

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2005

Graduate Level Courses

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 Oct. 20, 2004. 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, Susan Belasco, 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 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

Engl 801 – Drama -- "Medieval Drama" Engl 805D - 20th C British Fiction – "Masks, Masquerade, & Mimery: Racial Identification in the British Novel" Engl 805N - American Novel II Engl 814B - 20th C Women Writers -- "20th Century Lesbian Literature" Engl 827E - TESL Theory & Practice Engl 830E - Milton Engl 845 - Ethnic Literature Engl 857A - Comp & Rhetoric Theory	Engl 864 - Brit Lit 1660-1800 Engl 898 - Sp Topic English -- "Fiction Writing Workshop: Rita Mae Brown" Engl 898A - Sp Topic English – "Introduction to Publishing" Engl 911 - Smnr in Plains Lit Engl 913 - Studies in Film -- "Postcolonial Film Theory" Engl 918 - Interdisc Smnr: 19th C – "Interdisciplinary Themes in the 19th Century: The Bourgeois Century"	Engl 932 - Amer Authors to 1900 – "Whitman" Engl 953 - Creative Writing -- "Poetic Form" Engl 953A - Creative Writing: Fiction Engl 961 - Smnr American Lit – "American Literary Nationalism" Engl 963 - Smnr Renaissance Lit -- "Gender & Class"
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Engl 801 – Drama -- "Medieval Drama"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0315p	TR	001	Nissé, R	7160/7161

Aim: We will read an extensive selection of plays from the four "Mystery Cycles" as well as morality plays of the 14th and 15th centuries. We will then move on to read some Tudor plays that were influenced by the dramatic idioms of the Middle Ages such as, most famously, Marlowe's *Doctor Faustus*. We will also put on some medieval plays.

Teaching Method: Lectures, discussions, student presentations, and amateur performances.

Requirements: Two papers; participation in a production of a play.

Tentative Reading List: *Selections from the Mystery Cycles; Mankind; The Croxton Play of the Sacrament; Cambyses; David and Bethsabe; The Spanish Tragedy; Dr. Faustus.*

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Engl 805D - 20th C British Fiction – "Masks, Masquerade, & Mimery: Racial Identification in the British Novel"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0900p	M	001	Christensen, T	7162/7163

Aim: In this class, we will examine the phenomena of interracial and cross-cultural identifications in British modernism through an examination of the multiple ways that identification with the racial Other works to reinforce and/or undermine the stability of metropolitan and colonial identities. Students should develop their critical thinking and writing skills through interrogations of novels and critical essays.

Teaching Method: Primarily discussion, augmented with short writing assignments and individual student presentations.

Requirements: Three papers; pop quizzes; oral presentation.

Tentative Reading List: *The Nigger of the "Narcissus"* (Joseph Conrad); *Kim* (Rudyard Kipling); "Telemachus" section of *Ulysses* (James Joyce); *A Passage to India* (E. M. Forster); *Burmese Days* (George Orwell); *Mimic Men* (V. S. Naipaul); *Satanic Verses* (Salman Rushdie).

Engl 805N - American Novel II

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1230-0145p	TR	001	Vespa, J	7164/7165

Aim: This course covers the ascendancy of the American novel in the 20th century. We will read a series of authors known for their experiments with character, narrative technique, and theme, paying special attention to the aesthetics of Modernism and Postmodernism. The primary purpose of the course is to elucidate these experiments and articulate the implications these experiments have on such matters as language, meaning, and representation.

Teaching Method: Class sessions will vary in format, featuring lecture, discussion, and group work.

Requirements: Course work for both undergraduates and graduate students will include a mix of short papers and exams. Graduate students can expect to do a long paper as well.

Tentative Reading List: *As I Lay Dying*, by Faulkner; *Their Eyes Were Watching God*, by Hurston; *Invisible Man*, by Ellison; *Lolita*, by Nabokov; *The Crying of Lot 49*, by Pynchon; *Slaughterhouse Five*, by Vonnegut; *Beloved*, by Morrison; *White Noise*, by DeLillo.

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Engl 814B - 20th C Women Writers -- "20th Century Lesbian Literature"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0845p	W	001	DiBernard, B	7166/7169

Aim: We will read and discuss a wide range of lesbian literature written in the United States in the 20th and 21st centuries, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. (One geographical exception is the British novel *The Well of Loneliness*, acknowledged as the first "out" lesbian novel in English.) Our reading will encompass literature by lesbians of different ages, lesbians of color, European-American lesbians, Jewish lesbians, lesbians with disabilities, lower income lesbians, and economically privileged lesbians. We will consider such questions as what is a lesbian? what qualifies as lesbian literature? how does the author's "politics of location" affect her writing? where are we located as readers of this writing? The course will be arranged historically so that we can look at the changes in the definition of "lesbian" throughout the 20th and into the 21st century in the United States, moving into transgender and queer identity as well. We will use some ideas from queer theory to look at issues of identity and pedagogy, but our attention will primarily be on the personal experience, the human experience, expressed in the writing. I believe, with Adrienne Rich, that "Theory -- the seeing of patterns, showing the forest as well as the trees -- theory can be a dew that rises from the earth and collects in the rain cloud and returns to earth over and over. But if it doesn't smell of the earth, it isn't good for the earth." ("Notes toward a Politics of Location," *Blood, Bread, and Poetry*, Norton 1986, pp. 213-14).

We will be privileged to have two of the authors we'll be reading in class with us this semester! Dorothy Allison, author of *Bastard Out of Carolina*, *Two or Three Things I Know for Sure*, *Skin*, and other books, will attend our class on March 2 and will give a public reading on March 3. In addition, after we have read some of her works, UNL professor Amelia Montes will come to class to discuss her fiction and theory writing.

I expect this to be an exciting, challenging class, characterized by open discussions and a feeling of community. I hope you will want to join such a group.

Teaching Method: We will do small group work, free writing, round robin discussions, reading aloud, and other experiential activities. This is a class where you must be active.

Requirements: A weekly reading journal; reports on out-of-class events, including Dorothy Allison's reading; a project which includes an oral report; a final paper; and weekly reading of articles on the class listserve.

Tentative Reading List: Lillian Faderman, *Odd Girls and Twilight Lovers*; Radclyffe Hall, *The Well of Loneliness*; Ann Bannon, *Beebo Brinker* or another "pulp" novel; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Chrystos, *Fugitive Colors*; Connie Panzarino, *The Me in the Mirror*; Dorothy Allison, at least two of her books, including *Bastard Out of Carolina*, *Two or Three Things I Know for Sure*; *Skin: Talking About Sex, Class, and Literature*; Amelia Montes, stories and theory.

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Engl 827E - TESL Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0630-0745p	MW	001	Harpending, M	2977/2991

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: To be announced.

Engl 830E - Milton

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1045a	TR	001	Buhler, S	7179/7180

Aim: To gain familiarity with a wide selection from Milton's works, and to develop a sense of his public careers as poet, 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 performance.

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 Prolusions; "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 *Samson Agonistes*. Also *The Cambridge Companion to Milton* (revised edition), ed. Dennis Danielson.

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Engl 845 - Ethnic Literature

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Montes, A	7167/7168

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 857A - Comp & Rhetoric Theory

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	W	001	Minter, D	7170

Aim: We'll use "sites of composing" as a means of exploring various historical and theoretical foundations of Composition and Rhetoric as an educational enterprise (studies of diary writing as a "site" of composing; community-based writing groups; school and university classrooms; writing centers, workplaces; etc.). Each of us will use the semester to study (individually or collaboratively) a site of composing (current or historical) and share the results of that ongoing inquiry with the class. The goals of our work together include: 1) placing Composition and Rhetoric as a field of inquiry into some larger historical and cultural contexts; 2) articulating some relationships between the work of Composition and Rhetoric and our own work as writers and teachers.

Teaching Method: Discussion, sometimes student-led; collaborative learning; inquiry-based projects.

Requirements: Active participation; weekly informal writing; discussion facilitation; journal project; professional development project; final working paper.

Tentative Reading List: Our readings for the course will be a mix of several published accounts that we will read to support the development of our research projects and readings that class members bring to the course as part of their developing work.

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Engl 864 - Brit Lit 1660-1800

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1130-1220p	MWF	001	Stock, R	2982/2996

Aim: To read and discuss major pieces of British literature in the Restoration and 18th century (1660-1800). Special emphasis will be placed in poetry and non-fiction prose. No plays or novels (as traditionally defined) will be included.

Teaching Method: Informal lecture/discussion.

Requirements: Short papers, many of them written in class, one longer critical or research paper, midterm examination, final examination. Graduate students may be asked to present short, oral reports. Graduate students may be exempted from one or both exams.

Tentative Reading List: Defoe, *Journal of the Plague Year*, Boswell, *Life of Johnson* (abridged!), extensive readings in Samuel Johnson ("Rasselas," critical essays, poems), poetry by Dryden, Behn, Pope, Finch, Gray, Goldsmith, Crabbe, and others.

Engl 898 - Sp Topic English -- "Fiction Writing Workshop: Rita Mae Brown"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1050a	MTWRF	951	Brown, R	****/****

Mini-course April 4-15, 2005.

NOTE: This is a limited-enrollment workshop course. **Prospective students should submit a sample of their fiction (no more than 25 pages)** to Professor Linda Pratt, Andrews Hall Rm. 202, Lincoln, NE 68588-0333, **by Friday, Nov. 5.**

Aim: Novels are imaginary gardens with real toads in them. All five senses must be deployed to develop characters. Humans vary in their abilities to see, smell, hear, taste and touch. If you add to that range, the sensing abilities of other creatures, it requires some work from the novelist to bring your characters to life. The emphasis in this course is on creating those real toads, with an apology to the poet M. Moore for snatching her wonderful line.

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Engl 898A - Sp Topic English – "Introduction to Publishing"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1215p	TR	001	Royster, P	7612/7613

Aim: Introduction to the American book publishing industry, including its historical and present influence on literature production. Topics will include the financial, editorial, design and production, marketing, and bookselling aspects of publishing, as well as developments in commercial, electronic, desktop, and scholarly publishing. Attention will be give to identification of potential career paths and practice of necessary skills.

Teaching Method:

Requirements: 20-minute class presentation or 10-page paper, a collaborative group project, a mid-term exam, and a final exam.

Tentative Reading List: *Book Business: Publishing Past, Present, and Future*, by Jason Epstein (W. W. Norton, 2002); *The Complete Idiot's Guide to Getting Published*, 3rd edition, by Sheree Bykofsky and Jennifer Basye Sander (Alpha Books, 2003); *Publishing for Profit: Successful Bottom-Line Management for Book Publishers* by Thomas Woll and Jan Nathan (Chicago Review Press, 2001).

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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	7174

Aim: The purpose of this course is to provide students with an intellectual context in history, critical theory, anthropology, ecology, geography, and other disciplines to enrich the reading of Great Plains literatures in English.

Teaching Method: This is almost exclusively a discussion class. Each week the class as a whole will read two books. (Each student will read one.) In most cases the books will be paired -- one background book and one work of fiction, poetry, or creative non-fiction. By the end of the course, everyone will have extensive experience in reading literature in different Great Plains contexts.

Requirements: Read 10 books and various essays, parts of books, etc., as assigned. Serve as discussion leader and as class secretary as assigned. Prepare and present final paper of 15 to 25 pages at end of class.

Tentative Reading List: Malin, *History and Ecology*; Butala, *Perfection of the Morning*; Ewers, *Blackfeet*; Welch, *Fools Crow*; Neihardt, *Black Elk Speaks*; Mathews, *Wakonda*; Said, *Orientalism*; *Journals of Lewis and Clark*; Common, *Nature's Metropolis*; Berton, *The Last Spike*; Debo, *And Still the Waters Run*; McAuliffe, *Bloodland*; Wiseman, *Crackpot*; Melnyk, et al., *Urban Prairie*; Lawson, *Dammed Indians*; King, *Green Grass, Running Water*; Limerick, *Legacy of Conquest*; Sandoz, *Old Jules*; Thompson, *Forging the Prairie Frontier*; Laurence, *Diviners*. One more pairing TBA. Various essays, etc.

Engl 913 - Studies in Film -- "Postcolonial Film Theory"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0600-0830p	R	001	Foster, G	7175

NOTE: Must attend at least one of the following screenings weekly in the small theater at the Mary Riepma Ross Media Arts Center, 313 N. 13 St. (across from Nebraska Bookstore): **Tuesday 3 p.m. or 9 p.m. or Wednesday 1 p.m. or 7 p.m. SPECIAL FEE - \$30.** Films will also be on reserve for viewing at Love Library.

Aim: In this class, we will analyze colonial and postcolonial films such as *King Kong* and *Tarzan* in the context of postcolonial film theory. We will discuss how Eurocentric films operate in terms of race, gender, sexuality and class. We will view the rise of cinema and the birth of whiteness, and the way cinema produced cultural consumption of the "Other" the nonwhite subject or "primitive" necessary for the invention of whiteness. In addition, we will expand the definition of "postcolonial" to include studies of all areas of the cultural landscape of colonial empire and postcolonial inquiry.

Teaching Method: Screenings, very brief lectures, mostly discussion.

Requirements: Weekly journals plus one term paper. The main requirement is an engagement with the texts, including visual texts, readings, etc.

Tentative Reading List: Richard Dyer, *White*; Fatimah Tobing Rony, *The Third Eye: Race, Cinema and Ethnographic Spectacle*; Foster, Gwendolyn, *Captive Bodies: Postcolonial Subjectivity in Cinema*; various handouts in postcolonial theory.

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Engl 918 - Interdisc Smnr: 19th C – "Interdisciplinary Themes in the 19th Century: The Bourgeois Century"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0200-0450p	T	001	Staff	3008

Cross-listed with MODL 918 and HIST 918.

Aim: This course will explore the emergence of the bourgeoisie as the predominant social class in Europe and the United States in the 19th century. Using an interdisciplinary approach, we will try to define it and explore all and any aspects of its impact on economy, society, politics, culture, ideas, the arts, and literature. We will look at critiques of the middle class ranging from DeTocqueville and Marx to members of the European and American avant garde. We will particularly explore interactions among middle class people from across Europe and the United States within the realms of diplomacy, emigree colonies, immigration, and tourism as well as their interactions with non-European others through national policy, imperialism, missionary work, cultural interaction, and tourism.

Teaching Method: We will read a number of articles, monographs, novels, and short stories. We will also listen to music, and look at art, photography, and material cultural artifacts. There will be a number of guests who will guide class discussions.

Requirements: Students grades will be based on class discussion, a few short position papers, and a final research paper.

Tentative Reading List: TBA

Engl 932 - Amer Authors to 1900 – "Whitman"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	T	001	Price, K	3011

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 seminar-length paper (15-20 pages) and one other shorter written assignment.

Tentative Reading List: Whitman, *Complete Poetry and Collected Prose* (Library of America); Perlman, Folsom, and Campion, eds. *Walt Whitman: The Measure of His Song* (Holy Cow! Press); Walt Whitman Archive <<http://www.whitmanarchive.org/>>. This site provides access to contemporary reviews, photographs, bibliographies, and a growing amount of contextual information.

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Engl 953 - Creative Writing -- "Poetic Form"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	W	001	Raz, H	7176

Aim: Poetry-writing workshop with an emphasis on writing in forms and prosody.

Teaching Method: Workshop – some reading, discussion.

Requirements: 12 new poems, discussion preparation.

Tentative Reading List: A book on formal prosody, your choice (I'll provide a bibliography).

Engl 953A - Creative Writing: Fiction

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	R	001	Shapiro, G	7181

Aim: This course is designed for fiction-writers 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. In terms of a specific focus, I'd like to spend a certain amount of time in class discussing issues related to first-person narration. I've been thinking a lot about that subject lately – not because I write a lot in the first-person myself, but because I'm interested in exploring the challenges inherent in first-person narrative. There's no more important decision a writer can make than the choice between first- and third-person narrative. What's gained (and what's lost) by making the decision to let a character "tell" the story?

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 fiction submitted for class discussion. (This might mean two chapters of a novel, two portions of a novella, or two short stories – specifics can be negotiated individually with each student.) 2) Reading journals in response to both published fiction (see reading list below) and fiction

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 Lovely Bones*, by Alice Sebold; a packet of stories available at the University Bookstore (including stories by Mona Simpson, Richard Ford, Frederick Busch, Brarati Mukherjee, Michael Cunningham, and

Madison Smartt Bell).

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Engl 961 - Smnr American Lit -- "American Literary Nationalism"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	R	001	Reynolds, G	7177

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 analyze the image of empire in 19th-century writing, and see how travelers responded to the Victorian British city. Later seminars chart the emergence of an expatriate modernist community in Paris, and explore the gradual globalization 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, and Bowles.

Engl 963 - Smnr Renaissance Lit -- "Gender & Class"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0230-0500p	T	001	Hilliard, S	7178

Aim: An exploratory seminar that will question Renaissance texts about their assumptions and depictions of class, gender and ethnicity issues. We will look at these issues both in terms of traditional historical accounts of Renaissance literature and society and more recent gender, new-historicist, and post-colonial approaches. The seminar is exploratory in that we will be sampling different theoretical accounts of the works rather than attempting an inclusive survey. Because Renaissance literature is a testing ground for many critical approaches, the seminar will be of value to students interested in the issues it raises as well as to students with a direct interest in Renaissance literature.

Teaching Method: The reading of several assigned texts with discussion, followed by a "seminar" phase with common discussion of individual research projects.

Requirements: Two class reports, a shorter paper on one of the assigned texts and one longer research report.

Tentative Reading List: Elizabeth Cary, *The Tragedy of Mariam*; Christopher Marlowe, *Edward II* and *The Jew of Malta*; Thomas Nashe, *The Unfortunate Traveler*; Shakespeare, *The Sonnets*, *The Merchant of Venice*, and *The Tempest*; Edmund Spenser, *The Faerie Queene* Book III; and Lady Mary Wroth, *Pamphilia to Amphilanthus*.

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