Graduate Level Courses


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 2, 2020. 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.
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ENGL 802 - POETRY -- "RENAISSANCE LYRIC POETRY: LOVE LINES"

**Time** | **Days** | **Sec** | **Faculty** | **Class#**
--- | --- | --- | --- | ---
1130-1220p | MWF | 001 | Schleck, J | 18207

**Aim:** The Renaissance produced some of the most passionate and complex love poetry written in the English language, whether that poetry was addressed to a secular or a sacred lover. This class will explore a broad range of lyric poems written between 1550 and 1650, with close attention to craft (how does the poem work?) and to rhetorical and historical context (who writes these lines? and to whom?). Students will consider early modern ideas of authorship, theories of reading, poetic imagination and craft, and the relationship between private composition and public performance. In addition to discussing classic rhetorical tracts treating the nature of poets and poetry, we will read extensively in the courtly and devotional poetry of the period, covering the sonnet form in closest detail but touching other short form poetry as well.

**Teaching Method:**
A mix of informal discussion, lecture, and student presentations. Lasers and black light will only be used in extremis.

**Requirements:**
In addition to extensive reading, students will demonstrate mastery of technical vocabulary, and complete a portfolio of short close readings, a class presentation on selected secondary readings, and a final research paper, completed in stages across the semester.

**Tentative Reading List:**
Philip Sidney’s *Art of Poesy* and George Puttenham’s *The Arte of English Poesie*; works on late medieval and early modern rhetoric; poetry by Thomas Wyatt, Edmund Spenser, Philip Sidney, William Shakespeare, Mary Wroth, Mary Sidney, John Donne, George Herbert, Richard Crashaw, and John Milton; secondary works relating to the listed poets.

ENGL 845B - TOPICS IN AFRICAN-AMERICAN LIT -- "RACE, LAW, LITERATURE"

**Time** | **Days** | **Sec** | **Faculty** | **Class#**
--- | --- | --- | --- | ---
0930-1020a | MWF | 001 | Rutledge, G | 18555

**Aim:** In this class I will endeavor to introduce students to and allow them to meaningfully reflect upon critical race theory (CRT), an analytical mode useful for interrogating the narrative immanent in American Law. Fundamentally, this has meant the appropriation of Humanities methods—of
storytelling and literary criticism—to expose the narratives of the law. We will push this even further, however, by taking the next logical step and seeing opinions, the judge-made law, as written texts. The close reading of these reveals “judicial irony,” the hidden motivations of “objective” legal minds contained in these opinions. African-American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in Asian-American literature will enable us to explore international and contemporary implications. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists. If this is administratively possible, we will also visit the Nebraska State Penitentiary to close the vast divide between canonical scrutiny and the real-world stories proponents of CRT would have us apprehend.

**Teaching Method:** Largely discursive and student-driven, except in instances where instructor knowledge is essential. We will not read novels in their entirety, as the focus will be on critical, line-by-line close reading, *vis-à-vis* the customary approaches to stories that allows—like a cross-section of people who witness an accident—too many variations. You will be expected to read carefully, in installments.

**Requirements:** Primarily, a close reading papers (longer format for grad students) and perhaps (not likely, an exam). There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

**Tentative Reading List:** Although this list is not complete, it should give you some idea of the primary texts and the historical range they will cover (my goal is to pair one primary legal text with a landmark literary text): Gerald Horne’s introduction to *The Counter-Revolution of 1776* (2014); *Somerset v. Stewart* (1772); Jeremy Bentham “A Short Review of the Declaration” (1776); *Johnson v. McIntosh* (1823); Richard Delgado and Jean Stefancie’s *Critical Race Theory: An Introduction* (2001); “On Being the Object of Property” from Patricia J. Williams’ *Alchemy of Race and Rights: Diary of a Law Professor* (1991); Michel Foucault’s *Discipline & Punish: The Birth of the Prison* (1976); *Plessy v. Ferguson* (1896); Jeremy Waldron, “Custom Redeemed by Statute” (1998); *Memoir of Henry Billings Brown* (1915); Andrew Zimmerman’s “Booker T. Washington, Tuskegee Institute, and the German Empire: Race and Cotton in the Black Atlantic” (2008); excerpts from W.E.B. Du Bois’ *The Souls of Black Folk* (1903); CHARLES W. CHESNUTT’S *THE MARROW OF TRADITION* (1901); *Korematsu v. U.S.* (1944); JOHN OKADA’S *NO-NO BOY* (1957); *Brown v. Board of Education* (1954); Derrick A. Bell, Jr.’s “*Brown v. Board of Education* and the Interest-Convergence Dilemma” (1980); Mary L. Dudziak’s “Desegregation as a Cold War Imperative” (1988); Martin Luther King, Jr.’s Letter from a Birmingham Jail (1963); Anthony E. Cook’s “Beyond Critical Legal Studies: The Reconstructive Theology of Dr. Martin Luther King, Jr.” (1990); J. Edgar Hoover’s Memoranda to Special Agents (1919, 1967); poems from W. Mondo Eyen we Langa’s *The Black Panther is an African Cat* (2006); *Loving v. Virginia* (1967); Kimberlé Williams Crenshaw’s “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women” (1989); OCTAVIA E. BUTLER’S *KINDRED* (1979); the Fugitive Slave Law (1850); (FL.Stat.Annot.) Florida Statutes Annotated (1984); Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2011); Paul Butler’s “Much Respect: Toward a Hip-Hop Theory of Punishment” (2004); Anna Deavere Smith’s “Twilight: Los Angeles, 1992” (1993); and, CHANG-RAE LEE’S *NATIVE SPEAKER* (1995).
This course will explore the origins and development of children’s literature, with an emphasis on the dark and irrational elements of the genre, starting with the punitive tales of Mrs. Sherwood (the father of the family takes the children to see a gibbet with a body hanging on it) and the often ghastly fairy tales of the Brothers Grimm. Children’s literature is a genre which mostly came into being in the nineteenth century; we will focus on this literature's mirroring of such transatlantic cultural concerns as the nature of childhood, the threats of modernity, gender's obligations, imperialism and "other worlds," the child’s relation to nature and animals, the role of modern science (especially Darwin), and religion. Texts will be mostly British, but we will also read some foundational European texts (e.g., by Hoffmann, the Brothers Grimm, and Hans Christian Anderson) and some key American children's literature (e.g., Tom Sawyer, Little Women, The Emerald City of Oz).

Probable texts:

Alcott’s Little Women; fairy tales by Anderson, Grimm, Dickens and Ruskin, Barrie’s Peter Pan and Wendy; Baum’s The Emerald City of Oz; Burnett’s The Secret Garden; Carroll’s Alice books; Grahame’s The Wind in the Willows; Kipling’s Just So stories; Lewis’ The Magician’s Nephew; Milne’s Pooh stories; selected stories by Beatrix Potter; Stevenson’s Treasure Island; Tolkien’s The Hobbit; and Twain’s The Adventures of Tom Sawyer; selected secondary reading.

Mode of Instruction:  Class will be mostly discussion with some short lectures.

Probable assignments: short critical response papers; quizzes for undergraduates; midterm; final for undergraduates; seminar research paper for graduate students

**ENGL 871 - Lit Criticism&Theory**

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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.

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

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This course will explore 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 (if needed), 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 x n) times harder than writing a scholarly book. There are many theoretical and practical considerations and a multitude of technological options to sample, 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 first climb the DH mountain and look out over the theoretical fields (crash-course style); then mix with some A-list published DH projects; and, finally, plunge headlong into the woods of project planning/development on our path to the fields of glory. Luckily, you won’t be going it alone.

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**ENGL 880 - WRITING THRY & PRACT**

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Description:

This course explores theoretical and practical questions around teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of Writing Center Studies 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 consider how this work relates to social justice. Completing this course makes you eligible for (but does not guarantee) a position as a consultant in the Writing Center.

Note: While the scholarship we discuss has direct relevance to writing center practice and we will, at times, discuss what we would do in actual writing center scenarios, this is primarily a theory and research course rather than a “how-to” training course. In other words, you should expect it to be both rigorous and challenging. This course is best suited to students who are interested in the Writing Center specifically or in teaching more broadly.

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 substantial research paper based on original research. 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.

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**ENGL 914 - SMNR WOMEN WRITERS -- "LITERARY WOMEN IN NEW YORK CITY, 1910-1940"**

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"Literary Women in New York City, 1910-1940: Willa Cather and Others"

Willa Cather is best known for writing novels set on the Great Plains, but she lived most of her adult life in New York City, and from 1920 until 1940, her works were published by Alfred A. Knopf, Incorporated, of New York. This course will focus on Cather’s connections to and representations of New York City and put her in dialogue with other women living and writing about New York City during the same years. We will consider her work as an editor of McClure’s Magazine (the job that brought her to the city), her works set entirely or partially in the city, including The Song of the Lark, My Antonia, My Mortal Enemy, many short stories, and her relationship with her publisher. We will also read works by her contemporaries living in and/or representing New York City life, such as Edna St. Vincent Millay, Susan Glaspell, Nella Larsen, Edna Ferber, and Edith Wharton. The next Willa Cather International Seminar will take place in New York City in June 2021, and the Cather Project is able to provide financial support for student travel to and participation in this conference.

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**ENGL 919 - INTERDIS: 19TH C—“HEROS, HEROISM AND THE HEROIC”**

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AIM: Led by faculty from English and History, we’ll look at the concepts of “the hero,” heroism and “the heroic” in literature, arts, and socio-political culture of the 19th century, on both sides of the Atlantic. Early on, we’ll consider military and political heroes like Napoleon and Admiral Nelson to explore the circumstances and assumptions associated in various cultures with the figure of the hero (or the “villain”) and the attributes of heroism. But we’ll look at other figures less commonly regarded as “heroic,” to help us think more expansively
about terms, assumptions and expectations, both then and now. We’ll also consider the first great British literary celebrity, Byron, and some of his variously “heroic” protagonists, both on their own and as they were represented (or mis-represented) in other works, including music and visual art as well as literature. In America, somewhat later, we’ll consider representations of Abraham Lincoln (in writing and in the visual arts, including caricatures), as well as Generals Grant and Lee and the enlisted men who served under them. Other, later figures and phenomena may arise from our group discussions, and we can rearrange our work accordingly. And what about “heroism” in other areas like commerce, the arts, science and technology? We’ll need to think about how – and even if – we can talk about “heroism” and “the heroic” in such fields. We’ll have plenty of material to sample!

We’ll need also to consider what role is played in all these considerations by gender, and we’ll look at Felicia Hemans’ *Records of Woman* (and perhaps Mary Hays’ *Female Biography*) and the public roles of Clara Barton, Florence Nightingale and others as a way into this issue.

We’ll be looking at the visual arts throughout the semester, and at music and other artifacts of British and American culture. And there may be a place to consider Science (and the scientist) within this context. And who knows what else?

**TEACHING METHOD:** We’ll ask for individual presentations and discussion leadership for many of our meetings, as a means of getting discussion started; we’ll depend on everyone to contribute from whatever area of interest, passion, or disciplinary specialization she or he is grounded in. Plan on a very conversational approach and environment.

**REQUIREMENTS:** (1) Full participation in general seminar discussions of assigned readings, both primary and secondary. (2) Occasional presentations (relatively informal) on assigned readings or discussion topics. (3) A seminar project, which may be a traditional “scholarly” one or a less conventional, negotiated research project, including digital and other non-print-mediated options. (4) Most of all – an open mind and a genuine sense of curiosity. We hope to offer a congenial and lively place for us to try out a variety of ideas and approaches to a fascinating subject whose twists and turns over the course of the century may help us some of the broader issues involved in cultural evolution in the nineteenth century – and our own.

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**ENGL 945 - SMNR ETHNIC LIT -- "TOPICS IN AFRICAN LITERATURE"**

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This course will introduce you to the richness of Africa’s literary landscape. As may well be imagined, 15 weeks is an impossibly short amount of time for us to cover the artistic production of over 1 billion people, 54 nation-states, and several thousand languages. To inspire students towards a more in-depth study of African literature, we will focus on representative literary works by Eastern African writers, mainly in the English language, but with a sampling of works translated from other languages. These texts will be presented in their social, historical, political, geographical, and cultural contexts. In Unit 1, we'll examine the literary production of Africa's antiquity. This is an important re-battle to the common misconception that "African Literatures" began with texts written in English, French, Portuguese, or other European languages. Unit 2 examines the culture of resistance that is deeply entrenched in African art - visual or literary. Africans have mobilized against various forms of oppression: slavery, colonialism, sexism, economic dependence, etc. Finally, Unit 3 will explore the ways in which historical forms of resistance have evolved in the 20th and 21st centuries. This activism involves such campaigns as regime change, feminism and/or womanism, and actions against sexual violence. By the end of this course, students will have a deeper appreciation of African literatures' function--not only to entertain, but also to empower.

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**ENGL 953 - SMNR IN CREATIVE WRITING**

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Kooser, T - 001

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.

Obioma, C - 002

In this course, we will attempt to understand the fiction condition and how such a knowledge—primarily of the psychology of fiction—can help us craft good fiction. To aid our effort, we will devote our time primarily to the analysis and discussion of students’ creative work. We will also supplement these with readings from published works. Students will be expected to produce graduate-level fiction and to read and discuss fiction (both student’s work and published texts) at a level of sophistication suitable to a graduate seminar. At the end of the course, students will have a significant body of workshopped creative work, as well as a portfolio of reflections and other critical pieces.

Dawes, K - 003

Combining a system of in class workshops, a carefully defined series of work packets, one-on-one conferences, and writing challenges that reach for “ambition” as a poetic impetus for creating work, this advanced graduate poetry writing course seeks, ultimately, to have students generate new work even as they examine thoughtfully what is the nature and shape of their poetic practice.

ENGL 957 - COMP THEORY&PRACTICE

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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

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**ENGL 961 - SMNR AMERICAN LIT -- "ROOTS OF AMERICAN INTELLECTUAL HISTORY"**

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**ROOTS OF AMERICAN INTELLECTUAL HISTORY**

This course will explore influences on and expressions of American intellectual history for students needing to understand the differences and similarities among the way “ideas” work in a literary history (such as Leo Marx’s *The Machine in the Garden*); the way they work in a *Geistesgeschichte* (such as Perry Miller’s *Errand into the Wilderness*); and the way they work in an intellectual history (such as Drew Gilpin Faust's *The Sacred Circle* or W.E.B. DuBois's *The Souls of Black Folk*). The course will focus on those seminal understandings which have notably changed, particularly as we have moved disciplinarily from an earlier generation’s preoccupations with national spirit and Western versions of conceptual, liberatory, or political transcendence, to the different ideational landscapes informing American Indian, African American, and Feminist accounts of literary and political universes. We will also, of necessity, engage with the peculiar and demanding but masterable disciplinary tactics of the field of History. There will be a lot of reading, because we are trying to equip ourselves with the history of thought and strata of conversation that underlie scholarly work in American studies and American literary analysis today. This history, and the ideas and problems that compose it, are things to interrogate in the way one tends to feel one must do as a scholar. But they are also seeds to take into one’s soul, as a thinker and doer in this world.

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**ENGL 973 - SMNR IN LITERACY STUDIES- “PUBLIC LITERACIES”**

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In this class, we'll be exploring the literacies involved in public writing, as we consider how to theorize public writing, how to compose public writing, and how to teach public writing to students. We'll engage foundational theories of publics; examine how notions of public writing are changing in current political, cultural, and digital contexts; and explore different approaches to teaching students to compose in public genres and write for audiences beyond the instructor. In addition to completing traditional academic writing assignments, students will design curricular materials and engage in public writing themselves. The class will involve a partnership with the non-partisan civic literacy organization Civic Nebraska.