

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA
COURSE DESCRIPTION BOOKLET

FALL SEMESTER 2000

GRADUATE LEVEL COURSES

2nd Edition
July 17, 2000

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

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and

Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of March 24, 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.

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. 28-29 of the 1998-2000 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 1998-2000 Graduate Bulletin, pp. 22-23. 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.

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895A	NWP Internship
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962	Seminar in Medieval Literature ("Medieval Theater & Theatricality")
990	Literary Scholarship

Engl 805G & 805GC--American Novel to Dreiser

Time Days Sec. InstructorCall#

0630p-0920p W 001 Bergstrom 3827

0630p-0920p W 141(C) Bergstrom ****

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

Aim: We will survey major authors and types of extended prose fiction written in the United States from the end of the 18th century to the beginning of the 20th. We will attend to the formal development of American fiction, to its relationship to social and intellectual history, and to its treatment of basic issues in American culture.

Teaching Method: The class will consist almost exclusively of class discussion, with substantial group work.

Requirements: Students will submit weekly reading journals to be graded. One major paper will be

required of all students, with differential standards for undergraduate and graduate students.

Tentative Reading List: Foster, *The Coquette*; Hawthorne, *The Scarlet Letter*; Stoddard, *The Morgesons*; Melville, *Moby-Dick*; James, *Portrait of a Lady*; Twain, *Huckleberry Finn*; Crane, *The Red Badge of Courage*; Frederic, *The Damnation of Theron Ware*; Chopin, *The Awakening*. [To Table of Contents](#)

Engl 811B--Plains Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	T	001	Kaye	7975

Aim: The purpose of this course is to present a fairly spacious overview of the literatures of the North American Great Plains. You should learn to recognize some of the main themes and subjects of Plains literatures.

Teaching Method: This is primarily a discussion class, with some introductory lectures by the professor, some small group work, and a number of student reports.

Requirements: Both 411 and 811 students are required to read 14 or 16 books, prepare at least seven reader's notebooks, attend and write up at least two out-of-class events. Students in 411 will do a presentation on a plains poet and complete an 8-10 page final paper. Students in 811 will do a presentation on one week's array of books and complete a 10-15 page final paper.

Tentative Reading List: During the semester, we will cover 42 full-length books of fiction, drama, and non-fiction prose. We will also read a number of poems by a variety of plains poets. Each week we will focus on a particular theme or author and read three books. Each individual student will be responsible for reading only one book a week, except that 811 students will read all three books for the week they introduce. In addition, everyone will read a few poems and the occasional essay each week. Themes include such things as "The Myth of the West: *Shane*, *Riders of the Purple Sage*, and *The Prairie*" or "Not Vanishing: *Green Grass*, *Running Water*, *The Bingo Palace*, and *The Indian Lawyer*" or "Soft, Cuddly Conquistadors: *My Ántonia*, *Little House on the Prairie*, and *Giants in the Earth*" or "Changing Women: *Purple Springs*, *Crackpot*, and *Grass Dancer*" and so on. We focus mostly on the 20th century, about equally between women and men and Canadians and Americans, and on Amer-European, Native (or First Nations), and Hispanic peoples on the Great Plains. [To Table of Contents](#)

Engl 813--Film

"Transgressive Identity Theory"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1100a-1215p	TR	001	Foster	7977

NOTE: Must be free to view films for English 4/813 on Tuesdays at 3:00pm at Sheldon or Tuesdays at 9:00pm at BH 117 or on Wednesdays at 1:00pm at Sheldon. **Special Fee = \$20.00**

Aim: To utilize queer theory in the context of studying classic queer representations in the cinema from *Queen Christina* to *Rope* and from *Ma Vie en Rose* to *Love and Death on Long Island*. The aim is to understand queer theory and other theories of identity.

Teaching Method: Class discussion, journals, in-class screenings, oral reports. Weekly screenings at the Ross Film Theater.

Requirements: For graduate students--one lengthy paper, plus weekly journals. For undergraduates--three short papers, plus weekly journals, plus extensive note-taking at screenings.

Tentative Reading List: *Queer Looks*, *Gender Trouble*, *Identity Matters*, and other various readings in queer theory and identity theory and the cultural construction of identity. [To Table of Contents](#)

Engl 814B--20th Century Women Writers

"Lesbian Writers"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	W	001	DiBernard	3829

Aim: We will read and discuss a wide range of lesbian literature written in English in the 20th century, including autobiographical writings, poetry, novels, short stories, speeches, manifestoes, and essays. 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 century in the U.S., moving into transgender and queer identity as well, but our attention will also be on the personal experience, the human experience, expressed in the writing.

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

Requirements: A weekly reading journal, an oral report, reports on out-of-class activities, a project.

Tentative Reading List: Lillian Faderman, *Odd Girls and Twilight Lovers* and *Scotch Verdict*; Ann Bannon, *Beebo Brinker*; Audre Lorde, *Zami*; writing by Adrienne Rich, including "Compulsory Heterosexuality and Lesbian Existence"; Pat Parker, *Movement in Black*; Leslie Feinberg, *Stone Butch Blues*; Dawn Atkins, *Looking Queer*; an anthology of writing by lesbians with disabilities, and possibly work by other authors, such as Beth Brant, Chrystos, Gloria Anzaldua, and Connie Panzarino. [To Table of Contents](#)

Engl 820 & 820C--Intro to Linguistics

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0920p	M	001	Butler	7958
0630p-0920p	M	141(C)	Butler	**** **** To register, contact DCS (472-2175)

(Further information unavailable at this time.) [To Table of Contents](#)

Engl 827D--Intro to 1st & 2nd Language

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0630p-0750p	MW	001	Harpending	7979

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

Teaching Method: Classroom time will be spent primarily in discussion, individual and group presentations, and lecture.

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

Tentative Reading List: (1) Brown, *Principles of Language Learning & Teaching*; (2) Ellis, *Second Language Acquisition* [To Table of Contents](#)

Engl 830A--Shakespeare I

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1230p-0120p	MWF	001	Olson	3833

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

Teaching Method: Lecture/discussion.

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

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

Engl 840--Classical Drama

(Cross-listed with Classics 483)

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0330p-0420p	MWF	001	Leinieks	8767

Aim: Reading and class discussion of a number of Greek and Roman plays, mostly tragedies but also examples of Old and New Comedy.

Teaching Method: Lectures and class discussion.

Requirements: We will read about 20 Greek and Roman plays in English translation.

Tentative Reading List: Aeschylus, *Aeschylus One: Oresteia, Agamemnon, The Libation Bearers, The Eumenides* (University of Chicago Press); Sophocles, *Sophocles One: Oedipus the King, Oedipus at*

Colonus, Antigone (Univ. of Chicago Press); Sophocles, *Electra & Other Plays* (*Ajax, The Women of Trachis, Electra, Philoctetes*) (Penguin Classic); Euripides, *Euripides IV: Four Tragedies* (*Rhesus, The Suppliant Women, Orestes, Iphigenia in Aulis*), (Univ. of Chicago Press); Euripides, *Euripides V: Three Tragedies* (*Electra, The Phoenician Women, The Bacchae*), (Univ. of Chicago Press). [To Table of Contents](#)

Engl 853--Writing of Poetry

"Advanced Writing of Poetry"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>	PREQ: Permission.
0230p-0450p	R	001	Kuzma	****	Contact the instructor for the call number.

Aim: To write poems and to share them and to support other poets in their work.

Teaching Method: Discussion, with brainstorms.

Requirements: Poems for class, brainstorms over poems or problems of poetry, final paper over all the class writers or one or a select few.

Tentative Reading List: We will work from student poems. [To Table of Contents](#)

Engl 865--19th Century British Literature

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0130p-0220p	MWF	001	White	8864

Aim: This course will explore the tension between representation and imagination in the 19th century, from Romantic theories of the imagination to the strategies deployed by Victorian novelists to reconfigurations of the role of art at the end of the century.

Teaching Method: Mostly discussion with some lecture.

Requirements: For both undergraduates and graduates: one midterm, one comprehensive final exam, and

one paper, as well as study questions (weekly). For graduates: a second final paper as well as one short research report.

Tentative Reading List: Representative Romantic lyrics (e.g., "Kubla Khan"); Austen, *Mansfield Park*; Shelley, *Frankenstein*; Eliot, *Middlemarch* and "Mr. Gilfil's Love Story"; Dickens, *Bleak House*; Brontë, *Jane Eyre*; representative Victorian lyrics; representative critical essays on art (e.g., Pater's *The Renaissance*); Kipling, *Kim*; Conrad, *Heart of Darkness*. [To Table of Contents](#)

Engl 871--Literary Criticism

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Ford	7982

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

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

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

Tentative Reading List: Adams, *Critical Theory Since Plato*; Stevens and Stewart, *A Guide to Literary Criticism and Research*; handouts. [To Table of Contents](#)

Engl 875 -- Rhetoric

"Survey of the History of Rhetoric"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
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0930a-1045a

TR

001

Powell

8858

Aim: A general introduction to the texts and concepts important in the history of Rhetoric as a discipline. We will begin with Aristotle and, by the end of the course, move into the late 20th century. Participants will not be expected to gain expertise in each period but will be expected to gain a general understanding of the important writers, thinkers and issues of the day, whether it be classical Greece, the Renaissance or the 19th century.

Teaching Method: Instructor- and participant- led discussion.

Requirements: Weekly response writings, one longer response paper combined with one day of responsibility for leading class discussion, a final project (with proposal and annotated bibliography) and in-class presentation.

Tentative Reading List: Bizell and Herzberg's *The Rhetorical Tradition* plus selected other writings to supplement. The focus of the readings will be on canonical rhetorical texts but projects (and discussions) outside the canon will be welcome. [To Table of Contents](#)

Engl 895A -- NWP Internship

Time Days Sec. Instructor Call# ** **PREQ: Permission. Obtain contract form from the instructor.****

0000 -0000 ARR 001 Brooke ****

Aim: This course is restricted to invited participants in the Nebraska Writing Project Rural Institutes, offered during the summer. The Internship allows Rural Institute participants to earn graduate credit by conducting an in-service program in their local school or Educational Service Unit. Qualified participants should contact Robert Brooke, Director, Nebraska Writing Project, (402) 472-1807 or rbrooke@unlserve.unl.edu.

Teaching Method: Internship.

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

Engl 898--Special Topics in English Literature

"Medieval Theology & Literature"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
1030a-1120a	MWF	001	Olson	8494

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

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

Requirements: Attendance, discussion, one 10 to 20-page paper, quizzes, journals. **Grading:** Attendance and discussion, 25%; paper, 25%; quizzes, 25%, journals, 25%. [To Table of Contents](#)

Engl 905B -- 19th Century British Novel**"Dickens"**

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	F	001	Brookes	7984

Aim: The course will focus on major Dickens novels, from the beginning of his career to the end. We'll examine the construction of the novels, especially the phenomenon of multiple plots. This perspective will lead us naturally to his construction of social reality, since characters come from different places in the culture and then influence the evolving fates of other characters. It is impossible to read Dickens and not wonder at (and perhaps study) his explosive creativity, the myriad of characters and situations he imagines. So we will inevitably examine character and characterization, ideologies and actualities of social class, social mobility, family, gender, problems of urbanization, as well as the normal run of obsessions, comic foibles, fantasies, dreams, and disguises.

Teaching Method: Discussion, short student presentations, occasional mini-lectures.

Requirements: Frequent short informal response papers; midterm paper; final paper.

Tentative Reading List: *Oliver Twist*; *David Copperfield*; *Hard Times*; *Little Dorrit*; *Great Expectations*; *Our Mutual Friend*; *The Mystery of Edwin Drood*. [To Table of Contents](#)

Engl 914 -- Women Writers

"Diverse Women Writers -- 1890-1930"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	R	001	Honey	7985

Aim: This seminar will cover American women writers at the turn-of-the-century with the intention of revising the canon to be more inclusive of gender, race, and class issues in American literature. Recovery work has been an important aspect of scholarship on women and underrepresented groups in recent decades, and we will examine texts from this period that have been reprinted and recast by contemporary scholars as touchstones in our understanding of the American literary tradition. We will also look at women writers who have been accepted into the canon, albeit in some cases only recently and somewhat tentatively, while investigating possible reasons for their inclusion along with possible reasons for the exclusion of others. Our discussions will range from aesthetic assessment of these works to pedagogical, historical, and social issues involved in our study of them. We will also look at conversations in which these writers were engaged and whether those conversations are still relevant today.

Requirements: Students will be asked to research and write a seminar paper of 20 to 25 pages in length on an appropriate topic.

Tentative Reading List: Frances E.W. Harper *Iola Leroy*; Zitkala-Sa *American Indian Stories*; Kate Chopin *The Awakening*; Sui Sin Far *Mrs. Spring Fragrance*; Onoto Watanna *Miss Nume of Japan*; Edith Wharton *The House of Mirth*; Willa Cather *The Song of the Lark*; Gertrude Stein *Three Lives*; Jessie Fauset *Plum Bun*; Nella Larsen *Quicksand*; Maria Cristina Mena *The Collected Stories*. Critical works to be decided. [To Table of Contents](#)

Engl 931 -- Wordsworth

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	M	001	Behrendt	7986

Aim: To examine a broad and extensive selection of William Wordsworth's writings in poetry and prose, and to attempt to situate those works within the contexts of their own times as well as within the British literary and cultural traditions as they are currently being reassessed, especially by scholarship of the past decade. To try to get a "feel" for this remarkably elusive and influential writer.

Teaching Method: Group discussion, as befits a graduate study group setting, with some individual and/or group presentations on Wordsworth, his times, and his modern critical and theoretical reception. We will also give some attention to aspects of teaching Wordsworth and will also consider the availability and utility of on-line and other electronic resources.

Requirements: Discussion, of course, on a regular basis. Individual and/or group presentations. One substantial research project, including preliminary materials like prospectus and bibliography. Course evaluations at the end.

Tentative Reading List: I will order several paperback collections of Wordsworth's poetry and prose, aiming to get as close as possible to a "complete" Wordsworth for the semester. I will order also some optional contextual books, and will probably put several more on reserve at the library. [To Table of Contents](#)

Engl 932 -- American Authors to 1900

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	T	001	Belasco	8760

Aim: In this course, students will undertake the study of the emergence of a literary marketplace and the

professionalization of authorship in the United States from the colonial period through the aftermath of the Civil War. During the course of the semester, we will consider a number of questions about the literary marketplace: What was the role of periodical literature? What social, economic, and historical factors influenced the development of the marketplace? How was the profession of authorship established? What was the role of women writers in the formation of popular taste? What were the reading habits of Americans/ What role did race, class, and gender play in establishing a marketplace? How did the aftermath of the Civil War affect the status and roles of authors?

Requirements: Weekly response papers, oral presentations, and a seminar paper.

Tentative Reading List: Students will read and study works by Benjamin Franklin, Washington Irving, Edgar Allan Poe, Walt Whitman, Frederick Douglass, Henry David Thoreau, Margaret Fuller, Nathaniel Hawthorne, Herman Melville, Fanny Fern, Harriet Beecher Stowe, Harriet E. Wilson, Louisa May Alcott, Charles Chesnutt, Mark Twain, and Henry James. Corollary readings: articles and reviews by writers that appeared in numerous magazines, newspapers, and other periodicals (on reserve).

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Engl 953A -- Creative Writing: Fiction

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0900p	M	001	Agee	3854

(Further information unavailable at this time.) [To Table of Contents](#)

Engl 957 -- Composition Theory & Practice

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0200p-0500p	W	001	Minter	****

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

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

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

Requirements: Teaching-circle meetings (an hour each week, outside of class); less formal conversation papers in which you respond to the assigned reading for the week. More formal coursework including

writing about classroom observations, developing activities (for your classrooms) that are theoretically and experientially informed, a teaching philosophy statement and a final project.

Tentative Reading List: Book selections haven't been finalized. Past selections include: Villanueva's *Cross Talk in Comp Theory*, Cooper and Odell's *Evaluating Writing*, and Trimmer's *Narration as Knowledge*. (These have NOT been selected for the fall 2000 semester, but give interested students a sense of the reading entailed in this course.) [To Table of Contents](#)

Engl 962 -- Seminar in Medieval Literature

"Medieval Theater & Theatricality"

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0230p-0450p	W	001	Nissé	3856

Aim: In this course, we will read what survives of premodern English drama -- civic mystery cycles, morality plays, enticing lurid fragments like *Dux Moraud* -- in the context of contemporary religious and political spectacle and antitheatrical discourses. Readings will also include modern and postmodern theories of performance. The course will cover a range of topics such as the role of drama in defining communal identities, dramatic interpretations of gender, and theatrical visions of apocalypse. If time allows, we will also consider the influence of the medieval stage on some Tudor plays such as Peele's *David & Bethsabe* and Marlowe's *Dr. Faustus*.

Teaching Method: Seminar discussion; student presentations.

Requirements: One 25-page seminar paper; regular attendance and active participation.

Tentative Reading List: Selections from the York, Wakefield, Chester, and N-Town plays. *Mankind*, *The Croxton Play of the Sacrament*, the *Digby Mary Magdalene* and *Killing of the Innocents*. Critical articles by Eamon Duffy, Claire Sponsler, Jody Enders, Joseph Roach et al. Primary readings will be in Middle English. [To Table of Contents](#)

Engl 990 -- Literary Scholarship

<u>Time</u>	<u>Days</u>	<u>Sec.</u>	<u>Instructor</u>	<u>Call#</u>
0600p-0850p	M	001	Brooke	3858

Aim: To explore the nature of scholarly work in English Studies, broadly defined. Much of the course will be practical, focusing on methods of scholarly research appropriate to the development of articles, bibliographies, grant proposals, and curriculum development. Part of the course will investigate the changing nature of scholarship within English Studies and its integration into the research, teaching, and service roles of academic professionals.

Teaching Method: Discussion; group and individual projects; student and visiting faculty presentations.

Requirements: One substantial individual scholarly project, completed during the semester; a group project delimiting the full range of scholarly activity within a particular specialization of English; weekly writing and reading in response to course topics, individual and group projects.

Tentative Reading List: A basic guide to research methods in English, such as James Harner, *Literary Research Guide: A Guide to Reference Sources for the Study of Literature and Related Topics*. Some material probing the changing nature of scholarly activity, such as Richard Miller's *As If Learning Mattered*, Mary Louise Pratt's "The Arts of the Contact Zone," or essays from J. Gibaldi, Ed. *Introduction to Scholarship in Modern Languages and Literatures*. Also expect individualized reading relevant to group and individual projects.