

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

**COURSE DESCRIPTION BOOKLET**  
**SPRING 2023**  
**11/03/22**

**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 November 3, 2022. The booklet might include descriptions of some courses not found in the official Schedule of Classes. If a 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 accurately describe 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 toward their baccalaureate requirements. Registration at the 900-level for undergraduates also requires 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 enroll in such courses for three hours of credit, with the exception of English 957. Students who would like to enroll in a 900-level course (other than English 957) for four hours should consult their instructor about the possibility of doing so and whether that would require additional work. Master's students should note that their program must contain a certain number of hours in courses open only to graduate students (i.e., 900-level courses or special 800-level courses which are preceded by an asterisk [\*] in the Graduate Catalogue or in this booklet). Option A master's students (those who plan to write a thesis at the end of their program) must take at least 8 of these hours, not counting thesis hours; Option B students (those who plan to take an oral exam instead of writing a thesis) must take at least 15 of these hours. Master's 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 an 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 the student can obtain from the Graduate Assistant. Once the contract is signed, the student will receive a call number and permission code from the Graduate Assistant, who will also file a record of the project, supervisor, and course number.

## 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 English Department. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, 201C Andrews Hall.

Non-degree graduate students are welcome to take 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 to take it that semester 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 English Department, 201C Andrews.

## **THESIS AND DISSERTATION HOURS**

Master's students pursuing their degree under Option A may sign up for 1-6 hours of thesis credit (English 899). Doctoral students may register for 1-15 hours of dissertation credit (English 999) within the limitations specified in the Graduate Bulletin. Ph.D. students who have achieved candidacy must register for a minimum of one hour of dissertation credit each Fall and Spring 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

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| Engl 801K - LGBTQ Drama and Popular Culture..... 4<br>Engl 814 - Womens Literature- “19 <sup>th</sup> Century American Women’s Writing ..... 4<br>Engl 830A - Shakespeare I ..... 5<br>Engl 877 - Adv. Topics in Digital Humanities ..... 5<br>Engl 875A - Rhetoric of Women ..... 5<br>Engl 882 - Literacy Issues&Comm..... 5<br>Engl 875A - Rhetoric of Women ..... 6 | Engl 901 - Seminar In Drama ..... 7<br>Engl 918 - Interdis Smnr:19th C..... 7<br>Engl 932 - Smnr Amer Authors to 1900- “Black Vistas: Race Reconstruction, Redemotion ..... 7<br>Engl 953 - Smnr in Creative Writing..... 8<br>Engl 971 - Smnr Literary Theory- Rethinking being.... 8<br>Engl 993 – Academic Professionalization and Presentation ..... 9 |
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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> |
|-------------|-------------|------------|----------------|---------------|
| 1100-1215p  | TR          | 001        | Montes, A      | 13706         |

Overview of lesbian, gay, bisexual, transgender, and queer drama and popular culture.

**AIM:** Welcome to LGBTQ+ Drama. Students will take a literary, cultural, artistic, and historical journey tracing the beginnings of LGBTQ+ plays to the contemporary period. In addition to reading, discussing, and writing about these stage plays (their structure, themes, and development) students will also be learning to write a scene, to perform, to work in groups to present a dramatic composition to further understand the process of play production. First and foremost, however, this is a literary journey which means we will be considering a number of genres within drama: tragedy, comedy, farce, etc. Be ready to read, write, and perform!

**Teaching:** Lecture, group discussions (small groups and class discussions), interactive group activities within the class period.

**Requirements:** Attendance, journals, take-home final, performances.

**Tentative List of Readings:** *Angels in America* (Tony Kushner), *The Amen Corner* (James Baldwin), *Mala Hierba* (Tanya Saracho), *Three Plays* (Jen Silverman), *The Lady Hamlet* (Sarah Schulman), *The Laramie Project* (Moises Kaufman), *Global Queer Plays: Seven LGBTQ+ Works from Around the World* (Danish Sheikh, et al.)

## ENGL 814 - WOMENS LITERATURE - “19<sup>TH</sup> CENTURY AMERICAN WOMEN’S WRITING”

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0230-0520p  | M           | 001        | Homestead, M   | 13708         |

A particular historical or other groups of literature by and about women, seen in their aesthetic and intellectual context.

Since the 1970s, feminist scholars have been engaged in the work of bringing writings by women back into the classroom and into literary history. To get a sense of the richness and breadth of women’s writing during this period and in the American national tradition. we will range chronologically across the 19<sup>th</sup> century (also known as the 1800s) and across genres, and the authors whose works we read will represent the racial, class, and regional diversity of 19<sup>th</sup>-century American literary culture. We will also read selected scholarly essays reflecting on the work of feminist recovery. Authors may include Rebecca Rush, Catharine Sedgwick, Lydia Sigourney, Harriet Beecher Stowe, Frances Ellen Watkins Harper, Maria Amparo Ruiz de Burton, Louisa May Alcott, Elizabeth Stuart Phelps, Lucy Larcom, and Sarah Orne Jewett. All students will engage in some sort of discussion leading exercise and write shorter papers throughout the semester as well as a longer research-based critical project at the end of the semester.

Precisely how I will structure this work will depend, in part, on the balance between graduate and undergraduate enrollment in the class.

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**ENGL 830A - SHAKESPEARE I**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0600-0850p  | W           | 101        | Stage, K       | 13709         |

How performance-based strategies can help in understanding and in teaching Shakespeare's plays. The historical and contemporary stage practices, the performance history of these plays, and recent criticism that engages with the insights of both Performance Theory and Semiotics.

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**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          |

Advanced Topics in Digital Humanities provides students the opportunity to study, learn, and practice a digital humanities method in considerable depth. These courses tend to be project oriented and frequently involve collaborative work. Topics will vary.

This course will explore the A-Z process of digital humanities (DH) project development. We will explore on a small, prototype scale the many practices in which you might engage on a larger scale in developing a DH project. Practical topics will include team building, planning, data and metadata development, critical engagement, platform selection, user testing, and dissemination. We'll inform our work with reference to cutting-edge readings and projects in the digital humanities. Students will be assessed through a variety of activities in support of these larger objectives.

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**ENGL 875A - RHETORIC OF WOMEN**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0530-0820p  | R           | 101        | Stenberg, S    | 13746         |

Rhetoric and rhetorical theory of women writers and speakers and its implications for literature, composition, literacy, feminist theory, and women's and gender studies.

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 882 - LITERACY ISSUES&COMM**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0630-0920p  | M           | 101        | Shah, R        | 13743         |

Literacy theory and its application in school, community, and workplace environments. May include a literacy and/or writing internship in a community or workplace setting.

In this course, we will explore concepts related to literacy education and community engagement as they are enacted in community literacy sites. Literacy is much more than learning to read or write, as literacy is intimately tangled up in questions of power, identity, group belonging, and social change. Inspired by New Literacy Studies and the dynamic subfield of Community Writing, this class will challenge students to grapple with complex dimensions of literacy education on the ground.

Students will participate regularly in a community literacy site through a mini-internship (about 2 hours/week). Course workload will be adjusted to make space for this internship. Past internship sites have included a youth-run literary magazine at The Bay, prison writing workshops, conversation circles with new adult immigrants, youth slam poetry teams, environmental literacy programs, a civic literacy non-profit, veteran's writing groups, high school writing centers, and more. The instructor will work with each student to find an internship site that fits personal/scholarly interests and availability.

The class will first tackle the dynamics of entering community literacy sites, as we look at how positionality and epistemology impact how participants interact in community-university partnerships. Next, we will focus on key concepts from literacy studies—such as the literacy myth, literacy sponsors, critical literacy, and restorative literacies—and we will use these concepts as lenses in both our own lives and our community sites. Then, the class will take up questions of how social change might occur through literacy education, probing strategies such as community-engaged pedagogy and participatory action research.

In addition to regular participation in and reflection on the mini-internship, students will lead their peers in a workshop and complete an open-ended final project.

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### ENGL 875A - RHETORIC OF WOMEN

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0530-0820p  | R           | 101        | Stenberg, S    | 13746         |

Rhetoric and rhetorical theory of women writers and speakers and its implications for literature, composition, literacy, feminist theory, and women's and gender studies.

#### AIM:

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

- How do women's contributions work within and against masculine rhetorical traditions?
- How is "woman" conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what "counts" as evidence in the production of knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

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

**Requirements:** Include weekly response writing and a formal contribution project (article to submit for publication; conference paper; curricular work for K-12 classroom, etc.) that you may tailor to your academic program; it will involve a proposal, peer review, and revision.

**Tentative Reading List:** Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*; Stenberg and Hogg, *Persuasive Acts: Women's Rhetorics in the Twenty-first Century* as well as a range of primary and secondary shared on Canvas.

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**ENGL 901 - SEMINAR IN DRAMA**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0200-0450p  | T           | 001        | Dawes, K       | 13757         |

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 918 - INTERDIS SMNR:19TH C**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0600-0850p  | T           | 101        | White, L       | 13758         |

Invention of the nineteenth century, gender, colonialism, class, realism science and technology.

**Introduction:** The end of the nineteenth century, commonly referred to as the fin de siècle (literally, “end of an age”) was typified by cultural exhaustion, decadence, utopianism, dread, and hope. Experienced in Europe and Britain, with some effects in the United States, this turbulent cultural moment echoes many of our contemporary dilemmas, especially the period’s peculiar yoking of a deep sense of belatedness with increasingly abhuman ideas of progress. There will be numerous faculty visitors from such fields as Art History, History, and Music.

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**ENGL 932 - SMNR AMER AUTHORS TO 1900- “BLACK VISTAS: RACE, RECONSTRUCTION, REDEMPTION**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0200-0450p  | W           | 001        | Price, K       | 13744         |

**Aim:** In this course we will study the political, historical, and cultural dimensions of Reconstruction, America's unfinished revolution, and the establishment of Jim Crow. In the post-Civil War era the United States first glimpsed the promise of a functioning multi-racial democracy, only to have progress rolled back, the South "redeemed," and the racial nadir reached. Key writers explored these legal, ethical, and political challenges including Frederick Douglass, Frances Harper, Booker T. Washington, W. E. B. Du Bois, Pauline Hopkins, Mark Twain, Walt Whitman, Joel Chandler Harris, and Charles Chesnutt. We will close with consideration of a different sort of redemption with the emergence of the Harlem or Washington Renaissance—we will focus on one or two writers among many possibilities, including Jean Toomer, Langston Hughes, Zora Neal Hurston, and James Weldon Johnson. To enrich our understanding of the racial discourse of this era, particularly as manifested in periodicals, student presentations will focus on aspects neglected by the assigned course readings, including writings by Native Americans such as Chief Joseph of the Nez Percé, Standing Bear, and Sarah Winnemucca. If they wish, students may also explore

apologists for slavery, including plantation literature and the more obviously pernicious writings of someone like Thomas Dixon.

Teaching method: class discussion, lectures, presentations

Requirements: These are not yet finalized, but they are likely to include discussion posts, a presentation and a seminar paper.

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**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        | Wabuke, H      | 7775          | Poetry Writing Workshop |
| 0200-0450p  | F           | 002        | Schaffert, T   | 8434          | Fiction Writing         |

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

**Wabuke, H – 001**

**Schaffert, T - 002**

While my ENG 953 will include discussion of student work, I also want to bring in writers (either via Zoom, or as they pass through on book tours) to discuss the approaches they've taken to their literary careers – though I've not lined them all up yet (the course is still in development), we will definitely be visited by Taymour Soomro (whose new novel, *Other Names For Love*, was released last summer from FSG, and who has edited the forthcoming craft essay anthology, *Letters to a Writer of Color*), and we'll Zoom with Emily St. John to discuss her new novel *Sea of Tranquility*, and the subject of multiple narratives. (*Sea* is also in development as an HBO series, following the success of the adaptation of her *Station Eleven*.) Also: Maud Casey, whose most recent novel (on the shortlist for the American Library in Paris Award), *City of Incurable Women*, for discussion of historical research and her exploration of mental health in fiction (and she also has a craft book, *The Art of Mystery*); and our alum DeMisty Bellinger (who serves on the board of AWP), whose new novel, *New to Liberty*, also offers multiple narratives.

I'll also do some semblance of discussion of a course I've had in the design-phase for a while: The Art of Resistance. This seems a particularly vital time for the discussion of fiction/ideas under siege, and our perspectives as writers and scholars. We'll also be gearing up for the release of the first novel (*Forget I Told You This* by Hilary Zaid) from Zero Street Fiction, the U of Nebraska Press LGBTQ imprint I established with SJ Sindu, so we'd want to explore all that too.

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**ENGL 971 - SMNR LITERARY THEORY- RETHINKING BEING**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0600-0850p  | T           | 101        | Owen, G        | 13745         |

This class focuses on emerging theories of ontology (or beingness) implicit in critical race theory, childhood studies, and feminist, queer, and transgender theories. In this course, we will have the opportunity to synthesize work happening in these different fields, illuminating the mutuality and coproduction of various categories of difference. How do experiences and interpellations of otherness

shape what it means to exist in this world? How do these theories extend, revise, or dismantle dominant Western theoretical notions of subjectivity and being?

The course goal is not only to articulate and disassemble harmful social logics and patterns of thought but also to build in their place queer and antiracist theories of beingness that will illuminate new practices of ethical community relationality. In this course, we will approach our theoretical work as having significant meaning and impact in a world in which the production of subjectivity, truth, and norms has drastically changed, calling for new methods of critique and new modes of scholarly intervention.

**Sample readings:**

Sylvia Wynter, “Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, after Man, Its Overrepresentation—An Argument”; Katherine McKittrick, ed., *Sylvia Wynter: On Being Human as Praxis*; Zakiyyah Iman Jackson, *Becoming Human: Matter and Meaning in an Antiracist World*; Michelle M. Wright, *Physics of Blackness: Beyond the Middle Passage Epistemology*; Alexander G. Weheliye, *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*; Judith Butler, *Bodies That Matter*; Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*; Carolyn Steedman, *Strange Dislocations: Childhood and the Idea of Human Interiority, 1780-1930*; Claudia Castañeda, *Figurations: Child, Bodies, Worlds*; Anna Mae Duane, ed., *The Children’s Table: Childhood Studies and the Humanities*; Laura Soderberg, *Vicious Infants: Dangerous Childhoods in Antebellum U.S. Literature*; Crystal Lynn Webster, *Beyond the Boundaries of Childhood: African American Children in the Antebellum North*; Jules Gill-Peterson, *Histories of the Transgender Child*; Susan Stryker, “(De)Subjugated Knowledges: An Introduction to Transgender Studies” and “My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage”; Emma Heaney, *The New Woman: Literary Modernism, Queer Theory, and the Trans Feminine Allegory*; Kadi Amin, “Trans\* Plasticity and the Ontology of Race and Species.”

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**ENGL 993 – ACADEMIC PROFESSIONALIZATION AND PRESENTATION**

| <u>Time</u> | <u>Days</u> | <u>Sec</u> | <u>Faculty</u> | <u>Class#</u> |
|-------------|-------------|------------|----------------|---------------|
| 0600-0850p  | W           | 101        | Owen, G        | 7739          |

**Description:** Personalized feedback on job application materials and assistance in preparing materials that present the student's advanced graduate work.