

**DEPARTMENT OF ENGLISH**  
**SUMMER 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 2041: MAJOR AMERICAN WRITERS**

**SECTION 001            9:10-10:10            M-F            K. RAYES**

This section of ENGL 2041 is focused on the topic “The Rhetoric of American Cool.” We will look at the quintessentially American concept of “coolness” through American writers such as Jack Kerouac, and Zora Neale Hurston, iconic American literary characters such as Jay Gatsby and disparate works throughout the history of American Literature that have influenced and inspired the concept of a distinctly American sense of “cool.” Students will be expected to write reading journals, complete quizzes, compose two four -page papers, take two exams, and give a short oral presentation. Participation and attendance are critical to the success of this class, and will be used to help determine the final grade.

TEXTS: The Norton Anthology of American Literature (Shorter Eighth Edition),  
F Scott Fitzgerald – The Great Gatsby  
Jack Kerouac – On the Road

**SECTION 476            ONLINE            A. BOYD RIOUX**

Rather than assume that everyone knows who the “major” American authors are and why they have been given that status, this course (designed for non-English majors) will examine why certain authors have been anointed, so to speak, and others have not; how authors’ reputations have changed over time; and how the “canon” of American literature has been revised considerably in recent years. Some of the authors we will read include Nathaniel Hawthorne, Walt Whitman, Emily Dickinson, Frederick Douglass, Harriet Jacobs, Mark Twain, Henry James, Kate Chopin, Edith Wharton, Zora Neale Hurston, Langston Hughes, William Faulkner, Tennessee Williams, and Toni Morrison.

Students will create a presentation (PowerPoint or Prezi) to share with the class about an American author they consider “major” who is not on our reading list. Other assignments will include reading quizzes, participating in online discussion (each student will be required to lead the discussion at least once), a midterm, and a final, which will include an essay.

This course will be conducted in Moodle. Students should log on before classes begin on June 2 in order to be prepared for the start of the term.

TEXT: *Norton Anthology of American Literature*, shorter 8<sup>th</sup> ed., one-volume ISBN: 978-0-393-91885-4  
Edith Wharton, *The Age of Innocence*, Norton Critical ed., ISBN: 978-0-393-96794-4

## ENGL 2043: NEW ORLEANS LITERATURE

**SECTION 001      10:20-11:20      M-F      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 Neighborhood Story Project memoir *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 three 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 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, before the Civil War, including the recently discovered works by the Creole poets, *Les Cenelles*, and read works by notable New Orleans writers, such as Tennessee Williams. Students will leave the course with a better understanding of the longstanding tradition of New Orleans literature from the 19th century to the present day, as well as a heightened appreciation of the rich history of our city. Students will be introduced to various genres including fiction, literary non-fiction, poetry and drama, and learn the fundamentals of literary analysis. Course requirements 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 2072: AFRICAN-AMERICAN LITERATURE II\*

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

**SECTION 001      10:20-11:20      M-F      E. BRYANT**

The course, which is designed for non-English majors but is also open to majors, will focus on a variety of literary works by selected African American authors writing from the mid-1930s (after the Harlem Renaissance) to the present. Requirements include three exams and a term paper.

TEXTS: Hurston, *Their Eyes Were Watching God*  
Wright, *Native Son*  
Gaines, *Bloodline*  
Others TBA

## ENGL 2152: TECHNICAL WRITING

**SECTION 001      9:10-10:10      M-F      I. FINK**  
**SECTION 721      6:00-8:45pm      MW      R. POCHÉ**

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.

## ENGL 2238: READING FICTION

**SECTION 001**

**10:20-11:20**

**M-F**

**L. WHITE**

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

## ENGL 4034/ENGL 5034: CONTEMPORARY AMERICAN LITERATURE

**SECTION 001**

**12:40-3:25**

**TTH**

**E. STEEBY**

*"We go waaaaay back, America./ Like mutts in the bed of a pickup./ Like righteous indignations./ Like riotous ignitions."*

--Terrance Hayes, "The Blue Baraka"

This course will focus on post-1975 U.S. literature that innovates form, style, and genre to represent late 20<sup>th</sup>- and early 21<sup>st</sup>-century contexts of broad cultural and political change, as well as personal crisis. Students will read poetry, novels, short stories, and plays to understand how some of the most experimental and irreverent contemporary writers negotiate the contentious terrain of American culture. For example, we'll read texts such as *Twilight*, Anna Deveare Smith's dramatization of the 1992 L.A. uprising or "riots," and the short fiction of writers such as Jhumpa Lahiri and Junot Diaz who represent diasporic relationships and the legacies of immigration. Throughout, students will learn a multiethnic approach to U.S. literature that looks to the intersections of race, class, gender, and sexuality. Requirements: midterm and final exam, two short research papers, and weekly reading responses.

### TEXTS:

Paul Beatty, White Boy Shuffle

Junot Diaz, This Is How You Lose Her

Amy Hempel, The Collected Stories

Denis Johnson, Jesus' Son

Jhumpa Lahiri, Unaccustomed Earth

Annie Proulx, Close Range: Wyoming Stories

Toni Morrison, Sula

Anna Deveare Smith, Twilight

## ENGL 4161/5161: ADVANCED FICTION WRITING\*

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

**SECTION 001**

**12:40-3:25**

**MW**

**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 for this course, but students are responsible for all story manuscript photocopies and copying costs.

**ENGL 6151: INVITATIONAL SUMMER INSTITUTE\***

*\*This course is limited to K-16 teachers and is by application only.*

**SECTION 001**

**8:00-3:00**

**M-F**

**S. DeBACHER**

This course is an invitational summer institute for New Orleans area teachers interested in exploring methods of teaching writing at all levels and in all subjects. It meets from June 10-July 12 and is cross-listed with EDCI 6020. Emphasis is on introduction to composing processes (prewriting, drafting, revising, editing) and on demonstrating best practices in the teaching of writing. Participants will write daily for different purposes and audiences and will prepare presentations demonstrating various aspects of the teaching of writing. For further information, please contact Sarah DeBacher at 280-6295 or sdebache@uno.edu.

**ENGL 7000: THESIS**

**ENGL 7040: EXAMINATION ONLY**

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