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.
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 14, 2018. 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.
The Earth has entered a new era, but has our literature?

Scientists tell us the Earth has entered a new geologic era, called the Anthropocene. This new era is characterized by the planet-wide influence of humans seen in such calamities as climate change, ocean acidification, and a massive rate of species extinction, to name only the most obvious.

The Anthropocene challenges our imaginations, and so far our imaginations have been stuck in the ruts of an earlier and now irrelevant era. Though our era has changed, and though the crisis is urgent, our literature has barely taken note. As scholars like Amitav Ghosh warn, in response to the most important challenge we as humans have ever faced our literary imaginations have, so far, failed us.

What would a literature of the Anthropocene look like? What would a literary theory of the Anthropocene do? What might a post-human literature in a post-nature epoch consist of?

We will explore some of the possibilities in this class. We will examine some emerging genres of response to the Anthropocene, including speculative fiction, cli-fi, mult-species ethnography, and ecopoetry.

In the Anthropocene, everything you've learned about literature is wrong. Find out why.

Tentative readings:

Ecocriticism on the Edge: The Anthropocene as a Threshold Concept, Timothy Clark
The Great Derangement: Climate Change and the Unthinkable, Amitav Ghosh
The Water Knife, Paulo Bacigalupi
Imagining Extinction: The Cultural Meanings of Endangered Species, Ursula Heise
Oryx and Crake, Margaret Atwood
The Lathe of Heaven, Ursula Le Guin
Anthropocene Blues, John Lane
Coming of Age at the End of Nature, ed. by Julie Dunlap and Susan A. Cohen
Arts of Living on a Damaged Planet, ed. by Anna Tsing, Nils Bubant, Elaine Gan, Heather Swanson

ENGL 830A - SHAKESPEARE I- SHAKESPEARE IN THE MEDITERRANEAN”

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<td>Schleck, J</td>
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Teaching Method:  
Requirements:  
Tentative Reading List:

ENGL 852 - FICTION WRITING

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Teaching Method:  
Requirements:  
Tentative Reading List:

ENGL 857B - NEBR WRITING PROJECT- ARGUMENT WRITING IN ELEMENTARY GRADES”

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<td>Shah, R</td>
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PREQ: Admission to the C3WP Grant Program. Inquire with the Nebraska Writing Project.

AIM: This course prepares teachers at the elementary level for teaching argument writing. We’ll explore several approaches to teaching argument writing, with resources from the National Writing Project's College, Career, Community Writer's Program (C3WP). Students in the class will also work to implement 4 argument writing mini-units in their own elementary classrooms, and we will work together to analyze student writing that emerges from these units. Participants will also prepare to lead professional development for other teachers on argument writing.

TEACHING METHOD: Group work, discussion, individual/group presentations, hands-on experience teaching argument writing.

REQUIREMENTS: Teaching argument-writing mini-units in an elementary classroom, analysis of student writing, reading of scholarship on composition theory, presentation on argument writing pedagogy, teaching portfolio.

ENGL 859 - WRITING FOR FILM -- "WRITING FEMINIST FAIRY TALES"

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Fulfills ACE 7 Requirements.

Aim: In this class you will write and revise several screenplays for feminist fairy tale films of about five pages and five minutes. We will also view feminist fairy tale films every week to analyze and use as examples. The aim of the class is to develop skills in screenwriting, learn how to analyze your own work, and how to both give and
receive feedback from others. We will redefine what we think of as “fairy tale films,” including dark horror films, (well beyond Disney); while rethinking and applying “feminism” from an “intersectional” perspective, keeping in mind agency, gender, race, class, ethnicity, sexuality, and age.

Films to be screened will include movies such as Thale, Bluebeard, Twilight, Snow White and the Huntsman, La Belle et la Bête, Sleeping Beauty (Breillat), Le Bonheur, Mustang, Snow White and the Huntsman, The Lure, Borgman, The Babadook, Let the Right One In, and short films such as Fractured Fairy Tales. Fairy tales allow us free reign of our imagination; places to reimagine power and agency using imaginative reasoning and “thinking well outside the box.” Fairy tales are not only for children.

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. You will also spend time work-shopping your written material with other students, discussing and sharing your work, and working in small groups. Students rapidly learn the basics of screenwriting and apply it to short (five page) screenplays that are work-shopped, revised and polished. You’ll learn the basics of screenwriting in FINAL DRAFT SOFTWARE.

Requirements: You will have short scripts due several times through the semester and compile a portfolio of your scripts for the Final Portfolio. Participation in small group workshops and regular active participation is class is required.

Tentative Reading List: FINAL DRAFT SOFTWARE is required. Text: ELEMENTS OF STYLE FOR SCREENWRITERS by Paul Argenti. I assign classic fairy tales (such as the original Grimm’s and other early fairy tales) available online.

**ENGL 871 - Lit Criticism & Theory**

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**Aim:**

This is a survey course that introduces students to the 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 continental philosophy and critical theory (e.g., Nietzsche, Marx, Freud, Derrida, and Foucault) and the second part devoted to contemporary interventions in critical theory in this (Mis)Information Era of ours, including philosophies (and philosophical critiques) of the natural, social, & political sciences (e.g., Latour, McIntyre).

The second emphasis issues from the 2018-2019 theme of UNL’s Humanities on the Edge speaker series—“Post-Truth Futures?” Synchronistically, before I knew of this topic, I had already thought of subtitling the course as “Truth and Lies in the (mis/dis)Information Age.” (Or: “Is Trumpian Politics Le Dernier Cri of Postmodernism?”) If the earlier texts of the course will already have asked the grand question, “What is truth, and how can we know it?,” later readings—from Nietzsche on, actually—will also ask how intrinsically related “truth” is to ideology, and indeed, whether there is such a thing as objective truth at all. This will lead us to the fascinating contemporary question: is there now an ironic relationship between the alt-right’s seemingly absurd
appeals to “alternative facts” & “fake news” and—gasp—postmodernism itself? And thus ultimately to ostensibly radical French poststructuralist theory? Have we come to some sort of ideological impasse, some new “monstrous birth,” to use Derrida’s phrase? How might the liberal humanist (or post-humanist?) mind deal with the vertigo involved in such problems as the “squishiness” between scientific “facts” and matters of “opinion,” etc.? . . . In sum: fun stuff.

To foster the intersection of the lecture series and our readings, students will be asked to attend a number of Humanities on the Edge events (see Requirements, below); moreover, the book of one of our speakers is on the syllabus.

**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, and Michel Foucault, and more contemporary provocateurs such as Terry Eagleton, Gayatri Chakravorty Spivak, Bruno Latour, Chela Sandoval, and Lee McIntyre. (A detailed list of readings will be provided this summer to students registered for the course.)

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**ENGL 877 - ADV. TOPICS IN DIGITAL HUMANITIES**

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**Title:** DH Project Planning & Development: First Steps

**Description:** This course will explore the art of DH project development. DH projects come in all shapes and sizes, in keeping with the “big tent” ethos of the field. However, to develop a project well – to scope it, plan it, fund it, implement it, disseminate it, gain the respect of other practitioners, and much more – is not easy. It’s $n$ times harder than writing a critical paper and can quickly become $n+n$ (or even $n \times n$) times harder than writing a monograph. There are many considerations and a multitude of skills to taste, choose, and, perhaps, master. But if it’s “your” project, no matter who you are or how experienced, you’re most likely always going to be drowning a little bit, out of your depth, over your head, etc. Here, we’ll start to find out what that means. Put another way, through this course, you’ll by no means master DH project development. Rather, we’ll climb the DH mountain; look out over the theoretical fields; mix (as we descend) with some A-lister DH projects; touch the earth of data, standards, modeling, and preservation; and, finally, plunge headlong into the woods of project planning in our search for a path to the fields of funded glory. Luckily you won’t be going it alone.
ENGL 880 - WRITING CENTER THEORY, PRACTICE & RSCH

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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

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Class Meets August 23 - October 28

In this course, students develop and refine strategies and critical thought processes customary of expert researchers. The course emphasizes practical application of foundational theories and concepts to position students for success in high-level research in English Studies. We also investigate and critique assumptions of authority, knowledge systems, information ownership, and scholarly inquiry, as well as consider legal and ethical issues with bearing on research. Students cultivate and practice transferable problem-solving strategies for research in and beyond specific moments in time, environments, and infrastructures.

ENGL 919 – INTERDIS: 19TH C

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Teaching Method:
Requirements:
Tentative Reading List:

ENGL 946- INTERDIS RDNGS DIGITAL HUMANITIES

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

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

ENGL 953 - SMNR IN CREATIVE WRITING

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<td>Bauer, L</td>
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Kooser, T – 001

PREQ: Permission. Contact the department Office.

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

This class is designed for graduate students who have been admitted to the creative writing program, and these students are given preference when it comes to filling the class. Other graduate students with a portfolio of accomplished poetry, creative nonfiction or writing for children may be considered for admission to the class. The class meets once, as a group, then breaks up into one-on-one weekly tutorials for the rest of the semester. Each student arranges to meet privately with Professor Kooser for one hour each week, and may choose to work in poetry, creative nonfiction, children’s writing, or both. Meetings are customarily scheduled on Tuesday and Wednesday, usually in the late morning or afternoon. For each meeting, the student brings in whatever work he or she has been doing since the last appointment and the hour (fifty minutes) is spent in discussion. There are no required texts but it may be recommended that a student read various books, depending upon his or her interests. Students are also required to read ten poems a day, seven days a week, and to keep track of this activity in a notebook for Professor Kooser’s periodic review. 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. Both attendance and attentiveness are required.

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 965 - SMNR IN 19TH C LIT

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Aim:

It’s been said that the British Romantic movement produced the first “full-fledged ecological writers in the Western literary tradition.” Sounds good – but is it true? Is it even accurate? What did Romantic-era British writers even mean by “Nature”? “Nature” and “natural” are ubiquitous words in the later 18th century, but did they mean two hundred years ago anything like what we believe they mean today? And what were the ethical, scientific, and political implications of what modern scholars like James McCusick and Jonathan Bate have called “Green Romanticism”? We will look at some of the many streams that fed into the river of Green Romanticism, from political writing to landscape architecture, from art historical resources to satirical prose (including fiction), from botany and zoology to colonialism – and of course poetry – and indeed more. My objective is not for us to use Romanticism as a guide to contemporary environmental consciousness, but rather to consider Romanticism as a cultural discourse that explores critical, theoretical and artistic (or aesthetic) investigations of our evolving relations to the environment. I am aiming for a thoroughly interdisciplinary community of inquiry: I want us to search out materials and resources, assess them and share them, incorporate them into the various research and creative projects upon which each of us is already engaged or which we will generate as a result of this seminar. This will be a risk-taking experience for all of us, because while I am heading into this seminar with a subject in mind, along with a tentative array of materials and activities, I have no predetermined agenda. If we succeed, we will find our own directions, individually and collectively, and we will engage in the work of drawing some of the many connections – both predictable and unsuspected – among cultures, behaviors, and artifacts whose relationships often go unexamined.

Perhaps most important, our classroom paradigm will conversational in nature, and collaborative as well. Graduate students in this department are a widely diverse lot, with a broad array of projects that involve traditional literary studies, on one hand, but also imaginative writing and theoretical studies of related areas like ecocriticism and place-centered writing. My aim is to accommodate and to incorporate all this diversity in a complex juggling act in which I invite you to participate.

Teaching Method:

It’s a seminar – which is to say, we will work by discussion. There will be both common (shared) readings, to be prepared in advance of sessions, and other readings and non-literary materials which individuals (or groups) will present to the group as a whole, to generate and supplement our discussions. Perhaps we can arrange for some visitors. While we will have a tentative schedule of activities and directions for the semester, it will be a very flexible one that can be altered to meet the wishes and needs of individual seminar members. We will end up where we need to end up – but we will have to choose our roads and detours as we go. I did say this is a risky trip . . .

Requirements:

Consistent engagement in our seminar conversations is absolutely vital; we all need to be on board and ready to help out. I will probably ask for brief and informal response essays or other sorts of feedback on our work, but
everyone’s major task will be a seminar project. That project may take the form of a conventional research essay or it may take some other form upon we both agree, including digital or other alternative-media projects. I will be open to suggestions about all these matters, and I will do my best to work with your wishes, your needs, and your sense of what will be of greatest value to you in the program track you are pursuing.

TENTATIVE READING LIST:

I will provide most of our primary and secondary materials in the form of PDF files that I’ll mount on Canvas, which will save us all a lot of money. We will all use Jonathan Bate’s *The Song of the Earth* to get us thinking along some common avenues, and we’ll likely have a close look at Rousseau’s *Discourse on Inequality* early in the term. I’ll count on each of you to provide “leads” to other things that we ought to look at.

**ENGL 976 - SMNR RHETORICAL THRY -- "QUEER RHETORICS"

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Teaching Method:
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Tentative Reading List:

**ENGL 992B - PLACE CONSCIOUS TCHNG

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<td>ARR</td>
<td>700</td>
<td>Brooke, R</td>
<td>5123</td>
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NOTE: Class taught via Canvas; not self-paced. Computer, E-mail and Internet Required.

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

**ENGL 995 - TEACHING: LITERATURE

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Aim: This course is designed primarily for graduate students in English and in English Education. Throughout the semester, we will explore strategies, goals, and techniques for the teaching of literature on the secondary and collegiate levels. So our approach will be theoretical, as well as practical, as we tackle large-scale questions and details of literary craft and classroom organization alike. The larger questions include why we teach literature (and why we read it, for that matter), what works we teach (and why certain works are assigned or denied to us), and how best to ensure that students' encounters with literature are meaningful (and why that matters). Special attention will be given to “performance-based” (in a theatrical or musical sense) pedagogical practices and to the consideration of gender and race in both classic and contemporary literatures, but we will examine a full range of issues, concerns, and also delights.

Teaching Method: Discussion; in-class exercises and reports.
Requirements: Weekly reading journal; annotated bibliography; conference-style paper.