

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2022

10/27/2021

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 October 27, 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 of 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 802 - Poetry -- "Romantic Poetry" 4 Engl 810 - Literary Movements -- "Modernism"..... 5 Engl 817 - Topics Place Studies & Environmental Human. -- "Climate Change and Literature of the Anthropocene"..... 5 Engl 840 - Classical Drama 6 Engl 845B - Topics in African-American Lit 6 Engl 877 - Adv. Topics in Digital Humanities 7 Engl 892 - Special Topics -- "History of the Book: Theory, Method , and Practice"..... 7 Engl 918 - Interdis Smnr:19th C --"Body Studies" 8	Engl 953 - Smnr in Creative Writing -- "Fiction Writing Workshop"..... 9 Engl 971 - Smnr Literary Theory -- "Fascism, Technology, Art" 9 Engl 976 - Smnr Rhetorical Theory..... 10 Engl 986 - Apprch Engl Studies -- "Pedagogy and Identity" 10 Engl 993 - Academic Professionalization&Pres..... 10 Engl 995 - Teaching: Literature -- "Teaching Social Justice through Shakespeare" 10
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ENGL 802 - POETRY -- "ROMANTIC POETRY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Behrendt, S	12639

Aim

What's usually called the Romantic Period (1780 –1835) saw the world change dramatically in the wake of revolutions in America and France and also in commerce and industry — and of course in the arts. Suddenly all things seemed possible again —not for the wealthy and privileged only, but for everyone, men **and women**, whose voices were heard increasingly then and are being rediscovered today. Poets wrote about the “great” subjects — personal and national liberty, the natural world, the hopes and fears of humanity — but also about the ordinary and intimate world around them. They were determined to transform this rapidly changing world further still – and for the better of all. But they also dealt – really for the first time – with what today we think of as the profound alienation and de-humanization that comes with the modern industrial and technological empire. My view of the period is revisionist and exploratory – I see the **many** men and women Romantic poets as a socially, politically, philosophically and aesthetically revisionist community of like-minded activists, many of whom who knew one another and all of whom responded to one another's works in a vigorous and often contentious **conversation** carried on in the public media. These were no mere flower-sniffing loners: they were active, engaged members of a revolutionary cultural “movement” in the most modern and socio-political sense of that loaded word. Some of their names and works are still unfamiliar to many, owing to traditionally gendered and classist biases that today's scholars are increasingly committed to addressing and undoing in courses like this one. We'll trace these poets as they worked to steer the national ship – and the human spirit – toward that better and fairer world in which they so passionately believed. This is the culture – and the material – that we will explore in the poetry written by men and women throughout the Romantic period. I hope you'll join this revelatory, eye-opening movement.

Teaching

Primarily discussion. I really don't like lecturing. I prefer to devote our meeting times as much as possible to your discussion of the assigned texts and the issues they explore. I may include some group projects and presentations to stimulate further conversation.

Requirements

Consistent contributions to classroom discussion; 2 examinations (an out-of-class midterm and a comprehensive final of some sort), and a primarily research-based course project that may take any number of forms and formats. We will negotiate these projects individually to accommodate your own individual interests, objectives, skills – and curiosities.

Tentative Reading

I will probably use *Romanticism: An Anthology*, ed. Duncan Wu. 4th edition, plus some optional supplementary
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texts that I'll provide on Canvas, along with a variety of visual and audio supplements.

ENGL 810 - LITERARY MOVEMENTS -- "MODERNISM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Reynolds, G	12643

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 817 - TOPICS PLACE STUDIES & ENVIRONMENTAL HUMAN. -- "CLIMATE CHANGE AND LITERATURE OF THE ANTHROPOCENE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Lynch, T	12645

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

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

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

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

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

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

Tentative readings:

Timothy Clark, *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*

Elizabeth Kolbert, *Under a White Sky: The Nature of the Future*

Richard Powers, *Bewilderment: A Novel*

Amitav Ghosh, *The Nutmeg's Curse*

Matt Bell, *Appleseed*

Alexis Wright, *The Swan Book*

Lynn Keller, *Recomposing Ecopoetics*

ENGL 840 - CLASSICAL DRAMA

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	001	Duncan, A	10049
Further information unavailable at this time				

ENGL 845B - TOPICS IN AFRICAN-AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Dreher, K	12638

Black Women Authors is an advanced literature course wherein the artistic expressions by Black Women produced during selected literary time periods are examined. The literary time periods to be covered are *The Literature of Slavery and Freedom (1746-1865)*, *The Literature of Reconstruction (1865-1919)*, and *The Harlem Renaissance (1919-1940)*.

We begin with the role that enslavement played in the shaping of Black women's literature, culture, and identity. Each woman interrogates in their writings the complex intersections of race, gender, and class. Via close-readings of each text, then, we will discover what socio-cultural dynamics informed and facilitated their rich canvass of imaginative productions (context) that touched on aesthetic modes. The *imagination* is significant here because the literary expressions of Black women offer remarkable insights into the socio-cultural, political, and racial dynamics operating well back into the nineteenth century and probably earlier.

Our in-class discussions, writing assignments, and exams will answer queries such as *in what ways do these Black women authors write themselves into history? How do these creative works open up conversations about the legacy of enslavement? How does each text envision (national) home space, family, and community? What personal endeavors such as arts, crafts, cooking, housekeeping, etc. are initiated to make possible the caretaking of the Black woman's interior life? Her health? Her body?*

What are the articulations of love, joy, pleasure, etc.? What strategies are used to beat back disillusionment, depression, abuse and violence, grief?

The course ends with the Harlem Renaissance to celebrate the phenomenal “cultural flowering” of Black women’s artistic and literary expressions honed within the depths of the cotton and tobacco fields and the domestic space in the plantation homes; through post-civil war reconstruction of the nation’s identity; landing steadily in the age of modernity.

Black Women Authors assigned to the course include, Phillis Wheatley, Elizabeth Hobbs Keckley, Ida B. Wells-Barnett, Anna Julia Cooper, Marita Bonner, Nella Larsen, Jessie Redmon Fauset, and Zora Neale Hurston.

Films screened include:

Slavery and the Making of America. Narrator, Morgan Freeman. PBS documentary.

Elizabeth Keckley. UNC TV: *Our State Magazine*.

Passing. Dir. Rebecca Hall. Perf. Tessa Thompson and Ruth Negga

Their Eyes Were Watching God. Dir. Darnell Martin. Perf. Halle Berry, Ruben Santiago, and Lorraine Toussaint.

The Gilded Six Bits. Dir. Booker Mattison. Perf. Chad L. Coleman and T’Keyah Crystal Keymah.

Brother to Brother. Dir. Rodney Evans. Perf. Anthony Mackie, Roger Robinson, and Kevin Jackson

ENGL 877 - ADV. TOPICS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Wisnicki, A	7869

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, 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 climb the DH mountain; look out over the theoretical fields (crash-course style); mix with some A-lister DH projects;and, finally, plunge headlong into the woods of project development in our search for a path to the fields of published glory. Luckily, you won’t be going it alone.

ENGL 892 - SPECIAL TOPICS -- "HISTORY OF THE BOOK: THEORY, METHOD, AND PRACTICE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Cohen, M	12701

What has been the power of books? How important have books been, compared to other forms of communication, as a means of obtaining information, sharing ideas, expressing or contesting authority, and forming individual and collective identities in the societies of the Americas and Europe? What even *are* books?

This course examines the social, political, and cultural history of communication from the printing press to the internet, with a focus on the written and printed word and image. It is structured as a double-stranded inquiry into the history and historiography of books. One strand explores the power struggles associated with books: the history of the establishment of authority in relation to print. The other strand focuses on the more specific evolution of historiographical forms of authority: the evidence and methods that have constituted academic inquiries into the past of print and its related technologies, practices, and social effects. As a consequence, the historical span of the course is very wide, from the ancient past to the current moment; and though it will largely treat Anglophone contexts, it will range into Italy, Latin America, Native America, and possibly even Canada. We will discuss the development, influence, and theorization of technologies of writing, the evolution of reading and its politics, and the dynamics of information access at the nexus of writers, publishers, printers, distributors, and readers. Engaging both broad theories about the sociopolitical effects of print and case studies in the histories of books, writers, readers, and communities, the course will offer a platform for more particular research by each student: a 20-page research paper engaging both primary and secondary sources, due at the end of the term.

ENGL 893 – FROM COMPREHENSIVE EXAMS TO

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	ARR	001	Waite, S	4271

ENGL 918 - INTERDIS SMNR:19TH C – “BODY STUDIES”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Capuano, P	4550

At once object and subject, material and symbolic, our bodies exist at the intersection of multiple competing discourses, including the philosophical, the juridical, the techno-scientific, and the biopolitical (to mention just a few!). In this course, we will draw upon broad historical, philosophical, literary, sociological, and other interdisciplinary disciplinary literatures to consider some of the ways in which the body is constituted by such discourses, and how it itself serves as perhaps *the* material substratum for social and cultural life writ large. Among the key questions we will consider, study, discuss, and research are the following: What is “natural” about the body, and how much does that matter? What does a “socialized” body entail? How do historical and political-economic forces shape the perception and meaning of bodily existence? How are bodies “sexualized”? How are distinctions made between “normal” and “(dis)abled” or pathological bodies? What are the origins and implications surrounding the relationship between psychic and somatic experiences? Is language (and rhetoric) itself inherently bodily? What does body augmentation mean, and what are its consequences? And finally: how do bodies that are multiply constituted by competing logics of gender, race, and class offer up resistance to these and other categorizations?

Reading list includes: René Descartes, Michel Foucault, Marcel Mauss, Judith Butler, Iris Marion Young, Pierre Bourdieu, Susan Bordo, Thomas Laquer, Judith Halberstam, Henry Louis Gates, Jr., Anne McClintock, Anthony Appiah, Sarah Ahmed, Lennard Davis, George Lakoff, Mark Johnson, Donna Haraway, N. Katherine Hayles, and more.

Requirements: weekly analytical posts; a presentation; and a final research paper.

ENGL 953 - SMNR IN CREATIVE WRITING -- "FICTION WRITING WORKSHOP"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Agee, J	4385
0200-0450p	W	002	Staff	12702

Agee, J – 001

Aim: This graduate fiction workshop will focus on the book. Students will be able to begin and/or work on novel drafts, short story collections, and/or creative nonfiction books.

Our goal is to begin to consider the work at hand as book length. All are welcome.

Teaching Method: We will read, write, critique, and ponder the way in which we compose, construct, complete and accomplish a book length manuscript. We will discuss formal fictional issues and bring the expertise of published writers into our exploration. In the last part of the semester, we will consult with editors and agents about our work.

Please come and talk with me if you have questions about this class.

Staff - 002

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 971 - SMNR LITERARY THEORY – “FASCISM, TECHNOLOGY, ART”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Végső, R	3166

Fascism, Technology, Art

Over the last decades, the category of “fascism” has once again reemerged as a frequently used term to describe various political tendencies that have emerged all over the globe. This course is an attempt to test the usefulness of this category in the context of contemporary media technologies. Our discussions will take place at the intersection of political theories of biopower/biopolitics and some recent developments in new media studies. The semester will be divided into two major units. We will start with a brief historical overview of the philosophical responses to fascism during the 20th century. While the phenomenon of fascism has generated a large archive of theoretical debates, in this course we will focus only on a limited number of texts that are concerned with the questions of technology and biopower. The second half of the semester will be devoted to contemporary reflections on politics and art in the era of “post-truth,” “big data,” and the “internet of things.” We will discuss recent theoretical critiques of social media and other digital networks in order to reflect on the effects of these new technologies on our lives today. In addition, throughout the semester we will also examine a wide range of cultural artifacts that will allow us to interrogate the role of various “aesthetic experiences” in these historical transformations.

Our readings might include the following texts (either in full or in excerpted format): Walter Benjamin “Theories of German Fascism” and “The Work of Art in the Age of Its Technological Reproducibility”; Max Horkheimer and Theodor Adorno *Dialectic of Enlightenment*; Hannah Arendt *The Origins of Totalitarianism* and *Eichmann in*

Jerusalem; Susan Sontag “Fascinating Fascism”; Michel Foucault *Society Must Be Defended*; Giorgio Agamben *Homo Sacer* and *Remnants of Auschwitz*; Alexander Weheliye *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*; Lev Manovich *The Language of New Media*; Barbara Cassin *Google Me*; Byung-Chul Han *In the Swarm*; Siva Vaidhyanathan *Antisocial Media*; Wendy Chun, *Discriminating Data*; Hito Steyerl *Duty Free Art: Art in the Age of Planetary Civil War* and *The Wretched of the Screen*.

ENGL 976 - SMNR RHETORICAL THEORY

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

Description: Beginning with Lynn Worsham’s 1998 argument that we learn through “pedagogies of emotion,” where emotion is socially constructed and culturally scripted, Composition and Rhetoric has seen an outpouring of scholarship examining emotion’s interplay with rhetorical practice and pedagogy, students’ and faculty members’ writing processes, writing program administration, and writing center consultations. This scholarship challenges the commonplace assumption that emotion is distinct from--and lesser than--reason or logic. In this class, we will explore what Sarah Ahmed calls “the cultural politics of emotion” to examine how we learn through emotion, how emotion is part of the rhetorical situation, how emotion circulates and coalesces or “sticks,” and how--in the words of Laura Micciche--emotion is an “analytical, rhetorical, and performative act.” In so doing, we will consider how affective economies (Ahmed) interface with race, gender, sexual identity, body size, and (dis)ability. Our inquiry will span multiple sites: rhetoric, writing studies, pedagogy, and more mainstream treatments of emotion, which feature notions of “emotional intelligence” and resiliency.

Teaching: This will be a discussion-based course that will include student facilitations.

ENGL 986 - APPRCH ENGL STUDIES -- "PEDAGOGY AND IDENTITY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Waite, S	12703

This seminar in pedagogy will focus on theories and practices of teaching that have shaped (and been shaped by) questions of identity. Discussions of identity (and of teaching) are inevitably about power, language, and embodiment. In that spirit, the central questions of this course will include: who is imagined when we invoke “the teacher” or “the student”? Where have understandings of education come from and who has been the student inferred by this history? How can we teach in ways that do not privilege or impose normative constructions of identity? What are the connections between teaching (the practice) and the teacher (their histories, identity, and affective dimensions)? How can teachers of writing and literature engage antiracist, queer, and feminist pedagogies to create innovative, inclusive and engaging classrooms?

ENGL 993 - ACADEMIC PROFESSIONALIZATION & PRES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Owen	4267

AIM: This course prepares graduate students for the job market, including both academic and non-academic jobs. The course is designed for PhD students entering the market next school year. In a supportive environment, students will draft and revise job materials, develop skills in tailoring applications to particular job sites, and practice interviewing.

TEACHING METHOD: Analysis of successful job materials, discussion, peer review, mock interviews.

REQUIREMENTS: A portfolio of job market materials.

ENGL 995 - TEACHING: LITERATURE -- "TEACHING SOCIAL JUSTICE THROUGH SHAKESPEARE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	R	101	Buhler, S	12704

“Teaching Social Justice Through Shakespeare”

Aim: This course is designed primarily for graduate students in English and in English Education. Throughout the semester, we will explore strategies, goals, and techniques for addressing social justice issues – and advancing social justice causes -- via the teaching of literature on the secondary and collegiate levels. Our case study will focus on William Shakespeare and on two of his works with particularly rich materials involving questions of social justice: *King Lear* and *Othello*. Our approach will be theoretical, as well as practical, as we tackle large-scale questions and details of literary ethics and classroom organization alike. The larger questions include why we teach literature (and why we read it, for that matter), what works we teach (and why certain works are assigned or denied to us), and how best to ensure that students' encounters with literature are meaningful (and why that matters). Special attention will be given to considerations of gender, race, and class through classic literatures and to “performance-based” -- especially in a theatrical or musical sense -- pedagogical practices. We will, along the way, also examine a full range of concerns and delights.

Teaching Method: Discussion, in-class exercises, and reports via Canvas, Zoom, and email.

Requirements: Weekly reading journal; annotated bibliography; conference-style paper or detailed teaching unit.

Tentative Reading List: Hillary Eklund and Wendy Beth Hyman, eds., *Teaching Social Justice Through Shakespeare*; William Shakespeare, *Othello*, *King Lear*; Ayanna Thompson and Laura Turchi, *Teaching Shakespeare with Purpose*.