

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2017

REVISED 03/29/17

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 March 29, 2017. 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 802 - Poetry -- "American Poetry; Whitman to the Beats" 4 Engl 813 - Film -- "Women Filmmakers & Film History" 4 Engl 414 – Womens Literature -- "Women’s Crime Fiction" 5 Engl 852 - Fiction Writing -- Advance Fiction Writing 6 Engl 871 - Lit Criticism&Theory 6 ENGL 880 - WRITING THRY & PRACT 7 Engl 890 - Adv. Research Skills in English..... 7	Engl 919 - Interdis: 19th C- “WESTERN Encounters with Africa” 7 Engl 945 – Snmr Ethn Lit--“Caribbean Literature” 8 Engl 946 – Interdisc. Readings in Digital Humanities.. 8 Engl 953 - Creative Writing 8 Engl 957 - Comp Theory&Practice 9 Engl 963 - Smnr Renaissance Lit- “Colonialism and Gender in the Early Modern World” 9 Engl 965 - Smnr In 19th C British Lit- “The Long Romantic Period” 10
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ENGL 802 - POETRY -- "AMERICAN POETRY; WHITMAN TO THE BEATS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Price, K	29959

AIM: An advanced survey of American poetry focusing on significant figures and movements primarily in the nineteenth and twentieth centuries. The course will examine the struggle to throw off British traditions and to create a distinctive American poetry. We will be attentive to a diversity of American voices, even as we pay special attention to the legacy of a couple of literary giants, Walt Whitman and Emily Dickinson.

TEACHING METHOD: class discussion, lectures, presentations

REQUIREMENTS: a presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

TENTATIVE READING LIST:

Emily Dickinson
 Walt Whitman
 Herman Melville
 Stephen Crane
 T. S. Eliot
 Marianne Moore
 Langston Hughes
 Allen Ginsberg
 Natasha Trethewey

ENGL 813 - FILM -- "WOMEN FILMMAKERS & FILM HISTORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3182

NOTE: Special fee - \$30.

Fulfills ACE 7 Requirements.

Course # 3177 for English 413

Course # 3182 for English 813

Aim: Women directors have made considerable contributions to the art of filmmaking in all periods of cinema history, especially in the early days of film when there were many, many female directors. The history of women in early cinema has been neglected until fairly recently.

This course will focus on the history of women film directors from the silent era to the present. One of the most interesting aspects of the class is discovering how film history is being actively rewritten to include the work of women and minority film directors.

This is an exciting class in which we study the history of women as film directors and utilize feminist approaches to their work. The range of directors we study is international and diverse including directors such as Alice Guy Blaché, Lois Weber, Maya Deren, Ida Lupino, Claire Denis, Lucrecia Martel, Agnes Varda, Ava DuVernay, Dee Rees, Sofia Coppola and many others. The course covers an international spectrum of women filmmakers; therefore we discuss nationality, race, class, sexuality, especially as these issues relate to the revision of film history and film reception. This is an exciting and unique class that covers rare films by neglected and forgotten women in film history, as well as the films of celebrated and contemporary women directors.

Teaching Method: Classes typically include a brief opening lecture, a film screening (with running analytical commentary during the film), and a class discussion after the film. We also discuss the reading materials after we view the film. We do a significant amount of reading and writing about women in film history, analysis of films, biographical material, and interviews with women directors. Developing analytical writing skills as a writer and class participant is central.

Requirements: Three research papers, weekly reading assignments, and class discussion. Students will study many different types of films directed by women, from early silent films to documentaries, and from art-house films to mainstream cinema.

Tentative Reading List: Anthony Slide, *The Silent Feminists*; and Karen Ward Mahar, *Women Filmmakers in Early Hollywood*. Additional online weekly readings, including interviews, feminist theory, film analysis, etc.

ENGL 414 – WOMENS LITERATURE -- "WOMEN'S CRIME FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Castro, J	32496

"Crime fiction, it seems, is increasingly a woman's game," opined a *Guardian* critic in 2016. In our investigation of crime novels and stories authored by women, we'll read and discuss such classic writers as Agatha Christie, Dorothy B. Hughes, and Patricia Highsmith, contemporary novelists Kate Atkinson, Gillian Flynn, Attica Locke, and Steph Cha, and Sarah Weinman's anthology *Troubled Daughters, Twisted Wives*. What sociopolitical insights and formal innovations have women brought to literary treatments of violence, law, and justice? An excellent course for creative writers.

ENGL 852 - FICTION WRITING -- ADVANCE FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Agee, J	29966

This workshop is designed for fiction/nonfiction writers at the graduate level interested in focusing on the novel, the collection of short fiction, or the book-length manuscript. We will workshop weekly in an effort to arrive at an authentic voice, original language and style, surprising characters, and seamless structure. While we will work on revision, we will also press into new areas of work to broaden our material and our skills, with the goal of generating a draft that can reasonably be shown to agents, editors, and publishers in some near future. We will discuss fictional theory and examine essays on fiction and books of fiction with an eye toward teaching and completing our projects. We will examine the problems of finding a story large enough to carry the novel length, narrative structure that sustains interest, characters of sufficient complexity to intrigue, vivid and detailed setting, scenes of sufficient size and depth, action to dramatize ideas and emotions, and so on. Since nonfiction shares most of the same requirements, we will discuss the nonfiction book within the same framework. In terms of short fiction, we will examine individual stories and how they constitute a complete manuscript with enough variety, polished execution, original voice, dramatization, fresh characters, compelling ideas, and cohesiveness. We will discuss the publishing process and meet with a literary agent and other writers to further our goals as writers.

ENGL 871 - LIT CRITICISM&THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0500	T	001	Végső, R	4525

Aim:

Aim: The primary objective of this course is to provide you with the necessary philosophical background for your future studies of contemporary literary criticism and theory. In this regard, you should think of ENGL 871 and ENGL 971 as related courses: while ENGL 871 gives you the historical foundations, ENGL 971 should introduce you to specific debates within contemporary criticism. Following this logic, the course will be organized as a historical survey of some of the most important philosophical, theoretical, and critical trends from the late 18th to the late 20th century. We will start the semester with a historical survey of the most important philosophical texts that constituted the intellectual matrix from which modern critical theory emerged (e.g., Kant, Hegel, Marx, Nietzsche, Freud, Benjamin, and Heidegger). The second half of the semester will be devoted to a set of specific contemporary debates in critical theory (e.g., Arendt, Foucault, Derrida, Deleuze, Butler, and Agamben). As you will discover during the semester, the selection of the readings was more than fortuitous: I deliberately chose texts that are (more or less) explicitly in dialogue with each other. Tracing the history of these dialogues will allow us to see “theory” and “criticism” as a series of lively exchanges which, in the end, might turn out to be infinite conversations.

Although the class will address a number of complicated issues and demanding texts, you do not need to have prior training in philosophy or theory to be able to follow the course. In my lectures, I will place a special emphasis on properly contextualizing the readings, and I will always try to make it clear what is of special interest to students of literature and culture. We will also try to make the theoretical enterprise into a genuinely dialogical process through online group work on the assigned readings.

In addition, this class is also intended to be an **introduction to ENGL 971** to be taught in Spring 2016. Since that class will focus on the problem of “biopower and biopolitics,” some of the materials we will be discussing in ENGL 871 will be related to this topic. (FYI: In spite of the fact that ENGL 871 and ENGL 971 are often coordinated this way, there is no official connection between ENGL 871 and ENGL 971. In other words, you do not need to take both of them.)

Finally, the course is also intended to be in dialogue with our interdisciplinary theory speaker series entitled **“Humanities on the Edge.”** The title of next year’s lecture series is “Post-Human Futures.” For the fall semester,

we have invited two guests, Zakiyyah Iman Jackson (George Mason U) and Debra Hawhee (Penn State). Students in ENGL 871 will be expected to attend the public lectures and will be offered a chance to meet with our guests in the form of an informal class discussion.

Teaching: Mixture of lectures, in-class discussion, and online group work.

Requirement: Papers; presentation; online discussion board;

Tentative Reading: We will most likely discuss the work of authors like Immanuel Kant, G. W. F. Hegel, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Walter Benjamin, Martin Heidegger, Hannah Arendt, Simone de Beauvoir, Michel Foucault, Gilles Deleuze, Jacques Derrida, Donna Haraway, Cary Wolfe, Ian Bogost.

ENGL 880 - WRITING THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	29957

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 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	5187

Class meets August 24 – October 19th

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 919 - INTERDIS: 19TH C- "WESTERN ENCOUNTERS WITH AFRICA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Wisnicki, A	4558

This course will focus on the nineteenth-century encounter between the West and the populations of Africa as refracted readings from literature and history. The course will combine close attention to representative primary texts (from British, American, Caribbean, African, and Arab writers) with review of critical secondary literature on such topics as the British Empire, colonialism, exploration, visual representation, exhibitions, periodical discourse, and post colonialism. 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.

ENGL 945 – SNMR ETHN LIT--“CARIBBEAN LITERATURE”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Dawes, K	29968

No Further Information is available at this time

Cross-listed with ETHN 945

ENGL 946 – INTERDISC. READINGS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Gailey, A	5126

Cross-listed (ENGL/MOD/ANTH/HIST)

No Further Information is available at this time

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	T	002	Bauer, L	4642

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.

Bauer, L – 002

AIM: This class is an Advanced Poetry Writing Workshop (graduate level) designed for students who have been formally admitted to the Creative Writing Program or have received permission to enroll from the Instructor. In addition to workshopping poems students are generating on their own, everyone will be required to do a number of exercises based on traditional and/or experimental forms. We will also look at the chapbook as a kind of formal structure for a collection of poems.

Teaching Method: This will be a workshop and discussion based class in which everyone will be expected to fully participate as both a writer and reader/critic.

Requirements: Regular submission of poems for workshop, written and oral critiques of other students' work, assigned exercises in poetic forms, written reviews of published chapbooks

Tentative Reading List: An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art (Finch & Varnes, ed), a selection of poetry chapbooks for review.

ENGL 957 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Minter, D	3187

PREQ: Permission. Contact the department Office.

This course focuses on scholarship that supports our work as college teachers of English with a particular focus on the teaching of writing. Throughout the semester, we will move between theory and practice, inquiring into our own experiences as teachers and students. Enrollment in the course is limited to graduate students who are beginning their first year of teaching in the department. The course will involve weekly reading of scholarship in Composition & Rhetoric as well as informal and formal writing projects developing out of pedagogical questions of interest to you.

ENGL 963 - SMNR RENAISSANCE LIT- "COLONIALISM AND GENDER IN THE EARLY MODERN WORLD"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Schleck, J	29975

AIM:

Women were a critical part of later European imperial projects around the globe, but what role did they play in the earliest English and Spanish settlements in the Americas? How did a "virgin" land relate to the Virgin Queen on the throne in England? How were masculinities constructed or adapted to encourage colonization, and how did these differ between England and Spain? What roles did native women like Pocahontas or "Malinche" play in these settlement projects as compared to European women? This course will explore such questions through reading primary documents by travelers and colonizers, colonial promoters at home, and the imaginaries created by playwrights and other literary authors. We will necessarily take a trans-Atlantic approach to these questions, studying the geopolitical situation in Europe and lands to the east as a framework for understanding Europe's move westward into American lands. We will also pay careful attention to intersectional modes of difference, including religion and "race", in studying the way that gender difference played out in the imperial projects of both nations.

TEACHING METHOD:

Seminar discussion mixed with occasional lecture and student presentations.

REQUIREMENTS:

Significant reading, preparation of discussion questions based on readings, one presentation, one article-length paper prepared in stages across the semester.

TENTATIVE READING LIST:

1. English and Spanish travel narratives treating early European settlement of the Americas, including possible works by Christopher Columbus, Bartolomeo de las Casas, Sir Walter Raleigh, Thomas Harriot, Captain John Smith, Catalina de Erauso (the cross-dressing “Lieutenant Nun”), and others.
2. Early modern English dramatic productions related to our subject, including the *Sea Voyage*, *Fair Maid of the West*, and *The Tempest*.
3. Selections of early modern writings on race and colonialism
4. Secondary sources on travel writing, gender, and colonialism.

ENGL 965 - SMNR IN 19TH C BRITISH LIT- “THE LONG ROMANTIC PERIOD”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Behrendt, S	5022

AIM: What was the nature and scope of “Romanticism” in Great Britain? How do we determine the “dates” (or “events” or “phenomena”) that demarcate the movement? Indeed, is there really any point, anymore, in talking about literary or cultural “periods”? Many scholars have posited a “long” eighteenth century that runs right up to Victoria’s accession in 1837, but fewer have considered a Romantic “period” that begins as early as 1749 (or even 1712 and Addison’s essays on the imagination) and extends well past Wordsworth’s death in 1850. We’ll try to address some of these matters by considering literary and extra-literary works especially from c. 1750 through c. 1850 to see whether we can discover (or invent) any consensus about the nature, scope, aspirations, accomplishments, and disasters of this protean cultural epoch in British literature, arts, culture, and society.

TEACHING METHOD: Lots and lots of talk as we discuss a broad variety of primary and secondary materials in an effort to get a clearer sense of just what British Romanticism was (and perhaps still is). I’d like our seminar to be an open forum, a *symposium* for discussion and for wide-ranging inquiry. I’ll ask for various sorts of presentations (mostly informal) to help keep everyone engaged. We will try to maintain a dual focus: (1) the *materials* that define British Romanticism in its more extensive and expansive form, and (2) the whole notion of “periodicity” and its implications for us as scholars, teachers, and creative citizens.

REQUIREMENTS: (1) Discussion, discussion, and more discussion. Please plan to read and then talk about your reading, and to help one another (and me) think our way through this complex subject. (2) Flexibility, openness, and intellectual inquisitiveness: the ability – *and the desire* – to ask the tough and perhaps unanswerable questions that too often are ignored or suppressed in literary-cultural studies. (3) Oh yes, writing, too: a major research-based project relating to the materials, methods, and implications of our subject. I will negotiate with you when it comes to selecting and pursuing a project that best suits your interests, needs, and passions. (4) Perhaps some *brief* written responses, notes, comments, and speculations as appropriate.

TENTATIVE READING LIST: Authors will include Charlotte Smith, Anna Letitia Barbauld, William Blake, Edmund Burke, Mary Wollstonecraft, William Wordsworth, Samuel Taylor Coleridge, Mary Tighe, Amelia Opie, Lord Byron, Percy Bysshe Shelley, Mary Shelley, John Keats, Felicia Hemans, Letitia Elizabeth Landon (and probably others, like novelists and political or scientific writers). We will read *selectively*, so I may put a fair

amount of material up on Canvas to minimize the number (and cost) of physical books. We may not read many (or even any) complete novels or plays, but we will definitely talk about them and where they “fit” in the picture we will draw together. Ditto for visual art, including sculpture, architecture, and landscape design. I plan to be flexible about each person’s reading agenda, and will negotiate individually to best include and serve each person’s personal interests and curiosities.
