

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2019

REVISED 05/15/2019

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 May 15, 2019. 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 801 – Drama- “Environments of Renaissance Drama” 4 Engl 802 - Poetry 4 Engl 813 - Film -- "Women Filmmakers" 5 ENGL 845K - Topics in African Lit -- "African Writers" 6 Engl 852 - Fiction Writing..... 6 Engl 871 - Lit Criticism&Theory –“feeling agency”.... 7 Engl 875A – Rhetorical Theory: Rhetoric of women writers..... 7	Engl 880 - Writing Center Theory, Practice&Rsch 8 Engl 890 – Advanced Research Skills in English..... 8 Engl 919 - Interdis: 19th C -- "Legal Fictions" 9 Engl 931 - Smnr in British Authors since 1800 -- "The Romantic Arts: An Interdisciplinary Seminar"..... 9 Engl 953 - Smnr in Creative Writing..... 10 Engl 957 - Comp Theory&Practice 10 Engl 967 - Smnr Modern Lit -- "Post-Colonial Literature" 11
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ENGL 801 – DRAMA- “ENVIRONMENTS OF RENAISSANCE DRAMA”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Stage, K	18115

This course focuses on British drama in the 16th and 17th centuries, including the work of prominent writers like Shakespeare, Middleton, Jonson, Kyd, and Dekker. Primary readings will come from different genres and styles, and we will examine connections between writers and theaters as we flesh out the theatrical environment of early modern London. However, secondary readings and critical attention will think about "environment" in several different ways, bringing work from ecocritics into the discussion of these plays to think about how topics like urban pollution and congestion, romanticizing of the "green world," the problems of agriculture and challenges over property rights and food access, water use and access, the depiction of animals, and others may be a part of our analytical and critical writing about drama. We will also reflect on performance practices and spaces, across time, to consider how playing environments can focus audience attention and shape interpretation. Critical works from Sharon O'Dair, Simon Estok, Bruce Boehrer, and others are typical of our secondary focus.

Teaching Method: Seminar

Requirements: Seminar Paper, annotated bibliography, presentation, summaries of critical secondary readings, some short writing.

Texts may include: *Macbeth*, *The Spanish Tragedy*, *Bartholomew Fair*, *Arden of Faversham*, *Comus*, *The Witch*, *Hyde Park* and others; secondary readings from: O'Dair, Raber, Bushnell, Estok, Berry, Borlick, Thies, Boehrer, McRae, Garber, and others.

ENGL 802 - POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
On-Line	ARR	700	Price, K	17012

Class taught on-line via CANVAS. Not self-paced. Computer, e-mail and internet required.

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"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0130-0440p	W	001	Foster, G	3073

NOTE: Special fee - \$30.

Fulfills ACE 7 Requirements.

Course # 3068 for English 413

Course # 3073 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. We study 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, Dorothy Arzner, Lois Weber, Maya Deren, Ida Lupino, Claire Denis, Lucrecia Martel, Agnes Varda, Ava

DuVernay, Dee Rees, Jennifer Kent 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 845K - TOPICS IN AFRICAN LIT -- "AFRICAN WRITERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Wabuke, H	16716

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 852 - FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Staff	4670

COURSE DESCRIPTION:

“Too often workshop-based classes seem to teach story writing in much the same way an autopsy teaches the investigator the cause of death: the procedure may be instructive, but the subject lies dismembered on the table, never to be resurrected.”

—Mark Baechtel, from *Shaping the Story*

In this graduate fiction workshop, we will strive to avoid the above-referenced harm by focusing on a descriptive—rather than a prescriptive—approach to workshop critique. The goal of the course is two-fold: to have students generate and revise new work, therefore making substantial progress toward completing a book-length project (be it a story collection or a novel); and to develop and refine our approach to critique so that we can then focus the editorial lens on our own fiction outside of the workshop.

Depending on final class size, students will write two or three stand-alone pieces (10 to 25 pages each) to be submitted to the workshop for critique; you will also be expected to substantially revise one piece for submission directly to me. Students will also be responsible for delivering a craft presentation on a short story of their choice from the course text (which will most likely be either the *Norton Anthology of Short Fiction* or *The Story and Its*

Writer – I’m leaning toward the latter). Grades will be based in part on the strength and seriousness of analysis of both published and student work.

ENGL 871 - LIT CRITICISM&THEORY –“FEELING AGENCY”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Cohen, M	4209

This course is a survey of literary theory. Driven by the problem of characterizing the relationship between literature and history, it has two main goals. It explores some of the philosophical and theoretical foundations necessary for the study of contemporary literary and cultural criticism: the works of major figures in continental philosophy and critical theory. The second goal of the course is to trace some contemporary interventions in critical theory spurred by those forebears, but emerging from practical milieux that give their articulators very different imperatives. These include works in Queer Theory, Feminist Theory, Critical Race Theory, and Posthumanism. The course’s subtitle, “Feeling Agency,” is meant to signal a thread that weaves these bodies of work together: that the link between literature and power is forged substantially of emotions and ideas about them. Learning about literary theory and its philosophical backgrounds, in short, is a way to build, confront, or transform each of our senses of the work literature and literary criticism—our work, no less than that of others—might do in the world.

Readings may include writings by the following thinkers: Immanuel Kant, Karl Marx, Sigmund Freud, Martin Heidegger, Hannah Arendt, Walter Benjamin, Jacques Derrida, Frantz Fanon, Gayatri Spivak, Michel Foucault, Julia Kristeva, Bruno Latour, Lauren Berlant, Jacques Ranci re, Saidiya Hartman, Fred Moten, Eve Sedgwick, Tim Morton, Michel Serres.

Readings will also include works by fall speakers in the “Humanities on the Edge” series. Students will be required to attend these public lectures.

ENGL 875A – RHETORICAL THEORY: RHETORIC OF WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	T	101	Stenberg, S	18438

AIM:

This semester we will examine women’s rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women’s contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We will focus on some central questions:

- How do women’s contributions work within and against masculine rhetorical traditions?
- How is “woman” conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women’s rhetorical contributions (or silence)? What has fostered women’s authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?

- How have women challenged assumptions about what “counts” as evidence in the production of knowledge?
- What are the implications of women’s rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You’ll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing; a rhetorical analysis of a local rhetorical event; and rhetorical action project (created for an audience outside the classroom); and a rhetorical contribution project that will go through a peer review and revision process.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)* as well as a range of both primary and secondary texts in women’s rhetoric; these include texts on contemporary issues of transnational feminism, gender fluidity and digital media.

ENGL 880 - WRITING CENTER THEORY, PRACTICE&RSCH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	4666

Description:

This course explores theoretical and practical questions that surround teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of writing center scholarship and examine how various theories and pedagogical commitments inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of UNL writing culture and produce original scholarship. 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-with-one consulting strategies. Completing this course makes you eligible for (but does not guarantee) a position as a consultant 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 blog posts, shorter essays, and a longer research paper. Active participation is vital.

Tentative Reading

Texts may include *The St. Martin’s Sourcebook for Writing Tutors*, *The Everyday Writing Center*, *Facing the Center*, and others.

ENGL 890 – ADVANCED RESEARCH SKILLS IN ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0500p-06:30p	TR	591	Lorang, E	4583

While focusing on their own research (typically a specific research project they have to complete for another course, or for their thesis or dissertation), students develop knowledge, skills, and proficiencies in many aspects of advanced research. The course emphasizes practical application of foundational theories and concepts to position students for success in high-level research in English and the humanities. 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 -- "LEGAL FICTIONS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0500p	R	001	Capuano, P	4238

Description: Introduction to the nineteenth century in North America (focusing on the US), Great Britain, and Europe (focusing on France, Germany, Russia, and Spain), organized through themes such as constructions of gender and sexuality, democracy in the nation –state, and challenges to religion.

ENGL 931 - SMNR IN BRITISH AUTHORS SINCE 1800 -- "THE ROMANTIC ARTS: AN INTERDISCIPLINARY SEMINAR"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Behrendt, S	16664

DESCRIPTION AND AIM:

“A thing of beauty is a joy forever; its loveliness increases”; so wrote John Keats in 1817. Traditional literary scholarship is notorious for its relative ignorance about the other arts and their close relationships with literary production and consumption. Here’s a chance to rethink that sort of narrowness. In this seminar we’ll look at the arts during the British Romantic period (c. 1775-1835), considering not just literature but also the visual arts (from “high” art to caricatures and satires), sculpture, architecture, music and the stage. We’ll study not just works in these various artistic media but also works that combine multiple media in diverse ways, as well as critical and theoretical writing from the period, including contemporary critical reviews. Our objective will be to discover what the arts had in common and where they were pursuing quite different paths. We’ll consider, too, whether there is some definable artistic or aesthetic “ethos” that characterizes Romantic (and Romantic-era) art in general. Our methods will be comparative, critical, and conversational; as an interdisciplinary study group we will range widely.

I hope to make our seminar, the questions we will pursue, and our materials and methodologies relevant and useful for people studying in cultural periods other than just the Romantic, by the way.

TEACHING METHOD:

Discussion—lots of it; we will work together, in partnership, as a symposium or study group, mutually invested in our field of inquiry.

REQUIREMENTS

Discussion!!! Individual and group presentations on art, artists, and topics of individual interest. Some regular, relatively informal writing throughout the semester. A cumulative, research-based seminar project, interdisciplinary in nature and on a topic of your own individual interest.

TENTATIVE READING, VIEWING and LISTENING LIST:

Our representative Romantic-era writers will include Blake, Wordsworth, Coleridge, Tighe, P. B. Shelley, Keats, Costello, Landon, Haydon and Hegel. Visual and plastic artists will include Barry, Blake (as painter and engraver), Gillray, Cruikshank, Maria Cosway, Amelia Long, Haydon, Constable, Turner, Friedrich, Runge, Marie Louise Elisabeth Vigee-Lebrun, Gros, Delacroix, and Goya. In sculpture and architecture, Ann Seymour

Damer, Flaxman, Banks, Westmacott, Chantry, Marie-Anne Collot, Canova, Adam, Nash, and Repton .
Composers will include Field, Beethoven, Schubert, Paganini and Berlioz.

ENGL 953 - SMNR IN CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	001	Kooser, T	3076
0200-0450p	M	002	Bauer, L	4293

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 is an Advanced Level Graduate course in Poetry Writing. Students enrolling should be officially accepted into the Graduate Creative Writing Program or have permission from the instructor. The aim is to generate and revise poems throughout the semester and to investigate some (possibly) new techniques and writing practices. We will look at various poetic “genres”—(persona poems, ekphrastic poems, elegies, odes, epistolary poems, etc.) and workshop student generated work.

TEACHING METHODS: Workshops and Discussion. Students will be expected to be full participants in teaching and learning in this course.

REQUIREMENTS: Submission of original poems for workshops on a regular basis; reading and providing both written and verbal feedback on other students’ poems; presentation project on poetic genre of the student’s choice to include a bibliography and mini-anthology to be shared with the class.

READING LIST: Primary reading will be student poems and the mini-anthologies curated by each student

ENGL 957 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Waite, S	3077

PREQ: Permission. Contact the department Office.

Aim: Just as the courses you are teaching this fall focus on writing as inquiry, this course will take up both writing and teaching as inquiry. In this course, you will have the strange and wonderfully contradictory

experience of approaching your teaching as both a question you cannot answer *and* a question you must answer each time you make a decision about what you will do in your classroom, about what your comments on a student paper will be, about which books you will use, and so on. And, of course, this contradictory experience is the very nature of good teaching—self-reflexive, uncertain, curious. In this sense, writing *and* teaching never exist outside the realm of inquiry. This course will ask you to take up your own teaching *as a question* and to explore your pedagogies (in theory and in practice) throughout the semester. For our purposes, composition theory and pedagogical practice will have a cyclical relationship whereby theory applies to practice, *and* (perhaps more importantly) your teaching practice produces theory. Paulo Freire called this mutually informing and dialogic relationship: *praxis*. Praxis not only illuminates the dynamic relationship between theory and practice, but it also troubles the very idea that theory and practice are distinct from one another in the first place.

Teaching: Primarily discussion-based seminar, some collaborative small group work.

Requirements: One presentation, reading responses, and one primary writing project

Tentative Reading: *Teaching Composition* edited by T.R. Johnson, plus additional PDF readings

ENGL 967 - SMNR MODERN LIT -- "POST-COLONIAL LITERATURE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Dawes, K	16512

Aim:

Teaching Method:

Requirements:

Tentative Reading List:
