

**DEPARTMENT OF ENGLISH**  
**UNIVERSITY OF NEBRASKA**

**COURSE DESCRIPTION BOOKLET**

**FALL SEMESTER 2001**

**GRADUATE LEVEL COURSES**

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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## HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 22, 2001. 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 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 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.

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### 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 with Fellows and Members of the Graduate Faculty. 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. When you have the signature of the supervising instructor, you may obtain the call numbers 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 and 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, Barbara DiBernard, 201C Andrews Hall. Unclassified students are welcome to enroll in any graduate course in English, but before enrolling in a 900-level course, they should get the approval of the professor teaching the seminar.

## **STUDENT APPEALS COMMITTEE**

Graduate students should consult pp. 29 of the 2000-02 Bulletin of Graduate Studies for appeal procedures in academic matters.

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## **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 2000-02 Graduate Bulletin, pp. 21-23. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

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The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to race, color, sex, religion, national origin, age, disability, marital status, sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

## **COURSE DESCRIPTIONS**

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## ENGL 805E & 805E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0320p	MWF	001	White	8387

**Aim:** This course will examine some important British and American novels from about 1910-1945, with a focus on modernism as a literary movement and resistances to modernism.

**Teaching Method:** Mostly discussion, some lecture, some group work; group presentations.

**Requirements:** Two papers, take-home mid-term, take-home final, two group projects.

**Tentative Reading List:** Joyce, *Portrait of the Artist as a Young Man*; Woolf, *To the Lighthouse*; Forster, *A Room with a View*; Faulkner, *As I Lay Dying*; Fitzgerald, *The Great Gatsby*; Waugh, *Decline and Fall* and *Brideshead Revisited*; Williams, *The Greater Tramps*; Lewis, *Till We Have Faces*; Wodehouse, *Leave It to Psmith*; Ford, *The Good Soldier*.

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### ENGL 805G & 805GC - AMERICAN NOVEL TO DREISER

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	T	001	Belasco	3890
0630p-0920p	T	141(C)	Belasco	****

\*\*\*\*To register, contact DCS (472-2175).

**Aim:** Students will undertake a study of extended prose fiction written in the United States from the end of the 18th century to the beginning of the 20th. Topics will include the development of the literary marketplace; the rise of popular fiction; and the issues of race, gender, and class for writers and audiences.

**Teaching Method:** Class discussion

**Requirements:** Informal writing assignments; oral presentations; formal papers with differential standards for graduate students enrolled in the course; final exam.

**Tentative Reading List:** William Hill Brown, *The Power of Sympathy*; Lydia Maria Child, *Hobomok*; Nathaniel Hawthorne's *The Scarlet Letter*; Fanny Fern, *Ruth Hall*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Harriet Wilson, *Our Nig*; Elizabeth Barstow Stoddard, *The Morgesons*; Mark Twain, *Puddnhead Wilson*; Henry James, *The Portrait of a Lady*; and Frances E.W. Harper, *Iola Leroy*.

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### ENGL 827D - INTRO TO 1ST & 2ND LANGUAGE ACQUISITION

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0745p	MW	001	Harpending	3897

**Aim:** The course will include a brief introduction to first language acquisition, followed by a more in-depth analysis of factors involved with second language acquisition. The course serves as an introduction to the study of language development, with an emphasis on the second language acquisition process and in conjunction with an examination of methods of instruction used in teaching English as a Second Language.

**Teaching Method:** Classroom time will be spent primarily in discussion of readings on L1 and L2 acquisition, led by individual and group presentations.

**Requirements:** Requirements include text readings, classroom participation, written and oral presentation of classroom observations (30%) written presentation of individual student observation (10%), written and oral presentation of article reviews (20%), a mid-term examination (10%), a final examination (10%), and a final paper (20%).

**Tentative Reading List:** Brown, *Principles of Language Learning & Teaching*; Ellis, *Second Language Acquisition*.

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### ENGL 830A - SHAKESPEARE I

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Olson	3898

**Aim:** We will study Shakespearean comedy in relation to Roman new comedy and Shakespearean developments from it, including his use of iconology, exemplum, stage emblem and medieval modifications of new comedy. The course will require that students be willing to discuss a lot and even try some ham acting. Students should, at the end of the course, understand new comedy, Renaissance society and what Shakespeare says about both.

**Teaching Method:** Lecture/discussion.

**Requirements:** Full attendance, one critical paper, quizzes, final evaluation.

**Tentative Reading List:** Shakespeare's *All's Well That Ends Well*, *Comedy of Errors*, *A Midsummer's Night's Dream*, *As You Like It*, *Merchant of Venice*, *Measure for Measure*, *Much Ado About Nothing*, *Twelfth Night*, *Tempest*, *Two Noble Kinsmen*, *Taming of the Shrew*.

### ENGL 833 - AMERICAN AUTHORS SINCE 1900 "Beat Generation"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Blaha	8745

**Aim:** An intensive study of the literary output of the "Beat Generation" of the post-war decades, including Kerouac, Ginsberg, Ferlinghetti, Gregory Corso and others.

**Teaching Method:** Discussion, reports, presentations.

**Requirements:** One substantial research paper; class presentations.

**Tentative Reading List:** Not yet decided; hopefully inexpensive texts can be found. Many books will be on reserve at Love Library.

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**ENGL 852 - WRITING OF FICTION  
"Advanced Fiction Writing"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	T	001	Agee	8379

**PREQ:** At least one course in fiction writing.

**Aim:** You are past the initial floundering; in fact, you've written a couple of pretty darn good pieces of fiction now. Some days you're even proud of yourself, and you flip the pages of literary magazines and books imagining your name among the best. There is this one little matter, however: how to continue to produce good, strong, polished work, enough to create a manuscript? In this course, we will work to enhance the development of a distinctive voice, broaden and diversify subject matter, explore the complications of plot, motivations of character, and mysteries of point of view. And most importantly, we will begin to discuss the publishing process.

**Teaching Method:** This workshop will contain a series of mini-lectures, discussions of formal issues, and a weekly group critique of individual stories.

**Requirements:** Your participation and attendance is absolutely required. You will also be responsible for a final portfolio of polished, revised work, length to be individually negotiated. You will also submit work in draft in at least three sessions.

**Tentative Reading List:** Edwin Danticat's *The Farming of Bones*; Tim Gautreaux's *Welding with Children*; and Amy Bloom's *A Blind Man Can See How Much I Love You*.

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**ENGL 853 - WRITING OF POETRY**  
**"Advanced Poetry Writing"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Raz	****

\*\*\*\*To register, contact DCS (472-2175).

(Further information unavailable at this time.)

**ENGL 871 - LITERARY CRITICISM**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Ford	3903

**Aim:** This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will emphasize approaches leading to understanding over mere coverage, asking about each critic: What are the critic's assumptions, including ethical assumptions, about literature (and where did these literary assumptions come from)? What is the critic's method of interpreting literary works (how does he or she determine a work's meaning)? What is the critic's standard of evaluation (how does he or she know if a work is successful/beautiful/good, including ethically/morally good)? How are this critic's ideas like or different from the other critics' we examine?

**Teaching Method:** Lecture, class and group discussion, student presentations. A graduate student intern will be available to give extra help to undergraduate students in the class.

**Requirements:** Intense study of the readings, short written reactions to critics' ideas leading to individual or group presentations, possible one exam, a longish researched paper.

**Tentative Reading List:** Adams, *Critical Theory Since Plato*; Stevens and Stewart, *A Guide to Literary Criticism and Research*; handouts.

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**ENGL 882 - LITERACY ISSUES**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0200p-0315p

TR

001

Goodburn

8389

**Aim:** This 4/800-level course focuses on two terms -- "literacy" and "community" -- and the relationships between these terms in U.S. culture. We will examine the ways that "literacy" gets talked about in our culture and the impact of these conversations for how we understand and value multiple literacies in our schools and communities. In particular, we will explore some of the following questions: What is literacy? What is the relationship between literacy and school success? Who gets to define whose literacy counts? How do people's literacies get recognized and supported? Ignored and devalued? How do definitions of literacy shape how we think about people's literacy lives? What are the consequences for how we define people's literacies? What ethical issues are involved in literacy learning and in literacy work?

This course carries three credit hours with up to three hours additional credit available via a literacy-related internship project. Students interested in receiving additional credit are highly encouraged to contact the instructor BEFORE the first class meeting (472-1831 or email: agoodburn1@unl.edu). The additional credit will be determined by the amount of time and nature of work within the student's individual setting. Past students' internships have included working at the Lincoln Literacy Council, tutoring at various community centers, designing brochures for a workplace, developing a web page for a nonprofit organization, running a writing group for elementary students, and writing a workplace manual.

**Teaching Method:** We will utilize small groups, full class discussions, journal partners, lectures, and student-led presentations.

**Requirements:** Weekly reading (50-80 pages); informal weekly writing about your reading; a reflective journal (for the literacy internships); a Literacy Narrative project; a Community Literacy Archive project; a final project and a class presentation on this project; small group mini-projects.

**Tentative Reading List:** I'm still deciding upon possible texts. We will probably read three to four books (including Ellen Cushman *The Struggle and the Tools* and Brian Street's *Local Literacies*) along with essays by scholars such as Jonothan Koziol, Denney Taylor, Paulo Freire, David Barton, Arnetha Ball, Linda Flower, and Carl Kaestle.

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## ENGL 889 - MEDIEVAL LIT & THEOLOGY

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Olson	8920

**Aim:** Theology was sometimes, in the Middle Ages, dissolved into the terms *theos* and *logos* or the word

about God. So understood, it was an effort to achieve definitive understanding of dogmatic positions. Theology was also said to be "faith seeking understanding," a definition that places more emphasis on the autobiographical and contemplative. Literature in the hands of writers like Hildegard of Bingen, Chretien, Alanus, Dante, Petrarch and Bocaccio, Chaucer at least part of the time, and the writers of medieval English lyrics and plays was thought to perform a similar function. This course will place more emphasis on the autobiographical and literary than on the technical-theological, the second rather than the first definition, because, for a first encounter with this area, the autobiographical and literary are a good deal more interesting than the technical. There is ample reason to look at the influence on medieval literature of theologians like Augustine, Boethius, Alanus, Thomas Aquinas (for Dante), Wyclif and so forth. There is also ample reason to examine the claim made in various forms by Dante, Petrarch, Bocaccio, and others that poetry is a kind of theology. This course will examine the back-and-forth.

Medieval writers seem to fall into three groups: (1) **Those of the 400s-700s** who write in the context of various threats of the fall of the Roman empire in which the church had spread. The primary figures here are Augustine and Boethius, who write works that become both the basis of literary theory and provide ideology that is incorporated into or subverted by later writers. (2) **Those of the 12th and 13th centuries** when monastic theology achieves its heights and also when the great schools of the Paris area became the basis of the University of Paris, perhaps the first university in the world and the citadel of early scholasticism (e.g. Hugh of St. Victor and Chretien; Bernard and Hildegard; Alanus of Insulis and the Roman de la Rose writers; Thomas Aquinas and Dante). (3) **Those of the 14th and 15th centuries** who play out from under the intellectual hegemony of the church in various ways and prepare for a kind of splintering within much of Christendom. The primary figures likely to be studied here would be Julian of Norwich and Margery Kemp as both writers and theologians; Ockham and Wyclif as theologians and Chaucer and the lyricists and craft-cycle writers as literary figures.

**Requirements:** Attendance, discussion, one 10 to 20-page paper, quizzes, journals. **Grading:** Attendance and discussion, 25%; paper, 25%; quizzes, 25%, journals, 25%.

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## ENGL 895A - NEBRASKA WRITING PROJECT INTERN

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0000 -0000	ARR	001	Brooke	****

**\*\*\*\*PREQ: Permission. Completed contract required before registering. Obtain contract form at the department office.**

**Aim:** This course is restricted to invited participants in the Nebraska Writing Project Rural Institutes, offered during the summer. The Internship allows Rural Institute participants to earn graduate credit by conducting an in-service program in their local school or Educational Service Unit. Qualified

participants should contact Robert Brooke, Director, Nebraska Writing Project, (402) 472-1807 or [rbrooke@unlserve.unl.edu](mailto:rbrooke@unlserve.unl.edu).

**Teaching Method:** Internship.

**Requirements:** Completion of a portfolio documenting full participation in a Nebraska Writing Project Rural Institute AND submission of evidence that participant has designed and offered an inservice in their local school or ESU based on their summer work through the Rural Institute.

**ENGL 898A - SPECIAL TOPICS  
"American Texts/Digital Contexts"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Price	8392

**Aim:** At the broadest level, this class will address a fundamental cultural shift in the media of communications -- the shift away from the printed page toward the electronic screen -- and will explore the implications of that transformation for the character and organization of learning, the representation and reproduction of knowledge, and the participation by students in building their own structures of meaning. These changes, reshaping all the humanities, have a special impact on the study of literature. Electronic technology calls into question the very form and status of the text as the object and medium of expression.

Our focus will be on 19th-century American texts, largely because these texts tend to be out of copyright and because some of the more ambitious digital projects have centered on 19th-century writers. We will consider how the digital revolution is changing teaching and research in this particular field. We will consider both printed texts and electronic resources because we are in a time of transition and redundancy, a circumstance that is itself worthy of study. We will consider texts in manuscript, print, and digital forms so that we think of no single vehicle as innocent, natural, or transparent.

**Teaching Method:** Discussion; some hands-on work; guest lectures.

**Requirements:** I have not yet decided on the requirements, though I will probably base grades on a combination of papers, projects, and one or more tests.

**Tentative Reading List:**

The Emily Dickinson Electronic Archives, <http://jefferson.village.virginia.edu/dickinson>

The Charles Chesnutt Digital Archive, <http://www.berea.edu/ENG/chesnutt/index.html>

Uncle Tom's Cabin and American Culture, <http://jefferson.village.virginia.edu/utc/>

Mark Twain in His Times, <http://etext.lib.virginia.edu/railton/index2.html>

The Walt Whitman Hypertext Archive, <http://jefferson.village.virginia.edu/whitman/>

Print versions of texts by Dickinson, Chesnut, Stowe, Twain, and Whitman will probably also be assigned. Theoretical readings may include essays by Jerome McGann, John Unsworth, Martin Mueller, Matt Kirschenbaum, Willard McCarty, Johanna Drucker, Espen Aarseth, and others.

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## ENGL 914 - SEMINAR ON WOMEN WRITERS "Edith Wharton"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Honey	3919

**Aim:** This seminar will focus on the work of Edith Wharton in her social, historical, and literary context. The primary benefit of a course like this is that we have the opportunity to get an in-depth look at one writer and her life's work. In Wharton's case, we are studying one of the early modernists who helped create a new tradition in American literature, one that relied on realism and irony. In addition, Wharton was one of the great literary stylists of her day, creating complex characters and using multifaceted images to reinforce her themes. The current revival of Wharton scholarship has much to do with the burgeoning of feminist perspectives in literary studies, and Wharton is one of the writers who has garnered an extraordinary amount of attention from feminist scholars. We will be looking at some of these studies and evaluating them against our own reading of the texts. In addition, we will look at Wharton's treatment of gender roles and the effect Wharton's own gender may have had on her career as a writer. We will examine whether it makes sense to think of her as a feminist writer when she so clearly did not identify herself as such. Finally, we will explore the issue of social class and Edith Wharton's accomplishments. What perspective do we find in her fiction on both working-class and upper-class characters and how universal is her message given the immense economic privilege from which she operated? You will have a chance to define a seminar paper topic in the course of the semester which may revolve around issues of interest to you. The critical perspective you adopt is completely up to you.

**Teaching Method:** Discussion

**Requirements:** One seminar paper, 20-25 pages in length, plus bibliography.

**Tentative Reading List:** Wharton: *The Touchstone*, *The House of Mirth*, *The Fruit of the Tree*, *Ethan Frome*, *The Reef*, *The Custom of the Country*, *The Age of Innocence*, *The Mother's Recompense*, *Summer*; Wolff: *A Feast of Words*; other critical texts to be decided.

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**ENGL 931 - BRITISH AUTHORS SINCE 1800**  
**"Women Poets of the Romantic Period"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	M	001	Behrendt	3920

**Aim:** To participate, in hands-on fashion, in the recovery and reassessment of poetry by British women of the Romantic period, c. 1780-1835. We will study a wide range of writers, using the best available anthology to generate some overall sense of this diverse material and to begin to examine crucial issues of canonicity, periodicity, and aesthetics that emerge when women's poetry is considered both with and against that of their male contemporaries. Everyone will also conduct detailed research on a single author and will prepare an edition of one of that poet's works. There will be opportunities to publish these editions and any accompanying critical and textual apparatus in electronic form, either on a website at UNL or in connection with existing ones like CW3 at the Corvey Project or the British Women Romantic Poets site at the University of California, Davis. We will work together as students, scholars, editors, and technologists, doing work that is very much at the leading edge of contemporary Romantics studies.

**Teaching Method:** This will be a symposium in the true sense of the word. We will work as colleagues in a study group, pooling our efforts, our experiences, and our energies to contribute -- both individually and collectively -- to remapping the Romantic literary landscape. Our sessions will be conversational in nature, collaborative in function, and probably unsettling, considering that we will be studying materials that in many cases have gone largely unexamined for well over a century. One thing we will need to teach ourselves, then, is how to evaluate such materials without resorting unthinkingly to the sort of gendered assumptions that have governed literary history during the past century-plus. Another thing we will need to consider is just what it means to edit a text, and what issues govern the recovery and reassessment of neglected texts and the preparation of those texts for a modern audience. We will also consider issues of pedagogy as they bear upon our subject. How -- and why -- does one teach these poets and their works? What issues govern everything from text selection to in-class approaches to the work of teaching? And who decides?

**Requirements:** (1) Discussion. As a study group we are, by definition, partners and collaborators. (2) A major research project, centered on a textual project: an annotated edition, an electronic edition, a biographical or bibliographical project organized around an individual text. (3) We may decide among ourselves to do brief, informal "position papers" to help us frame up our discussions. Any such position papers will be short and conversational in nature.

**Tentative Reading List:** *British Women Poets of the Romantic Era: An Anthology*. Ed. Paula R. Feldman. 1997. We will select other texts from on-line resources (especially the British Women Romantic Poets project at UC, Davis; the Corvey Project; and the Scots Women Poets project). Plan also to read widely and eclectically in criticism and theory, especially feminist theory and reception theory,

and in period criticism and biography.

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**ENGL 932 - AMERICAN AUTHORS TO 1900**  
**"Writing the Color Line in 19th Century America"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0900p	T	001	Price	3921

**Aim:** This course studies writers such as Douglass, Jacobs, Stowe, Twain, and Chesnutt, tracing how they reacted to key 19th-century issues that hinged on the concept of "race": slavery, black rebellion, the fugitive slave law, the Civil War, passing, and Reconstruction. We will close by considering 19th-century issues from a 20th-century perspective through examination of either Morrison's *Beloved* or Ellison's *Juneteenth*.

**Teaching Method:** Discussion

**Requirements:** At least one lengthy seminar and a presentation; a shorter paper may also be assigned.

**Tentative Reading List:** Likely texts include Douglass's *Narrative of the Life of an American Slave*, Jacobs's *Incidents in the Life of a Slave Girl*, Twain's *Pudd'nhead Wilson*, Chesnutt's *The Conjure Woman* and *The Marrow of Tradition*, and either Morrison's *Beloved* or Ellison's *Juneteenth*. A wide range of other writers could be touched on including but not limited to Poe, Melville, Frances Harper, Pauline Hopkins, and Du Bois.

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**ENGL 933 - AMERICAN AUTHORS SINCE 1900**  
**"Wallace Stevens"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	M	001	Pratt	8394

**Aim:** An advanced study of the body of poetry of Wallace Stevens. The seminar will look at Stevens in the context of American Modernism and the aesthetic traditions of American poetry. Stevens has also proven very influential in contemporary views of the nature and function of language, and we will read his book of essays *The Necessary Angel*. The seminar will provide us an opportunity to study together

many of Stevens' long poems such as "The Comedian as the Letter C," "Auroras of Autumn," and "An Ordinary Evening in New Haven." Recent criticism has placed many of Stevens' poems in a clearer historical context than we once had, and we will look at what an increasingly historicized sense of aesthetics does to the way we read the poems and interpret Modernism.

**Teaching Method:** Seminar format. Students can expect to prepare some materials for class presentation.

**Requirements:** Regular attendance and participation; one substantial research seminar paper on the poetry and some short papers about responses to individual poems assigned for that day.

**Tentative Reading List:** *The Collected Poems of Wallace Stevens; The Necessary Angel.* We will also read some selected essays or book chapters on Modernism.

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## ENGL 940A - AFRICAN LITERATURE IN ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	F	001	Owomoyela	8395

**Aim:** The course aims to introduce students to African cultures and social history through a reading of selected literary works. Since no prior knowledge of these subjects is assumed on the part of students, it is hoped that by the end of the semester they will have gained some useful insights into matter relating to Africa, and be better able to converse intelligently about them.

**Teaching Method:** I will offer lectures and clarifications of issues at appropriate points and serve as a resource person during class discussions. But the better part of the semester will be spent in group discussions in which students will be expected to participate actively and effectively.

**Requirements:** Each student will write a brief report on the works we will study and also write a mid-term examination. There will be a research paper at the end of the semester.

**Tentative Reading List:** To be determined.

## ENGL 957 - COMP THEORY & PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	W	001	Minter	3923

**\*\*\*PREQ: Permission. NOTE: Obtain the call number at the English Department Office.**

**Aim:** This seminar is required of teaching assistants in the Department of English during their first semester of teaching in the department. The seminar combines a study of important current issues and theories in composition with a series of activities that ask participants to draw upon the resources of the field to inform their experiences as teachers in 150 and 151.

**Teaching Method:** Weekly reading and writing, whole and small-group discussion, collaborative work, interactive presentations given by each seminar participant.

**Requirements:** Teaching-circle meetings (an hour each week, outside of class); informal writing papers in which you respond to the assigned reading for the week. More formal coursework including writing about classroom observations, developing activities (for your classrooms) that are theoretically and experientially informed, a teaching philosophy statement and a final project.

**Tentative Reading List:** Book selections haven't been finalized. Past selections include Villanueva's *Cross Talk in Comp Theory*, Cooper and Odell's *Evaluating Writing*, Trimmer's *Narration as Knowledge*, Lee's *Composing Critical Pedagogies*, and Hurlbert and Blitz's *Letters for the Living: Teaching Writing in a Violent Age*. (These have NOT been selected for the fall 2001 semester, but give interested students a sense of the reading entailed in this course.)

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**ENGL 962 - SEMINAR IN MEDIEVAL WRITERS  
"Medieval/Early Modern Women"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Nissé	8419

(Further information unavailable at this time.)

**ENGL 964 - RESTORATION & 18TH CENTURY LIT  
"Gothic to Romantic: Horror Narratives in the 18th & 19th Centuries"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Stock	8396

**Aim:** To study the development of horror narratives from neo-classical poetry (Dryden, Pope, Blair) through the emergence of the Gothic novel (Walpole, Radcliffe, Lewis) and into 19th century Romantic/Victorian developments (Mary Shelley, Byron, Stoker).

**Teaching Method:** Seminar discussions, reports. We will also view a few early filmic treatments of these themes: possibly *The Student of Prague*, *Nosferatu*, *The Golem*, *The Cabinet of Dr. Caligari*, *Vampyr*.

**Requirements:** Two oral reports; one substantial research or critical paper.

**Tentative Reading List:** Poems by Dryden and Pope; Blair's *The Grave*; Young's *Night Thoughts*; Gray's *Elegy*; Crabbe's *Peter Grimes*; Walpole: *Castle of Otranto*; Radcliffe: *The Italian*; Lewis: *The Monk*; Byron: *Manfred*; Shelley: *Frankenstein*; Stoker: *Dracula*.

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## ENGL 990 - LITERARY SCHOLARSHIP

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0500p	T	001	Gallagher	3927

**Aim:** What does it mean to do research and produce scholarship in English Studies? What research methods and approaches are common/acceptable/marginal? What kinds of questions drive inquiry in the discipline? What is the relationship between research/scholarship and teaching, curriculum, and outreach? What forms can scholarship take in the many fields within the discipline? These are the questions with which we will begin our work in this course. But we'll also do, as well as study, research and scholarship in English Studies. Perhaps the most important function of the course is to help you design intellectual projects, from identifying a worthy idea/problem/question, to developing a sensible approach to exploring it, to locating and using appropriate resources on it, to writing about it yourself. This course, then, will help you to develop the tools, strategies, and processes necessary to develop rich intellectual projects, as well as an understanding of how your work fits into the "bigger" picture of work in the discipline.

**Teaching Method:** Discussion, group work, student-led presentations, library work.

**Requirements:** Weekly reading and writing, participation in class activities and discussions, academic journal project, group project, research project with annotated bibliography.

**Tentative Reading List:** We will read the following texts either excerpted or in full: *Introduction to Scholarship* (Gibaldi), *Literary Research Guide* (Harner), *Professing Literature* (Graff), *Changing Classroom Practices* (Downing), *Talkin That Talk* (Smitherman), *Trends and Issues in Postsecondary English Studies* (NCTE). We will also read in academic journals.

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