

DEPARTMENT OF ENGLISH

UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2025

10/08/24

Graduate Level Courses

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.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 October 8, 2024. The booklet might include descriptions of some courses not found in the official Schedule of Classes. If a course is described in this booklet, but not in the *printed* 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 accurately describe 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 toward their baccalaureate requirements. Registration at the 900-level for undergraduates also requires 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 enroll in such courses for three hours of credit, with the exception of English 957. Students who would like to enroll in a 900-level course (other than English 957) for four hours should consult their instructor about the possibility of doing so and whether that would require additional work. Master's students should note that their program must contain a certain number of hours in courses open only to graduate students (i.e., 900-level courses or special 800-level courses which are preceded by an asterisk [*] in the Graduate Catalogue or in this booklet). Option A master's students (those who plan to write a thesis at the end of their program) must take at least 8 of these hours, not counting thesis hours; Option B students (those who plan to take an oral exam instead of writing a thesis) must take at least 15 of these hours. Master's 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 an 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 the student can obtain from the Graduate Assistant. Once the contract is signed, the student will receive a call number and permission code from the Graduate Assistant, who will also file a record of the project, supervisor, and course number.

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 English Department. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, 201C Andrews Hall.

Non-degree graduate students are welcome to take 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 to take it that semester to make timely progress in their programs.

STUDENT APPEALS COMMITTEE

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

CURRICULUM COMMITTEE

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

THESIS AND DISSERTATION HOURS

Master's students pursuing their degree under Option A may sign up for 1-6 hours of thesis credit (English 899). Doctoral students may register for 1-15 hours of dissertation credit (English 999) within the limitations specified in the Graduate Bulletin. Ph.D. students who have achieved candidacy must register for a minimum of one hour of dissertation credit each Fall and Spring semester until they receive the degree.

The University of Nebraska-Lincoln is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

COURSE DESCRIPTIONS

Engl 805E - Modern Fiction 4 Engl 845N - Topics in Native American Lit..... 4 Engl 853 - Writing of Poetry 5 Engl 875A - Rhetoric of Women..... 5 Engl 877 - Adv. Topics in Digital Humanities 5 Engl 893 - From Comprehensive Exams to Dissertation7 Engl 918 - Interdis Smnr:19th C..... 7	Engl 919 - Interdis: 19th C 8 Engl 932 - Smnr Amer Authors to 1900..... 8 Engl 976 - Smnr Rhetorical Thry 8 Engl 986 - Apprch Engl Studies -- Editing Creative Work 8 Engl 993 - Academic Professionalization&Pres..... 9 Engl 995 - Teaching: Literature..... 9
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ENGL 805E - MODERN FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1120a	MWF	001	Reynolds, G	9867

Aim: This course is subtitled ‘Twentieth-Century American Fiction: Stories of the City’. It introduces students to a wide variety of important novels and stories, published since 1940, and will focus on three cities and their literary cultures: Chicago, New York City, and Los Angeles. This course focuses on cities, urbanism and contemporary life within the metropolis. Students will engage with the texts, of course, but also learn to use some of the key concepts used for examining the culture of modern urban life.

Method: I will be leading the class with contextualizing mini-lectures (focused on the history and cultures of our three cities), followed up by closely-focused analysis of literary texts (built around classroom discussion). The aim will be to give students a sense of both the big picture (of culture) and the microcosmic meanings of specific texts.

Requirements: I’ll be deploying a mixture of response journals and research writing as the backbone of student work. The course is broken into three modules, and there are ‘responses’ and ‘essays’ in each one.

Reading list: I’ll be teaching a number of quite compact, highly ‘readable’ novels, and then some stories. The novels will include: Saul Bellow, *Dangling Man*, Richard Wright, *Native Son*, and Sandra Cisneros, *The House on Mango Street*. These texts are focused on Chicago. Then we have New York City: James Baldwin, *If Beale Street could Talk* and Teju Cole, *Open City*. Finally the Los Angeles novels are Chester Himes’s *If he Hollers Let Him Go* and Joan Didion’s *Play it as it Lays*. Please note that while this might sound like a back-breaking reading list, the texts are pretty short for the most part – and very captivating.

ENGL 845N - TOPICS IN NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	001	Gannon, T	9870

AIM: This course is based on the premise that both the writing and reading of "literary" texts are political acts, fraught with the cultural contexts and ideological biases of class, race, gender, species, etc. Students will be introduced to various crucial theoretical approaches of the 20th & 21st centuries—some that have privileged one or more of the contexts above, some that have repressed most or all by denying such contexts, and some that have (seemingly) denied the viability of privileging anything at all. The act of reading, then, becomes a richer (if rather dizzying) experience, as we examine the *text* as language, form & genre, the *author* as creative genius or interpellated subject, the *reader* as a psyche of complex expectations and desires, and the various *ideological* forces

& identities that make up a text's socio-political milieu. Finally, recent critical approaches that privilege the *others* of class, gender, "race," & species will be emphasized.

TEACHING METHOD: Discussion, with some lecture and group work.

REQUIREMENTS: This course will be assessed via online quizzes, online discussions, informal written responses, and two formal essays.

TENTATIVE READING LIST:

- Bressler, Charles E.: *Literary Criticism: An Introduction to Theory and Practice* (5th ed.)
- Lynn, Steven: *Texts and Contexts: Writing About Literature with Critical Theory* (7th ed.)
- A good number of essays in PDF format on Canvas

ENGL 853 - WRITING OF POETRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Wabuke, H	4692

This course is an advanced graduate seminar in poetry writing for students who are well-versed in the writing and reading of poetry. Students will write and workshop poems as well as read published poems.

ENGL 875A - RHETORIC OF WOMEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Stenberg, S	9872

AIM:

This semester we'll examine women's rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women's contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We'll focus on some central questions:

- How do women's contributions work within and against masculine rhetorical traditions?
- How is "woman" conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what "counts" as evidence in the production of knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?

- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You'll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing and a formal contribution project (article to submit for publication; conference paper; curricular work for K-12 classroom, etc.) that you may tailor to your academic program; it will involve a proposal, peer review, and revision.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*; Stenberg and Hogg, *Persuasive Acts: Women's Rhetorics in the Twenty-first Century* as well as a range of primary and secondary shared on Canvas.

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You'll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing, a rhetorical analysis of a local rhetorical event, and a formal contribution project (article to submit for publication; conference paper; curricular work for K-12 classroom, etc.) that you may tailor to your academic program; it will involve a proposal, peer review, and revision.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)* as well as a range of both primary and secondary texts in women's rhetoric; these include texts on contemporary issues of transnational feminism, gender fluidity and digital media.

ENGL 877 - ADV. TOPICS IN DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Ramsay, S	4003

Aim:

This is an introductory course in the use of digital methods for literary study. We will briefly explore the UNIX operating system (variants of which are commonly used for hosting web-based projects) before moving on to a gentle exploration of Ruby -- a general-purpose programming language particularly suited to text analysis and web development. Though we'll be using literary texts as examples in the course, the methods discussed are broadly useful to anyone working with textual data in the arts and humanities.

Teaching Method:

Lecture (with lots of hands-on work and interactivity).

Requirements:

This course does not assume any previous knowledge of any of the technologies we'll be studying (and explicitly assumes you have never done any programming of any kind). Successful students in past years are those who feel generally comfortable as users of ordinary computing systems and are curious about technology and how it works.

The primary work for this course consists of a series of graded exercises designed to reinforce the material and to encourage exploration of the technologies we'll be studying.

Reading List:

There are no required texts for this course. All the resources necessary for success in the course are available online.

ENGL 893 - FROM COMPREHENSIVE EXAMS TO DISSERTATION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	001	Staff	3913

Description: Educates and supports graduate students as they prepare and work through their doctoral exam lists and begin their dissertation research and writing.

Credit Hours: 1

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 918 - INTERDIS SMNR:19TH C – “GLOBAL ANGLOPHONE VOICES”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Wisnicki, A	4689

The late nineteenth century witnessed a considerable expansion of the British empire. The extent of the empire quadrupled between 1860 and 1900 and came to encompass one quarter of the Earth’s surface. This development accelerated British colonization of the globe and led to unprecedented levels of contact between the British and diverse people around the world. Intercultural encounters entailed uneven power dynamics; produced degrading representations of others; and often led to violence, exploitation, or other forms of eventual, British-led oppression.

This course will contribute to a larger effort of reversing this dynamic by introducing students to a variety of relevant voices from beyond the British perspective, from the “long” global nineteenth century. Locations of interest will include Sub-Saharan Africa, South and East Asia, North America, Australasia, and the Caribbean. Thanks to the literary record and the work of modern scholars, we are able to access a multicultural range of perspectives on the imperial project and its longer-term effects. As a result, a key goal of the course will be to help students develop a nuanced, many-sided understanding of the impact of the British empire as a historical phenomenon.

We will inform our work through a wide range of readings, in-class writing, and extensive large and small group discussion.

ENGL 919 - INTERDIS: 19TH C

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0400-0620p	T	101	Jones, J	4871

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 932 - SMNR AMER AUTHORS TO 1900 – “BLACK VISTAS: RACE, RECONSTRUCTION, REDEMPTION”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Price, K	9873

Aim: In this course we will study the political, historical, and cultural dimensions of Reconstruction, America's unfinished revolution, and the establishment of Jim Crow. In the post-Civil War era the United States first glimpsed the promise of a functioning multi-racial democracy, only to have progress rolled back, the South "redeemed," and the racial nadir reached. Key writers explored these legal, ethical, and political challenges including Frederick Douglass, Frances Harper, Booker T. Washington, W. E. B. Du Bois, Pauline Hopkins, Mark Twain, Walt Whitman, Joel Chandler Harris, and Charles Chesnutt. We will close with consideration of a different sort of redemption with the emergence of the Harlem or Washington Renaissance—we will focus on one or two writers among many possibilities, including Jean Toomer, Langston Hughes, Zora Neal Hurston, and James Weldon Johnson. If they wish, students may also explore apologists for slavery, including plantation literature and the more obviously pernicious writings of someone like Thomas Dixon.

Teaching method: class discussion, lectures, presentations

Requirements: These are not yet finalized, but they are likely to include an annotated bibliography, a presentation and a seminar paper.

ENGL 976 - SMNR RHETORICAL THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Waite, S	9874

This course is designed to explore the impact of queer studies and queer theory on ideas about Writing Studies and English pedagogies. While a large majority of the course texts are drawn from the field of Composition and Rhetoric, the course will take as some of its primary questions: what does it mean to read, teach, write, or be a member of “an institution” in queer ways? How have conversations about queerness and English Studies evolved? What do the terms—*queer rhetoric*, *queer pedagogy*, and *queer literacy*—mean, and how do those meanings shift? What does it mean to *queer* English Studies, or to “queer” anything for that matter? The course is not intended as a comprehensive history of these subjects; rather, it is intended as a gathering of interrelated texts through which our class, as a collective group, might collaborate to form multiple versions of the recent history of queer studies in English as we see it.

ENGL 986 - APPRCH ENGL STUDIES -- EDITING CREATIVE WORK

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Schaffert, T	9876

In this course we'll explore the particulars of the editors' role(s) in literary journals, independent/university press publishing, and commercial publishing, as well as discuss editing poetry vs. prose. While there's no "how to" to literary editing (that I'd be inclined to trust), there are a number of things to consider — theoretically, practically, ethically, professionally, and historically — that can inform and strengthen our own sense of how to approach the work. We'll look at what's already been written about the editors' role in specific instances (to include, perhaps, "A History of Stone & Kimball and Herbert S. Stone & Company," which outlines the development of a publishing house that ultimately set the US conventions for literary publishing, and the famous New Yorker exploration of Gordon Lish's influence on Raymond Carver), and also look at the industry today (especially in response to the Simon and Schuster anti-trust trial and all the explication/debate of the commercial publishers that followed). We will consider what it means for a work to be "publishable," and the role that reader expectation plays in acquisition and revision. Because the course is geared toward writers, our evaluation of an editor's role will inform our own approach to our creative work. We will also engage actively with professional editors via Zoom and classroom visits.

ENGL 993 - ACADEMIC PROFESSIONALIZATION&PRES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Staff	3912

Description: Personalized feedback on job application materials and assistance in preparing materials that present the student's advanced graduate work.

Credit Hours: 1

Further information unavailable at this time

ENGL 995 - TEACHING: LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	White, L	9877

Office: 304 Andrews

Email: lwhite4@unl.edu

Office hours: TR 8:30-9:30 and by appointment

This seminar explores issues involved in teaching the novel as well as hybrid forms such as the SF novel, the romance novel, the mystery novel, the YA novel, the graphic novel, and so on. The focus is pedagogical and grounded in issues of reader response— how we can help bring undergraduate students to a better awareness of the novel as a genre (its history, its formal conventions, its relation to other genres, its readership and role in the marketplace) and of how individual novels create their multiple levels of meaning. We will also consider how institutional character, differing levels of student preparation, and student aptitude enter into pedagogical choices. Above all, we will tend to our teaching—how can we be more effective in the classroom?

Requirements:

1. Two class plans for teaching two individual novels of your choice (ideally, these will be novels with which I am familiar; also, ideally, these novels will be significantly unlike each other). I expect these class plans to run about ten pages each. The plan should detail each stage of what you intend to have emerge in the classroom. The plan might include any of the following: text selection, lecture

notes or outlines, questions for discussion, information about key passages or parts of the novel you plan on treating closely, links or bibliographies to background information, a schedule for each class meeting (presumably you would have more than one day's treatment of your novel), information about planned student activities in or out of class, information about images, music, or other interdisciplinary material you might use, and proposed student writing opportunities (for instance, paper topics or writing activities which will avoid AI difficulties). Above all, the plan should set out your rationale for treating the novel as you do, while providing evidence that you have thought about the challenges and opportunities this particular novel presents in the classroom. Make sure to define your hypothetical class—course level, kind of institution, kind of student (level, major/non-major proportions), and number of students. You will give a 20-minute presentation one of your proposed classes, either by giving a sample presentation as if to a class or a more meta presentation where you talk about the choices you've made in designing the class, or perhaps a happy mix of both approaches

2. We will also be participating in a study of reader response through dynamically portrayed sociograms, so you will be tracking your sense of the inner dynamics of each chapter of Austen's *Emma*, creating a unique sociogram that shows how you made sense of the novel as you read it (using onodo.org or draw.io.) The whole of these sociograms will be represented in stage two of *Austen Said: Patterns of Diction in Jane Austen's Major Novels, Austen Said, Also* (austen.unl.edu)

Required Reading: Austen, *Emma*
Brontë, *Jane Eyre*
Fitzgerald, *The Great Gatsby*
N.B. You may choose any edition of these novels.

Schedule of Class Meetings

August 26 Introduction. Novel issues.

Sept. 9 Questions of background: history, genre, biography, production and reception, secondary criticism.

Sept. 23 The challenge of plot and structure. *Pride and Prejudice*.

Oct. 7 The challenge of realism and romance. *Jane Eyre*.

Oct. 21 The challenge of character and first-person narration. *The Great Gatsby*.

Nov. 4 Close reading; discussion of Gerald Graff, "Presidential Address 2008: Coursecentrism," *PMLA* 124.3 (2009): 727-743.

Nov. 18 "Marley was dead: to begin with." Ends and beginnings.

Dec. 2 The novel in relation to other texts, in the syllabus or otherwise; discussion of Dorothy Hale, "Aesthetics and the New Ethics: Theorizing the Novel in the Twenty-First Century," *PMLA* 124.3 (2009): 896-905.

Dec. 9 Informal presentation of class plans.