

# DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

## COURSE DESCRIPTION BOOKLET

SPRING 2024

10/09/23

### 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 9, 2023. 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

Engl 802 - Poetry ..... 4 Engl 830A - Shakespeare I- “Shakespeare and the Globe: Transnational Adaptation & Appropriation” ..... 4 Engl 853 - Writing of Poetry ..... 5 Engl 865 - 19th C British Lit ..... 5 Engl 875 - Rhetoric -- The Rhetoric of Global/Black Feminisms..... 6 Engl 877 - Adv. Topics in Digital Humanities ..... 7	Engl 892 - Special Topics..... 7 Engl 893 - From Comprehensive Exams to Dissertation7 Engl 914 - Smnr Women Writers ..... 8 Engl 918 - Interdis Smnr:19th C- “Body Studies”..... 9 Engl 953 - Smnr in Creative Writing..... 9 Engl 993 - Academic Professionalization&Pres..... 9 Engl 995 - Teaching: Literature..... 10
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## ENGL 802 – POETRY- “AMERICAN POETRY AND SOCIAL CHANGE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Price, K	11983

**Description:** Epic, Renaissance, Romantic, Victorian, American, and contemporary poetry.

**AIM:** This course explores the interplay of poetic and social/political change and the tension between "America"—a possibility, an ideal, a realization always yet to be—and the U.S. with its fraught history and compromised reality. We will explore the ongoing renovation of verse as energized by the pursuit of social transformation in various writers including Frances Harper, Walt Whitman, Emily Dickinson, Herman Melville, Langston Hughes, Muriel Rukeyser, Allen Ginsberg, Adrienne Rich, Claudia Rankine, Natasha Trethewey, Sherman Alexie, Joy Harjo, Martin Espada. We will also consider critical work, including for example selections from William Maxwell's *F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*.

**TEACHING METHOD:** class discussion, lectures, presentations

**REQUIREMENTS:** a presentation, two short to medium-length papers, and a final paper. Requirements are still under consideration and may change.

### TENTATIVE READING LIST:

- Emily Dickinson
- Walt Whitman
- Herman Melville
- Langston Hughes
- Muriel Rukeyser
- Allen Ginsberg
- Adrienne Rich
- Sherman Alexie
- Joy Harjo
- Claudia Rankine

Natasha Trethewey

Martin Espada

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**ENGL 830A - SHAKESPEARE I- “SHAKESPEARE AND THE GLOBE: TRANSNATIONAL ADAPTATION & APPROPRIATION”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Buhler, S	19000

**Description:** 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.

What do people around the globe make of works written originally for the Globe Theatre? What do people across a variety of borders do with Shakespeare? What happens with Shakespeare when his works are transformed through other media, other languages, other cultures, other narratives? In this course, we will consider how Shakespeare has been a collaborator or co-conspirator (willing or not) in activist, creative, critical, nationalist, pedagogical, personal, and polemical projects. We will explore what source material has been mined from Shakespeare in creative writing, film, music, public discourse, and various constructions of cultural identity. We will also explore reasons for Shakespeare's distinctive place in several modes of performance and in the global marketplace. Helping us with the latter concern will be the online Global Shakespeares archive, based at MIT. As a group, we will concentrate on three of Shakespeare's richest – and frequently contentious – plays, *Hamlet*, *Othello*, *The Tempest*.

**Main Texts:** Aimé Césaire, *Une Tempête*; Lolita Chakrabarti, *Hamnet*; Tara Moses, *Hamlet, El Principe de Denmark*; William Shakespeare, *Hamlet*, *Othello*, and *The Tempest*. Films (or excerpts from films) by Bhardwaj, Branagh, Brook, Burge, Chabrol, Kozintsev, Kurosawa, Nunn, Parker, Taymor, Welles, and more. Additional readings by L. Hutcheon, M. J. Kidnie, A. Joubin, D. Lanier, G. Shahani and B. Charry, among others. Films and additional readings will be available via Canvas.

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**ENGL 853 - WRITING OF POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Dawes, K	11996

**Description:** For advanced students with previous experience in poetry writing.

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.

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**ENGL 865 - 19TH C BRITISH LIT**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	White, L	11984

**Description:** Poetry and prose of the Romantic and Victorian periods. Their intellectual and cultural context.

ENGL 465/865, “Nineteenth-Century British Literature: Children’s Literature,” explores the rich strangeness of imaginative and realist literature for children from the early decades of Evangelical instruction (which we will treat briefly) on through to the admittance of magic and psychological realism into such texts as Charles Kingsley’s *The Water-Babies*. We will work to understand the way such texts interpret and help create the child/citizen/adult-in-the-making within a complex society of social upheaval, technological and scientific innovation, empire building, shifting gender roles, and the new forces of secularism in contest with older assumptions about Christian piety.

*Texts:* Sherwood’s *The History of the Fairchild Family*, Kingsley’s *The Water-Babies*, Victorian fairy tales (read alongside representative tales by the Brothers Grimm and Hans Christian Anderson), adventure tales such as Stevenson’s *Treasure Island*, and anthropomorphized narratives such as Grahame’s *The Wind in the Willows* and Beatrix Potter’s tales, and fantasies such as Carroll’s *Alice* books and Barrie’s *Peter Pan and Wendy*.

The course will be discussion-based, with some foundational lectures.

*Requirements for undergraduates:* two short papers; 8 one-page critical responses; midterm; quizzes (one per major work); final examination.

*Requirements for graduate students:* general leadership in classroom discussion; leadership of one segment of one day’s reading; 8 one-page critical responses; several short works of literary criticism (some of which will inform the critical responses). Further, rather than the usual final paper, graduate students will write an abstract and conference paper for an imagined conference on “The Dark Side of Nineteenth-Century Children’s Literature,” which we will run virtually at the end of the term, using Yula to present a 10-15 minute paper with Powerpoint.

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**ENGL 875 - RHETORIC -- THE RHETORIC OF GLOBAL/BLACK FEMINISMS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>	
ARR-ARR	ARR	700	Beckson, M	00001	On-Line

**Notes:** May not be offered every year.

**Description:** Rhetoric and rhetorical theory in relation to literature, composition, and language.

In their most basic forms, rhetorical theories offer multiple modalities and myriad ways to investigate and/or apply disciplinary information. A course in the Rhetoric of Global/Black Feminisms, then, invites us to both learn and envision Western and non-Western gendered practices through an intersectional, anti-racist, and ethical rhetorical lens and then apply that lens to the world around us. While rhetoric has a long and multi-disciplinary history, Black, and especially non-Western feminisms have often been omitted in the scholarship. In this regard, this course will engage with books and readings selected from and outside the rhetoric discipline to offer both theoretical and practical conversations and ways of knowing that have shaped Global/Black feminisms in the last 40 years. We will strive to investigate the value of Global/Black feminist theories and identify their relations among rhetorical theories, methods, and concepts in the discipline.

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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>
1100-1215p	TR	001	Ramsay, S	3958

**Description:** 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.

**Aim:**

This is an introductory course in the use of digital methods for literary study. We will briefly explore the UNIX operating system (variants of which are commonly used for hosting web-based projects) before moving on to a gentle exploration of Ruby -- a general-purpose programming language particularly suited to text analysis and web development. Though we'll be using literary texts as examples in the course, the methods discussed are broadly useful to anyone working with textual data in the arts and humanities.

**Teaching Method:**

Lecture (with lots of hands-on work and interactivity).

**Requirements:**

This course does not assume any previous knowledge of any of the technologies we'll be studying (and explicitly assumes you have never done any programming of any kind). Successful students in past years are those who feel generally comfortable as users of ordinary computing systems and are curious about technology and how it works.

The primary work for this course consists of a series of graded exercises designed to reinforce the material and to encourage exploration of the technologies we'll be studying.

**Reading List:**

There are no required texts for this course. All the resources necessary for success in the course are available online.

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**ENGL 892 - SPECIAL TOPICS- " LITERATURE & PSYCHOLOGY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Gailey, A	11986

**Description:** Topics vary.

This seminar is a historical exploration of how people have conceptualized the mind and mental suffering, with an emphasis on literary and theoretical texts. Some readings illustrate how the mind, madness, and mental illness were viewed at different times both before and after the emergence of psychology as a discipline; some examine the relationship between narrative and mind; and some discuss the social and ideological roles of psychiatry.

Requirements: Reading, discussion, and regular attendance. Students will need print copies of the readings (unless exempted by an SSD accommodation).

Reading List: Readings will likely include excerpts or full texts from the following authors: Plato, Diogenes, Galen, Margery Kempe, William Shakespeare, Robert Burton (*Anatomy of Melancholy*), Edgar Allan Poe, Emily Dickinson, Charlotte Perkins Gilman, Sigmund Freud, Wilfred Owen, Jacques Lacan, James Baldwin, Michel Foucault, Gilles Deleuze and Felix Guattari, Kobi Kambon, Judith Herman, Maria Yellow Horse Brave Heart.

The course will be discussion-based and will require written projects.

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**ENGL 893 - FROM COMPREHENSIVE EXAMS TO DISSERTATION**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	001	Waite, S	3848

**Description:** Educates and supports graduate students as they prepare and work through their doctoral exam lists and begin their dissertation research and writing.

**Credit Hours:** 1

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

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**ENGL 914 - SMNR WOMEN WRITERS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Homestead, M	11997

For the first three centuries of American history, domestic ideology (if not reality) proclaimed that woman's place was in the privacy of the home, away from the clamor of the public marketplace. What do we make of the fact, then, that the first "American" literary author to appear in print was Anne Bradstreet, a Puritan wife and mother in Massachusetts? Our seminar will investigate the cultural meanings of women's print authorship from Bradstreet through the 19<sup>th</sup> century. Hop-scotching chronologically across a few centuries, the course will consist of a series case studies in which we will read literary texts paired with relevant secondary materials. As I hope will become clear through this survey, the publicity of print has never barred women authors from entering the literary market, but their experiences of print authorship and the market have been shaped by gender, as well as by race, class, region, and sexuality. Throughout, our primary focus will be on authorship, on women as producers of texts. However, we will also focus on other aspects of what is sometimes referred to as the "communications circuit" of print -- printers, editors, and publishers with whom authors' texts could not reach readers, and, of course, readers.

Although our schedule will be organized chronologically, my choices of primary texts will also foreground generic and thematic connections and methodological issues. For example, most of the texts we will be reading from the 17<sup>th</sup> and 18<sup>th</sup> centuries were produced and/or circulated transatlantically. In the 19<sup>th</sup> century portion, we will focus on periodicals as an important point of access point to the literary market. Throughout, we will also be reading authors and texts that are available in current reprint editions and appear in anthologies—that is, texts easily available to teach. Authors are may include Anne Bradstreet, Mary Rowlandson, Phillis Wheatley, Susanna



Rowson, Catharine Sedgwick, Margaret Fuller, Elizabeth Stoddard, Lydia Sigourney, Harriet Wilson, and Frances Ellen Watkins Harper.

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**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	T	001	Capuano, P	11987

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

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.

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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	M	001	Schaffert, T	3879

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

We'll focus inward: celebration of the muse; seeking artistic inspiration and influence (from within and without); the poetical vs. the prosaic; sentiment vs. sentimentality; sensory awareness. We'll flip workshop around, and I'll ask you to analyze your own work, to consider your style, preoccupations, influences, intentions, etc. And in an exercise stolen from Yiyun Li, we'll bring this same scrutiny to a chapter-a-week study of *Housekeeping* by Marilynne Robinson. We'll also spend some time with new work by grads and recent alum, including *A Kind of Madness*, stories by Uche Okonkwo.

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**ENGL 993 - ACADEMIC PROFESSIONALIZATION&PRES**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Staff	3847

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

**Credit Hours:** 1

**Further information unavailable at this time**

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**ENGL 995 - TEACHING: LITERATURE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	R	101	Staff	11989

**Further information unavailable at this time**

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