

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2017

November 03, 2016

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 November 3, 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 of 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

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ENGL 802 - POETRY -- "MODERNIST POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Behrendt, S	9593

AIM:

We will explore the range and variety of Modernist poetry, tracing the transition from Victorianism (in Britain) and Realism and Naturalism (in the United States) into a distinctly “modern” poetry and poetics; in other words, c. 1880 - 1922. We will examine both the characteristic themes and aesthetic principles of this poetry in order to explore Modernism in poetry, generally, against the backdrop of the complex developments in history, economics, science and industry, socio-political thought and its institutions, and aesthetics from the 1880s through World War I and the beginning of the Jazz Age.

TEACHING METHOD:

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

REQUIREMENTS:

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

TENTATIVE READING LIST:

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

ENGL 805N - AMERICAN NOVEL II

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Montes, A	17517

AIM: What does it mean to be an American? To answer this question, we will investigate the literary and historical legacy of this country from 1900 to the present, making connections from one era to the next. As well,

students will be encouraged to discover where they fit in this American literary voyage through analysis of the literature and theory.

Teaching: Lecture, group discussions (small groups and class discussions), group activities within the class period

Requirements: Attendance, Quizzes, Journals, final paper

Tentative Reading: Theodore Dreiser, Sinclair Lewis, William Faulkner, Toni Morrison, John Rechy, Zora Neale Hurston, James Baldwin, Ralph Ellison, Linda Hogan, Cynthia Ozick, Jennifer Egan

ENGL 845N - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Gannon, T	9596

AIM: The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence and wisdom: this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

TEACHING METHOD: Discussion, with some lecture and group work.

REQUIREMENTS: Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

TENTATIVE READING LIST:

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (Premier/Excelsior Edition)
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*
- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*

ENGL 853 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Bauer, L	9602

AIM: This class is an Advanced Poetry Writing Workshops (graduate level) designed for students who have been formally admitted to the Creative Writing Program or have received permission to enroll from the Instructor. The aim of the course is to have students generate new poems and further their writing skills through reading of assigned texts as well as other students' writing, and revising their own work.

Teaching Method: The course will be primarily a workshop class in which students will write poems and submit them to the entire class (and/or small groups in class) for feedback and revision suggestions. There will be assigned readings in Contemporary poetry and some writing exercises – based on the assigned books -- designed to introduce students to a variety of styles, techniques, and strategies for both composing and revising poems.

Requirements: Regular submission of poems for workshop, written and oral critiques of other students' work, some writing exercises, class presentation

Tentative Reading List: Several recent books of poems -- to be announced.

ENGL 872- DIGITAL HUMANITIES PRACTICUM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1150a	MWF	002	Jewell, A	21868

This course provides students with real, in-depth experience in collaboratively building digital humanities projects in response to challenges proposed by local and regional humanities organizations.

ENGL 880 - WRITING THEORY&PRACTIC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Azima, R	4736

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 882 - LITERACY ISSUES&COMM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	M	001	Shah, R	9598

In this class, we'll be exploring notions of literacy, public problem-solving through literate action, and the teaching of writing in community spaces. Students will participate regularly in a community literacy site of their choosing through a mini-internship, which can include programs at a school. They will analyze this experience through the lens of course readings from community literacy scholars such as Linda Flower, Ellen Cushman, and Steve Parks; explore participatory action research as an approach to inquiry for communities and classrooms; examine community-based writing pedagogy; and write a book review for possible publication in *Community Literacy Journal*.

ENGL 898 - SP TOPICS: ENGLISH -- "LAW & BUSINESS FOR CREATIVE ARTISTS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Dooling, R	4418

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

ENGL 918 - INTERDIS SMNR: 19TH C -- "THE TRANSATLANTIC NINETEENTH-CENTURY BODY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0450p	T	101	Capuano, P	4183

crosslisted with HIST 918 and MODL 918 and ARTH 918

This course will utilize an interdisciplinary approach to study the formation and reformation of the human body in the nineteenth century. We will accomplish this by drawing on a broad range of literature, non-fiction writings, essays, and articles written by English, American, French, German, and other European authors. The course will focus on how the body is represented in novels, short stories, photographs, paintings, and sculpture. Artists will include Mary Shelley, Frederick Douglass, Herman Melville, George Eliot, Francis Galton, Johann Lavater, Paul Cezanne, Mary Cassatt, Dante Gabriel Rossetti, Christina Rossetti, and Auguste Rodin. The course will consider the anatomical body, the enslaved body, the voting body, the female and male bodies, the industrialized body, and the criminal body, among other classifications. The course will explore several theoretical perspectives, including new historicism, cognitive/ neural cultural studies, phenomenology, psychoanalysis, and feminism to name a few.

Requirements: Weekly analytical posts, final research essay.

ENGL 933 - AMER AUTH SINCE 1900 -- "ECOCRITICISM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Lynch, T	9591

AIM: This course will introduce students to the theory and practice of environmental literature, ecocriticism, and place-conscious pedagogy. Students will develop an appreciation for the place of environmental writing in recent literature and an understanding of some of the key theoretical issues and debates in the discipline of ecocriticism. We will move between local and global perspectives. We will examine such topics and issues as the the anthropocene, African ecocriticism, Chicano/a ecocriticism, ecopoetics; post- and settler-colonial studies; bioregional literary criticism; petrofiction/culture, and suburban place-pedagogy. This course is designed to be of interest to literature, comp/rhet, and creative writing students.

TEACHING METHOD: Class will be conducted primarily through student-led discussions.

REQUIREMENTS:

- Weekly short writing assignments in response to the readings.
- Periodically leading class discussions.
- The presentation of a conference paper.
- A major writing project, either creative, theoretical, pedagogical, or some blend of these.

TENTATIVE READING LIST:

The Future of Environmental Criticism: Environmental Crisis and the Literary Imagination, Lawrence Buell
Anthropocene Fictions: The Novel in a Time of Climate Change, Adam Trexler
Ecocriticism on the Edge: The Anthropocene as a Threshold Concept, Timothy Clark
Living Oil: Petroleum Culture in the American Century, Stephanie LeMenager

Different Shades of Green: African Literature, Environmental Justice, and Political Ecology, Byron Caminero-Santangelo

Writing the Goodlife: Mexican American Literature and the Environment, Priscilla Ybarra

Raising Wild: Dispatches from a Home in the Wilderness, Michael Branch

Imagining Extinction: The Cultural Meanings of Endangered Species, Ursula Heise

The Bioregional Imagination: Literature, Ecology, Place, ed. Tom Lynch, Cheryll Glotfelty, Karla Armbruster

The Eco-poetry Anthology, Ann Fisher Wirth and Laura-Grey Street

The Windup Girl, Paolo Bacigalupi

Writing Suburban Citizenship: Place Conscious Education and the Conundrum of Suburbia, ed. Robert Brooke

ENGL 953 - CREATIVE WRITING -- "FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Crucet, J	21466

Crafting the Debut Story Collection: This course is designed for graduate creative writing students working on a collection of short stories. In addition to submitting an in-progress book manuscript for workshop critique, students will also closely examine several published collections in order to ascertain the ways in which a writer structures and orders a book-length collection. Students will be asked to map out the collections we read and look for patterns that will prove instructive to the organization and completion of their own collections. The course will largely consist of the reading and analysis of 7 to 9 published works (story collections to be read **may** include those by Edward P. Jones, Melinda Moustakis, Yiyun Li, Manuel Muñoz, Nina McConigely, and others). The workshop requires that students submit in-progress long manuscripts; feedback will focus on the shape of the collection as a whole rather than on individual stories, with the published collections functioning as our guide for critique. Students will also write critical responses examining the structure of several story collections in relation to their own projects, as well as complete exercises that will help them visualize their collection as a finished book. Because this course will focus on manuscript preparation, interested students should be entering the course with a substantial body of work in short fiction. A minimum of five short stories or 70 pages (whichever length is greater) toward the progress of a story collection is very strongly advised.

ENGL 965 - SMNR IN 19TH C LIT -- "NINETEENTH-CENTURY GOTHIC FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	White, L	22455

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*; M. Shelley, *Frankenstein*; C. Brontë, *Jane Eyre*; E. Brontë, *Wuthering Heights*; Dickens, *A Christmas Carol*; Stevenson, *Strange Case of 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.

ENGL 971 - SMNR LITERARY THEORY -- "ECOLOGY OF THINGS: THING THEORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Végső, R	3128

This course is intended to be an introduction to some of the most recent developments in contemporary philosophy and critical theory by surveying a number of loosely related movements that run by the names of “new materialism,” “speculative realism,” and “object-oriented-ontology.” As these names already suggest (with their focus on materiality, reality, and objectivity), what is common to these recent developments is that they represent a turn away from the allegedly “subjective” orientation of modern philosophy towards a series of attempts to redefine what constitutes objectivity as such. In this sense, their goal is to redefine our relationship to the world by inventing radically new ontologies. To put it differently, their goal is to question the hierarchies that governed our traditional classifications of “beings” (existing entities in general: humans, animals, plants, lifeless objects, but also ideas, concepts, etc.). As a result, they are as much metaphysical as political in their orientations, since they all question the philosophical privileging of the human being. In this regard, the course will be an indirect continuation of our discussions of the “post-human”/“post-humanism” that we introduced during the last academic year.

The semester will be divided into two parts. We will begin with an overview of the most important precursors of these new developments. We will read texts by Martin Heidegger, Jacques Lacan, Alain Badiou, and Bruno Latour in order to understand how these movements emerged. The second half of the semester will then concentrate on different representatives of these theoretical orientations: Jane Bennett, Quentin Meillassoux, Graham Harman, Levi Bryant, and Tim Morton. One major common thread in our investigations will be the idea of the “thing” (what constitutes an existing thing? how is a thing different from an object, etc.), and we will examine the different ways in which these theoreticians try to produce “flat ontologies” (ontologies that refuse to make hierarchical distinctions between existing things). The course could be especially useful for students interested in eco-criticism, feminist theory, and contemporary critical theory.

Readings will include texts like: Jane Bennett: *Vibrant Matter*; Graham Harman: *The Quadruple Object*; Ian Bogost: *Alien Phenomenology*; Quentin Meillassoux: *After Finitude*; Levi Bryant. *The Democracy of Objects*; Bruno Latour: *Reassembling the Social*; Tim Morton: *Hyperobjects*.

ENGL 973 - LITERACY STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARRp	ARR	700	Brooke, R	4746	on-line class

NOTE: Class taught via Blackboard. Computer, E-mail and Internet required.

AIM: This course will explore the literacy conflicts and consequences of several ongoing educational policy discussions – including the effect of Common Core on Nebraska schools; the new NCTE/IRA policies on Leisure Reading, Multicultural Reading, and Anti-Racist Teaching; the Nebraska State Standards adopted in 2014.

TEACHING METHOD: Hybrid online course. We'll do some in person/electronic media evenings at times agreeable to participants (organized around participant presentations). Most weeks, we'll share discussion online asynchronously. We'll probably try out the U's new Canvas Instructure platform since the U will be moving to it in fall 2017 anyway.

REQUIREMENTS: Weekly written posts in response to reading, and responses to other participants. Development of one discussion evening (choosing readings, setting assignments, leading us in a teaching demonstration). Writing an extended project paper for conference presentation or publication submission in some venue for English/Language Arts.

Tentative Reading List: Diane Ravitch, *Reign of Error*; Robert Calfee and Kathleen Wilson, *Assessing the Common Core: What's Gone Wrong—and How to Get Back on Track*; Cynthia Urbanski, *Untangling Urban Middle School Reform*; Kelly Gallagher, *In the Best Interests of Students: Staying True to What Works in the ELA Classroom*; I also think we should look at the actual Common Core Standards, the Nebraska English/Language Arts Standards, The NCTE position statements since 2012, and several “alternative” policy briefs such as those on the Zinn Education Project or Rethinking Schools websites.

ENGL 995 - TEACHING: LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Behrendt, S	22456

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:

We will all read 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.
