will create an original final paper, c. 8-10 pp. undergraduate, 15-20 pp. graduate. Each graduate student will be responsible for reading three books for one week and making an introductory lecture. 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 (Try to specify what will be read, not simply what anthologies will be used): 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, Sharon Butala, Wayne Johnston, and Adele Wiseman.

ENGL 845 - ETHNIC LITERATURE -- "CHICANA/LATINA LITERATURE AND THEORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Montes, A	21562

Aim: "U.S. Latina Literature and Theory" is an in-depth investigation of literary writing within historical and contemporary U.S. American social constructions. We will be reading novels, short stories, memoir, poetry by Chicana, Cuban American, Puerto Rican women writers. To accompany the literature, we will also read theoretical and historical writings by Chela Sandoval, Eden Torres, Emma Perez. Film is also included. Our authors to read: Maria Amparo Ruiz de Burton, Gloria Anzaldua, Achy Obejas, Mayra Santos-Febres, Julia Alvarez, Joy Castro, Maria Melendez, Helena Maria Viramontes. Writings will be discussed in relation to each

authors particular thematic/formal contribution to the development of cultural traditions as well as in relation to the artistic, ideological, and institutional affiliations that have made Chicana and U.S. Latina literature possible.

Teaching Method: small and large group discussions, lecture

Requirements: journals, midterm, final paper, some quizzes, presentations

Tentative Reading List: Maria Amparo Ruiz de Burton, Gloria Anzaldua, Achy Obejas, Mayra Santos-Febres, Julia Alvarez, Joy Castro, Maria Melendez, Helena Maria Viramontes. Chela Sandoval, Eden Torres, Emma Perez.

ENGL 872 – DIGITAL HUMANITIES PRACTICUM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1200-0320	W	001	Jewel, A	4767

This course provides students with real, in-depth experience in collaboratively creating digital humanities projects. Guided by faculty with expertise in a broad range of digital humanities methods and resources, students work in teams to tackle challenges proposed by UNL researchers and/or local and regional humanities organizations. The weekly class meeting is designed as a lab for team work, for learning new technical and research skills, and for pursuing strategies to solve humanities problems in the digital age. Though some technical and research experience is useful, this challenging class accommodates students from a wide range of backgrounds and with varied skills. This practicum course is an opportunity to develop significant experience in how universities, libraries, museums, archives, publishers, nonprofits, and others are using digital methods to pursue their humanities missions.

ENGL 875A - RHETORIC OF WOMEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Waite, S	21570

In this course, we will explore some provocative and radical rhetorical approaches of women writers over, primarily, the last fifty years. We will reflect upon the rhetorical possibilities made visible by women writers who have taken on, re-imagined, and twisted traditional notions of what it means to write, to speak, and to be a woman in the first place. This course considers, as its central questions: How have women writers challenged and disrupted conventional categories of rhetoric and of gender? Who counts as “woman”? What do we mean when we use the term “rhetoric”? How do the writers of this course offer alternative ways of writing, thinking, knowing, and being? Why might these alternatives be essential to the study of rhetoric and writing? These questions will not only shape our initial inquiries, but they will also generate additional questions that you will take up critically and creatively in your own rhetorical work.

ENGL 878 - DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
TBD	R	101		4381

AIM: This class will address several questions that are new to literary scholarship: How does the digital environment change a text and what it means as a cultural object? What is descriptive markup, and what does it allow us to do with a text? Just as importantly, the class will attend to some very old questions: Exactly what *is* text, anyway? What is a book? How does the medium in which a text is printed affect its meaning? How is editing

a text an interpretive act? How do various ways of editing texts enable certain kinds of inquiry and obscure others?

While touching on these theoretical concerns, the course will teach you the essential technical skills for creating digital archives and editions and will culminate with you creating your own. We will study how digital archives and scholarly editions handle books and other written materials. We will concentrate on the technologies and standards required to make a text machine-readable and manipulable for different purposes. Specifically, we will address XML (Extensible Markup Language), TEI (Text Encoding Initiative), and XSL (Extensible Stylesheet Language). The course presupposes no prior knowledge of these technologies.

I anticipate that this course will involve a lot of work—you will need to quickly learn some technological skills while thinking about them in theoretically sophisticated ways. However, I hope you will find that the course offers unique payoffs in the form of practical skills and a better understanding of issues in the field of digital humanities.

TEACHING: Lots of hands-on work; group discussion of readings; student-led presentations

REQUIREMENTS: Readings and brief reading responses; targeted assignments and quizzes over technical material; creation of a digital archive.

TENTATIVE READING LIST:

This is very tentative:

Peter Schillingsburg, *From Gutenberg to Google*. Cambridge University Press, 2006.

Other readings distributed through Blackboard: essentials of editorial theory by W.W. Greg, Fredson Bowers, Michel Foucault, Jerome McGann, etc.; technical materials.

ENGL 880 - WRITING THEORY&PRACTIC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Azima, R	21566

Aim

This course is designed to help students develop an understanding of writing center theory and practice. You will have the opportunity to observe consultations in the Writing Center, reflect on your own and others' writing processes and experiences, explore the theoretical foundations of writing center work, and build your "grab bag" of one-on-one consulting strategies. The course will also ask you to engage in a substantial research project examining UNL's writing culture. Students who successfully complete this course may apply for positions as consultants in the UNL Writing Center.

Teaching

This is a discussion-based course that will include both small-group and whole-class discussions, workshop activities, and presentations.

Requirements

Requirements will include response papers, journal entries, and a longer research paper. Active participation is vital.

Tentative Reading

Texts may include *The Longman Guide to Writing Center Theory and Practice*, *The St. Martin's Sourcebook for Writing Tutors*, *The Everyday Writing Center*, and others.

ENGL 898 - SP TOPICS: ENGLISH --

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Dooling, R	4724
ARR-ARRp	ARR	700	Lynch, T	21569

Dooling, R – 002- Legal & Business aspects: Creative Act

Aim : This course will provide theoretical and practical resources for undergraduate and graduate students who want to build a career based on creative activity.

The course will introduce students to the basic legal and business principles governing creative endeavors, including: “pitching” and protecting ideas, securing representation (lawyers, agents, managers), basic principles of contract, copyright, and intellectual property laws, clearing and licensing rights, and how not to get sued or taken advantage of while creating, borrowing, and collaborating with other artists and entrepreneurs.

The goal is to teach artists and entrepreneurs how to protect themselves and their projects and ideas, until success provides the wherewithal to secure professional representation from agents, lawyers, managers, investors, and business partners. As such, the course should also appeal to students who may be interested in careers as talent representatives, producers, or investors in the arts.

For more information: http://en.wikipedia.org/wiki/Richard_Dooling

Class is cross listed with THEA 398-005, THEA 898-005, Arts 4/898A-005, MUSC 4/898-005, JOUR 4/891-005

Lynch, T – 700 “Place Studies”

Aim: This course will explore some issues involved in "place studies" at they manifest in literary studies. Particular emphasis will be placed on ecological contexts, but social and cultural matters will also loom large. Ecocriticism, leavened with post- and settler-colonial studies, will serve as our primary means of analysis. We will read several theoretical discussions of the field and a number of primary texts. We will also "read" the Platte Basin Timelapse website. The texts will be situated in three different "places," which should provide some interesting grounds for comparison and contrast: The Great Plains, the British Isles, and Australia. Issues of place-based identity, bioregionalism, psycho-geography, watershed consciousness, deep mapping, displacement, deterritorialization, phenomenology, globalization, and similar topics will emerge in the readings.

Teaching method: This is an online course. Students will participate in an online discussion forum, and write several short papers and one long research paper.

Tentative Reading list: chosen from among works by Kathleen Norris, Susan N. Maher, Lisa Knopp, N. Scott Momaday, Louise Erdrich, Platte Basin Timelapse Project, Tim Robinson, Robert Macfarlane, Roger Deakin, Nan Shepherd, V. S. Naipaul, Kim Mahood, Mark Tredinnick

ENGL 918 - INTERDIS SMNR: 19TH C -- "TRANSATLANTIC CIRCULATION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Homestead, M	4266

crosslisted with HIST 918 and MODL 918 and ARTH 918

Transnational approaches have become increasingly important in the disciplines of literary studies, history, and art history, and in this seminar, we will consider the circulation of texts, ideas, information, people, objects, and images across the Atlantic Ocean (and thus between nations) in the nineteenth-century. We will focus primarily on circulation between the U.S. and Europe—thus transatlantic—but we will also consider related approaches involving travel between nations, colonies, and continents bordering the Atlantic (i.e. Atlantic World, circum-Atlantic, hemispheric, oceanic). After the first meeting and an overview of approaches, we will move chronologically through a series of texts and case studies, beginning with *A Woman of Colour* (1810), a novel published anonymously in London about a black heiress from Jamaica sent to England by her father to marry her white cousin. Other (still tentative) readings and topics might include: monographs by Jessica Lepler, *The Many Panics of 1837: People, Politics and the Creation of Transatlantic Financial Crisis* and Philip Gerber, *Authors of their Lives: The Personal Correspondence of British Immigrants to North America in the Nineteenth-Century*; James Fenimore Cooper's novel *The Pilot* (1824), a novel of the sea set during the Revolutionary War with John Paul Jones as protagonist; Frenchman Alexis de Tocqueville's travels in the U.S. and his influential book *Democracy in America* (1835, 1840); British novelist Charles Dickens' account of his 1842 visit to the United States *American Notes for General Circulation* in the context of debates about copyright relations between Britain and the U.S.; the travels of U.S. feminist and journalist Margaret Fuller to Italy during the revolutions of 1848 and 1849; Hiram Powers' statue *The Greek Slave* (created in Italy, exhibited in the U.S. and Britain) and responses to it; European responses to American slavery (e.g. responses to Harriet Beecher Stowe's *Uncle Tom's Cabin*); the dissemination of Karl Marx's ideas in the nineteenth-century U.S. and his responses to the U.S. economy and politics; Henry James' stories about American travelers in Europe and their transatlantic publishing history; the laying of the transatlantic telegraph cable.

ENGL 931 - BRIT AUTHORS SINCE 1800 -- "CHILDREN'S LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	White, L	21609

Aim: This course will explore the genre of children's literature, a genre which mostly came into being in the nineteenth century; we will focus on this literature's mirroring of such transatlantic cultural concerns as the nature of childhood, the threats of modernity, gender's obligations, imperialism and "other worlds," changing conceptions of science and nature, and religion. Texts will be mostly British, but we will also read some foundational European texts (e.g., by E.T. A. Hoffmann, the Brothers Grimm, and Hans Christian Anderson) and some key American children's literature (i.e., *Tom Sawyer*, *Little Women*, *Uncle Remus*, *The Emerald City of Oz*). We will use a raft of critical strategies (with their often-conflicting presumptions about reality) to understand these texts, ranging from textual criticism to cognitive narratology.

Teaching Method: Mostly discussion with some lectures.

Requirements: Summary/analysis essay of an assigned work of criticism (20%; 8-10 pages); group project (20%) on a historical topic with significance to nineteenth-century children's literature; one-page critical response papers (9 total; 20%); and a Research/Seminar paper, with prospectus and annotated bibliography (30%).

Reading List:

Alcott, *Little Women*; Anderson, selected fairy tales; Barrie, *Peter Pan and Wendy*; Baum, *The Emerald City of Oz*; Browning, “The Pied Piper”; Carroll, *Alice’s Adventures in Wonderland* and *Alice Through the Looking-Glass*; Dickens, “The Magic Fish-bone”; Grahame, *The Wind in the Willows*; Brothers Grimm, selected fairy tales; Harris, selected Uncle Remus stories; Hoffmann, E. T. A., “The Sandman”; Hoffmann, Heinrich, *Struwwelpeter*; Hughes, *Tom Brown’s School Days*; Kingsley, *The Water Babies*; Kipling, selections from *Just So Stories* and *Stalky & Co.*; Milne, selected Pooh stories; Potter, selected stories; Ruskin, “The King of the Golden River”; Sherwood, *The History of the Fairchild Family* (excerpts); Stevenson, *Treasure Island* and selections from *A Child’s Garden of Verses*; Thackeray, *The Rose and the Ring*; Twain, *The Adventures of Tom Sawyer*; Wilde, “The Selfish Giant” and “The Young Prince”

ENGL 946 - INTERDISC RDNGS DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Price, K	21519

Cross-listed with HIST 946

AIM: This course considers how technology and humanistic work have always been interlaced: the scroll, the book, the pencil and the printing press—each was a significant technological innovation. In our time, computational methods are increasingly used to address research questions in the humanities. The readings for this course take a broad view of digital humanities and provide cultural, historical, and theoretical context for work in the field. We will read writings from various fields to better understand the history and development of digital humanities, and we will examine some of the specific artifacts of digital humanities work.

TEACHING METHOD: primarily class discussion with some lectures

REQUIREMENTS: Critique of a DH project or resource; book Review; seminar paper; class participation

TENTATIVE READING LIST:

Kittler, Friedrich. *Gramophone, Film, Typewriter*.

Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*.

Kirschenbaum, Matthew. *Mechanisms*.

Shorter pieces by John Unsworth, Lisa Spiro, Julia Flanders, Willard McCarty, Richard White, Philip Ethington, Timothy Mahoney, Jerome McGann, Greg Crane, and others.

ENGL 953 - CREATIVE WRITING -- "POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Dawes, K	4005
0200-0450p	R	002	Schaffert, T	21611

Dawes, K – 001- Poetry

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.

Schaffert, T – 002 - Fiction

Fiction-writing workshop and seminar; students will submit new work for critique in the workshop component, while the seminar focuses on the techniques and methods of authors depicting tragedy and its aftermath. Novels include: *The Virgin Suicides* (Jeffrey Eugenides), *The Untelling* (Tayari Jones), *The Shrine at Altamira* (John L’Heureux), and others.

ENGL 971 - SMNR LITERARY THEORY- BIOPOWER/BIOPOLITICS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0830p	W	101	Abel, M	3077

We may have a pretty good handle on how contemporary biopower works, but our notions of resistance to that form of power have become, perhaps, hopelessly outdated. [...] Prevailing modes and practices of power have changed, rapidly and all around us, from a dominant disciplinary mode to a dominant mode of biopower; but it may be that our sense of what might resist power has become antiquated as well. (Jeffrey Nealon & Susan Searls, The Theory Toolbox 2nd ed., 220)

Foucault’s itinerary allows us to conceive the reversal of biopower into biopolitics, the ‘art of governance’ into the production and government of new forms of life. To establish a conceptual and political distinction between biopower and biopolitics is to move in step with Foucault’s thinking. (Maurizio Lazzarato, “From Biopower to Biopolitics”)

The topic of this seminar—Biopower/Biopolitics—names a nexus of intellectual inquiry that seeks, on one hand, to describe the particular nature of the mode of power to which we are subjected today and, on the other, to examine which political possibilities for resisting this mode of power are available. As such, this course takes its inspiration from the frequently made claim that resistance is no longer possible (“we’ve tried everything... and failed”) and the attendant lament that “the people,” notwithstanding the increasingly absurdity permeating the processes of governance in many (though not all) countries across the world, remain paralyzed, passively enduring their subjection to each new intensification of economic exploitation, socio-political disenfranchisement, and cultural homogenization.

In response, I imagine the task for this seminar to consist first and foremost in a careful examination of the *logic* underlying this (relatively) new, contemporary modality of power, which goes by various names, including finance capitalism, neo-liberalism, and control societies, but which in the most general sense has to do with the question of *life* and how power directly works *through*, rather than merely “targeting,” it. This shift—from power targeting life to power working through it—is precisely what Nealon and Searls allude to in the epigraph for this course description: namely, that the prevailing mode of power has changed from disciplinarity to *bios*; likewise, the consequence of this shift—that one has to raise the question of “resistance” again—is alluded to by the

quotation when the authors polemically claim that our contemporary sense of what could effectively resist power is no longer responsive to a mode of power that has metamorphosed into *biopower*. To understand the constitutive logic of biopower, then, we will engage a number of theorists whose work has been instrumental not only in defining what biopower is but also in imagining political—*biopolitical*—possibilities for articulating forms of resistance that might indeed be responsive to the workings of contemporary biopower, as the seconds epigraph suggests with a measurement of hopefulness.

We will work with *Biopolitics: A Reader* by Timothy Campbell and Adam Sitze, as this reader includes all the “big guns” relevant to the topic. We will also read additional texts by these “big guns”—including but not limited to Foucault, Hardt & Negri, Agamben, Derrida, and Deleuze—and possibly use a second textbook that includes a great range of scholarly responses to the notion of biopower/biopolitics.

Note: As always (at least for the last six years), ENG 971 (like ENG 871) collaborates with “Humanities on the Edge.” The speaker series’ special topic for its sixth year is “post-humanism”—undoubtedly a topic that resonates with that of this seminar. Seminar participants will be asked to attend the two lectures on March 3 and March 31, respectively.

ENGL 973 - LITERACY STUDIES -- "PEDAGOGY AND DIFFERENCE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	M	101	Stenberg, S	21615

AIM: What is “difference” and what difference does “difference” make to our pedagogies? What role does “difference” play in how we read, write, and learn? How we interact with and understand ourselves and others? These are some of the questions we will consider as we explore theories related to socially constructed differences and their importance to how we imagine and enact pedagogies for reading and writing. In particular, we will inquire into various constructs of difference and the ways that pedagogy is (or is not) theorized to address 1) race; 2) multilingualism; 3) class (especially working class identities), 4) queer and gender theories (in concert with feminist perspectives) and 5) disability theories.

While our main focus will be to examine pedagogies, you do not need to have taught or currently be teaching in order to take this class. We will draw upon our own experiences as learners, readers, and writers to explore the impact of social differences in the classroom. We will also widen our focus to consider how difference is regarded in broader institutional conversations as well as in cultural (and political) dialogue about education.

TEACHING: This is a discussion-based course that will include regular writing and student-led facilitations.

REQUIREMENTS: Requirements will include response papers, a researched project proposal, and a final project written toward publication or a conference presentation –OR- a pedagogical project (syllabus and assignments, course unit and lesson plans, etc.) designed to foreground nuanced attention to difference.

TENTATIVE READING LIST:

selections from

Toward a New Rhetoric of Difference, Stephanie Kerschbaum

Pedagogies of Difference: Rethinking Education for Social Change, Peter Pericles Trifonas, Ed.

And other readings distributed on Blackboard that feature intersections of pedagogy and queer, gender and feminist theory; disability studies; critical race theory; class; religion; and multilingualism.

ENGL 995 - TEACHING: LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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AIM:

To provide a forum for shared discussion of practice and pedagogy relating to the broad variety of teaching that falls under the heading of “Literature.” The course includes pedagogy, of course, as well as critical and cultural theory, but our primary purpose is to examine how we actually *teach* literature, in a wide range of courses including both K-12 and postsecondary classrooms and to an increasingly diverse array of students. We will spend considerable time on sample class plans and strategies whose specific subjects will be determined by the interests and experience of those who enroll. My goal is to cultivate among a group of diverse, energetic and engaged colleagues from a variety of backgrounds a sense of the value and dignity – as well as the many challenges – of the collective activity we call teaching, particularly as it applies to the teaching of literature in today’s curricula.

TEACHING METHOD:

As befits the seminar format, there will be both discussion of shared reading and individual projects and presentations tailored to the particular interests and needs of each colleague who enrolls. We shall “do our own thing,” but we shall do so within the framework of collective enterprise, collective energy, and our primary mode will be conversational.

REQUIREMENTS:

I will expect regular, ongoing group discussion and interaction, as appropriate to a group of inquiring graduate-level colleagues. There will be at least one individual “lesson plan” (or its equivalent) on an individually chosen subject presented to the group for comment and collaboration. I will ask for a formal write-up of your own teaching strategies as they apply to your sample presentation(s) and to your teaching generally. And some written commentary, at the end, about the relation of the course to your own professional work.

TENTATIVE READING:

I will probably assign two texts that we will all read and discuss: Gerald Graff, *Professing Literature* (2007) and Elaine Showalter, *Teaching Literature* (2002). We will look at many other resources, though, including the MLA teaching series, *Approaches to Teaching* __x__, and journals like *Pedagogy*, as well as those literary works that individual members of the group select for their presentations.
