

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

FALL 2006

Graduate Level Courses

Updated April 4, 2006

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.

TABLE OF CONTENTS

	Page #
How to Use This Booklet	3
800-900 Level of Courses	3
Independent Study	3
English Minors & Unclassified Students	3
Student Appeals Committee	4
Curriculum Committee	4

Thesis & Dissertation Hours	4
Course Descriptions	5

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 13, 2006. 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. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may

obtain the call number for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

ENGLISH MINORS & UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, Nick Spencer, 201C Andrews Hall.

NOTE: Non-degree graduate students are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "**Non-degree students must obtain the permission of the instructor** of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.

STUDENT APPEALS COMMITTEE

Graduate students should consult the Bulletin of Graduate Studies for appeal procedures in academic matters.

CURRICULUM COMMITTEE

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

THESIS AND DISSERTATION HOURS

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the Graduate Bulletin. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

The University of Nebraska-Lincoln, 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

[Engl 4/801 - Drama – "Renaissance Drama"](#)

[Engl 4/802 - Poetry – "The Avant Garde"](#)

[Engl 4/830 - Brit Authors to 1800 – "Chaucer"](#)

[Engl 4/830A - Shakespeare I](#)

[Engl 4/832 - Amer Authors to 1900 – "Nature in 19th C Literature"](#)

[Engl 4/845B - African American Lit – "Afr American Lit 1787-Present"](#)

[Engl 852A - Writing Literary Nonfic – "Fiction Writing & Literary Nonfiction"](#)

[Engl 853 - Writing of Poetry](#)

[Engl 4/871 - Lit Criticism & Theory](#)

[Engl 4/882 - Literacy Issues & Comm](#)

[Engl 911 - Smnr In Plains Lit](#)

[Engl 914 - Smnr Women Writers – "Women of the Harlem Renaissance"](#)

[Engl 919 - Interdis: 19th C](#)

[Engl 953 - Creative Writing – "Poetry Tutorial"](#)

[Engl 957 - Comp Theory & practice](#)

[Engl 965 - Smnr In 19th C Lit – "19th-Century Novel"](#)

[Engl 971 - Smnr Literary Theory – "Latina/Chicana Literature & Theory"](#)

[Engl 990 - Intro Rsrch & scholarshp](#)

Engl 4/801 - Drama – "Renaissance Drama"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0630-0850p	M	001	Buhler, S	8332

Aim: To read — and to explore in other ways — a selection of Elizabethan and Jacobean dramatic works in their historical contexts. We will consider the social and political dynamics with which the plays engage, contemporary stage practices, and recent scholarship that applies the insights of both performance

theory and cultural criticism.

Teaching Method: Brief lecture, extensive discussion, small-group work, in-class presentations and performances. Each class session will include at least one performance-based exercise.

Requirements: Regular response papers; one major paper/project with annotated bibliography; attendance and participation, as all of the above implies.

Tentative Reading List: From *Renaissance Drama: An Anthology of Plays and Entertainments*, ed. Kinney: Kyd, *The Spanish Tragedy*; Marlowe, *Doctor Faustus*; Arden of Faversham; Dekker, *The Shoemaker's Holiday*; Jonson, *Bartholomew Fair*; Beaumont, *The Knight of the Burning Pestle*; Webster, *The Duchess of Malfi*;

Middleton and Rowley, *The Changeling*. Also essays in *The Cambridge Companion to English Renaissance Drama*, ed. Braunnmuller and Hattaway.

Engl 4/802 - Poetry – "The Avant Garde"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0820p	R	001	Hawley, A	8580

Aim: The goal of the course is two-fold: 1) to introduce students to various movements, figures, and poetic practices in the tradition of avant-garde American poetry, beginning with Gertrude Stein and ending with 21st century poets writing in and through these traditions; 2) to diversify appreciation and understanding of 20th century avant-garde poetry by equipping students with the critical skills necessary to read untraditional works. While honoring the inventiveness of texts in question, the course works to demystify what is often deemed "difficult" poetry. The class will explore the varieties of method and approach to thinking about and reading avant-garde texts.

Teaching Method: Discussion/presentation. Occasional lectures on historical context and tradition of avant-garde movements in Europe, but majority of classroom material generated by dialogue.

Requirements: 1) Curiosity; 2) Weekly readings and responses. These can be reactions/interactions with the texts (critical, epistolary, imitative, etc.) and should focus on any aspect of the readings you find interesting. You should also use the responses as a place to pose questions to be addressed by the class. 3) Midterm (for graduate students) and final essay; 4) Class presentation on one poet of your choice from syllabus; 5) Several imitative exercises.

Tentative Reading List: Bruce Andrews and Charles Bernstein, eds., *The Language Book*; John Ashbery, *Self-Portrait in a Convex Mirror*; Peter Bürger, *Theory of the Avant-Garde*; Theresa Hak Kyung Cha, *Dictee*; Lyn Hejinian, *My Life*; Harryette Mullen, *Sleeping with the Dictionary*; Michael Palmer, *At Passages*; Claudia Rankine, *Don't Let Me Be Lonely*; Lisa Samuels, *Paradise for Everyone*; Juliana Spahr and Claudia Rankine, eds., *American Women Poets in the 21st Century*; Gertrude Stein, *Tender Buttons*; additional essays, poems, and files available under my name on e-reserve.

Engl 4/830 - Brit Authors to 1800 – "Chaucer"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1030-1120a	MWF	001	Haller, R	8338

Aim: First: get good enough at Chaucer's language to be able to appreciate what it took to create an English vernacular literature. Second: recognize the importance of genre and persona in his poetry and in his age. Third: examine in this context the operation of agency and causality in fiction and what claims can be made through fiction about the understanding of agency and causality in the "real world." Fourth: consider the issues raised by modern theory concerning the recovery of meaning and intent in older literature and in Chaucer in particular. Fifth: to consider questions of pedagogy: how can Chaucer be accessible and the source of pleasure for students in schools and colleges?

Teaching Method: In general, small-group or whole-class discussion. Occasional lectures and presentations by the instructor. Reports to the class and panels testing approaches to the interpretation of specific works. Practice in reading aloud.

Requirements: A report to the class on a relevant Chaucer source or modern interpretation. A panel appearance testing an approach to a text. Two short (approx. 5-page) papers (which may follow a report or panel appearance) and a longer paper pursuing a topic of the student's choice within the *Aims* listed above.

Tentative Reading List: Chaucer's works including some short poems, the Parliament of Birds, the Legend of Good Women, Troilus and Criseyde, and the Canterbury Tales. Texts in classical and medieval literary theory and philosophy.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 4/830A - Shakespeare I

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0130-0220p	MWF	001	Schleck, J	8190

Further information unavailable at this time.

Engl 4/832 - Amer Authors to 1900 – "Nature in 19th C Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
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0930-1045a TR 001 Lynch, T 8193

Aim: During the 19th century the United States transformed from a largely agrarian society with extensive areas of wild land to an increasingly industrializing society in which wild lands were seen to be in need of preservation. Through the examination of a selection of works from the 19th century we will examine how writers responded to and sometimes influenced this process.

Teaching Method: Some lectures, but mainly class discussion and student presentations.

Requirements: All students: Reading journals and 8-10 page research paper. Students taking the class for 800 credit will also do a class presentation and a longer research project.

Tentative Reading List: Works by William Bartram, James Fenimore Cooper, Herman Melville, Susan Fenimore Cooper, Henry Thoreau, Celia Thaxter, John Burroughs, John Muir.

Engl 4/845B - African American Lit – "Afr American Lit 1787-Present"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0830p	W	001	Eaton, K	8341

Aim: This course will function as a survey course focusing on the experiences, literatures, critical theories, philosophies, and histories attributed to African Americans as represented by African American writers. Throughout the course, we will work to understand the diversity of themes that comprise the African American literary canon.

Teaching Method: Primarily discussion based, with frequent introductory lectures throughout the semester. Videos will be shown throughout the course, as a method of instruction.

Requirements: Undergraduate Requirements: Five critical reading responses; one (7-9 page) paper; research presentation. Graduate Requirements: Lead class discussion on assigned reading; annotated bibliography; final seminar paper (15-20 pages) /presentation.

Tentative Reading List: Class readings will be selected from the following primary texts and other readings placed on E-Reserve: *Clotel, or the President's Daughter*, William Wells Brown; *A Narrative of the Life and Travels of Mrs. Nancy Prince* (digital), Nancy Prince; *Imperium in Imperio*, Sutton Griggs; *A Voice from the South*, Anna Julia Cooper; *The Blacker the Berry*, Wallace Thurman; *The Street-*, Ann Petry; *Another Country*, James Baldwin; *A Raisin in the Sun*, Lorraine Hansberry; *Flight to Canada*, Ishmael Reed; *Mama Day*, Gloria Naylor; *The Gotham Diaries*, Tonya Lee and Crystal Anthony.

Engl 852A - Writing Literary Nonfic – "Fiction Writing & Literary Nonfiction"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
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0600-0830p W

001

Shapiro, G

8196

Aim: This course is designed for fiction-writers and writers of creative nonfiction enrolled in the graduate creative writing program. The most basic aim of the course will be to create an environment in which students can become more thoughtful, more self-aware, more critically astute writers and readers. Beyond the standard craft-based emphasis that is the heart of most graduate writing courses, our focus will be the murky, mysterious border between fiction and creative nonfiction. Is it important to know if you're reading fiction or creative nonfiction? (For that matter, is it important to know if you're writing fiction or nonfiction?) What are the moral obligations that come with the task of writing fiction or creative nonfiction? Our goal will be to struggle toward answers, however tentative, to these thorny questions.

Teaching Method: A round-table discussion of assigned texts, both published and written by members of the class. Our discussions will be punctuated by writing exercises devised by small groups.

Requirements: 1) Two substantial pieces of original work submitted for class discussion. (This might mean two chapters of a novel or memoir, two portions of a novella, two essays or short stories—specifics can be negotiated individually with each student.) 2) Reading journals in response to both published texts (see reading list below) and work written by members of the class. 3) A writing exercise in response to a published text (to be developed by small groups).

Tentative Reading List: *The Face of a Naked Lady*, by Michael Rips; *Reading Lolita in Tehran*, by Azar Nafisi; *Operation Shylock*, by Philip Roth; *Outside Valentine*, by Liza Ward.

[To Table of Contents](#)

[To Course Descriptions](#)

Engl 853 - Writing of Poetry

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Bauer, L	3306

PREQ: Permission

Aim: This is a graduate level workshop for experienced poets only. Students should have successfully completed two or more undergraduate workshops prior to taking this class and have considerable reading background in 20th-century poetry. Our aim will be to generate new poems, to refine those poems over the course of the semester, and to have each writer consider new poems within their larger "body of work."

Teaching Method: Workshops, discussion, presentations.

Requirements: Regular submission of original poems for workshop. Close reading and responses to other students' writing. Attendance at several local poetry readings. A paper/presentation on a 20th/21st-century poet that compares individual volumes of poems with the writer's *Selected Poems*. Possibly some writing exercises and short response papers to other assigned readings.

Tentative Reading List: To be decided. Probably several issues of recent literary journals and the books of scheduled visiting writers. Each student will pick a writer of their choice to read extensively for their paper/presentation.

Engl 4/871 - Lit Criticism & Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
1230-0145p	TR	001	Ford, J	8046

Aim: This course is a survey of the ideas of some of the most important critics, from Plato to Derrida. We will emphasize understanding over mere coverage, asking about each critic: What are the critic's 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.

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

Tentative Reading List: Adams, *Critical Theory Since Plato*

Engl 4/882 - Literacy Issues & Comm

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Grad Call#</u>
0600-0820p	M	001	Ritchie, J	8343

Aim: This 4/800 level course examines literacy theory and research as it affects various contexts: personal, academic, community, cultural and political. We will explore the following questions: What basic assumptions concerning literacy influence schools, communities, and public policies? How do race, gender, nationality, ethnicity, ability and other factors influence literacy? How are literacies supported, recognized, devalued, and suppressed? How can literacy research be used to support community literacy? What ethical issues are involved in literacy learning and literacy work in communities?

This course carries three credit hours with up to three hours additional credit available via a literacy-related internship project. Students interested in registering for additional credit must contact the instructor **before** the first class meeting (472-1858 or jritchie1@unl.edu). The additional credit will be determined by the amount of time and nature of the work involved in each student's project. Past students'

projects have included working with the Lincoln Literacy Council, tutoring in various community groups, writing materials for a workplace, etc.

Teaching Method: Large and small group discussions, in class writing, lectures, student-led presentations.

Requirements: Weekly reading 40-80 pages, two formal projects (8-10 pages each); class presentations, informal writing, Blackboard discussions.

Tentative Reading List: Readings from *Literacy: A Critical Sourcebook*; Freire and Macedo, *Literacy: Reading the Word and the World*; Cushman, *The Struggle and the Tools*; and other possibilities, including Barton and Hamilton, *Local Literacies*; Brandt, *Literacy in American Lives*; Gorzelsky, *The Language of Experience*; or Kells, Balester and Villaneuva, *Latino/a Discourses*.

Engl 911 - Smnr In Plains Lit

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	T	001	Kaye, F	8199

Aim: This is an intellectual history of the Great Plains. We will read historical, critical, and fictional/poetic works that discuss the Great Plains over approximately the last 400 years, concentrating on the last 150. Most classes will focus on the comparison of one "critical" and one "creative" work.

Teaching Method: Primarily discussion. Introductory lectures. Small group work by readers of each book.

Requirements: Attendance and informed, intelligent participation are required. Weekly papers responding to reading. Leading individual book discussions. Final project, equivalent to scholarly paper.

Tentative Reading List: Cronon, *Nature's Metropolis*; novels by Cather, Laurence, Vanderhaege, and others; primary sources such as the Lewis and Clark journals; hybrid texts such as *Black Elk Speaks* and *Wah-kon' Tah*; critical and historical works such as *Orientalism*, *Urban Prairie*, etc.

[To Table of Contents](#) [To Course Descriptions](#)

Engl 914 - Smnr Women Writers – "Women of the Harlem Renaissance"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	R	001	Honey, M	3317

Aim: This seminar will focus on women writers and celebrities of the Harlem Renaissance, a period roughly defined as the 1920s extending into the 1930s. We will be looking at the legacy of slavery and

Reconstruction as it affected cultural production of African American women in the early 20th century as well as themes emerging from the Harlem Renaissance itself. We will also be looking at the larger context for black women writers at this time, including the issues of feminism and modernism. Finally, we will be locating the Harlem Renaissance in the African American literary tradition generally and black women's writing specifically.

Teaching Method: Discussion

Requirements: A seminar paper of 20-25 pages in length on a related topic of the student's choice.

Tentative Reading List: I have not yet decided on the reading, but some probable choices include *Plum Bun* by Jessie Fauset; *Quicksand* and *Passing* by Nella Larsen; *Their Eyes Were Watching God* by Zora Neale Hurston; *Shadowed Dreams: Women's Poetry of the Harlem Renaissance* ed. Honey; *Color, Sex, and Poetry* by Gloria Hull; *Women of the Harlem Renaissance* by Cheryl Wall; *Modernism and the Harlem Renaissance* by Houston Baker; *When Harlem Was in Vogue* by David Levering Lewis; and *Double-Take: A Revisionist Harlem Renaissance Anthology* eds. Patton and Honey.

Engl 919 - Interdis: 19th C

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0420p	T	001	Pratt, L	3318

Cross-listed with HIST 919 and MODL 919.

Aim: This course is a team-taught interdisciplinary approach to major themes in the 19th century, primarily in the United States, Great Britain, and Western Europe. Open to all graduate students in English, History, and the

Modern Languages. This seminar is also one of the two interdisciplinary courses required for 19th-Century Studies, an interdisciplinary graduate specialty offering a Certificate of Study recorded on a student's transcript.

The course will examine several of the following themes from the perspective of different humanities disciplines and cultures: conventions of love and seduction, icons of liberty, the imagination of war, constructions of work, ideas of religion and nature in turmoil, the impact of the "new science," enthusiasm for imperialism, and gender concepts in transition. Participating 19th-Century Studies faculty from several disciplines will be invited to make presentations on these themes so that we may explore how an interdisciplinary approach may change our understanding and open up new kinds of questions for research and further intellectual inquiry. The course is also designed to illustrate a methodology for interdisciplinary work in the humanities.

Teaching Method: Seminar. With professors and students participating from various disciplines, we will share our different disciplinary perspectives and knowledge through discussion and class presentations. If possible, we shall all work in teams of two or three to present to the class some collaborative work. We

shall also look at how digital projects are enabling interdisciplinary work and how the future of humanities research and study is moving in these directions.

Requirements: In addition to regular attendance and participation in discussion, each student shall prepare a short response paper to most assignments; one long paper; and one class presentation.

Tentative Reading List: Readings will include selections from literature, history, popular culture, scholarly commentary, painting and other fine arts. Some of these texts will be available online. Some specific readings may include Flaubert, *Madame Bovary*; Mrs. Gaskell, *Mary Barton* or *North and South*; Whitman, *Drum Taps*; speeches by Lincoln; Marx, *The Communist Manifesto*; Kipling, "The White Man's Burden"; H. Rider Haggard, *She*; selections from *The Police Gazette*; Tennyson, *In Memoriam*; Gissing, *The Odd Women*; Turner, "The Frontier In American History." And paintings: Delacroix, "Liberty Leading the People"; Woodville, "War News from Mexico"; Brown, "Work." Students who want to sample some of the kinds of diverse reading we shall do may go to <http://libr.unl.edu:2000/ncsmodes/> for units on "Love and Seduction@ and AIcons of Liberty."

Engl 953 - Creative Writing – "Poetry Tutorial"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	M	001	Kooser, T	3321

Aim: This class is designed for graduate students who have been admitted to the creative writing program, and these students are given preference when it comes to filling the class. Other graduate students with a portfolio of accomplished poetry may be considered for admission to the class.

Teaching Method: The class meets once, as a group, then breaks up into one-on-one weekly tutorials for the rest of the semester. Each student arranges to meet privately with Professor Kooser for one hour each week. Meetings are scheduled MTW from 8:30 in the morning throughout the day and into the evening if necessary. Professor Kooser travels on Thursdays and Fridays and is not usually available on those days. For each meeting, the student brings in whatever work he or she has been doing since the last appointment, and the hour (50 minutes) is spent in discussion.

Requirements: There are no required texts but it may be recommended that a student read various books, depending upon his or her interests. Grades are based upon the ability of the student to produce manuscripts worth discussing week in and week out, and upon his or her general progress as a developing writer. Both attendance and attentiveness are required.

Engl 957 - Comp Theory & practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Goodburn, A	****

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 the relationship between theory and practice in the writing classroom; 2) to become practiced observers of writing classrooms, including our own; 3) to develop, sharpen, and articulate our own ideas about composition theory and practice; and 4) to develop a vision of teaching — and specifically the teaching of writing — as a site of intellectual and scholarly engagement. We will inquire into our own classrooms as well as explore the scholarship of the teaching of writing.

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

Requirements: Several projects that ask students to connect theory and practice, such as the creation of an assignment sequence, a textbook review, a classroom observation, a teaching philosophy statement, a classroom inquiry project, and/or critical and exploratory essays or multi-genre writing projects. Students who enroll for four credits will be asked to complete an additional requirement, such as participating in an out-of-class discussion group (one hour per week).

Tentative Reading List: While this year's texts have not yet been determined, past course texts have included Moore and O'Neill's, *Practice in Context*, Lee's *Composing Critical Pedagogies*, Bishop's *The Subject Is Writing*, and various articles and chapters.

Engl 965 - Smnr In 19th C Lit – " 19th-Century Novel"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	M	001	White, L	8347

Aim: This course will examine the most popular literary genre — the novel — from about 1800-1900 in Great Britain, through representative works. We will also explore the genre's mediation and representation of a host of social concerns: class and social standing; courtship and marriage; gender; technology and progress; money and commerce; religion; nationhood and empire. Significant attention will be paid to the novel as genre — its development, production, reception and its protean formal qualities.

Teaching Method: Seminar discussion; some lecture; some group work outside class.

Requirements: One group oral presentation; one 8-10 page analysis/critique of a secondary work; eight one-page critical responses (one per novel); one 15-25 page seminar paper.

Tentative Reading List: Austen, *Emma*; Brontë, *Villette*; Dickens, *Bleak House*; Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*; Eliot, *Middlemarch*; Trollope, *The Way We Live Now*; Wilde, *The Picture of Dorian Gray*; Kipling, *Kim*; secondary criticism; films and/or BBC productions of selected works

Engl 971 - Smnr Literary Theory – "Latina/Chicana Literature & Theory"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0450p	T	001	Montes, A	8201

Aim: This course is an intensive examination of contemporary Chicana and Latina literature and theory. We will be reading a number of works of literature in tandem with theoretical texts to supplement the literature and to understand the current theories in Chicana and Latina studies. We will investigate representative selections from the following genres: fiction, essay, poetry, the "testimonio," film, and performance art. Each author selected will be studied in relation to her particular thematic/formal contribution to the development of the artistic, ideological, and institutional affiliations that have made Latina and Chicana literature possible.

Teaching Method: This is a seminar course necessitating much discussion and group work as well as lecture.

Requirements: Weekly journals, midterm, 15-20 page final paper.

Tentative Reading List: *Fiction/memoir/poetry:* Gloria Anzaldúa (1987) *Borderlands/La Frontera*; Ana Castillo (1986) *The Mixquiahuala Letters*; Julia Alvarez (1999) *Something to Declare*; Achy Obejas (2001) *Days of Awe*; The Latina Feminist Group (2001) *Latina Feminist Testimonios*; Sandra Cisneros (2002) *Caramelo*; Eden E. Torres (2003) *Chicana Without Apology*. *Theoretical Texts:* Carla Trujillo, ed. *Living Chicana Theory* (1998); Emma Perez, *The Decolonial Imaginary: Writing Chicanas into History* (1999); Catriona Esquibel, *With Her Machete in Her Hand: Reading Chicana Lesbians* (2006).

Engl 990 - Intro Rsrch & scholarshp

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	T	001	Abel, M	3324

Aim: This course serves as an introduction to research and scholarship in the discipline we call "English," including the study of literature, theory, film studies, rhetoric and composition, and creative writing. Students will study the methods of research involved in professional scholarship, survey the history of the discipline, and investigate the issues and theoretical concerns of the discipline of English today. We will particularly emphasize issues pertaining to professionalization by asking questions such as What is the state of English studies today? What are the politics of English departments? How does one create a promising research agenda? How do graduate students productively negotiate what may at times be conflicting demands (teaching v. research) placed on them? How does one prevent burn-out? and What kind of CVs do graduate students have to put together in order to be competitive on the academic job

market?

Teaching Method: A substantial aspect of this course will consist of discussing a range of sub-fields in English studies with professors from our department whom I have invited to join us for an hour each. In addition, Professor Kathy Johnson of the University Libraries will meet with the class a number of times and provide library assignments for our work in research methodology.

Requirements: Participation, library assignments, response papers, book review, final paper.

Tentative Reading List: Colón Semenza, Gregory, Graduate Study for the 21st Century: How to Build an Academic Career in the Humanities; Nealon, Jeffrey T. and Susan Searls Giroux, The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences. All other readings will be made available as handouts or through electronic reserve. Our guest professors are going to determine the majority of these readings.

[To Table of Contents](#)

[To Course Descriptions](#)