

DEPARTMENT OF ENGLISH
Spring 2014 COURSE DESCRIPTIONS

Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.
Successful completion of 45 hours of coursework, including six hours of 2000-level literature courses, is a prerequisite for all courses numbered 3000 and above.

ENGL 2031: SURVEY OF AMERICAN LITERATURE TO 1865*

**This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome to take the course.*

SECTION 001 10:00-10:50 MWF D. RUTLEDGE

This course will look at American literature beginning in 1606, with Captain John Smith, and ending at the Civil War, with the poetry of Walt Whitman. Between those two, we will read many authors, representing various eras and styles. There will be non-fiction, short stories and poetry. The assignments will include two papers, two tests during the semester, a final exam and many quizzes.

TEXT: *Norton Anthology of American Literature*, 8th Edition, Vols. A & B

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR*

**This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome to take the course.*

SECTION 001 11:00-12:15 TTH A. BOYD RIOUX

This course, designed for English majors but open to all students, offers a broad survey of American literature from the Civil War to the present, paying particular attention to the movements of Realism, Regionalism, Naturalism, Modernism, the Harlem Renaissance, the Southern Renaissance, and Postmodernism. To further our understanding of these literary movements, special attention will be paid to social developments—such as the women's movement, race relations, industrialization, urbanization, immigration, two World Wars, and the development of a consumer culture—that forever changed the landscape of American literature. Background lectures will be available in Moodle so that class time can be primarily devoted to discussion of the texts. We will read texts by canonical authors, such as T.S. Eliot and William Faulkner, but also by lesser-known writers like Charles Chesnutt and Constance Fenimore Woolson. Assignments will include regular written responses (posted in a journal in Moodle), two medium-length papers (responses to a peer-reviewed article), and a midterm and final. Some library research will be required.

TEXTS: Paul Lauter, Ed., *Heath Anthology of American Literature*, 5th ed., vols. C-E
Ernest Hemingway, *In Our Time*, Scribner's

SECTION 476 ONLINE E. LEWIS

This online course is designed to give students an overview of American literature from the post Civil War to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and subgenres such as essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, realism, regionalism, naturalism, modernism and postmodernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc. Course requirements will include two major papers and three exams (a take-home, on campus midterm and online final) in addition to quizzes, discussion board assignments and group work.

Texts:

Baym, Nina. *The Norton Anthology of American Literature*. 8th edition. Vols C,D,E ISBN: 978-0-393-91310-
Supplementary texts may be assigned throughout the course of the semester

ENGL 2041: MAJOR AMERICAN WRITERS*

*English majors should not take this course, as it duplicates material covered in 2031 and 2032.

SECTION 001	9:00-9:50	MWF	T. DANIELS
SECTION 002	10:00-10:50	MWF	T. DANIELS
SECTION 003	1:30-2:45	TTH	K. MARTIN
SECTION 476	ONLINE		K. MARTIN

This course, designed for non-English majors, is an introduction to American writers from 1600 to the present. Requirements include tests and short paper. See the UNO Bookstore about texts, as they vary by instructor.

ENGL 2043: NEW ORLEANS LITERATURE

SECTION 001	9:00-9:50	MWF	D. RUTLEDGE
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This course will begin with some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. Will also look at the depictions of our city from such major writers such as William Faulkner and Zora Neale Hurston. Tennessee Williams' *A Streetcar Named Desire* will be our topic for two weeks. We will also look at more recent works, such as Michael Ondaatje's *Coming Through Slaughter* and Robert Olen Butler's short stories. One of our goals will be to show the range and richness of our city's literature. There will be two papers, two tests, a final exam and many quizzes.

SECTION 002	11:00-11:50	MWF	J. BARNWELL SMITH
SECTION 003	1:00-1:50	MWF	J. BARNWELL SMITH

With an emphasis on the rich culture and history of New Orleans, this course will examine literature set in the Crescent City. While the course content includes popular novels and plays -- *The Awakening*, *The Moviegoer*, and *A Streetcar Named Desire* -- it includes lesser-known works, including George Washington Cable's "Tite Poulette" and Kareem Kennedy's autobiography *Aunt Alice versus Bob Marley* as well as pieces from the contemporary anthology *Where We Know: New Orleans As Home*. Requirements include two essays (4 pages each) and four exams (passage identification).

Grace King "Little Convent Girl"

George Washington Cable "Tite Poulette"

Kate Chopin *The Awakening* and "Desiree's Baby"

Tennessee Williams *A Streetcar Named Desire*

Walker Percy *The Moviegoer*

John Kennedy Toole *A Confederacy of Dunces* (excerpts)

Kareem Kennedy *Aunt Alice versus Bob Marley* (a publication of the Neighborhood Story Project)

Dave Rutledge, Ed. *Where We Know: New Orleans As Home*

SECTION 004**11:00-12:15 TTH****E. STEEBY**

New Orleans has long occupied a special place in the U.S. imaginary as the most “exotic” setting, rural or urban, in the nation. At times the city and its residents are depicted as the most decadent, cosmopolitan, or spectacular, and at other times (or perhaps in the same breath) as the most lawless, diseased, and corrupt. We will similarly consider New Orleans literature as a category of contradiction. The course will begin in the nineteenth century, before the Civil War, and extend to our contemporary moment to analyze texts ranging from sensationalist serials of the 1850s to poetry, post-Katrina zines and Lil Wayne mixtapes. In our analysis, we will pay close attention to the ways in which race, gender, sexuality, and class are represented in New Orleans literature and culture. Text will include the following books as well as additional articles, excerpts, and short pieces. Film, photography, and music will be incorporated into our class discussions as supplement. Requirements: weekly reading responses, midterm and final exam, 2 short papers

TEXTS: Williams, A Streetcar Named Desire (New Directions)
 Trethewey, Bellocq’s Ophelia (Graywolf)
 Hurston, Mules and Men (Harper Perennial)
 Percy, The Moviegoer (Vintage)
 Kennedy, Aunt Alice vs. Bob Marley: My Education in New Orleans (UNO Press)
 Wilson, Snowbird (independent publisher)

SECTION 476**ONLINE****E. LEWIS**

This online course is designed to give students an overview of New Orleans literature from its earliest years to the current writing scene. We will begin with works written in the early 19th century, including those in the first ever anthology of African American literature, and naturally read works by such notable New Orleans writers as Tennessee Williams and Kate Chopin. We will surely come away with a better understanding of the longstanding tradition of New Orleans literature over the years as well as in the present day. The goals of this course are to introduce you to various genres including fiction, literary non-fiction, poetry and drama, to encourage you to express your reactions to these genres through writing and discussion and to teach you the fundamentals of literary analysis. Course requirements will include two major papers and three exams (a take-home, on campus midterm and online final) in addition to quizzes, discussion board assignments and group work.

ENGL 2071: AFRICAN-AMERICAN LITERATURE I*

**This course can be used for credit in the African Studies Minor. It is designed for non-English majors but open to majors as an elective.*

SECTION 001**1:30-2:45 TTH****E. BRYANT**

This course, which is designed for non-English majors but is also open to majors, will focus on major and minor African American authors beginning with Phillis Wheatley and ending with Langston Hughes.

TEXTS: Call and Response: An Anthology of African American Literature
Not Without Laughter by Langston Hughes
The Marrow of Tradition by Charles Chesnutt

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE*

*These courses are designed for non-English majors but open to majors as electives.

SECTION 001 10-10:50 MWF R. WERNER **GENDER AND FAIRY TALES**

When The Little Mermaid came out in 1989, Disney was ill-prepared for the cultural backlash which greeted the film's depiction of a young woman who sacrifices all for love. In the years since then, not only has Disney tried to appease feminist complaints, but woman-centered retellings of classic tales have become a mainstay of fantasy literature and film. This trend is exemplified in the new television series, Once Upon a Time, in which a female hero is pit against a female villain to save a town full of classic fairy tale characters. This course will investigate the way gender roles in fairy tales have been questioned, challenged, and reinvented by both writers and filmmakers. Students will examine how authors from Angela Carter to Anne Sexton reinvent classic tales such as Cinderella, Beauty and the Beast, Snow White, and Sleeping Beauty. Students will be responsible for applying what they learn in class through a group presentation, creative short assignment and an extended individual research project on the theme of the course.

Possible Texts:

The Bloody Chamber by Angela Carter (1979)

Snow White Blood Red edited by Ellen Datlow and Terry Windling (1993)

Folk and Fairy Tales edited by: Martin Hallett and Barbara Karasek (2008)

SECTION 002 11:00-11:50 MWF L. VERNER **ARTHURIAN LITERATURE**

No other medieval story has enjoyed the longevity of the legend of King Arthur and his Knights of the Round Table. From its beginnings in obscure references in British histories through its development in French and English romances and numerous modern revisions, it continues to exert a persistent influence on storytellers and filmmakers. This course will survey the legend of King Arthur, beginning with the *dux bellorum* of Nennius and Gildas and the establishment of the legend as "the matter of Britain" in Geoffrey of Monmouth's *History of the Kings of Britain*. We will then look at the romances of Chretien de Troyes, Marie de France, and Sir Thomas Malory not only to examine the evolution of the legend and the adaptation of the heroic material to the cultural milieu of chivalry and courtly love, but also to consider the romances as commentary on the political and cultural climates in which they were written. Lastly, we will proceed to modern revisions of the story: T.H. White's *The Once and Future King*, Marion Zimmer Bradley's feminist rewriting of the Arthur legend *The Mists of Avalon*, and Monty Python's satiric and disturbingly accurate cinematic rendering, *Monty Python and the Holy Grail*. In studying these revisions, we will look for connections between the medieval and modern materials but also for ways in which the later authors modified and subverted the concerns and themes of the early works and consider what that might tell us about both medieval and modern culture.

SECTION 003 9:30-10:45 TTH K. RAYES **"TO BOLDLY GO..." SCIENCE FICTION LITERATURE**

This course is a survey of major authors of Science Fiction and their works, and major themes of the genre. In particular, the course will focus on the precursors to modern Sci-Fi, the history and evolution of the genre, and its contemporary manifestations, such as New Wave and Cyberpunk. Students will analyze Sci-Fi texts, focusing on how the genre can dramatize and explore approaches to contemporary issues. The course includes early visionary texts, the futuristic visions of Jules Verne and H. G. Wells, Post-Cold War texts by Vonnegut and others, and landmark contemporary texts that examine trends such as the video game revolution. Students will complete a reading journal, two exams, two papers and a short creative presentation assignment.

TEXTS: *The Prentice Hall Anthology of Science Fiction and Fantasy*, Card, *Ender's Game*; Dick, *Do Androids Dream of Electric Sheep?*; Vonnegut, *The Sirens of Titan*; Shelley, *Frankenstein*, and documents on Moodle.

SECTION 004* 1:30-2:45 TTH S. RICHARDSON
CRAFTING THE WITCH: THE WITCH IN LITERATURE

**Cross listed with WGS 2010*

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times, when witches like Hecate and Erichtho made appearances in works by authors such as Euripides and Lucan, through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as the public at large. Since women were accused and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising-- but their many representations often are. We will explore this subject throughout the semester as we read a variety of works which include characterizations of these remarkable figures. By examining fictional representations of witches in tandem with anti-witchcraft polemics, we will attempt to better understand why Early Modern people felt witches posed such a real and dangerous threat to the community. Through our study of literary works featuring witches, and supplementary material written on the subject of witchcraft, we will also consider what fictional depictions of witches tell us about the lives of the very real women persecuted for these "crimes".

SECTION 476 ONLINE
THE GRAPHIC NOVEL

E. BLANKENSHIP

This course will introduce students to the diverse body of literature known as graphic novels. Though we call them "novels," the term encompasses both fiction and non-fiction, and any number of genres within those categories. Students will also be exposed to the study of other comics and illustrations that have significantly contributed to the development of the form. Students can expect to read and discuss a wide range of graphic novel types, such as memoir, biography, journalism, history, humor and drama, and superheroes. Our goal is to develop a critical understanding of the methods of telling stories that are unique to comics, through exploring issues arising from multiple authorship (collaborations between illustrator and writer); visual stereotypes; representations of gender, sexuality, class, and ethnicity; political and social satire and advocacy; and personal narrative. Students will learn and apply literary concepts as well as terms specific to visual narrative, and discuss how images and words work together to develop characters, to advance plot and create meaning. Along with focusing on graphic novels, our goal is to make students better readers of all literature.

SECTION 477 ONLINE
CHILDREN'S FANTASY LITERATURE

R. WERNER

Journey from Wonderland to Hogwarts and beyond in an examination of the cultural relevance of fantasy literature written for children. This course will study a range of literature from Britain and America spanning more than one hundred years from Lewis Carroll's marvelously nonsensical Alice in Wonderland to J.K. Rowling's wildly popular Harry Potter and the Sorcerer's Stone. Over the last decade, the field of Children's Literature has been growing in academic prominence, while the success of novels like J.K. Rowling's Harry Potter series have received widespread attention from mainstream media and literary critics alike. With shows like Wicked on Broadway and the recent film adaptations of classic children's literature like The Lion the Witch and the Wardrobe and Alice in Wonderland, this cultural trend's mainstream appeal invites analysis. This course will challenge you to examine literary texts and the cultures that both produce and consume them. Tales that take a "normal" child and transport them to a fantasy realm can allow artists a unique opportunity to comment on their society, and the continued popularity of these tales shows their on-going cultural relevance.

Texts include:

Alice in Wonderland (1865) and Through the Looking Glass (1871) by Lewis Carroll

The Wizard of Oz (1900) by L. Frank Baum and W.W. Denslow

Peter Pan (1911) by J.M. Barrie

The Lion the Witch and the Wardrobe (1950) by C.S. Lewis

Harry Potter and the Sorcerer's Stone (1997) by J.K. Rowling

Coraline (2002) by Neil Gaiman

**SECTION 478 ONLINE
LATINO LITERATURE**

D. GONZALEZ

This course introduces students to the contributions of Latino authors in the United States over the last 500 years. Designed as a online survey course for non-majors and majors alike, the class will focus on modern and contemporary Latino authors, while still providing a historical grounding in the rich influence of Latino authors on our national literature. Structured chronologically, the course begins with early colonial-era Spanish voices and moves through 19th-century authors such as José Martí and Pachín Marín. Modern authors such as Rudolph Anaya, Piri Thomas, and Oscar “Zeta” Acosta will be covered as well, and the second half of the course will explore contemporary Latino voices such as the Nuyorican Poets, Sandra Cisneros, Julia Alvarez, Oscar Hijuelos, and Junot Diaz. The majority of our readings will come from *The Norton Anthology of Latino Literature*, and while we will survey a traditional variety of literary genres such as poetry, fiction and drama, we will also look to varied media such as contemporary journalism, film, classic political statements, and even some favorite *telenovelas* to more accurately trace the impact and achievement of Latino culture in the United States. We’ll also be (optionally) screening the cinematic versions of a few of our texts, in particular *The Mambo Kings Play Songs of Love*. Students will be responsible for an online presentation, a midterm and final exam, as well as two short papers.

TEXT: Stavans, *The Norton Anthology of Latino Literature*

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:00-9:50	MWF	I. FINK
SECTION 002	11:00-11:50	MWF	K. MARTIN
SECTION 003	8:00-9:15	TTH	B. FITZPATRICK
SECTION 004	11:00-12:15	TTH	B. FITZPATRICK
SECTION 005	1:30-2:45	TTH	R. POCHÉ
SECTION 476	ONLINE		D. PIANO
SECTION 477	ONLINE		K. MARTIN

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing. For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

TEXT: Consult the UNO Bookstore about texts, as they vary with the instructor.

ENGL 2154: INTRODUCTION TO CREATIVE NONFICTION WORKSHOP*

**This course has a prerequisite of English 1158 and English 2218, English 2258, or the consent of the instructor.*

SECTION 001	11:00-12:15	TTH	R. BATES
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This course introduces the student to the principles and practices of writing creative nonfiction—a literary genre that shares with traditional journalism an emphasis on fact but borrows from fiction a focus on innovative storytelling. In addition to writing their own pieces of creative nonfiction, students will read and discuss published work by masters of the craft, take an active role in workshops, and write typed critiques of other students’ work. There will also be occasional in-class writing exercises. This class is primarily a workshop for student writing.

Texts on electronic reserve.

ENGL 2161: INTRODUCTION TO FICTION WRITING*

**This course has a prerequisite of English 1158 and English 2238, English 2258, or the consent of the Department of English.*

SECTION 001 1:00-1:50 MWF J. KUCHTA

This course introduces the student to the principles and practices of writing short fiction. Course work includes reading and discussing published fiction, practice in the elements of craft through a variety of in-class and take-home assignments, the completion of at least two original short stories, vigorous participation during workshops, and written critiques. Emphasis is on fresh literary invention and meaningful selection of concrete details rather than on genres that tend to invite imitation and manipulation (such as horror, sci-fi, romance, and fantasy). This class is primarily a workshop for student writing.

TEXTS: *The Art and Craft of Fiction: A Writer's Guide*, Kardos
Student texts (copying costs should be expected)

ENGL 2163: INTRODUCTION TO POETRY WRITING*

**This course has a prerequisite of English 1158 and English 2228, English 2258, or the consent of the Department of English.*

SECTION 001 3:00-4:15 MW J. GERY

This is a course in the art and craft of poetry -- from the inside out. Through the careful scrutiny of how a poem is made and through the practice of composing in various verse forms as well as in different voices, we will study what makes a poem a poem. For the first part of the semester we will work in particular forms or with specific exercises (with no limitation as to content), but the latter part of the course will remain open-ended, to be shaped by the concerns of the class. Some class time will include close readings of anthologized poems, but primarily we will discuss student work.

REQUIREMENTS: Two short analyses of poems (3-4 pp.), a final manuscript of 7-9 pp. of poetry, seven exercises, and weekly critiques of poems submitted for discussion

TEXTS: Behn and Twichell, eds. *The Practice of Poetry: Writing Exercises from Poets Who Teach*
Deutsch, *Poetry Handbook: A Dictionary of Terms*
Ferguson et al, eds., *The Norton Anthology of Poetry*. Shorter Fifth Ed.
2-3 books of contemporary poetry

ENGL 2208: READING DRAMA*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001 001 MWF I. FINK

This course, designed for non-English majors, is an introduction to the study and appreciation of drama. Course requirements include papers, a midterm examination, and a final examination.

TEXTS: Texts vary with instructor.

ENGL 2342: SURVEY OF BRITISH LITERATURE II*

**This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome to take the course.*

SECTION 001 9:30-10:45 TTH N. EASTERLIN

This course provides a general introduction to the major literary periods, movements, and writers from 1780 to the present.

ENGL 2377: THE BIBLE AS LITERATURE

SECTION 001 1:00-1:50 MWF C. LOOMIS

This course will examine the Bible as a work of literature, concentrating on the characters, plots, genres, motifs, and imagery found in the Old and New Testaments. The ways in which later authors used Biblical texts to inform their work will also be analyzed. The focus in this course is on the Bible as a secular text rather than as a sacred one. Students are required to complete extensive reading and to pass a midterm and final examination. There will be regular reading quizzes. Students can expect to improve their knowledge of Biblical allusions, to identify literary terms, and to learn to read literary texts carefully and critically.

There are two required textbooks:

The Oxford World's Classic Bible (Authorized King James Version with Apocrypha), edited by Robert Carroll and Stephen Prickett (Oxford University Press, ISBN 978-0-19-953594-1)

Chapters into Verse, an anthology of literary texts based on Biblical passages, edited by Robert Atwan (Oxford University Press, ISBN 978-0-19-513676-0)

Please note: even if you own a Bible, you **MUST** use the edition specified here.

SECTION 601 6:00-8:45 T L. VERNER

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text. To augment this endeavor, we will also read several re-writings of various stories in the Bible from other historical perspectives: the Old English Exodus and Judith, and John Milton's On the Morning of Christ's Nativity (all will be given to the student as handouts). Studying these revisions of biblical stories will help the student understand and appreciate the Bible as an interpretable literary text as well as a theological document. A midterm, a final exam, and two papers are required.

TEXT: Oxford Study Bible: Revised English Bible with Apocrypha, eds. Suggs, et al, ISBN 0195290003.

ENGL 3394: SEMINAR IN ENGLISH*

* Prerequisite: English 2258. Open to English majors only. **Requires department consent.**
Contact the Undergraduate Coordinator (rmroger@uno.edu) for permission to enroll.

SECTION 001 3:00-4:15 MW E. STEEBY BURNING DOWN THE HOUSE: CRITICAL APPROACHES TO REVOLUTIONARY PLANTATION LITERATURE

This course will introduce students to contemporary modes and methods of literary criticism and theory through the study of key 19th- and 20th-century U.S. novels that depict dramatic resistance to slavery and/or the plantation system. These texts represent some of the most influential national narratives of race, class, gender, and sexuality. As our primary texts, we will read Harriet Beecher Stowe's *Uncle Tom's Cabin*, which became synonymous with the abolition movement, and Octavia Butler's *Kindred*, a 1979 time travel narrative that returns to the era of antebellum slavery, and Toni Morrison's Pulitzer Prize-winning novel *Beloved* (1988). Students will learn to read these novels through a variety of critical frameworks, such as: transnational American Studies, postcolonial theory, queer theory, new historicism, historical materialism, psychoanalysis, post-structuralism, and feminist literary studies. Students will develop an understanding of research methodology as well as learn to apply these critical approaches to their own writing. Requirements include: 2-4 short papers, a longer research paper, a midterm and a final exam.

TEXTS:

Stowe, Harriet Beecher: Uncle Tom's Cabin (Norton Critical Edition 1993)

Butler, Octavia: Kindred (Beacon 2008)

Morrison, Tony: Beloved (Vintage 2004)

Bressler, Charles E.: Literary Criticism: An Introduction to Theory and Practice (Prentice Hall 2008 Edition)

SECTION 002 11:00-12:15 TTH K. MARTI DANTE'S DIVINE COMEDY

In this course students will read selections from the Divine Comedy as well as essays introducing them to a variety of critical/theoretical approaches to literature. Most of our class time will be devoted to student discussion of the Comedy, with an emphasis on exploring the ways that different critical perspectives might be applied to Dante's poem. At the beginning of the term each student will be invited to choose a theoretical approach whose relevance to Dante especially appeals to the student; each student will then look for Dante criticism related to that approach and briefly report on that criticism to the class, orally and in writing. At midterm students will submit an abstract and annotated bibliography in which they propose a research project for a term paper due the last week of class. During the last several weeks of class students will present brief, informal oral reports on their term paper projects as a way of soliciting feedback from classmates. Students will be free to write about any aspect of the Comedy in their term papers, in which they will be encouraged to draw on what they have learned about one or more critical approaches. Students will be free to modify their term paper projects, including changing the critical approaches they choose, as the semester proceeds.

TEXTS:

Dante, Inferno, trans. Sinclair, Oxford

Dante, Purgatorio, trans. Sinclair, Oxford

Dante, Paradiso, trans. Sinclair, Oxford

Barry, Beginning Theory, 3rd ed., Manchester UP

ENGL 4031/ENGL 5031: AMERICAN RENAISSANCE

SECTION 001

11:00-12:15 TTH

P. ROGER

In 1941, literary scholar F. O. Matthiessen designated the antebellum period in American literature (roughly 1820 to the Civil War) the American Renaissance. We will explore the history and meaning of the term American Renaissance by reading and analyzing texts by those writers Matthiessen included in his study, Emerson, Thoreau, Hawthorne, Melville, and Whitman, and some of those he did not include, such as Emily Dickinson, Margaret Fuller, Elizabeth Drew Stoddard, Rebecca Harding Davis, Harriet Jacobs, Solomon Northrup, Harriet Beecher Stowe, William Apess, and Edgar Allan Poe. We will also look at challenges to Matthiessen's idea of the American Renaissance from other scholars and critics and investigate the relation of the historical and cultural context to the texts we read, in particular, slavery, the abolition movement and the Civil War, the movement for women's rights, the move West and the displacement of Native Americans, and the Transcendentalist movement. Students will write a short essay and give a presentation on a scholarly essay, write a research essay and take a midterm and a final exam. Graduate students will write a longer research essay and prepare an annotated bibliography.

POSSIBLE TEXTS: Baym, *The Norton Anthology of American Literature*, 8th Ed., Vol. B.
Hawthorne, *The Blithedale Romance*
Melville, *Moby-Dick*
Northrup, *Twelve Years A Slave*

ENGL 4045/ENGL 5045: SOUTHERN LITERATURE

SECTION 001

1:30-2:45 TTH

E. STEEBY

The gothic South, the Dirty South, the moonlight and magnolias South, the oppressive South, the Third Coast—all of these regional names remind us that there are *many Souths*. The goal of this course is to survey the literatures of the U.S. South and to examine how region has been imagined in relation to the nation and beyond. As such, we will look at a variety of genres and literary forms, such as autobiography, short stories, and novels dating from the nineteenth to the twenty-first century. We will consider how these texts are informed by histories of slavery and segregation, movements between the “country South” and the “urban South,” social activism, social misfits, and social graces. In particular, students will learn to apply methods of cultural analysis to dynamic (and often contested) representations of regionalism and cultural geography. We will periodically supplement our readings with film, music, and photography in order to better understand how literature has functioned in the construction of Southern memory. Requirements include: two short research papers, a midterm and a final exam, and periodic reading responses and quizzes.

TEXTS: The Literature of the American South, Norton Anthology (Norton 1997)
Hurston, Zora Neale: Their Eyes Were Watching God (Harper Perennial 2006)
McCullers, Carson: The Heart is a Lonely Hunter (Mariner 2004)
Brown, Larry: Dirty Work (Algonquin 2007)
Trehewey, Natasha: Native Guard (Mariner 2007)
Wright, C.D.: One Big Self (Copper Canyon Press 2007)

ENGL 4093/ENGL 5093: THE HARLEM RENAISSANCE *

**This course can be used for credit in the African Studies Minor.*

SECTION 001 9:30-10:45 TTH E. BRYANT

The course will focus on those writers, major as well as minor, who shaped that golden age of black literature known as the Harlem Renaissance (1919-1929). Some of the authors to be studied include Langston Hughes, Countee Cullen, Zora Neale Hurston, Rudolph Fisher, Jessie Fauset, and Claude McKay. There will be two exams, the final, and a term paper.

TEXTS: Patton and Honey, eds., Double-Take: A Harlem Renaissance Anthology
TBA

ENGL 4152/ENGL 5142: TECHNICAL EDITING AND REPORTING

SECTION 001 3:00-4:15 TTH R. SHENK

The 4152 course is for English majors without prior background in technical writing, and for technical or scientific majors with strong writing skills. The 5152 version (the same class except for the additional assignment mentioned below) is for English MA candidates interested in technical editing (or editing in general). Along with an introduction to and much practice of technical editing, this course will also comprise an introduction to technical communication in general.

A common comment after the course from students receiving As and Bs: "I can do this kind of work."

Besides reading, the main assignments will be short weekly exercises that will be immediately returned along with the next week's assignment. We'll have an in-class midterm and a challenging take-home final. A series of abstracts on technical articles will also be required of graduate students.

TEXTS:

Rude and Eaton, Technical Editing, 5th edition. Longman, 2010.

Eisenberg, Guide to Technical Editing: Discussion, Dictionary, and Exercises, Oxford: 1992.

ENGL 4154/ENGL 5154: ADVANCED NON-FICTION WRITING*

**Prerequisite: English 2154 or consent of the department based on a writing sample. May be repeated once for credit.*

SECTION 001 1:30-2:45 TTH R. GOODMAN

This is a course/workshop in the craft of writing literary nonfiction. The effort will be toward developing an individual vision and voice, toward writing authentically—that is, writing as only you can write. This is achieved with passion and with craft. Participants will write three works of literary nonfiction, at least one that will include research; extensively revise one of these works; complete exercises in description, scene, characterization, and dialog; both write and verbalize workshop critiques of their peers' writing; read a selection of works of literary nonfiction and lead discussions of these works.

All readings will be available on Moodle.

TEXTS: TBA

ENGL 4161/ENGL 5161: ADVANCED FICTION WRITING*

**Prerequisite: English 2161 or consent of department based on a writing sample. May be repeated once for credit.*

SECTION 001 11:00-12:15 TTH R. POCHÉ

The goal of this course is to help talented student writers in their long and difficult journey toward becoming good writers of short fiction. Students will examine and practice various techniques and conventions of fiction writing so that they may continue developing their own unique craft. Each student will produce and workshop three short stories over the course of the semester. Their work will be carefully read, considered, and commented on by the instructor and other writers in the class. Workshop participants are expected to offer detailed critiques on other writers' work and to engage in lively and useful workshop discussion. All workshop participants are expected to produce literary stories that are unusually ambitious, insightful, entertaining, and well crafted. English 4161 is designed for English majors and non-majors.

TEXTS: No texts are required, but students are responsible for all story manuscript copies and copying costs.

ENGL 4391/ENGL 5391: RADICAL THEATER

SECTION 001 3:00-4:15 MW J. MAXWELL

This class looks at many of the different kinds of radicalism that happen in the theater. Such radicalism includes feminist writers and Black Nationalist writers (like Amiri Baraka). It will also look at political writers like Jarry (whose plays sparked riots) and Brechtian Epic Theatre. The course covers social innovators like Boal and the Theatre of the Oppressed. Beyond politics, the class includes authors that are radical in terms of their style and aesthetic sensibility, like Suzan-Lori Parks and Mac Wellman. Plus, we'll look at some folks who are just plain shocking, like Artaud and his Theatre of Cruelty, and the Futurist movement.

ENGL 4421/ENGL 5421: CHAUCER

SECTION 001 1:30-2:45 TTH K. MARTI

Students will read the General Prologue and the most important tales of Chaucer's *Canterbury Tales*, but they will not read all of the tales. Students will read the *Tales* in the original Middle English but will be free to consult a translation. They will learn to pronounce Middle English but they will not have to translate Middle English passages on the exams. There will be a midterm exam and a final exam, both with mostly identification and short answer questions. Students will write a midterm report and a term paper on topics of their choice.

TEXT: Geoffrey Chaucer, Canterbury Tales (Houghton Mifflin/Riverside)

ENGL 4616/ENGL 5616: DRAMA OF THE AGE OF SHAKESPEARE

SECTION 001 10:00-10:50 MWF C. LOOMIS

Madness. Murder. Obsession. Vengeance. Incest. The tragedies written by William Shakespeare's contemporaries combine stunning poetry with equally stunning levels of violence. This course will look at tragedies and a few comedies by early modern playwrights including Thomas Kyd, Christopher Marlow, Ben Jonson, Francis Beaumont, John Fletcher, and John Webster. By taking this course, students will acquire the skills needed to read and interpret 16th and 17th century drama; get to know the major writers and genres of early modern dramatic literature; and be delighted by a set of plays wrestling with complex and compelling issues—love, revenge, and madness among them—that still concern us today.

We will read 12 plays in this course. Students will be required to complete a worksheet for each play. There will be a midterm and a final exam along with regular reading quizzes. Students will have the option of writing a 10-12 page research paper OR performing a monologue or scene from one play and writing a 4-6 page account of the process of rehearsing and performing.

TEXT: *English Renaissance Drama: A Norton Anthology* edited by David Bevington

ENGL 4802/ENGL 5802: LATER ROMANTIC WRITERS

SECTION 001

9:30-10:45 TTH

P. SCHOCK

Course content: the work of the second generation of English Romantic writers: Byron's "metaphysical" dramas, Manfred and Cain: A Mystery, and his satires, Don Juan and The Vision of Judgment; Shelley's utopian "lyrical drama," Prometheus Unbound, his blank-verse tragedy, The Cenci, his lyric poems, his exploration of the Romantic love-quest (Alastor, or the Spirit of Solitude), and his final fragmentary dream vision, The Triumph of Life; Mary Shelley's Frankenstein; Keats's odes, romances, ballads, and his two attempts to write an epic on the overthrow of the Titans by the Olympian Gods, Hyperion and The Fall of Hyperion. By the end of the semester, students will not only have read a series of central Romantic works, but should also have a thorough understanding of the following elements of Romantic writing and culture: transformations of various genres and modes of writing; the iconoclastic use of pagan and Christian myth; conceptions of the self and heroism; revisions of traditional religious, moral, and metaphysical thought; the Byron-Shelley debate over Romantic utopianism and perfectibilitarianism; conceptions of the social and political role of the writer, and the impasse liberal writers faced in an age of re-established empires across Europe. Requirements include the option of 10-page research paper or 2 short papers and a project in annotated bibliography, a midterm and final exam, and your application to reading assignments and class discussion.

TEXTS: Byron. Ed. Jerome McGann (Oxford Authors Series)
Keats, Selected Poems and Letters. Ed. Douglas Bush (Houghton Mifflin/Riverside)
Shelley, Mary. Frankenstein (Signet/New American Library)
Shelley's Poetry and Prose. Eds. Fraistat and Reiman (Revised edition, Norton, 2002)

ENGL 4815/ENGL 5815: THE NINETEENTH-CENTURY ENGLISH NOVEL

SECTION 001

11:00-12:15 TTH

L. WHITE

We will study selected novels from the Romantic and Victorian Periods, beginning with Austen's Emma and concluding, most likely, with Conrad's Heart of Darkness. In addition to examining the formal and thematic developments in the genre, we will explore the novels in the context of the century's central social and cultural developments, including: the impact of science and technology, the rise of the middle class and related issues (transference of political/economic power, increasing literacy, compulsory education, etc.), urbanization, the crisis of religious faith, the expansion of empire, and so on. Between Austen and Conrad, we will discuss five or six of the age's representative novels. Authors to be considered include Mary Shelley, Emily Bronte, Dickens, Eliot, Hardy, Samuel Butler, Stevenson.

Course Assignments: two essays, a mid-term and final, and perhaps a couple of projects tied to class discussion (e.g. generating reading questions, brief reports). There will be daily reading quizzes.

ENGL 4917/ENGL 5917: THE CONTEMPORARY NOVEL

SECTION 001

3:00-4:15 MW

N. EASTERLIN

This course will survey some of the post-World War II fictional prose of the British Anglophone (English-language) tradition, including Commonwealth, postcolonial, and immigrant works. In contemporary literature, the realist perspective governing the 19th-century novel has been dramatically altered by colonial history, modern warfare, and movements for gender and other forms of equality. Investigating the effect of modern culture and thought on literature, we will explore questions including the following: What counts as *history* or *myth* amidst such differences of perspective? What is the impact on self and gender identity? How is literary genre or style affected by a decentered concept of truth?

The course introduces students to a significant range of national literatures, including writers of Irish, Australian, Indian, South African, English, German-English and Jamaican-English descent.

Course assignments: Daily quizzes, an annotated bibliography, a research paper, and two exams.

ENGL 6007: SIX MID-CENTURY AMERICAN POETS, 1935-1975

SECTION 601 6:00-8:45 M J. GERY

This course focuses primarily on six American poets born between 1911 and 1917, covering their work from the mid-1930s through the mid-1970s. The main poets to be read this term will include Muriel Rukeyser, Randall Jarrell, Elizabeth Bishop, John Berryman, Gwendolyn Brooks, and Robert Lowell, with representative poems by Louise Bogan, Stanley Kunitz, Theodore Roethke, Charles Olson, Robert Hayden, Delmore Schwartz, Robert Duncan, and Lawrence Ferlinghetti, as time permits. Attention and supplemental readings will be given to the historical, ideological and cultural context in which these poets wrote -- the Great Depression, World War II, the postwar boom, and the Civil Rights and other movements of the 1950s and 60s. But most class time will be devoted to the careful reading, presentation, and discussion of particular poems. Course requirements will include a short paper, two class presentations, an annotated critical bibliography, a term paper, and a take-home final exam.

TEXTS: Ramazani, Ellmann, and O'Clair, eds. [*The Norton Anthology of Modern and Contemporary Poetry*](#). Third Edition. Vol. 2.

Berryman, *The Dream Songs*

Bishop, *Poems*

Brooks, *Selected Poems*

Jarrell, *Selected Poems*

Lowell, *Selected Poems: Expanded Edition*

Rukeyser, *A Muriel Rukeyser Reader*

ENGL 6090: AMERICAN TRAVEL WRITING: 1840-PRESENT

SECTION 001 1:30-2:45 TTH J. HAZLETT

This seminar will explore the genre of American travel narrative from its heyday in the mid-nineteenth century to the present. The course will examine the genre's conventions, its ideological functions, and its relation to other genres. We will look at texts written by Americans traveling both at home and in other cultures, as well as at texts written by non-American travelers about America; we will examine specific concepts related to travel writing, such as exile, expatriatism, tourism, exoticism, primitivism, orientalism and "the other," modernism, post-modernism; and we will look at the effects of gender, modes of travel, class, and colonialism on travel writing. In addition, to these concepts, we will also explore the role of traveling as a trope in American culture, and consider its metaphorical potential. In addition to our primary texts, students will also read one theoretical secondary work on the genre and critical works on specific primary texts. Classes will be a combination of lecture, discussion, and student presentation. There will be journals, one critical essay, and two exams.

Critical Text: Carl Thompson, *Travel Writing* (2010)

Primary Texts:

Charles Dickens, *American Notes for General Circulation* (1842)

Herman Melville, *Typee* (1846)

Henry David Thoreau, *Walking* (1861) and/or *Maine Woods*(1864)

Mark Twain, *Roughing It* (1871)

Ernest Hemingway, *A Moveable Feast* (1957)

Joan Didion, *Slouching toward Bethlehem* (1968)

John McPhee, [*The Pine Barrens*](#) (1968)

Martha Gehlhorn, *Travels with Myself and Another* (1978)

Jean Baudrillard, *America* (1988)

Pico Iyer, *Video Night in Kathmandu* (1988)

ENGL 6154: NONFICTION WRITING WORKSHOP*

** This course requires written permission of Rick Barton, Director of the Creative Writing Workshop*

SECTION 601	6:00-8:45pm T	R. BATES
SECTION 602	6:00-8:45pm T	R. GOODMAN

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research and one that may be a *shorter* work; significantly revise one of these; participate in workshop discussion and write critiques of their peers' work; and select, lead, and participate in writerly discussions of published works of literary nonfiction of their choice.

SUPPLEMENTAL TEXTS: Essays, excerpts, and other nonfiction that is posted on electronic reserve.

ENGL 6161: WRITING FICTION*

** This course requires written permission of Rick Barton, Director of the Creative Writing Workshop*

SECTION 601	6:00-8:40pm M	J. LEAKE
SECTION 602	6:00-8:40pm M	A. BUEGE-BOYDEN
SECTION 603	6:00-8:40pm M	B. JOHNSON
SECTION 604	6:00-8:40PM M	M. WALSH

English 6161 is a graduate-level course in fiction writing. Students will write three pieces of fiction of approximately 3,000 words each. Students will also write critiques of their peers' work. Class participation, of course, is central to the work of the course.

TEXT: There is no text required for this course.

ENGL 6163: WRITING POETRY *

** This course requires written permission of Rick Barton, Director of the Creative Writing Workshop.*

SECTION 601	6:00-8:40pm W	J. GERY
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This is an advanced workshop in the writing of poetry. The class will focus primarily on students' poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism and discussion, as well as prepare written critiques of others' works. In addition, each student will be assigned twice during the term to present another's poem and to lead class discussion. Students will also write two short papers on individual poems and a review of a book of contemporary poetry, since a familiarity with modern and contemporary poetry is crucial to writing it. At the end of the course students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). [*The Norton Anthology of Modern and Contemporary Poetry*](#). Third Ed.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.
4-5 books of contemporary poetry

SECTION 602**6:00-8:40pm W****C. HEMBREE**

Course content: student portfolio, contemporary poetry, articles on creative process and prosody. Each class member will design and create a portfolio of poems: long poems, serial pieces, or short lyrics. Weekly workshops will respond to drafts and revisions of original student writing. “In the beginning William Shakespeare was a baby, and knew absolutely nothing. He couldn’t even speak,” Mary Ruefle reminds us. This course will explore the place of knowing, musing, doubt, and cognitive dissonance in the creative process. How can poets use rhetorical devices and the modes to stimulate thought (in writer and reader)? What habits of mind do working poets cultivate? Requirements include weekly poems, 12-15 pages of revisions, written comments on peer writing, an analysis paper, a local poetry reading review, informal responses to Ruefle and Quinn, and a presentation.

TEXTS: Quinn, Arthur. *Figures of Speech*
 Ruefle, Mary. *Madness, Rack, and Honey*
 One collected volume of poetry

ENGL 6232: MODERN RHETORIC AND COMPOSITION**SECTION 001****3:00-4:15 MW****D. PIANO****SPATIALIZING RHETORICS AND COMPOSING PLACES: COMPOSITION’S GEOGRAPHIC TURN<S>**

While composition studies has been primarily viewed as more inclined toward practice than theory, the discipline’s historical underpinnings in rhetorical theory, both classical and contemporary, and its foregrounding of discursive practices has led to an increasingly complex view of rhetoric as more than what Aristotle defined as “the ability of observing the available means of persuasion.” With the spatial and geographical turn in the humanities influenced by thinkers such as Henri LeFebvre, Edward Said, Michel Foucault, Michel de Certeau, Doreen Massey, and Edward Soja, spatial rhetorics and place-based pedagogies have become a central disciplinary formation in composition studies. This course intends to explore the various kinds of methods and theoretical approaches used by scholars in the field to explore ‘space’ and ‘place’ and its relationship to composing practices in and outside the classroom. We will read primary texts by spatial theorists in relation to representative place-based and spatial studies in rhetoric and composition that have been informed by these theories. Additionally, the course will also connect to current trends in the field that promote new forms of rhetorical agency that center on circulation, ecologies, and distribution of ideas, actions, and objects within particular networked formations that include both the material and the virtual. An overarching goal of the course will be to explore how composing practices, rhetoric, and geography are historically and socially situated and constantly changing. Assignments include a multi-media research project that involves an observation/experiential journal, a midterm presentation; reading-response papers; and a midterm.

Possible Texts:

Space and Place: The Perspective of Experience—Yi-Fu Tuan

Geographies of Writing—Nedra Reynolds

Keepin’ It Hushed: The Barbershop and African American Hush Harbor Rhetoric—Vorris Nunley

Angels’ Town: Chero Ways, Gang Life, and the Rhetorics of the Everyday—Ralph Cintron

Distant Publics: Development Rhetoric and the Subject of Crisis—Jenny Rice

The Locations of Composition—eds. Christian R. Weisser and Christopher J. Keller

ENGL 6280: INTRO TO GRAD STUDIES

SECTION 001 **9:30-10:45** **TTH** **A. BOYD RIOUX**
SECTION 601 **6:00-8:45** **W** **A. BOYD RIOUX**

This course will provide a practical and theoretical introduction to graduate study in English and the profession of literary studies (broadly conceived) with special attention to research methods and contemporary critical trends (from postcolonial studies to queer theory to digital humanities). Students will learn the best ways to conduct research, how to evaluate and use primary and secondary sources, how to craft compelling arguments about literary texts, and how to enter into the critical conversations about those texts. Attention will also be paid to the literary conversations that occur outside of academic journals and what it means to be an informed participant in the broader world of letters. Thus students will learn about various forums for presenting and publishing their work and appropriate professions for English MA's in and outside of academia. Assignments will include oral presentations as well as blog posts for each class period, an abstract, a response to a critical article, an annotated bibliography, and a longer research paper.

TEXTS: Bertens, *Literary Theory: The Basics*, 2nd ed. (Routledge, 2008)
Peter Biedler, ed., *The Turn of the Screw: A Case Study in Contemporary Criticism*, 3rd ed. (Bedford St. Martins, 2010)
MLA Handbook, 7th ed. (2009)

ENGL 6281: INTRO TO COMP STUDIES

SECTION 601 **6:00-8:45** **TH** **K. McDONALD**

This course is a graduate-level introduction to the scholarly field of composition studies, combining the exploration of theories of writing and pedagogy with instruction in classroom practice. We will begin with an overview of the history of composition pedagogy in the American education system, then explore some of the theories of composition that have had lasting effects (both positive and negative) on the approaches to teaching composition. Students will complete a variety of written assignments; these will include short summaries or responses to readings, a rationale for their evaluation of a piece of student writing, an annotated bibliography, and one longer, researched essay on a topic that is of particular interest to them. Other work may include presentations to the class, teaching demonstrations, and syllabus or writing topic design.

ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

SECTION 001 **11:00-12:15** **TTH** **N. OSUNDARE**
LITERATURE OF THE AFRICAN DIASPORA

This course explores select literary texts from the African Diaspora in their historical, social, cultural, and aesthetic contexts, with emphasis on such concepts as "diaspora literacy", diaspora awareness, reverse diaspora, "post-coloniality", and generic conjunctures. It examines areas of commonality and divergence in the African experience as articulated in these texts in terms of their various contents and styles.

Requirements: Midterm and final exams, term paper and annotated bibliography, class presentation and participation.

TEXTS: Achebe, *Things Fall Apart*
Soyinka, *Death and the King's Horseman*
Aidoo, *Anowa*
Okpewho, *Call Me by My Rightful Name*
Walker, *The Color Purple*
Brathwaite, *The Arrivants*
Walcott, *Dream on Monkey Mountain*
Du Bois, *The Souls of Black Folk*
Morrison, *The Bluest Eye*

SECTION 476 ONLINE
POETIC FORMS

C. HEMBREE

This course is an intensive study of poetic forms for students of creative writing. We will read lyric poems from a variety of time periods as well as texts on English language prosody to understand the texture and structure of formal verse, nonce forms, free verse, and hybrid poetry. In our weekly forums, students will post analyses, questions, and creative responses to the assigned readings. Students will also respond to the posts of other classmates. The purpose of this class is to familiarize the graduate creative writing student with craft elements that she may engage in her poetry. Students will write one explication of 800-1000 words, weekly written responses, and 3-4 poems. A presentation, midterm, and final exam are required for this class.

TEXTS:

Fussell, Paul. *Poetic Meter and Poetic Form*
Longenbach, James. *The Art of the Poetic Line*
Vendler, Helen. *Poems, Poets, Poetry*. 3rd ed.
Voigt, Ellen Bryant. *The Art of Syntax*
Books for oral presentation

SECTION 477 ONLINE
JANE AUSTEN

B. FITZPATRICK

This course explores Jane Austen's six published novels, plus an early epistolary manuscript, unfinished fragment, and letters. Two hundred years after she wrote, Austen continues to resonate in the popular consciousness. We will begin by asking why Austen matters and then pursue answers. We will examine her writing in historical, cultural, and critical context, and also in our own contemporary context, which includes discussion of film adaptations of the novels. Requirements include written weekly discussion assignments, a 12- to 15-page critical research paper, an annotated bibliography, and two exams. Be prepared for a heavy reading load!

REQUIRED TEXTS:

Austen, *Northanger Abbey* (Penguin)
Austen, *Sense and Sensibility* (Oxford World's Classics)
Austen, *Pride and Prejudice* (Norton CE, 3rd ed.)
Austen, *Mansfield Park* (Penguin)
Austen, *Emma* (Bedford/St. Martin's)
Austen, *Persuasion* (Oxford World Classics)
Austen, *Lady Susan, The Watsons, Sanditon* (Penguin)
Bautz, *Jane Austen: Sense and Sensibility/Pride and Prejudice/Emma* (Readers
Guides to Essential Criticism, Palgrave Macmillan)

RECOMMENDED: *MLA Handbook*, 7th ed.

This course is about techniques nonfiction writers use and issues they face, illustrated by a wide range of texts. Whatever the form of creative nonfiction you choose, these techniques and issues will be relevant, essential, even.

We'll examine closely the idea of searching for the exact word. Texts: Diane Ackerman's "Mute Dancers" and Ernest Hemingway's *A Moveable Feast*.

We'll discuss beginnings. Texts: Maxine Hong Kingston's "No Name Woman." Rebecca Skloot's *The Immortal Life of Henrietta Lacks*. Kathryn Harrison's *The Kiss*.

We'll look at setting. Vivian Gornick's *Fierce Attachments*. Truman Capote's *In Cold Blood*. Jill Ker Conway's *The Road from Coorain*. Metaphor and simile. E.B. White's "Death of a Pig" and "Total Eclipse" by Annie Dillard.

We will also investigate creating characters on the page. Writing about yourself. Structure. Incorporating research effectively. And writing about a city. Writers we'll call on will be David Sedaris, Bill Buford, Jeanette Winterson, Mary Karr and Laura Hillenbrand, among others.

Just as essential to the course will be the issues we explore. As a nonfiction writer you will encounter many perplexing and often difficult choices. These choices are seldom discussed in textbooks, but they are certainly part of the reality of being a writer.

So, we will explore issues such as writing about people less fortunate than you. We'll call upon James Agee, Walker Evans and Henry Mayhew for guidance.

We'll look at writing about war, suffering and death in terms of art and ethics. Michael Herr and Judy Elbring will lead us with their own choices as described in their books. Herr wrote the classic Vietnam memoir *Dispatches*. Elbring was a nurse in Vietnam and wrote about that experience.

Three papers and required discussions.

FICTIONAL FORMS

In this course we will examine short stories of various styles with a writer's eye toward identifying how they are constructed. Using craft essays to study the elements of fiction—plot, characterization, POV, narrative structure, style, etc--students will learn to identify the underpinnings of successful stories and to use that understanding in their own written work. This literature class is designed for fiction writers, and its aim is to pull the back off the clock, remove the parts, study them, and then put the whole thing back together.

Requirements: Weekly class presentations of stories and craft essays, participation, craft summaries, written critiques, and several very short writing projects.

Along with selected individual stories, TEXTS will include:

Baxter & Turchi: [Bringing the Devil to His Knees](#)

Burroway & Stuckey-French, [Writing Fiction: A Guide to Narrative Craft](#)

SECTION 601 6:00-8:45 TH
FICTIONAL FORMS

M. WALSH

This course, intended primarily for graduate students in fiction, will operate as a study in Form, Craft and Influence. The first half of the course will focus on literary texts that were highly influential to the professor's own aesthetic. The analysis of these texts will be intended to reveal how they "work" as well as to explore how beginning writers can use their example to strengthen their own artistic vision. The second half of the course will focus on books that have recently been deemed "successful" by both contemporary critics and writers, in hopes of gaining a greater understanding of the literary conversation America is now having. The books will include novels and short story collections and, on top of analysis, some attention will be paid to the path the texts took from manuscript to publication.

Requirements: Writing assignments will be turned in on a weekly basis (some creative, some analytical). Each student will also give one formal presentation. The semester will conclude with a final essay. As the course will be primarily student, weekly participation is required to earn a passing score.

ENGL 6400: ENGLISH LITERATURE OF THE LATER MIDDLE AGES

SECTION 601 4:30-5:45 TTH
DREAM VISIONS

K. MARTI

This course focuses on mystical vision and dream vision literature not covered in any other course. Students will read *The Book of Margery Kempe*, *The Showings of Julian of Norwich*, Chaucer's four dream visions and Chaucer's *Troilus and Criseyde*. Chaucer's dream visions are *The Book of the Duchess*, *The House of Fame*, *The Parliament of Fowls*, and *The Legend of Good Women*. Students write a midterm report and a term paper and write midterm exams and final exams in the form of essays on topics of their own choosing.

TEXTS: *The Book of Margery Kempe*, ed. Staley, Norton Critical Edition
The Showings of Julian of Norwich, ed. Baker, Norton Critical Edition
Chaucer, *Dream Visions and Other Poems*, ed. Lynch, Norton Critical Edition
Chaucer, *Troilus and Criseyde*, ed. Barney, Norton Critical Edition

ENGL 6700: SWIFT AND JOHNSON

SECTION 001 3:00-4:15 TTH

D. DOLL

"Who is Samuel Johnson and why is he saying those terrible things about me?" Jonathan Swift might have asked, had he been around to read Johnson's "Life of Swift." Are these two writers representative of the poles of eighteenth century British thought and politics? Or does Johnson treat Swift so harshly because, as W.B.C. Watkins suggests, they are so much alike and Swift says in print all those ideas Johnson acknowledges in himself but desires to repress? The course will examine and compare their extended prose narratives (*Gulliver's Travels* and *Rasselas*), their periodical essays, their poetry, and their writings on language. Course requirements will include two papers and an oral presentation.

TEXTS: The Writings of Jonathan Swift, eds. Greenburg and Piper
Samuel Jonson: Selected Poetry and Prose, ed. Brady

ENGL 7000: THESIS

ENGL 7040: EXAMINATION ONLY
