

**DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA**

COURSE DESCRIPTION BOOKLET

SPRING SEMESTER 2001

GRADUATE LEVEL COURSES

Revised January 8, 2001

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of October 9, 2000. 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

[801K Gay & Lesbian](#)[Drama](#)[803A American Short Story](#)[805E/C Modern Fiction](#)[805J/C American Novel](#)[Since Dreiser](#)[814 Survey of Women's](#)[Literature.](#)[827E TESL Theory &](#)[Practice](#)[828 Old English](#)[830 British Authors before](#)[1800](#)[830E Milton](#)[845 Ethnic Literature](#)["Studies in the African](#)[Diaspora"](#)[852A Writing Literary](#)[Nonfiction](#)["Creative Nonfiction"](#)[857A Composition Theory](#)[905A Modern Fiction](#)[930D Chaucer](#)[932 American Authors to 1900](#)["The World of Walt Whitman"](#)[933 American Authors since](#)[1900](#)[945 Ethnic Literature](#)[953 Creative Writing](#)["Poetic Form"](#)[971 Literary Theory](#)[976 Composition & Rhetoric](#)["Rhetoric & Poetics"](#)[To Table of Contents](#)

Engl 801K--Gay & Lesbian Drama

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Wolf	7843/7844

Aim: The course is designed to offer an overview of the history, complexity, and diversity of lesbian and gay drama in North America since 1968.

Teaching Method: Starting from the feminist premise that knowledge and meaning aren't merely matters of information transfer but emerge through active engagement and serious reflection, the course will stress discussion and performance as its major pedagogical modes. This will include daily performance exercises involving writing, improvising, role-playing, recollecting, reading aloud, analyzing, and dramatizing. Each student will also be asked to perform (and possibly write) a brief monologue off book. And as a special treat, we'll have the incomparable Holly Hughes with us during the week of February 12th. Also, please note: I don't do "Queer Theory."

Requirements: (1) A statement of aims (why you're taking the course and what you want to accomplish); (2) active, engaged reading of all assigned texts and handouts; (3) regular, punctual attendance; (4) attendance at specified theater productions, including Holly Hughes's *Preaching to the Perverted* on February 17th; (5) a research project and oral report; (6) two 3-4 page personal essays, growing out of responses to assigned plays; (7) performance -- off book -- of a brief monologue; (8) a final account of the course you actually took.

Tentative Reading List: Holly Hughes, *Clit Notes: A Sapphic Sampler*; Michael Kearns, *T-Cells and Sympathy: Monologues in the Age of AIDS*; Mart Crowley, *3 Plays by Mart Crowley*; Carolyn Gage, *The*

Second Coming of Joan of Arc and Other Plays; Michel Marc Bouchard, *Lilies*; Brad Fraser, *Unidentified Human Remains and The True Nature of Love*; Chay Yew, *A Language of Their Own*; Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*; Martin Sherman, *Bent*; Terrence McNally, *Love! Valour! Compassion!*; George C. Wolfe, *The Colored Museum*; Moisés Kaufman, *Gross Indecency*; Eric Lane and Nina Shengold, eds., *Gay and Lesbian Plays*; Tori Haring-Smith, ed., *More Monologues for Women by Women*; Tony Kushner, *Angels in America*.

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Engl 803A--American Short Story

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Ford	3722/7635

Aim: To experience the development of the American short story and raise questions about the short story, specifically the American short story, as a literary form.

Teaching Method: Discussion, student reports, lecture.

Requirements: Informed discussion, a short story, one short unresearched and one longer researched paper; maybe a midterm.

Tentative Reading List: Current-Garcia and Patrick, *The American Short Story* and handout materials.

Engl 805E & 805 EC--Modern Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	Spencer	7620/3739
0630p-0920p	W	141(C)	Spencer	****/****

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

Aim: The aim of this course is to study a variety of 20th-century fiction in English. We will focus on the areas of modernism, postmodernism and postcolonialism in fiction, but we will also read texts that deviate from and challenge these terms. One emphasis will be to read postcolonial fiction against modernism and postmodernism in order to identify points of convergence and divergence. We will certainly discuss formal and aesthetic differences among the texts under study, but we will also consider the philosophical and political significance of these textual elements. We will also contrast the differing modernisms and postmodernisms of British and American fiction. We will try to arrive at satisfactory definitions of modernism, postmodernism and postcolonialism that are manageable yet do justice to the complexities and nuances of these literary terms.

Teaching Method: Primarily discussion, but also some mini-lectures and student group work.

Requirements: Graduate students will write a 15-20 page research paper. Undergraduates will write three 4-page papers. Everyone must participate in class discussion.

Tentative Reading List: *The Secret Agent* by Joseph Conrad, short stories by Katherine Mansfield, *Cane* by Jean Toomer, *Call It Sleep* by Henry Roth, *The French Lieutenant's Woman* by John Fowles,

Amalgamemnon by Christine Brooke-Rose, *The Crying of Lot 49* by Thomas Pynchon, *Democracy* by Joan Didion, *Things Fall Apart* by Chinua Achebe, *Once Were Warriors* by Alan Duff, *The Autobiography of My Mother* by Jamaica Kincaid. Also some theoretical and critical readings.

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Engl 805J & 805JC--American Novel Since Dreiser

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	Montes	3724/3740
0630p-0920p	W	141(C)	Montes	****/****

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

Aim: This course explores the various voices and perspectives of Americans since 1945. These perspectives include 20th-century concerns with issues of labor, immigration, race, gender, language rights, personal rights. We will investigate these uniquely American historical, cultural, and political issues through a study of the American novel. Therefore, we will also investigate the construction of the American novel and its varying modes such as Realism, Naturalism, Modernism, Post-Modernism. While we will read each text by examining how it speaks from an individual and aesthetic perspective, we will also place the work against other aesthetics of the time -- art, architecture, music. If you are choosing to take this course, you are choosing to discover what it means to be American within the context of the novel. This course is about looking deeply at what makes Americans unique: voices who are markedly strong, defiant, provocative, and visionary.

Teaching Method: Lecture, discussion, group work.

Requirements: Weekly journals and quizzes; midterm, final; critical analysis paper (three of these).

Tentative Reading List: *Crossings*, Chuang Hua; *The Big Money*, John Dos Passos; *Strange Fruit*, Lilian Smith; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Brick People*, Alejandro Morales; *Invisible Man*, Ralph Ellison.

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Engl 814--Survey of Women's Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0930a-1045a	TR	001	Honey	7623/7624

Aim: This is a multicultural survey of American women writers that includes fiction, poetry, and prose from the 20th century. We will cover all the major ethnic groups -- European, Latina, Native, Asian, and African American -- as well as lesbian writers.

Teaching Method: Discussion format and small group work.

Requirements: Two formal papers, 4-6 pages each, and weekly response papers.

Tentative Reading List: Edith Wharton, *The Age of Innocence*; Willa Cather, *O Pioneers*; Nella Larsen, *Quicksand*; Zora Neale Hurston, *Their Eyes Were Watching God*; Sandra Cisneros, *Woman*

Hollering Creek and Other Stories; Joyce Carol Oates, *Blonde*; Louise Erdrich, *Love Medicine*; Audre Lorde, *Zami*; Amy Tan, *The Joy Luck Club*; Toni Morrison, *Sula*; poetry by June Jordan, Amy Lowell, Dorothy Parker, Adrienne Rich, Sylvia Plath, Linda Hogan, Rita Dove.

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Engl 827E--TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0745p	MW	001	Harpending	3728/3743

Aim: To review the major methodological approaches which have influenced ESL/EFL classroom instruction, and to examine the current trends in teaching in relation to the major skill areas.

Teaching Method: Primarily via group discussion of readings.

Requirements: Oral and written presentations of assignments, midterm and final exams.

Tentative Reading List: Alice Omaggio Hadley, *Teaching Language in Context*, second edition, 1993, Heinle & Heinle Publishers; Jack C. Richards and Theodore S. Rodgers, *Approaches and Methods in Language Teaching: A Description and Analysis*, 1991, Cambridge University Press.

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Engl 828--Old English

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Haller	7621/7622

Aim: To acquire facility in the reading of Old English sufficient to understand texts in prose and verse, including a large amount of *Beowulf*. To recognize some of the principles of language change which account for the identifiable differences between Old and present-day English. To develop a sufficient understanding of the history and culture of England between the years 500-1,000 so as to assess the appeal and importance of the literature of the time. To recognize the adequacy of modern translations of Old English Works.

Teaching Method: Two days a week will be spent reviewing grammar and examining linguistic principles while reading and translating texts. One day a week will be spent on elements of history and culture explored through the readings and through consideration of other sources, such as works of art, manuscripts or published criticism.

Requirements: Demonstration of an ability to translate passages of Old English using a dictionary or glossary in two midterms and a final examination. Demonstration of an ability to read the language out loud with appropriate poetic stress. Presentation to the class of an introduction to some aspect of Old English culture. Writing of a paper on a question of translation, interpretation or culture.

Tentative Reading List: Bruce Mitchell and Fred C. Robinson, *A Guide to Old English*, fifth edition, Blackwell, 1991. Seamus Heaney, *Beowulf: A Bilingual Edition*.

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Engl 830--British Authors before 1800

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	Stock	7627/7628

Aim: To read extensively in three neoclassical (18th and early 19th century) authors representing different genres and portions of the period: Jonathan Swift (the most important prose satirist, representing the first half of the 18th century), Samuel Johnson (the most important essayist and critic, representing the second half of the 18th century), and Jane Austen (the most significant neoclassical novelist, representing the transition from late 18th to early 19th century).

Teaching Method: Informal lecture/discussion; some small group work.

Requirements: Midterm and final examination; one scholarly/critical term paper; 8-10 short in-class writings.

Tentative Reading List: Anthologies of Swift and Johnson and probably three novels by Austen, perhaps *Sense and Sensibility*, *Pride and Prejudice*, and *Persuasion*.

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Engl 830E--Milton

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Buhler	7625/7626

Aim: To gain familiarity with a wide selection from Milton's works, and to develop a sense of his public careers as poet, and as political controversialist and apologist. We will focus on integrating, as far as possible, his poetry and his prose works (what he termed his "right and left hands"). Finally, we will explore the interconnections at work between Milton's texts and the personae he adopts in them.

Teaching Method: Some lecture, predominant discussion, extensive reading, and occasional performing.

Requirements: Active participation; regular response papers; one short paper (such as an explication); one class presentation; a seminar- or conference-style paper.

Tentative Reading List: From *The Riverside Milton*, ed. Roy Flannagan: select Prologues; "Nativity Ode"; "L'Allegro" and "Il Penseroso"; *Comus (A Mask at Ludlow Castle)*; *Lycidas*; selected pamphlets, including *Of Education*, *Areopagitica*, sections from *Eikonoklastes* and *The Readie and Easie Way*; selected sonnets; *Paradise Lost*; and *Paradise Regained*. Also *The Cambridge Companion to Milton* (revised edition), ed. Dennis Danielson.

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Engl 845--Ethnic Literature
"Studies in the African Diaspora"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Patton	3730/3745

Aim: The primary goal of the course will be to study historical and literary documents of African people throughout the world in order to discover how these works serve as reflections of resistance to slavery, colonialism, neo-colonialism, and other means of oppression and domination. Thus, Studies in the Diaspora will have several objectives. These include: (1) providing a sampling of writing by Africans and those of African descent; (2) drawing connections between people of African descent who are dispersed throughout the world; (3) contextualizing their creative works with historical and theoretical texts; and (4) analyzing the creative material to discover what it tells us about identity formation, diversity, oppression, resistance, and human rights.

Teaching Method: These goals and objectives will be met through oral presentations, short writing assignments, class discussion, and analytical essays.

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Engl 852A--Writing Literary Nonfiction "Creative Nonfiction"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0145p	TR	001	Brooke	7629/7630

Aim: This course will introduce creative nonfiction experientially. As writers and readers, we will explore the options available in the clusters of genres that are increasingly called creative nonfiction, including the memoir, the personal essay, the disjunctive/collage/lyric essay, nature writing, travel writing, science writing, immersion journalism, family history, literary ethnography, and other variations or combinations we may define as we progress. We will explore the challenges facing those working in these genres, including the ethics of representing "true" material from life history or observation, the challenges of aesthetic and personal response to writers, and the task of locating our own work in the shifting definitions and boundaries of this subfield.

Teaching Method: The course will be set up along inquiry teaching principles. Group work and group-led discussion will be the primary mode of learning. With guidance from me, groups of students will be responsible for selecting specific genres of creative nonfiction to guide our reading and writing. In addition, we'll employ small groups for responding to writing in process at least once every two weeks, with reading tables for response to more finished work three times during the semester.

Requirements: Complete three pieces of creative nonfiction, each in a different subgenre, each 10-20 pages (undergraduate) or 15-30 pages (graduate); share writing in progress at least every other week; respond orally and in writing to the writing of others; work with a group to develop and present a two-week unit on a subgenre of creative nonfiction, to include reading discussion, writing prompts, and response rubrics; read all assigned pieces for class, and an additional set of individual readings that support your individual writing.

Tentative Reading List: Most reading will be selected by class inquiry groups as the course progresses.

Expect about 30 pages of assigned reading per week, exploring the range of genres listed in AIM. Possible authors we'll read include Stephen Jay Gould, Oliver Sachs, Judith Kitchen, Annie Dillard, Paul Theroux, Jonathan Raban, Gretel Ehrlich, Joan Didion, Barry Lopez, Scott Russell Sanders, Mary Clearman Blew.

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Engl 857A--Composition Theory

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0850p	R	001	Ritchie	7631/7632

Aim: This course will examine key issues that have arisen in writing instruction during the past 30 years. We will trace their theoretical connections to composition, rhetoric, critical and feminist theories, diversity and literacy studies, and pedagogical theory. Through our reading and discussion we'll continually look at the representation of students and teachers in theory, the relationship between theory, pedagogy, and institutional structures, and we will study the forms of inquiry researchers in composition have used to approach the central questions of the field.

Teaching Method: Discussion, collaborative and individual presentations, in-class writing and small group discussion.

Requirements: Active participation, regular informal response papers, two written projects to be determined by individual professional goals, annotated bibliography, and journal reviews.

Tentative Reading List: Malinowitz, *Textual Orientations*; Harris, *A Teaching Subject*; Welch, *Getting Restless*; Bloom, *Composition in the 21st Century*; Royster, *Traces of a Stream*; reading from Vygotsky, Bakhtin, Friere, Berlin, Brodsky, Brueggemann. I encourage students who plan to take this course to come to talk to me soon about their goals; this will determine reading selection to some extent.

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Engl905A--Modern Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	F	001	White	7636

Aim: This seminar will examine some key British and American novels and short stories from about 1910 to 1945, focusing on recent renegotiations over modernism as such and on the intersection of theories about modernism and theories about narrative and fiction.

Teaching Method: Discussion, presentations, some short lectures.

Requirements: Two group presentations; one seminar paper (with required prospectus, draft

bibliography, and draft essay); one comprehensive examination.

Tentative Reading List: Ford, *The Good Soldier*; Joyce, *Portrait of the Artist as a Young Man*; Woolf, *To the Lighthouse*; Faulkner, *As I Lay Dying*; Waugh, *Decline and Fall* and *Brideshead Revisited*; Larsen, *Passing*; Wodehouse, *Leave It to Psmith*; stories by Lawrence, Fitzgerald, Welty, Hemingway, and Forster; secondary criticism, including *Recent Theories of Narrative*, *Essentials of the Theory of Fiction*, and *The Cambridge Companion to Modernism*.

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Engl 930D--Chaucer

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	M	001	Olson	7638

Aim: The Chaucer seminar will examine Chaucer's responses to two apparently contradictory historical moves: (1) the political-social events of the late 14th century that lay the groundwork for the modern nation-state, for postmedieval religion, and for the mercantile capitalistic economic system; (2) the growth of an interest in the recuperation of classical generic forms or their medieval offshoots such as the dream vision, epic, fable, comedy, tragedy and so forth -- essentially apparently conservative forms in an age of radical political innovation. The exploration of Chaucer in the cross-light of these two movements should permit us to look at Chaucer and intertextuality as well as -- for those who are interested -- such poets as Shakespeare, Spenser, or the 15th-16th century Chaucerians who comment on the new world coming into existence.

Teaching Method: Lecture, report, discussion.

Requirements: Attendance when not ill, full participation in discussion with evidence of preparation for the discussions: 40%. Paper: 60%.

Tentative Reading List: *Complete Poetry and Prose of Chaucer*, ed. John Hurt Fisher; W. A. Pantin, *The English Church in the Fourteenth Century*; J. J. N. Palmer, *England, France and Christendom*.

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Engl 932--American Authors to 1900

"The World of Walt Whitman"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Price	7639

Aim: To deepen understanding of Walt Whitman's writings and his legacy. In this course we will consider selected Whitman texts in relation to broader cultural issues. Whitman's life was shaped by his long engagement with books, magazines, and newspapers -- that is, with key features of print culture. Our own cultural moment is shaped by the explosion of new technology that is changing the face of

education, editing, libraries, and classrooms. Thinking about Whitman in terms of both print and bytes can offer new perspectives on the machines of knowledge that characterized his world and shape our own.

Teaching Method: Primarily discussion.

Requirements: One mid-length paper (6-8 pages) and one seminar-length paper (15-20 pages). Or one mid-length paper and a web project of sufficient depth and complexity to match a seminar paper in scope.

Tentative Reading List: (1) Whitman, *Complete Poetry and Collected Prose* (Library of America); (2) Walt Whitman Hypertext Archive, <http://jefferson.village.virginia.edu/whitman/>. This site will provide access to contemporary reviews, photographs, bibliographies, and a growing amount of contextual information. (3) Selections from the Franklin edition of *Emily Dickinson* and the online Emily Dickinson Electronic Archives, <http://jefferson.village.virginia.edu/dickinson/>

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Engl 933--American Authors since 1900

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Rosowski	7640

Aim: The course will introduce students to the rapidly emerging field of environmental literature (founded in 1992, the Association for the Study of Literature and the Environment or ASLE, now has 900+ members, a journal, a newsletter, plus annual meetings attended by 500+ participants).

Teaching Method: Our focus will be upon 20th century American authors who wrote or are writing about nature, and our approach will be that of ecocriticism, which (broadly defined) adds place to the categories of gender, race, and class used to analyze literature. Questions involved in ecocriticism include the following: how do texts represent the physical world? How does literature raise moral questions about human interactions with nature? What are the forgotten texts of nature writing, how might they be resurrected and integrated into teaching and scholarship? How does gender influence representations of nature? And how does literature figure into the work of environmental activists?

Requirements: The seminar complements an emphasis on plains and western literature (as Glen A. Love has observed, "the discipline of western American literature belongs in the forefront" of the emergence of environmental literature as a field of study" (202). It complements also work in Women's Studies (ecofeminism has emerged as one of the field's most vital approaches). It embodies interdisciplinary research and writing, with its interaction among such fields as biological sciences, literature, and sociology; it encourages inter-regional scholarship by its recognition that "ecological issues are both regional and global" (Love 212); and it "translates" naturally into curricular development for teachers in the schools as well as universities and colleges.

Tentative Reading List: We will be reading such writers as John Muir, Willa Cather, Annie Dillard, Wendell Berry, Aldo Leopold, Edward Abbey, Leslie Silko, and Terry Tempest Williams. Supplementary reading will include "Revaluing Nature: Toward an Ecological Criticism," by Glen A.

Love. *Western American Literature 25*: 201-215; selections from *The Ecocriticism Reader*, Ed'd Cheryl Burgess Glotfelty and Harold Fromm (1996); and from *ISLE: Interdisciplinary Studies in Literature and the Environment*.

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Engl 945--Ethnic Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	F	001	Owomoyela	8751

Aim: The course aims to offer students an opportunity to explore a specific issue of crucial importance to the African experience in some depth through the study of a few relevant literary texts. It does not assume prior close knowledge of African literatures (or history) on the students' parts, but some conversance will be useful. We will attempt to fill in gaps as necessary as we go along, especially by referring to appropriate secondary materials.

Teaching Method: I will make some presentations as necessary, but the meetings will be in the form of seminars with students taking turns to do in-depth readings of assigned texts and leading discussions on them.

Requirements: Discussion papers on assigned texts, and a final scholarly essay of appropriate length.

Tentative Reading List: Chinua Achebe, *Things Fall Apart*, *Anthills of the Savannah*; Ayi Kwei Armah, *Two Thousand Seasons*, *Osiris Rising*; Maryse Condé, *Segu*; Buchi Emecheta, Thomas Mofolo, *Chaka*; *The Slave Girl*; Yambo Ouologuem, *Bound To Violence*; Wole Soyinka, *Season of Anomy*.

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Engl 953--Creative Writing "Poetic Form"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	R	001	Kooser	3765

Aim: To assist students in improving their poetry.

Teaching Method: After an initial get-acquainted meeting, there will be weekly one hour individual tutorial sessions with the instructor in his office. There will be one full class meeting at the semesters close at which the best work of the semester will be presented by the students.

Requirements: Weekly poetry writing with individual assignments as arranged. Grades will be based on overall performance, including the students improvement as a writer during the course of the semester and the quality of the poetry written.

Tentative Reading List: None. Books may be recommended to individual students as the semester progresses.

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Engl 971--Literary Theory

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	R	001	Powell	7599

Aim: This course will take up some of the questions concerning the use of "postcolonial" theory in the Americas: is there such a thing as American postcolonial theory? if there is, what does it look like? what is its relationship to continental (British/Indian) postcolonial theory? Because of the exploratory nature of the course, we will examine texts in common each week, but I will expect that course participants expand upon those texts with their own research interests. At the end of the course, we should have a good idea about how we might personally answer the above questions and we will have developed an extensive bibliography that documents the resistance of colonized groups across the Americas. It will be extremely helpful (but not required) if course participants have a good sense of U. S. history for the past 200 years and some experience with traditional postcolonial theory.

Teaching Method: Discussion, collaboration, presentations.

Requirements: Weekly response papers, informal and formal research presentations, a seminar project.

Tentative Reading List: These really ARE tentative, and because of the extent of imperialism in the Americas and our limited time frame, many of the common readings will focus on the U.S. and Canada, though projects and research outside of those national boundaries are enthusiastically encouraged. We will probably read from Pease and Kaplans *Cultures of U.S. Imperialism*; from Gonzalezs *Without Discovery*; essays and/or books by Ward Churchill, Craig Womack, Hortense Spillers, Cornel West, Ann DuCille, Stuart Hall, Gerald Vizenor, Mumia Abu-Jamal; and historical documents on U.S. Indian policy, the Philippine-American War, and the Mexican-American war.

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Engl 976--Composition & Rhetoric "Rhetoric & Poetics"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Gallagher	8703

Aim: This course will explore a number of emerging models of English Studies, and especially those which attempt to enact what we might think of as *intradisciplinary* boundary-crossing. That is, we will

examine writers who are working to think across the traditional divisions in the field (especially those between and among composition, literary studies, and creative writing). We will consider the implications of these models on how we in English Studies imagine disciplinarity, curriculum, and pedagogy. We will also study specific curricula alongside/against these scholarly texts. Although this course is listed as a Composition and Rhetoric seminar, it is intended for advanced graduate students in any of the constituent fields of English Studies. Indeed, broader representation of the fields within the discipline will ensure broader, more complex collective inquiry.

Teaching Method: Discussion (some student-led), group work, collaborative projects, presentations (by instructor and students).

Requirements: Weekly reading and writing; discussion facilitation; informal research project; scholarly paper.

Tentative Reading List: Berlin, *Rhetoric, Poetics, Cultures*; Seitz, *Motives for Metaphor*; Smithson and Ruff, *English Studies/Culture Studies*; Scholes, *The Rise and Fall of English*; Tuman, *Language and Limits*; North, *Refiguring the PhD in English*; Essays by Bizzell, Cushman, Jay, Smitherman, Villanueva, others.

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