

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2021

REVISED 04/02/2021

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 April 2, 2021. 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 810 - Literary Movements -- "Conceptual & Experimental Fiction" 4 ENGL 845K - Topics in African Lit..... 4 Engl 852 - Fiction Writing..... 4 Engl 852A - Writ Literary Nonfic 5 Engl 853 - Writing of Poetry 5 Engl 871 - Lit Criticism&Theory – Theory as Critique of Our Time”..... 5 Engl 878 - Digital Archives and Editions 6	Engl 880 - Writing Thry & Pract..... 7 Engl 892 - Special Topics -- "Queer Theory"..... 7 Engl 919 - Interdis: 19th C 8 Engl 946 - Interdisc Rdngs Digital Humanities 8 Engl 957 - Comp Theory&Practice 9 Engl 961 - Smnr American Lit-“Illness” 9 Engl 992B - Place Conscious Tchng 10
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ENGL 810 - LITERARY MOVEMENTS -- "CONCEPTUAL & EXPERIMENTAL FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Obioma, C	17108

The 810 fiction class is themed around “conceptual fiction.” This is fiction that revolves around an idea, an image, or something that pivots the story by informing its structure, plot, characterization, or all of the above. I am persuaded that most great fiction are possible through the development of what some critics like Hart Crane call the “logic of metaphor.” This happens when a writer centers a story around a philosophical idea and that idea becomes the locus of the story. There have been countless such works in the history of modern/post-modern fiction as well as notable practitioners amongst whom are Mario Vargas Llosa, Virginia Woolf, Moshin Hamid, George Saunders, and others. We will look at how, for instance, we can create a story based on the Buddhist idea of the bardo state or Emmanuel Levinas’s concept of the face. What might such stories look like? And what can we gather from their creation? The course will consist of close-reading texts, theoretical considerations, and creative writing.

ENGL 845K - TOPICS IN AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Muchiri, N	5459

Topics in African Literatures: Lesotho, eSwatini, South Africa, & Zimbabwe

Examines the representation of communities, urban areas, and landscapes in southern African literatures. We will read from early South African texts by Sol Plaatje and Thomas Mofolo to understand how writer-activists embarked on the journey towards anti-apartheid resistance. In addition, we will analyze how writing by Petina Gappah, Yvonne Vera, and Phaswane Mpe added to the chorus of voices demanding democratic change - not just in South Africa, but also in Zimbabwe. Because we are focusing on southern Africa, we will have numerous opportunities to investigate not only the history of the region, but also its creative works in poetry, music, and film. On aggregate, all of these cultural artifacts enable us to better understand southern African communities that have been at the forefront of global activism, not only in the 1880s against the British South Africa Company, but also in 2020 as demonstrated by #RhodesMustFall.

ENGL 852 - FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Schaffert, T	5459

This online graduate class is devoted entirely to creativity and expression. We won't be workshopping; we'll be focusing on works-in-progress and/or new work, and will have discussions on political/personal inspiration, emotional connection as plot propulsion, sentiment vs. sentimentality, and other matters of invention and design. Some practical matters of career will be addressed, such as balancing artistic impulse with industry (academic, publishing etc), and we will meet for occasional one-one-one online discussions.

ENGL 852A - WRIT LITERARY NONFIC

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Castro, J	17842

This course in reading and writing creative nonfiction as an art form will explore issues of craft and ethics in relation to the personal essay, a genre that oscillates explicitly between self and world. Together we will form a supportive, informed, critical community in which to share new work; generate new work in response to multiple in-class prompts and exercises; produce and workshop 30 pages of new creative nonfiction in the form(s) of your choice, with the goal of publication; understand the range of the genre; and heighten our awareness of available aesthetic strategies. Texts may include the entirety of or excerpts from any of the following:

Aldrich, Marcia, ed. *Wave-Form: Twenty-First-Century Essays by Women*.

Alison, Jane. *Meander, Spiral, Explode: Design and Pattern in Narrative*.

Chavez, Felicia Rose. *The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom*.

Salesses, Matthew. *Craft in the Real World: Rethinking Fiction Writing and Workshopping*.

Singer, Margot & Nicole Walker, eds. *Bending Genre: Essays on Creative Nonfiction*.

Washuta, Elissa & Theresa Warburton. *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*.

ENGL 853 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0200-0450p	W	001	Wabuke, H	17863	Web Conference

This course is an advanced graduate seminar in poetry writing for students who are well-versed in the writing and reading of poetry. Students will write and workshop poems as well as read published poems.

ENGL 871 - LIT CRITICISM&THEORY – THEORY AS CRITIQUE OF OUR TIME”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0500-0800p	M	101	Abel, M	17874

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 indispensable for offering a critique of our time.

Among the thinkers the course will likely study are Karl Marx, Friedrich Nietzsche, Walter Benjamin, Michel Foucault, Gilles Deleuze, Judith Butler, Sayak Valencia, Fred Moten, Achille Mbembe, Antonio Negri, Jacques Rancière, and Tim Dean, among others. Students will also be asked to attend two "Humanities on the Edge" lectures by Ramón Grosfoguel (UC Berkeley) and Sergio Delgado Moya (Emory U), who will both address the lecture series' topic, "A World of Migrants" (lectures will be Thursdays from 530-700p; date TBD).

ENGL 878 - DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Price, K	17864

Aim This course is about archives and editions, two topics that might seem straightforward, perhaps even stupefyingly dull! Yet archives and editions are of foundational importance: they shape what we study, save, and recognize as our cultural heritage. Inescapably political, anything but neutral, they make arguments even when they appear to be straightforward and objective. They influence what we teach, know, and think, and their absences and distortions contribute to our (mis)understandings as well. What writing from the past should be saved and edited in the present so that it may live in the future? Until recently most scholarly archives and editions have been devoted to white men. What is being done now and what should be done in the future to intervene in the gaps and silences of the cultural record? We will consider both print and (more extensively) digital resources so as to understand the possibilities and limits of both. The course will provide an opportunity for students to learn basic technical skills for creating a digital edition and will culminate with students collaboratively creating one as well as an archive of the edition.

Teaching Discussion, lecture, hands-on collaborative work building a small scale edition or archive

Requirements Short assignments, final project

Tentative Reading Essays illuminating the history and purposes of textual scholarship, clarifying key terms in

the field, highlighting the politics of archives and editions, and promoting more diverse and inclusive approaches. Some attention will be given to editorial projects underway at UNL, including but not limited to *The Willa Cather Archive*, *The Walt Whitman*

ENGL 880 - WRITING THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	5044

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.

ENGL 890 – ADV. RESEARCH SKILLS IN ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0500-0630p	R	591	Lorang, E	4983

NOTE: Class meets August 23rd- Oct. 22nd.

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 -- "QUEER THEORY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Owen, G	17104

The theme of this course is “Queer Theory in the Age of Alternative Facts.” In January of 2017, Kellyanne Conway claimed on *Meet the Press* that White House Press Secretary Sean Spicer was not *lying* about attendance numbers at President Trump’s inauguration, but instead that he was giving “alternative facts.” What is the value of queer theory in a world in which disrupting truth claims has become the work of an autocratic political power? Conway’s tactics in this interview seemed to position *her* as the agent of radical resignification against the tyranny of the so-called “liberal” news media. Have the methods of queer theory been co-opted by an evil power? This course will explore the value of queer theory in an age in which power and knowledge production has drastically changed since the poststructuralist critiques of the 1960s and 70s.

ENGL 919 - INTERDIS: 19TH C

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Capuano, P	17115

This graduate seminar is designed to provide a team-taught, truly interdisciplinary introduction to what is often referred to as “the Long Nineteenth Century” (1789-1914) in North America, Great Britain, and Europe. We will begin with the French and Haitian Revolutions and finish with the onset of World War I. The central themes of the course include, but are not necessarily limited to, the following (presented in alphabetical order): Art, The Body, Borders, Colonialism, Economy, Emancipation*, Family, Gender, Medicine*, Nature, Philosophy, Race*, Reform*,

Religion, Revolution*, Science, Slavery*, Technology, Urbanization, Victorianism, Warfare.

The coursework will be comprised of weekly responses to readings and a research paper on a topic of the student’s choosing.

*It is impossible and, indeed, it should *not* be possible to bracket off or separate the monumental racial, class, gender, and medical debates which have sparked enormous controversy in 2020.

The nineteenth century has perhaps never been so relevant to contemporary social events.

Therefore, both faculty and students in this seminar should be prepared to learn about and

to analyze the many important connections between the so-called “then” and “now” in which

we live.

ENGL 946 - INTERDISC RDNGS DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
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0230-0500p M 001 Heitman, C 19060

COURSE DESCRIPTION:

An in-depth, seminar-style survey of the scholarly literature in digital humanities, theory of new media, computational history, and related topics. The course covers methods, theories, and practices of digital humanities scholarship.

ENGL 957 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Waite, S	3598

PREQ: Permission. Contact the department Office.

Talk about pedagogy is simultaneously talk about the details of what students and others might do together and the cultural politics such practices support. To propose a pedagogy is to propose a political vision. In this perspective, we cannot talk about teaching practice without talking about politics.

-Roger Simon

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. Lastly, as the epigraph here suggests, one's teaching has everything to do with one's political vision. Some instructors might consider themselves apolitical, or even neutral. But the field of composition (among others) has grappled, time and time again, with the impossibility of pedagogy without politics. This semester you will be asked to think carefully about your teaching decisions and about your engagement with your teaching as part of your own political vision. You will be invited to consider the political implications of your teaching moves in the same way we might ask students to reflect on their writing moves. It is my hope that what you will learn to do in this course will be something you continue to challenge yourself to do throughout your years of teaching.

ENGL 961 - SMNR AMERICAN LIT-"ILLNESS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
0600-0850p	R	101	Montes, A	17103	Web Conference

America Literature Seminar on Health and Illness" is a literary study considering the various ways authors/theorists consider illness— visible and invisible illness. How do our cultural constructions and historical legacies contribute to individual and communal malaise? How does, for instance, the word "hysterical/hysteria" point to a historical legacy of the subjugation of women? In what ways is racism an illness? We will also consider the ways war/conflict affect the psyche. These investigations will also lead us to the study of each author's craft, the work's geographic landscape and historical moment from which each work arises. If you are choosing to take this course, you are choosing to enter a world which may be quite different from the historical and social moment from which you emerge. This course is an in-depth investigation of voices and perspectives that create an integral part of the fabric of the U.S. American experience. The invitation is here for you to enter.

AIM: This course is a graduate seminar in American literature, focusing on fiction, non-fiction, poetry, and theory. These authors are nationally recognized and award-winning writers.

Online Teaching: This class will be taught all online

Requirement: short papers, discussion groups, longer paper at end of semester

Tentative Reading List:

Memoir/Novels/Poetry

(novel) Octava E. Butler: Parable of the Sower

(memoir) Sarah Fawn Montgomery: Quite Mad: An American Pharma Memoir

(novel) Toni Morrison: (Either Beloved or The Bluest Eye)

(memoir and poetry) Gloria Anzaldúa: Borderlands/La Frontera

(memoir) Terry Galloway: Mean Little Deaf Queer

(fiction/memoir) Out of Her Mind: Women Writing on Madness, an anthology of fiction and nonfiction, edited by Rebecca Shannonhouse

Theory

Susan Sontag: Illness as Metaphor

Elane Scarry: The Body in Pain

Robert Scaer: The Body Bears the Burden: Trauma, Dissociation, and Disease

Essays by Joan Didion

Chapter by Eden Torres from her book, Chicana Without Apology (which is on trauma)

A chapter by Aurora Levins Morales: “The Truth Our Bodies Tell” (from Medicine Stories: Essays for Radicals)

ENGL 992B - PLACE CONSCIOUS TCHNG

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Brooke, R	5077

AIM: This course explores the development of place-conscious teaching units for kindergarten-through-college classrooms, especially writing classrooms. We’ll do three kinds of work: 1) we’ll read some place-conscious educational theory for grounding classrooms in their natural and cultural locations; 2) we’ll do some place-conscious writing to represent our own places and our lived experience within them; and 3) we’ll develop place-conscious units of study for our own classrooms.

TEACHING METHOD: Since this course is offered online, the teaching methods may be better thought of as the kinds of interactions you can expect. Each week, we’ll have a set of readings/podcasts/videos/virtual tours posted for you to explore, alongside discussion forums for asynchronous conversation about those items. When we move to our own writing and units of study, we’ll have small groups established online to add in the development of those items.

REQUIREMENTS: Weekly reading and online discussion. Creation of multi-media writing that represents your place. Writing of short poems and essays about your place. Development of a significant classroom unit that enacts place-conscious education in your school.

TENTATIVE READING LIST: Brooke, WRITING SUBURBAN CITIZENSHIP; Robbins and Dyer, WRITING AMERICA; Sobel, PLACE-BASED EDUCATION; Flower, COMMUNITY LITERACY AND THE RHETORIC OF PUBLIC ENGAGEMENT; several web tours of regional resources
