

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2024

REVISED 03/04/24

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 4, 2024. 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 801K - LGBTQ Drama and Popular Culture..... 4	Engl 914 - Smnr Women Writers – “ Willa Cather in Context” 7
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ENGL 801K - LGBTQ DRAMA AND POPULAR CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Schaffert, T	17025

In our study of the intersection between theater and popular culture, we’ll focus especially on adaptations: stage productions adapted to film, novels adapted to stage productions, independent theater adapted into Broadway spectacles, etc. Among our discussions: We’ll follow the path of “Kiss of the Spider Woman” from a novel by Argentine author Manuel Puig, to an Oscar-nominated film, to a Tony-winning musical; we’ll look at Sarah Schulman’s “Stagestruck: Theater, AIDS, and the Marketing of Gay America,” in which she makes the case that the musical “Rent” lifted material from her novel “People in Trouble”; we’ll explore the dynamics of “Hedwig and the Angry Inch” with our guest, novelist and producer Eric Schnall, who won a Tony for taking the small off-Broadway production to Broadway (and we’ll look at Schnall’s own novel, “I Make Envy on Your Disco”).

ENGL 810 – STUDIES IN LITERARY MOVEMENTS- “ TRANSATLANTIC MODERNISM”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Reynolds, G	5001

Description: A literary movement (national or transnational), the development of a genre, or the intellectual and historical origins of an idea, as reflected in literature. May include the literature of abolition, alternative Romanticism, literary modernism, the literature of Civil Rights, postmodernism, and/or the avant garde movement.

This course will introduce students to some of the key writers, major concepts, and historical circumstances that constitute what we might call ‘transatlantic modernism.’ My focus will be on fictions (novels and short stories) produced by British, Irish and US writers from (roughly) 1910 to 1940. Materials will be shaped into three modules: ‘Bodies’, ‘Temporalities’, and ‘Cities’. Within each module we will closely study two or three authors, and juxtapose key critical/contextual frameworks against those texts. The course will thus establish an ideal platform for students wishing to pursue their own individual research projects relating to Modernism, while also working as a stand-alone course centered on a truly great era of literary history. Topics will include the changing representation of the modern city; revolutions in the body’s significance (and how it forms the basis of narrative); and the reshaping of narrative in terms of how time itself was reimagined in novels such as *Mrs. Dalloway*.

Texts will include Willa Cather’s *The Professor House*; Joseph Conrad’s *The Secret Agent*; Zora Neale Hurston’s *Their Eyes Were Watching God*; and Virginia Woolf’s *Mrs. Dalloway*. A significant section of the reading will also include short stories by such figures as James Joyce, Hurston and Cather, Gertrude Stein, Richard Wright,

D.H. Lawrence and William Faulkner. Critical readings will also include major essays by many of the figures, alongside extracts from major cultural historians and literary theorists.

Teaching methods will include short ‘mini-lectures’, class discussions focused on specific moments in these texts, and critical analysis of the historical/critical context. Student work will include short response papers (focused on texts, ideas and keywords), and longer research projects where students will consolidate and deepen these components into extended/deepened readings.

ENGL 845K - TOPICS IN AFRICAN LIT- “FROM COBALT TO DH: KONGO AT THE "HEART OF" IoT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Muchiri, N	17087

Note: Class taught via Canvas. Online course, Not Self-Paced. Computer, E-mail, Internet, required.

Description: Topics in African poetry, fiction, and/or non-fiction prose.

The 2 Congos, especially Congo-Kinshasa, are central to any contemporary discussions of digital humanities, machine learning, and artificial intelligence. These spaces provide the essential minerals that power our technological future. Everything from the "internet of things" to electric vehicles such as the F-150 Lighting or the Rivian 1T is inevitably linked to the socio-economic conditions of the 2 Congos. UNL, as an institution that prides itself of its DH expertise, must model honest conversations about the invisible labor that supports our DH hardware, AI experiments, and chatbots. This course engages with the artistic variety with which communities of the 2 Congos have reflected upon, and imagined beyond, their lived realities. Our course will transcend the “twin colonization of time and space” by engaging the Congo region in 3 key aspects: the geological time line of the Congo River; the lives of the indigenous Congo forest inhabitants; and the migration of Bantu communities over the last two millennia. Alternative forms of marking time deliberately counterbalance the digital economy to which the region has been unwillingly, and irrevocably, yoked.

ENGL 871 - LIT CRITICISM & THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0500p	M	001	Abel, M	4740

In *Necropolitics*, Achille Mbembe presents his theoretical intervention as a “critique of our time.” This notion evokes Michel Foucault’s famous genealogical principle of writing the “history of the present” with the goal to inquire into the value of value itself—which in turn hearkens back to the Nietzschean notion of the “untimely,” that is, the need “to act counter to our time and [...] for the benefit of a time to come.” Other thinkers have offered variations of these claims, not least also those writing in the Marxist tradition, starting with Karl Marx himself, who in his famous 11th thesis on Feuerbach proclaimed that “Philosophers have only interpreted the world in various ways; the point is to change it,” which has long served as the rallying cry for politically-minded literary, film, and cultural critics. However, what is also important about Mbembe’s intervention is his assertion that he offers a critique of our times *from a specific place*, namely “from Africa, where I live and work (but also from the rest of the world, which I have not stopped surveying).” Noteworthy here is that Mbembe foregrounds his positionality in terms that emphasize both the local (in so far as “Africa” can be seen as “local”) and the global; in so doing, he also implicitly offers an intervention in the debate about the role of the intellectual, which itself has a long history (e.g., Antonio Gramsci’s organic intellectual, Jean-Paul Sartre’s universal intellectual, Foucault’s specific intellectual, Étienne Balibar’s singular intellectual, or more recently Sayak Valencia’s transfeminist, Fred Moten’s fugitive, and Bernard Harcourt’s critical theoretic practitioner).

Taking its cue from Mbembe's argument, this course will introduce students to (the history of) Theory by foregrounding the question of its relationship to socio-political practice. Based on a selection of key theoretical movements, thinkers, and texts that have shaped theoretical and political debates over the last two centuries, we will ask in what ways (the history of) Theory, conceived of as a toolbox, as a pragmatics, and even as a provocation, rather than as primarily a hermeneutics, is not only capable of but also indispensable for offering a critique of our time.

Among the thinkers we will likely read are Sara Ahmed, Adorno & Horkheimer, Walter Benjamin, Judith Butler, Gilles Deleuze, Franz Fanon, Michel Foucault, Bernard Harcourt, Hardt & Negri, Hegel, Invisible Committee, Kant, Marx & Engels, Achille Mbembe, Chantal Mouffe, Moten & Harney, Friedrich Nietzsche, Jacques Rancière, Sayak Valencia, & Slavoj Žižek.

ENGL 880 - WRITING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	17026

Introduction to writing center theory and consulting practice. Students engage in research that contributes to scholarly conversations in writing center studies. Successful completion of [ENGL 380](#) is strongly recommended for students seeking to work in the UNL Writing Center.

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 theories and pedagogical commitments that inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of writing culture within or beyond UNL 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.

ENGL 890 – ADV. RESEARCH SKILLS IN ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0500-0620p	T	591	Simons, J	4130

NOTE: Class meets August 26nd-November 1st

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 892 - SPECIAL TOPICS- “THE UNIVERSITY IN AMERICAN SOCIETY: HISTORY, LABOR, & ACADEMIC FREEDOM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Schleck, J	5002

What is the role of the university in America and how has it changed over time? Why do only US universities offer tenure to some of its faculty? What are the differences between free speech and academic freedom? Given the increasing neoliberalization of universities and the mounting politicized attacks on higher education, what is the future of higher education in the United States? Through a mix of historical, theoretical, and literary readings, this course will consider the history of universities as social institutions and ideals, and as places of employment for faculty, students, and staff. In line with the mission of the English Department, it will challenge students to imaginatively reason out a new vision for the American university, one that will play a more robust role in creating a just and equitable society.

ENGL 914 - SMNR WOMEN WRITERS – “WILLA CATHER IN CONTEXT”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Homestead, M	17088

This seminar will be keyed to the theme of the next Willa Cather International Seminar in June 2025, which has not yet been announced. The seminar will put Cather in context with other writers and with the contexts and methodological questions raised by the conference theme. The Cather Project has available extra funding to cover the cost of attendance at the WCIS for interested students taking this graduate seminar. Archives and Special Collections at UNL also has matchless resources for supporting research on Cather.

ENGL 946 - INTERDISC RDNGS DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0510p	M	001	Heitman, C	5046

Description: Methods, theories, and practices of digital humanities scholarship.

ENGL 953 - SMNR IN CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Dawes, K	3996
0200-0450p	T	002	Obioma, C	5205

Description: The course has three elements: workshop, seminar, and discussion of the teaching of creative writing.

Dawes, K - 001

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

Obioma, C - 002

Aim:
Teaching Method:
Requirements:
Tentative Reading List:

ENGL 957 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Beckson, M	3265

PREQ: Permission. Contact the department Office.

ENGL 973 - SMNR IN LITERACY STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Shah, R	17447

AIM: In this class, we will theorize collaborative writing and collaborative learning, in addition to practicing it ourselves, and explore different approaches for using collaboration in our own classrooms. Topics will likely include what counts as "authorship" in co-writing, debate around the link between collaborative learning and democratic learning, different models of collaboration, participatory research methods, collaborating across difference, human-AI collaboration, and more. The class will include traditional grad seminar work such as reading and discussing academic texts, but students will also participate in more experiential ways of engaging class concepts (e.g. collaborative storytelling games, collaborative assignments, potentially a community collaboration), and the course will include opportunities to interact with an in-process book project on collaborative writing. Secondary teachers are welcome in the class.

TEACHING METHOD: Discussion, class activities, collaborative writing experiences.

REQUIREMENTS: Collaborative digital annotation on readings; teaching-related assignments, collaborative writing assignments; seminar project.