

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2003

Graduate Level Courses

Updated March 19, 2003

Available on the World Wide Web at <http://www.unl.edu/english/courses/courses.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 March 17, 2003. 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 OF COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor[s]), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level 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 & 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.

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."

STUDENT APPEALS COMMITTEE

Graduate students should consult p. 25 of the 2002-04 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 2002-04 Graduate Bulletin, pp. 17-19. 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, 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 805K - Canadian Fiction](#)

[Engl 805M - American Novel I](#)

[Engl 813 - Film -- "French Cinema"](#)

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Engl 801 - Drama -- "Renaissance Drama"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Hilliard	8057

Aim: To introduce students to a range of Elizabethan and Jacobean drama in terms of both their Renaissance context and their appeal to modern audiences. In particular we will look at revenge tragedies and satiric comedies, with special attention paid to gender issues and to theatricality as an implicit and explicit theme in the plays. We will explore how the techniques and concerns of these pre modern dramas link to post modern theater. Due attention will be directed at the plays as a context for Shakespeare's dramatic career, although his plays are not taught in this course.

Teaching Method: Discussion, short lectures, video tape presentations, student presentations.

Requirements: Short-reader response papers on the individual plays, two longer critical essays, two exams. Participation in class exercises.

Tentative Reading List: Ten to twelve plays including Kyd, *The Spanish Tragedy*, Marlowe, *Tamburlaine* and *Dr. Faustus*, Cary, *The Tragedy of Mariam*, Jonson, *Volpone* and *The Alchemist*, Middleton, *The Revenger's Tragedy*, Middleton and Rowley, *The Changeling*, Webster, *The Duchess of Malfi*, and Ford, *'Tis Pity She's a Whore*.

Engl 805K - Canadian Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1020a	MWF	001	Kaye	8059

Aim: The purpose of this course is to introduce students to a wide variety of modern Canadian fiction within the context of Canada as a country.

Teaching Method: In this class, we will cover three books on a similar theme per week. Each student will read one of the three books. Class will alternate between discussions of the books in the context of each other and small group discussions among people who have all read the same book.

Requirements: Attendance and informed, intelligent participation are required. You will read 14 to 16 books for the semester and write seven short journals and one longer paper. Students will serve as discussion leaders, and 800-level students will be introducers and facilitators for one week's worth of reading.

Tentative Reading List: This class focuses on works from the 20th century. Authors will include Pauline Johnson, Ralph Connor, Nellie McClung, Frederick Phillip Grove, Morley Callaghan, Sinclair Ross, Hugh McLennan, W.O. Mitchell, Margaret Laurence, Ethel Wilson, Gabrielle Roy, Adele Wiseman, Henry Kreisel, Alice Munro, Robert Kroetsch, Margaret Atwood, Rudy Wiebe, Jeannette Armstrong, Bernice Culleton, Nourbese Philip, Dionne Brand, Joy Kogawa, Rohinton Mistry, Michel Tremblay, Shanti Mootoo, Timothy Findley, Antoinine Maillet, Richard Adams, Thomas King, Robertson Davies, and others.

Engl 805M - American Novel I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	T	001	Belasco	8061

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 Blithedale Romance*, Fanny Fern, *Ruth Hall*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Harriet Wilson, *Our Nig*; Elizabeth Barstow Stoddard, *The Morgesons*; Mark Twain, *Pudd'nhead Wilson*; Henry James, *The American*; and Frances E.W. Harper, *Iola Leroy*.

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Engl 813 - Film -- "French Cinema"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Foster	3677

NOTE: You must be free to attend at least one of the following screenings for ENGL 813 at the Mary Riepma Ross Media Arts Center (313 N. 13 St., across from Nebraska Bookstore, in the small theater), at the following times: **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m. SPECIAL FEE - \$30.**

Aim: The aim of the class is to analyze and discuss French films from an informed perspective. We will view films directed by Jean-Luc Godard, Jean Cocteau, René Clair, and Jean Renoir. This is an exciting class; but remember -- we will be analyzing difficult, cerebral, complex and non-linear films. Many films are black and white. All are subtitled.

Teaching Method: Class discussions, in-class film clips, brief lectures, no midterm or final. Oral participation is necessary. Class participation is the most important criterion for grading purposes.

Requirements: Two papers, in-class writing, journals, possibly one oral report. Ability to read subtitles while watching a film is essential. Knowledge of French is not necessary. Willingness and preparedness for class discussions and writing is essential.

Tentative Reading List: *French Cinema: A Student Guide* and selected handouts of film criticism.

Engl 827D - Intro 1st & 2nd Language

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0750p	MW	001	Harpending	3680

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 presentations of classroom observations (30%) written presentations of individual student observations (10%), written and oral presentations 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>Faculty</u>	<u>Call#</u>
1230-0120p	MWF	001	Olson	3681

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 845 - Ethnic Literature -- "Black Women Authors"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0920p	R	001	Dreher	3682

Aim: This course examines Black women writing autobiography. The course focuses on the Black woman's quest for Black self-determination and self-definition in a myriad of environments. Some of the questions for consideration are: What is Black autobiography? What do the "I" narratives teach us about American culture, the culture of entertainment, and the formation of a national identity?

Teaching Method: Lecture/discussion.

Tentative Reading List: Authors covered and music to be heard include the following: Linda Brent, Alice Dunbar Nelson (tentative), Zora Neale Hurston, Billie Holiday, Maya Angelou, Angela Davis, Mary Wilson, Whoopi Goldberg.

Engl 852 - Writing of Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0900p	M	001	Agee	8065

Aim: This workshop is designed for fiction writers at the graduate level. We will workshop short stories, novel chapters, and/or creative non-fiction weekly in an effort to arrive at an authentic voice, original language, surprising characters, and seamless structure. While we will work on revision extensively, we will also press into new areas of work to broaden our material and our skills. We will discuss fictional theory and examine published fiction with an eye for what we can scavenge and for what can deepen our understanding of our own process and sources. In addition to the short story, we will

begin an exploration of the novel, as the culmination of form in fiction, examining the problems of a story large enough to carry the length, a narrative structure that sustains interest, characters of sufficient complexity to intrigue, a vivid and detailed setting, scenes of sufficient size and depth, and so on. We will discuss the publishing process from individual short story or essay to book-length work.

Teaching Method: This course will be run as a workshop, with three or four students presenting fiction to be critiqued each week. In addition, there will be some discussion and lecture each week on an issue of fictional structure or theory. Students will lead a discussion of a designated book of fiction once during the semester.

Requirements: Presenting fiction to be critiqued by workshop at least three times during the semester. Written critique of each story presented in workshop. Attendance at all workshop meetings. Discussion of book of fiction.

Tentative Reading List: O'Henry Prize Stories, two or three novels to be announced, *Ship Fever* by Andrea Barrett, *In the Loyal Mountains* by Rick Bass.

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Engl 871 – Literary Criticism -- "Post-colonialism & African Lit"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Owomoyela	8064

Aim: Our aim will be to become familiar with the theoretical issues that writers and students of African literature have been elaborating and debating during the postcolonial period. These include the nature of the postcolony and its relationship with the "mother country," and the ideas of nationality and identity. Discussion of the issues in the African context will seek connections with their manifestation in other geographical areas with similar histories.

Teaching Method: The prevailing method will be group discussions, although I will give occasional presentations as necessary. Throughout the semester students will take turns research and leading discussions on selected texts and the issues they address.

Requirements: The most important requirements will be class attendance, diligence in leading discussions (when called upon to do so), and active participation in those discussions. In addition, I will require students to write brief reflections on the readings, and a final research paper.

Tentative Reading List: To be determined.

Engl 889 - Medieval Lit & Theology

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1030-1120a	MWF	001	Olson	3690

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 theologians and 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** that 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 Kempe as both writers and theologians; Ockham and Wycliff as theologians and Chaucer and the lyricists and craft-cycle writers as literary figures.

Requirements: Attendance, discussion, one 10-20 page paper, quizzes, journals. (Grading: attendance and discussion, 25%; paper, 25%; quizzes, 25%; journals, 25%.)

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Engl 898 - Special Topics -- "Chicana & Latina Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Montes	8068

Aim: This course is an upper division Special Topics Seminar. The course specifically focuses on writings (novels, short stories, poetry, non-fiction) by contemporary Chicanas and Latinas. These American women writers identify with various ancestries (Mexican, Puerto Rican, Cuban, Latina American) which are reflected in their writings. Additionally, their narratives, be they non-fiction or fiction, include themes of gender, class, racial, and political contexts. By reading these works, students will gain a broader understanding of the complexities and differences, as well as the similarities these contemporary women experience and observe in American society.

Teaching Method: Close reading, class discussion, group work, student-led discussions, lecture.

Requirements: Attendance, participation within class discussions/group work, response journals, mid-term, research paper, final examination.

Tentative Reading List: *Caramelo* by Sandra Cisneros; *Borderlands/La Frontera* by Gloria Anzaldúa; *Loving in the War Years* by Cherríe Moraga; *Memory Mambo* by Achy Obejas; *Telling to Live: Latina Feminist Testimonios* by the Latina Feminist Group; *Loving Pedro Infante* by Denise Chavez; *Flaming Iguanas: An All-Girl Road Novel Thing* by Erika Lopez; *Remedios: Stories of Earth and Iron from the History of Puertorriqueñas* by Aurora Levins Morales.

Engl 898A - Special Topics -- "American Texts/Digital Contexts"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Price	80732

NOTE: Use of computer required. Special fee=\$10.

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; possibly 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, Chesnutt, 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 895A – Nebr Writing Proj Internship

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

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 rbrooke1@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 919 – Interdisciplinary Approaches to 19th Century Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0420p	W	001	Rader/White	8379

Cross-listed as HIST919 MODL919.

Aim: The course is designed to provide a team-taught interdisciplinary introduction to the 19th century in North America (with a focus on the United States), Great Britain, and Europe.

Teaching Method: Faculty visits; mix of lecture and discussion.

Requirements: Ten one-page critical responses, one class presentation, one final project.

Tentative Reading List: Newsome, *The Victorian World Picture*; Balzac, *Eugenie Grandet*; Conrad, *Heart of Darkness*; Whitman, *Memoranda During the War*; Marx, *The Communist Manifesto*; Nietzsche, *The Genealogy of Morals*; Chesterton, *Orthodoxy*. Essays/stories/speeches/poetry by Lincoln, Sejour, Arnold, Huxley, Fanny Fern, G. Eliot, Rimbaud, Hopkins, Coleridge, Mill. Artworks by Delacroix, Ford Madox Brown, Ravel, Thomas Cole, Goya, Thomas Noble. Assorted secondary criticism.

Engl 931M - Austen

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0130-0420p	T	001	White	8257

Aim: This seminar will examine the works and times of Jane Austen (1775-1816), one of the greatest English novelists, if not the greatest. We will read all six novels and some of her letters, juvenilia and unfinished work, as well as some secondary critical material (we will also view some of the recent Austen films). Austen wrote in the midst of the age of revolutions and during the full flush of English Romanticism; we will explore her resistances and accommodations to these pressures and others as she negotiates in her novels the place of middle-class women in the early 19th century.

Teaching Method: Discussion and lecture.

Requirements: Weekly one-page critical responses; seminar paper, class presentation.

Tentative Reading List: *Northanger Abbey*, *Sense and Sensibility*, *Emma*, *Pride and Prejudice*, *Mansfield Park*, *Persuasion*, *Lady Susan*, *Sanditon*, selected letters, secondary criticism.

Engl 953 - Creative Writing -- "Poetic Form"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Bauer	3698

Aim: An advanced level seminar designed for students with significant experience writing and reading poetry. The course will be a combination workshop and seminar. Students who have not had at least one graduate level workshop may find it difficult to keep up with this class.

Teaching Method: Workshops of students' poems. Reading and discussion of a variety of essays on poetry and poetics. Small and large group discussions. Informal presentations by students.

Requirements: Students will submit poems on a regular basis. They will also read and write brief reviews of a number of chapbooks, present poems and discussion on formal processes ("form" being defined here as more than "traditional" or "fixed" forms). Each student will be asked to try a few "experiments" with form. The final writing project will be a chapbook-manuscript that may, or may not, include these experiments.

Tentative Reading List: A packet of essays discussing aspects of and issues in contemporary poetry. Chapbooks that will be lent to the group (students are encouraged to share their own, as well). Copies of student poems and poems presented by workshop participants.

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Engl 957 - Comp Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0900p	R	001	Gallagher	****

PREQ: Permission. **NOTE:** Obtain the call number at the department Office.

Aim: This seminar is required of all graduate students during their first semester of teaching in the English Department. It has four related aims: (1) to explore several theories of teaching and language (with emphasis on writing and reading); (2) to help teachers develop, sharpen, and articulate their own theories of teaching and language; (3) to aid teachers in designing reflective classroom practice consistent with those theories; and (4) to sponsor a vision of teaching -- and specifically the teaching of writing -- as a site of scholarly work. Using our own classrooms as research labs, we will explore the dynamic and dialogic relationship between theory and practice.

Teaching Method: Discussion (sometimes student-led), activities, student presentations.

Requirements: Several projects that ask students to connect theory and practice, including the creation of an assignment sequence, a textbook review, a teaching philosophy statement, a classroom inquiry project, and a final essay. Students who enroll for four credits will also participate in one of several out-of-class discussion groups (one hour per week).

Tentative Reading List: Roen et al.'s *Strategies for Teaching First-Year Writing*, Corbett et al.'s *Writing Teacher's Sourcebook*, Yancey's *Reflection in the Writing Classroom*, and Lee's *Composing Critical Pedagogies*.

Engl 961 - Sem. in American Lit – "American Literary Nationalism"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Reynolds	8404

Aim: The course surveys two centuries of encounters between American writers and Europe, and cuts across a range of very different authors and cultures. It asks students to look at contrasts between representations of various European countries (France, England, Italy); to think about the connections between travel and writing; and to investigate the articulation of an American identity through the encounter with Europe. We will examine the creation of a 'Romantic' mythology of Europe by Washington Irving, and the deconstruction of that myth by Twain and Melville. We will analyse the image of empire in 19th-century writing, and see how travellers responded to the Victorian British city. Later seminars chart the emergence of an expatriate modernist community in Paris, and explore the gradual globalisation of writing, as American authors began to explore North Africa.

Teaching Method: Discussion, group work and occasional individual presentations by students.

Requirements: The major project will be a long paper (some 20 pages), but there will also be a short response paper (either to a primary text or a secondary work of history or criticism).

Tentative Reading List: Texts will be selected from works by: Irving, Melville, Twain, Henry James, Hemingway, Stein, Barnes, Baldwin, Bowles.

Engl 962 - Sem. in Medieval Lit – "Chaucer and His World"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Nissé	8042

Aim: Many people think Geoffrey Chaucer is still -- after all these years since his death in 1400 -- the greatest English poet. We will read both of Chaucer's major poems, *The Canterbury Tales* and *Troilus and Criseyde*, interpreting them in

terms of the cultural and political background of late 14th-century England and Europe. We will also consider Chaucer's works from a full range of recent critical perspectives, including psychoanalytic readings, philology, cultural poetics, feminism, queer theory, materialism etc.

Teaching Method: Seminar discussion of primary and secondary sources; student presentations.

Requirements: One 20-25 page seminar paper; short weekly response essays (2 pages).

Tentative Reading List: The complete works of Geoffrey Chaucer; primary historical sources (selections from medieval chronicles and other documents); critical articles TBA.

Engl 976 - Rhetorical Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0850p	W	001	Brooke	8043

Aim: An invitation into histories of rhetoric through looking at the connections between rhetoric and the body at three points in history. I want participants to leave with some exposure to classical rhetoric and its long traditions. At the same time, I want us to explore how contemporary issues of "the personal," "the body," and "composition" are lenses for examining rhetoric's peculiar histories, as well as how those histories inform today's issues.

I am thinking of organizing the course around three moments in rhetorical history where "the personal" and "the body" have had direct impact on the formation of rhetorical theory. We'll likely start with a cluster of recent work on these issues, probably centering on Kristie Fleckenstein's *Embodied Literacies: Imageword and a Poetics of Teaching*, since Dr. Fleckenstein will be our visiting composition/rhetoric speaker in mid-September. I haven't decided what other recent materials to use (I hope to get the permission of authors for my *Studies in Writing and Rhetoric* to use forthcoming work as part of those materials).

Then I would like to look carefully at the Platonic dialogues that started the whole mainstream western culture history of rhetoric, the *Gorgias*, the *Phaedrus*, and the *Symposium*. All of these dialogues center as much on the nature of Love (philosophic and erotic) as on rhetoric, and are especially located in homosexual cross-generational Love. (Of course we'll look both at Aristotle's codification of rhetoric immediately following Plato, as well as at Cheryl Glenn's recent recovery of Aspasia of Miletus, the woman intellect quite possibly behind the Sophistic movement and perhaps even Plato.) I would like to choose a third moment from somewhere in history between Plato and now, though I haven't decided what. Perhaps St. Augustine, who linked reading/rhetoric/the body in his *Confessions* and *On Christian Doctrine*? Perhaps Francis Bacon, who so many now refer to as the inventor of the "personal essay" in English? (If you're interested in the course and have ideas for the perfect third moment, please let me know before book orders are due!)

Obviously, this course won't be a strict narrative progression through the history of rhetoric. Equally obviously, it won't be a thorough introduction to contemporary "rhetoric of the body." While I hope it will be an advertisement for individual pursuits of both bodies of knowledge, what I'm really looking for is the cross-fertilization that can happen when we read history through the lenses of current interests.

Teaching Method: Discussion of both reading and weekly writing, in both seminar and small groups.

Requirements: Weekly reading and writing; a presentation on a subject of interest; probably the option of three shorter papers or one longer article-length paper.

Tentative Reading List: Fleckenstein, *Embodied Literacies*; Plato, *Symposium*, *Phaedrus*, and *Gorgias*; Aristotle, *Rhetoric* (parts of); Glenn, "sex, lies, and manuscript"; some other contemporary explorations of the rhetoric of the personal and the body, such as Malinowitz' *Textual Orientations*, Brueggeman's *Embodied Rhetoric*, Anderson and McCurdy's *Writing and Healing*, or one of the new books on "personal writing" such as Yancey's *I-Writing*; and whatever readings ground and support our chosen third moment in rhetorical history.

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Engl 990 - Literary Scholarship

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0500-0750p	M	001	Pratt	3701

Aim: To acquaint beginning graduate students with a number of issues and practical skills relevant to advanced study in the field of English. We will explore the range of areas within "English" and the variety of ways one might approach one's work in the discipline. In addition to some practical skills in research and writing of graduate-level papers, the class shall discuss such issues as the role of theory in the study of writing and texts, what different theoretical perspectives produce by way of a critical reading, and what the pedagogical and philosophical implications are of various positions. We shall also talk about the venues for scholarly writing and the role it plays in a professional career and in the profession as a whole. The aim will be to help each student map their own path within the territory of English and to provide maps of how others define the field.

Teaching Method: Seminar discussion on common topics, some group work outside class, some group reports to the seminar. Some guest speakers from the faculty will help us understand scholarly work within their field or from their theoretical perspective.

Requirements: Each student will be asked to explore three different pedagogical/theoretical positions from which to perform scholarly writing. At least one of the three will be done as part of a group. Each of the three perspectives will be illustrated by short 5-page papers illustrating the particular kind of scholarly writing you are presenting (one paper will come out of the group's presentation). There will be several books and essays to read, and you will be asked to annotate some of the critical readings you have been doing in preparation for the papers and to keep a journal about your own exploration of your scholarly or creative identity.

Tentative Reading List: Gibaldi, ed., *Introduction to Scholarship in Modern Languages and Literature, MLA Style Manual & Guide to Scholarly Publishing*, three Bedford Critical editions of well-known texts (probably *Hamlet*, *Wuthering Heights*, *Walden*), and several essays.

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