

**DEPARTMENT OF ENGLISH**  
**Fall 2016 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.*

**SECTION 001      9:30-10:45      TTH      P. ROGER**

In this course we will read, discuss, and analyze a broad and diverse range of American writings from the Colonial period to 1865, focusing on both the historical and cultural contexts of the texts and on their literary elements. The texts we will read include Native American creation stories; letters, journals, and autobiographical narratives by Columbus, Cabeza de Vaca, Smith, Bradford, Rowlandson, Olaudah Equiano, Franklin, Douglass, and Jacobs; poems by Bradstreet, Wheatley, Whitman, and Dickinson; and fiction by Foster, Irving, Poe, Hawthorne, and Melville. You will write one short essay analyzing a connection between a text we are reading and its context and another essay on a question you are interested in researching about one or more of the texts we are reading. You will give an oral presentation of the first essay, take a midterm and a final exam, and answer questions in writing about the texts we read.

TEXTS:      Nina Baym, Ed. *The Norton Anthology of American Literature*, 8<sup>th</sup> Ed., Vol. 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.*

**SECTION 001      11:00-11:50      MWF      D. RUTLEDGE**

This course will begin with the Civil War poetry of Walt Whitman and end with short stories of Joyce Carol Oates. In between, we will study some of the major literary movements and read a wide variety of writers. This class will have two essay assignments, two tests during the semester, a final exam, and continual quizzes.

TEXTS: *Norton Anthology of American Literature*, Shorter 8<sup>th</sup> edition  
Kurt Vonnegut, *Slaughterhouse Five*

**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 sub genres 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 two major exams, in addition to quizzes and discussion board assignments. This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome to take the course.

## ENGL 2041: MAJOR AMERICAN WRITERS

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

**SECTION 001      11:00-11:50      MWF      J. BARNWELL SMITH**

On the first day of class, students receive a student preference survey, which will allow them to weigh-in on what we'll read this semester. The survey lists authors and titles associated with particular American literary genres and areas of concentration. Choices include the Abolitionists; the Concord, MA, writers of the 19<sup>th</sup> Century; Naturalism; women writers and critiques of "comfortable" society; Magical Realism; and contemporary American awakenings (to name a few). While students have some choice about what the class reads, there are some required areas of concentration, including Modernism and the Harlem Renaissance. Regardless of what works we choose to read, we'll engage in interesting, dynamic discussions as we interpret great short stories and novels. And, we'll consider historical, cultural and biographical contexts for works that span more than one hundred and fifty years. Requirements include two essays (four to five pages each) and three passage ID exams.

Textbooks required for the course:

*The Norton Anthology of American Literature*, Shorter Eighth Edition

*The Sun Also Rises* by Ernest Hemingway

**SECTION 002      2:00-3:15      TTH      K. McDONALD**

This course, designed for non-English majors, will cover major writers of American literature from 1600 to the present. We will read short stories, poems, novels, and plays by writers such as Anne Bradstreet, Washington Irving, Emily Dickinson, Mark Twain, Kate Chopin, William Faulkner, Ernest Hemingway, Ernest Gaines, Sandra Cisneros, and Sherman Alexie. Assignments will include quizzes, three exams, and two writing assignments.

(Texts not selected yet)

**SECTION 476      ONLINE      K. MARTIN**

The overall focus of this online course is American identity and the American Dream. The course is divided into three units—reflections on Puritan writing and culture, the role of memoir as commentary on national identity, and the American coming-of-age story from the diverse perspectives of both men and women. In each unit of the course, a small selection of works will explore its unit's theme from the diverse historical and socioeconomic vantage points of major American writers, such as Benjamin Franklin, Ralph Ellison, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahnuik. The course is not intended as an exhaustive survey of American literature but rather as an inquiry into key works that merit comparison and familiarize you with noteworthy literary influences on our notions about "American identity" and "The American Dream."

You will be expected to read critically and write analytically about the works you read. The course requires that you participate in two weekly online discussion forums, write two analytical essays, and take three exams.

## ENGL 2043: NEW ORLEANS LITERATURE

**SECTION 001      9:00-9:50      MWF      D. RUTLEDGE**

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****3:30-4:45****MW****E. STEEBY**

In this course, we will look at fiction, nonfiction, and poetry to consider how New Orleans has come to be imagined as an exotic national exception and a dangerous space 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 scandalous gothic serials of the 1850s to the contemporary memoir of a New Orleans high school student. In our analysis, we will pay close attention to the ways in which race, gender, sexuality, and class are represented in the tension and dynamism of New Orleans literature and culture. Text will include the following books as well as additional poems, short stories, and excerpts. Requirements will include: midterm and final research papers, 2 in-class essay exams, and weekly responses.

**TEXTS:** Williams, *A Streetcar Named Desire* (New Directions)  
Kennedy, *Aunt Alice vs. Bob Marley* (UNO Press)

**SECTION 003****9:30-10:45****TTH****J. KUCHTA**

In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have essay components.

TEXTS (tentative & partial): Cable, *Old Creole Days*  
Chopin, *The Awakening and Selected Short Stories*  
Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*  
Johnson, *Sandrine's Letter to Tomorrow*  
Roahen, *Gumbo Tales*  
Williams, *A Streetcar Named Desire*

**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. The course will begin with works written in the early 19<sup>th</sup> century, including those in the first ever anthology of African American literature, and naturally include works by such notable New Orleans writers as Tennessee Williams and Kate Chopin. Students will acquire a better understanding of the longstanding tradition of New Orleans literature over the years as well as the continuation of the tradition in the present day. The goals of this course are to introduce students to various genres including fiction, literary non-fiction, poetry and drama, to encourage your reactions to these genres through writing and discussion and to teach you the fundamentals of literary analysis. Two exams, two formal papers and scheduled quizzes are required for this course, as well as participation in Discussion Board assignments

**SECTION 601****6:00-8:45****W****K. CHOSA**

This course, designed for non-majors but open to English majors as an elective, will introduce students to New Orleans literature, starting in the 1800s and ending with contemporary portrayals of life in this city. We will examine how New Orleans functions as a place, as a character, and as a myth. You will examine works of fiction, nonfiction, poetry, drama, articles, editorials, podcasts, and videos. Requirements for this course include a research paper, a presentation, a mid-term, and a final exam, along with reading quizzes and class discussion.

Texts: TBA

## **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          2:00-3:15          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          11:00-12:15          TTH          R. WERNER**

### **MONSTERS AND THE MONSTROUS**

*"It is a primary function of monsters to challenge and confirm the boundaries of the societies that create and 'encounter' them."*

Monsters have fascinated audiences since the earliest literary texts. This course proposes to focus on critical and cultural readings of monsters in literature. This course will cover a range of texts focused on the monstrous throughout the long 19<sup>th</sup> century (Romanticism to WWI). During this period, Western culture was going through a period of rapid change and literature featuring horror and the supernatural became tremendously popular. Sampling texts from Britain, America, and Europe, students will gain experience with a variety of writing styles and genres. As John Block Friedman reveals in the forward to the recently published Ashgate Research Companion to Monsters and the Monstrous, the study of monsters is a study of "otherness" and of what it means to be human. I will use excerpts from this work and other studies of the monstrous to give students' reading of the primary texts greater depth and scope. By studying both popular and literary works, this course will ground students in important texts, offer a range of cultural and psychological approaches, and encourage valuable analytic skills. Students will be responsible for applying what they learn in class to an extended individual research project on the theme of the course.

As it incorporates some texts that have proven to be quite popular in past special topics courses, I feel confident that this course will prove popular with majors and non-majors alike. This course should prove particularly interesting to students studying women's studies, psychology, biology, and history.

#### **Possible Texts include:**

Shelley's <u>Frankenstein</u> (1818)	
John Keats's "Lamia" (1819)	Victor Hugo's <u>The Hunchback of Notre Dame</u> (1831)
Dion Boucicault <u>The Phantom</u> (1856)	Sheridan LeFanu's <u>Carmilla</u> (1872)
Edgar Allen Poe "Some Words with a Mummy" (1850)	
Robert Louis Stevenson's <u>Dr. Jekyll and Mr. Hyde</u> (1886)	
Oscar Wilde <u>Picture of Dorian Gray</u> (1890)	
Arthur Conan Doyle "The Ring of Thoth" (1890)	
Bram Stoker's <u>Dracula</u> (1897)	H.G. Wells's <u>The Invisible Man</u> (1897)

**SECTION 002      1:00-1:50  
LITERATURE OF THE JAZZ AGE**

**MWF**

**J. BARNWELL SMITH**

It is widely held that Jazz has roots in early twentieth century New Orleans; in our city's neighborhood bars and on its streets, musicians played with a distinct freedom, allowing them to experiment and collaborate. To borrow the words of Modern poet Ezra Pound, they were "making it new." During this time, New Orleans also had a profound effect on writers, including William Faulkner and Sherwood Anderson, and it had its own literary journal, *The Double Dealer*. We'll begin the course by examining the Jazz Age writers of New Orleans. From there, we'll turn to another powerful city, Paris, to consider how American expatriates and other writers were inspired by its vibe during the 1920s. Finally, we'll turn to New York, reading Fitzgerald's *The Great Gatsby* and exploring the Harlem Renaissance. We'll consider how the migration of African Americans north not only exploded Jazz on to the scene there, but also how writers of the day forever changed African American identity.

Texts for the course: *The Heath Anthology of American Literature*, Volume D, Modern Period 1910 – 1945  
*Americans in Paris: A Literary Anthology* edited by Adam Gopnik  
*In Our Time* Ernest Hemingway  
*The Great Gatsby* F Scott Fitzgerald

**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 and artificial intelligence. Students will complete reading journals, two exams, two papers and a short creative group 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 available on Moodle.

**SECTION 004      2:00-2:50      MWF      S. RICHARDSON  
METAMORPHOSIS IN LITERATURE**

Stories of transformation, including tales of werewolves, as well as shape and gender shifting, have figured prominently in literature and mythology for centuries. In this course we will explore a variety of narratives in which authors depict humans turning into beasts, as well as trees, stones and other inanimate objects in order to determine why our interest in the potential instability of the human body persists. Though we begin the course by examining fictional representations of metamorphosis in works by important authors such as Ovid, Shakespeare, and Kafka, we will also work to determine the continuing appeal of these kinds of narratives in more current literature, science fiction and film in order to discover what our interest in this subject might tell us about ourselves and our own humanity.

**SECTION 476 ONLINE  
LITERARY AFROFUTURISM**

**B. BLANKENSHIP**

The literature of Afro-futurism is about liberation, and the political and spiritual challenges faced by black people in the Western world since the forced diaspora of slavery. The tradition of speculative literature by writers from the African diaspora reaches back to the 19<sup>th</sup> century. In this course students will look at how writers, primarily, but also filmmakers, visual artists and musicians, have used speculative genres to critique racial difference and privilege, and to pass on and honor the past while imagining alternate futures through the lenses of race, folklore, and technology. Students will also examine scholarly texts that analyze the influences and origins of these works. They will develop key concepts of Afro-futurism in order to determine how the artistic works associated with this movement define a unique form of cultural knowledge and expression.

**Requirements** will include weekly discussion-based response assignments, occasional quizzes, one exam, two essays and a multi-media project.

**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  
and Coraline (2002) by Neil Gaiman

**ENGL 2152: TECHNICAL WRITING**

<b>SECTION 001</b>	<b>9:00-9:50</b>	<b>MWF</b>	<b>I. FINK</b>
<b>SECTION 002</b>	<b>2:00-3:15</b>	<b>MW</b>	<b>R. POCHÉ</b>
<b>SECTION 003</b>	<b>8:00-9:15</b>	<b>TTH</b>	<b>B. FITZPATRICK</b>
<b>SECTION 004</b>	<b>11:00-12:15</b>	<b>TTH</b>	<b>K. RAYES</b>
<b>SECTION 005</b>	<b>3:30-4:45</b>	<b>TTH</b>	<b>D. PIANO</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>K. MARTIN</b>
<b>SECTION 477</b>	<b>ONLINE</b>		<b>D. PIANO</b>

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 2160: INTRODUCTION TO CREATIVE WRITING

**SECTION 001      11:00-12:15      TTH      J. MAXWELL**

This class introduces students to four genres of creative writing and provides an opportunity to work in several of them. We'll use the workshop model of developing new texts because that model is the cornerstone of learning the art of creative writing. In this class students will write in multiple literary genres. They will read each other's work, supportively write about their peers' texts, and get feedback for their own revisions. Because this is an introductory class, students don't need previous creative writing experience—willingness and curiosity will suffice.

Language is a uniquely powerful medium with which to make art. In this class, we'll dive into the excitement, and the difficulty, and the pleasure, and the terror of it. We'll look at how different genres use literary devices and how those devices are tools for us to make art

Required Text: David Starkey. *Creative Writing: Four Genres in Brief*. 2nd ed. ISBN: 1457611562

## ENGL 2161: INTRODUCTION TO FICTION WRITING

**SECTION 001      12:00-12:50      MWF      S. FARRIN**

This course introduces students to the demands of audience and form in the creation of complete short stories. To develop a shared vocabulary useful in discussing student manuscripts, we will initially study our text and published fiction. After that, all classes will be workshops of student work. English 2161 is designed for both majors and non-majors.

TEXT: *Making Shapely Fiction* by Jerome Stern

## ENGL 2208: READING DRAMA\*

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

**SECTION 001      12:00-12:50      MWF      C. LOOMIS**

The purpose of writing, acting in, and watching plays, Shakespeare claims, is to hold a mirror up to nature, to show us ourselves at our best and our worst. In this course, we will look at plays from classical Greece to the present to ask what we see when we look in that mirror. What does drama tell us about being human? About our relationships with each other and with the world? About how to live a good life? Requirements: There will be one essay, a midterm, and a final exam.

Textbook: *The Norton Anthology of Drama* (compact edition), ed. J. Ellen Gainor.

ISBN: 978-0-393-92349-7

**SECTION 476      ONLINE      J. MAXWELL**

While theatre is an art form we can trace all the way back to the ancient Greeks, this class will introduce students to contemporary work on the stage. The class will include a wide variety of styles and aesthetics as it tries to show some of the breadth of modern theatre. We'll read plays that are shocking, political, and silly by turns. The class will serve as an introduction to the vibrant and complex art forms that make up contemporary drama. We'll look at the difference how plays live as art objects on the page and on the stage simultaneously.

Required Texts:

Tony Kushner. *Angels in America: A Gay Fantasia on National Themes: Part One: Millennium Approaches Part Two: Perestroika*. ISBN 978-1559362313

August Wilson. *Fences*. ISBN 9780452264014

Suzan-Lori Parks. *Topdog/Underdog*. ISBN: 1-55936-201-4

Lisa D'Amour. *Detroit*. ISBN 0865478651

Rajiv Joseph. *Gruesome Playground Injuries*. ISBN: 1593762941

Mac Wellman and Young Jean Lee, eds. *New Downtown Now*. ISBN: 0-8166-4731-3

**ENGL 2228: INTRODUCTION TO POETRY\***

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

**SECTION 001            11:00-12:15            TTH                            N. OSUNDARE**  
**SECTION 195            Embedded honors section**

In this course, we intend to carry out an introductory study of poetry as a vital genre of literature. Among other preoccupations, we shall be looking at poetry as an intensely special use of language, its primal debt to the oral tradition, the connection between poetry and music, and poetry as a vehicle of ideas and product of human imagination. Because this is a survey course, the poems selected for study will be drawn from different authors, different places, and different historical periods. Throughout, we shall be interested not only in what the authors have to say, but also how they have chosen to say it in order to achieve the desired literary and aesthetic effect. Requirements: 2 out-of-class essays, 2 quizzes, midterm exam, final exam, active class participation .

**Required Text:** *The Norton Anthology of Poetry, Shorter 5th Edition*, ed. M. Ferguson, M.J. Salter, and J. Stallworthy.

**ENGL 2238: INTRODUCTION TO FICTION\***

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

**SECTION 001            11:00-11:50            MWF                            L. WHITE**

This course is intended for non-majors and is an introduction to reading and writing about short stories and novels. This semester we will take a thematic approach to the short story and novel—organizing our works around such themes as: the movement from innocence to experience, the reality of death, conformity and rebellion, relationship dynamics of various kinds, and so on. A thematic approach is an admission that literature is one of many valid ways of learning about life. We will see that literature does not exist in a vacuum but in a relationship to the larger world of shared human experience, which it sometimes seeks to reflect and illuminate, challenge and extend, and sometimes even to change. English 2238 introduces you to (or re-familiarizes you with) some of the great works of literature as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives. Coursework: three exams, an interpretive research essay, and several quizzes.

TEXTS: Pickering, Fiction 100; three novels to be determined.

**SECTION 002            11:00-12:15            TTH                            K. KUCHTA**

In this non-majors course, students will read a selection of short stories and three novels in relatively chronological order. The goals of this course are to introduce you to a wide variety of fiction, to teach you the fundamentals of literary analysis, to encourage you to express your reactions to these works through writing and discussion, and to expose you to the pleasurable aspects of reading. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have essay components.

TEXTS (tentative): *40 Short Stories: A Portable Anthology*, 4<sup>th</sup> edition, Lawn  
*Frankenstein* (Signet Classics edition – 1831), Shelley  
*Their Eyes Were Watching God*, Hurston  
*Once Were Warriors*, Duff

**SECTION 476****ONLINE****K. McDONALD**

Exploring other worlds, meeting new people, feeling it would be like to be someone else: we all know that these and many other exciting adventures are available to us through fiction. But how do the words on the page actually transport us to these places, or transform us in to the characters of these tales? Using a variety of stories and novels, we'll examine how authors use elements of fiction to create worlds, people, and situations that come alive for readers. We'll also explore how they convey particular attitudes, ideas, and themes through these stories, providing not only good entertainment, but stories that lead to an awareness and knowledge of ourselves and the world around us that enhances our lives. Students will participate in weekly discussion forums and take frequent reading quizzes (on Moodle). Other work for the course will include two writing assignments and two exams.

Texts: A short story anthology (TBA)

*Frankenstein* by Mary Shelley

*Like Water for Chocolate* by Laura Esquivel

*Song of Solomon* by Toni Morrison

**ENGL 2258: INTERPRETING LITERATURE****SECTION 001****9:00-9:50****MWF****D. DOLL**

This course is designed to introduce English majors to the analytical strategies and bibliographical tools that will aid their advanced studies of literature. The course is arranged around approaches to the four main literary genres (fiction, poetry, drama, and non-fiction), exploring deeply a small number of texts. Students will develop both their close reading skills and their literary research skills. ENGL 2258 is a writing-intensive course in which students will produce short (1000 word) essays on texts in each of the four genres as well as a longer critically informed research paper. A good deal of attention will be given to the writing process and each paper will require multiple drafts. Attendance and participation will also determine a portion of the grade.

TEXTS: Mayes, Kelly: *The Norton Introduction to Literature, Shorter 11<sup>th</sup> ed.*  
Gaiman, Neil *Anansi Boys*

**ENGL 2341: SURVEY OF BRITISH LITERATURE I\***

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

**SECTION 001****1:00-1:50****MWF****D. DOLL**

A survey of British literature from its beginning to the end of the eighteenth century, this course focuses on representative major works of each literary period. Attention will be given to genre and literary forms as they developed over time. In addition we will recognize repeated themes of the literature, including matters of gender, power, male-female relationships, death, and art. This course is designed for English majors.

Course requirements include two medium-length papers (1200 words), a midterm exam, and a final exam. Attendance and participation will also determine a portion of the grade.

TEXT: *Masters of British Literature Vol A*, Ed. Damrosch et al

## 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.

**SECTION 001            10:00-10:50            MWF            P. SCHOCK**

In this course, designed primarily for English majors, we will explore three periods of English literature and culture: Romantic, Victorian, and Modern. By reading, discussing and writing about representative works of significant British writers from the last two centuries, we will focus on emergent cultural themes, questions, problems, and convictions of each period, in succession. Although class time will be devoted to discussion of the historical, social, and cultural context of the literature, primarily we will focus on each work itself – on reading each with care and discussing it in detail – in order to discover its relevance to its times and its bearing on ourselves.

In addition to the required reading assignments, there will be two short papers, a midterm and final examination, and regular factual reading quizzes.

TEXTS:            Greenblatt, Stephen (General Editor). The Norton Anthology of English Literature. Ninth Edition. Volume 2

## ENGL 2377: THE BIBLE AS LITERATURE

**SECTION 001            2:00-2:50            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. Course requirements: There are two exams, a midterm, and a final, along with frequent reading quizzes.

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 2378: INTRODUCTION TO WOMEN'S LITERATURE

**SECTION 01**      **11:00-12:15**      **TTH**      **N. EASTERLIN**

This course provides a sophomore-level introduction to literature by women. Through readings in the range of literary genres—poetry, fiction, drama, and nonfiction—we will explore the social, psychological, and literary relationship of individual women writers to their historical contexts. The course will focus on literature from the eighteenth century up to the present. Course requirements: Daily quizzes, three exams, and two papers.

**TEXT:**      *The Norton Anthology of Literature by Women*, 2-volume box set,  
Gilbert and Gubar, eds., W. W. Norton and Company ISBN 978 0 393 930015 3

## ENGL 2521: INTRODUCTION TO SHAKESPEARE

**SECTION 001**      **9:00-9:50**      **MWF**      **S. RICHARDSON**  
**SECTION 195**      **Embedded honors section**

This course is designed to provide students with an introduction to the works of playwright William Shakespeare (1564-1616). Students will become familiar with important issues and debates in historical and contemporary Shakespearean scholarship as they read a selection of Shakespeare's works, as well as pertinent critical essays. Through the close study of Shakespeare's language and content, the course will also assist students in developing a broader understanding of political, historical and supernatural themes characteristic of English culture during the Early Modern period. Class discussion will center on performance and identity, as we consider the context of Shakespearean drama from the sixteenth century to its interpretation and circulation in the present day, from theatrical practice in the English playhouse to current film adaptations.

**Text:** The Norton Shakespeare, William Shakespeare, eds. Greenblatt, Cohen, Howard and Maus, W.W. Norton and Co 2008.

## 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**      **2:00-3:15**      **MW**      **N. EASTERLIN**  
**WUTHERING HEIGHTS**

This course introduces students to the critical thinking skills, research methods, and writing techniques necessary to pursue upper-level undergraduate study. *Wuthering Heights*, with its complex narrative structure, its mixture of modes, and its disturbing characters, has long been a challenge to interpretation. We will supplement our reading of the novel with biographical, cultural, and critical contextual material, including Emily Brontë's poetry and the juvenile fantasy writing of the Brontë siblings, along the way assessing the value of a range of contemporary theoretical schools for this particular body of literature. In this writing-intensive course, students will learn to think creatively and critically, to write annotated bibliographies, and to integrate criticism and theory into the research paper.

### REQUIRED TEXTS:

Emily Brontë, *Wuthering Heights*, Broadview, ed. Beth Newman 978-1551115320  
Patricia Ingham, *The Brontës*, Oxford 9780199536665  
Christine Alexander, *Glass Town, Tales of Angria, and Gondal* Oxford 9780192827630  
Peter Barry, *Beginning Theory* Manchester UP 9780719079276  
*MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> ed. 97816032627

**SECTION 002      11:00-12:15  
MEDIEVAL EROTIC LITERATURE**

**TTH**

**K. MARTI**

Students will read Boccaccio's *Decameron* and take turns teaching the short segments of class time devoted to individual tales. *The Decameron* is a collection of one hundred often very bawdy tales whose vast influence on later literature makes it a must-read for English majors. Students will compile and present annotated bibliographies of scholarly publications on the *Decameron* related to three different critical approaches to literature, one of which will form a basis for their term papers. The term paper will gradually emerge from a series of scaffolded assignments, which will also include an abstract, another annotated bibliography, essays for the midterm and final exams, and another oral presentation.

TEXTS:      Musa and Bondanella, trans, *Giovanni Boccaccio's The Decameron* (Signet Classic)  
             Barry, *Beginning Theory*, 3<sup>rd</sup> ed. (Manchester UP)

**ENGL 4032/ENGL5032: AMERICAN REALISM AND NATURALISM**

**SECTION 001**

**9:30-10:45**

**TTH**

**J. HAZLETT**

English 4032/5032 is a survey course of American writers from the Civil War to 1910. The course will focus, however, on two literature movements that shaped many of the works produced during this period: Realism and Naturalism. Both movements, as their names suggest, were concerned with the relationship between art and the external world and advocates of each movement assumed that literature in particular should reflect the world "as it really is." This course, therefore, will focus on the different conceptions of reality during this period and the effects those conceptions had on the production of literary works.

Since this is a literature class, we will spend much of our time developing literary-critical skills that will enable us to analyze the various kinds of works we are studying. Some of the classes will be conducted as lectures; others will be discussions. There will be two exams, journals, and two short essays for undergrads. Graduate students will have additional assignments, including a research paper and short critiques of secondary material.

**Authors/Text (we'll pick 6 or 7 of these):**

Mark Twain, *Huckleberry Finn*

Rebecca Harding Davis, *Life in Iron Mills*

Stephen Crane, Selected short stories

Theodore Dreiser, *Sister Carrie*

Edith Wharton, *House of Mirth*

Jack London, *Martin Eden*

E.W. Howe, *Story of a Country Town*

William Dean Howells, *The Rise of Silas Lapham*

Willa Cather, *My Antonia*

Kate Chopin, *The Awakening*

Frank Norris, *McTeague*

Nella Larsen, *Passing*

**ENGL 4093/ENGL 5093: CONTEMPORARY AFRICAN LITERATURE**

**SECTION 001**

**2:00-3:15**

**TTH**

**N. OSUNDARE**

This course will explore select texts from contemporary African literature with emphasis on their imaginative representation of the African condition. Attention will focus on the relationship between African literature and subjects such as history, mythology, social realism, gender, the orature-literature continuum, and the writers' constant attempt to achieve a balance between the 'politics' of content and the aesthetics of its rendering. Requirements: Midterm exam, final exam, term paper, class participation/presentation.

**SAMPLE TEXTS**

OKPEWHO *Call Me by My Rightful Name*

ADICHIE *Purple Hibiscus*

ACHEBE *Things Fall Apart*

SHONEYIN *The Secret Lives of the Four Wives*

ANYIDOHO *The Place We Call Home*

CHENEY-COKER *Stone Child*

TAWFIK al HAKIM *Fate of a Cockroach*

## ENGL 4152/ENGL 5152:

**SECTION 476**

**ONLINE**

**R. SHENK**

A course primarily in technical editing, which also introduces students to the standard genres and techniques of technical writing. We'll begin by working with a couple of technical writing case studies but proceed quickly into editing a variety of technical documents. Along the way, we'll read and practice via workbook the fundamentals of grammar, punctuation, and technical style that we once knew but may have forgotten.

Weekly assignments immediately reviewed and returned by the instructor will take the place of long projects common in some technical writing courses. I'll draw on my own experience and that of others to help inform this course; we'll also look at job applications, resumes, and opportunities for employment as technical editors. (Some workbook assignments), a midterm and a final.

Texts: Anne Eisenberg, *Guide to Technical Editing*; a guide, with exercises;  
Rude and Eaton, *Technical Editing*, 5<sup>th</sup> edition; the best modern guide;  
Editorial Experts, *The Copyeditor's Guide to Substance and Style* (3<sup>rd</sup> ed); A workbook, no longer in print, but available online

\* Buying these editions online in used condition will lessen your cost. Make sure, though, that the "Substance and Style" workbook you buy (not now in print) does not have the exercises already filled out, if you can; and make sure that the Rude and Eaton version of *Technical Editing* is the 5<sup>th</sup> edition (blue-green), not an earlier one.

## ENGL 4163/ENGL 5163: ADVANCED POETRY WRITING

**SECTION 001**

**11:00-12:15**

**TTH**

**J. GERY**

This is an advanced course on the art and craft of writing poetry. The course has three essential goals: (1) the continuous practice of composing, drafting, and revising poetry; (2) the discovery and delight of reading poems from the inside out; and (3) the development of critical skills in reading, analyzing, discussing and writing about poetry, whether finished works or works in progress. Class time will be devoted to original poems submitted by students – with some attention also given to reading assignments and techniques of analysis. Requirements include a final manuscript of poems, as well as 6-7 writing exercises, two short critiques, a book review, and class presentations.

TEXTS: Deutsch, *Poetry Handbook*  
Ferguson et al, eds., *The Norton Anthology of Poetry*. Shorter Fifth Edition.  
2-3 books of contemporary poetry

## ENGL 4240/5240: ADOLESCENT LITERATURE

**SECTION 001**

**5:00pm-7:45pm**

**TH**

**P. AUSTIN**

In this course, we will read, discuss, and analyze culturally diverse current young adult literature, focusing on literary elements, thematic connections, and relevance of the literature to the lives of teen readers. Texts include Sherman Alexie's *Absolutely True Diary of a Part time Indian*, Judy Blundell's *What I Saw and How I Lied*, Meg Medina's *Yaqui Delgado Wants to Kick Your Ass*, Marilyn Nelson's *A Wreath for Emmett Till* and others. Literature is about understanding how we make sense of our world, our culture, and ourselves, so to that end, we will utilize a reading and writing workshop approach to develop our understanding of both the literature we read and our community of readers. You will be expected to read approximately 20 YA books and write weekly papers with various purposes including analytical, critical, creative, and personal pieces. Compiling the work in a portfolio, you will select and revise at least three of the papers and analyze your progress as a writer over the span of the semester. Students taking the course for graduate credit will complete a graduate project.

## ENGL 4398: INTERNSHIP IN ENGLISH

### SECTION 001

**P. ROGER**

Students who have at least 45 credit hours and six hours of literature courses in the English Department are eligible to take the internship course and receive three credit hours. An internship offers students valuable work experience and a connection to a local business or organization. The English Department has worked with local publications, such as *The Times-Picayune* and *Gambit*, publishing companies such as Renaissance Publishing and Pelican Publishing, law firms, WDSU television, the World Trade Center, the Innocence Project, schools, and businesses. The internship requires 120 hours of work, writing, researching, editing, or teaching, keeping a log of your work, and writing a 10-page report on the internship. In order to enroll, please meet with Patricia Roger (LA 291, pmroger@uno.edu) to set up the arrangement or to connect with the company or organization offering an internship.

## ENGL 4522/ENGL 5522: LATE SHAKESPEARE

### SECTION 001

**10:00-10:50**

**MWF**

**C. LOOMIS**

In this course we will study plays from William Shakespeare's later theatrical career (1601-1611) including *Hamlet*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In addition to the plays, we will discuss the theatrical, historical, and rhetorical context in which Shakespeare lived and wrote. Course requirements include: two examinations (a midterm and a final); a worksheet for each play; and one substantial research paper (20-25 pages).

TEXT: There is one required textbook, *The Bedford Shakespeare*, ed. McDonald and Orlin.  
ISBN: 978-031-2439637

## ENGL 4807/ENGL 5807: EARLIER VICTORIAN LITERATURE (1830-1860)

### SECTION 001

**12:00-12:50**

**MWF**

**L. WHITE**

We will read major writers of the immediate post-Romantic era, giving particular attention to early and mid-career Tennyson and the Brownings. We will also read the cultural criticism of Thomas Carlyle, John Stuart Mill, and John Ruskin and examine ways in which the age's literature was influenced by and responded to political debate and democratic reform, increasing industrialization and scientific advance. We will also examine these writers' various responses to the immense achievement of their Romantic forebears as well as explore how their work anticipates aspects of modernism. We may consider as well two representative novels from the period: Bronte's *Wuthering Heights* and Dickens' *Hard Times*. Requirements include a take-home midterm, a final, and two medium-length essays.

TEXTS: Greenblatt, et. al. *The Norton Anthology of English Literature*, Volume II, E  
Dickens, *Hard Times* (Penguin Classics)

## ENGL 4918/ENGL 5918: CREATIVE NONFICTION LITERATURE

### SECTION 476

**ONLINE**

**R. GOODMAN**

This literature course is a loosely chronological study of nonfiction as a major literary genre from the middle of the 20<sup>th</sup> century to the present with attention to its diverse sub-genres—including the personal essay, literary journalism, travel writing, memoir, humor, biographical profiles, investigative reporting, and writing about the natural world. Students will write three papers plus be involved in discussion forums. Graduate students will be required to write an additional paper.

TEXTS: Three to four books (TBA) and excerpts and essay-length readings on Moodle.

## ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

**SECTION 001            11:00-12:15            TTH            E. BRYANT**

The course will focus on the poetry, short stories, and novels of selected major American authors from the late 19<sup>th</sup> century and early 20<sup>th</sup> century. Writers to be studied include Kate Chopin, Ernest Hemingway, Charles Waddell Chesnutt, Edna St. Vincent Millay, Helene Johnson, and Claude McKay.

Texts: TBA

## ENGL 6090: MODERN AMERICAN WOMEN POETS

**SECTION 601            6:00-8:45            T            J. GERY**

Modern American women poets have not only resurrected and sustained the strong tradition of women's poetry in the United States, but they have and also opened whole new vistas for women and the art of poetry itself. This course focuses on a diverse but representative few of those poets, in an attempt to discover the unique voice of each, as well as to consider what vision, if any, they share as a collective force in American literature and culture. After a brief look at earlier poets (especially Emily Dickinson), poets to be considered include Gertrude Stein, H.D., Laura Riding, Elizabeth Bishop, Muriel Rukeyser, Gwendolyn Brooks, Denise Levertov, Adrienne Rich, Sylvia Plath, Marilyn Chin, and Tracy K. Smith. Students will also have the chance to read, discuss and research additional poets of their choice. Requirements include one short essay, two class presentations (including at least one on a poet other than those assigned), a term paper, and a take-home final exam.

TEXTS:            Bishop, *The Complete Poems, 1927-79*  
                     Brooks, *Blacks*  
                     Chin, *The Phoenix Gone, the Terrace Empty*  
                     H.D., *Selected Poems*  
                     Levertov, *Selected Poems*  
                     Plath, *Ariel*  
                     Rich, *Adrienne Rich's Poetry and Prose*  
                     Smith, *Life on Mars*  
                     Stein, *Tender Buttons*

## ENGL 6154: NONFICTION WRITING WORKSHOP

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

**SECTION 601            6:00-8:45            M            R. BARTON**  
**SECTION 602            6:00-8:45            M            J. LEAKE**  
**SECTION 603            6:00-8:45            M            B. JOHNSON**

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.

## **ENGL 6163: WRITING POETRY**

**SECTION 601      6:00-8:45      W      J. GERY**

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      6:00-8:45      W      C. HEMBREE**

Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing. This course encourages students to try a variety of writing styles, articulate and further their own aesthetics, and to dialogue with a living poet whose writing will tutor the student after the workshop has ended. Requirements include weekly poems, 12-15 pages of revisions, written comments on peer writing, an interview of a contemporary poet to be submitted for publication, a local poetry reading review, and a fuel talk.

TEXTS: two books by a compliant poet (TBA)

## **ENGL 6191: ONLINE FICTION WORKSHOP**

**SECTION 476      ONLINE      M. WALSH**

ENG 6191 is a graduate level fiction writing course in the "workshop" tradition, conducted on Moodle. Students will write three new pieces each, one revision, and a short essay. Students will also give a presentation, compose written critiques on their peer's stories, and participate actively on class discussion boards. The course texts are student generated so no textbooks need to be purchased. Students should have reliable and frequent internet access.

## **ENGL 6193: ONLINE POETRY WORKSHOP**

**SECTION 476      ONLINE      C. HEMBREE**

Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly forum workshops will respond to drafts and revisions of original student writing. This course encourages students to try a variety of writing styles, articulate and further their own aesthetics, and to dialogue with a living poet whose writing will tutor the student after the workshop has ended. Requirements include weekly poems, 12-15 pages of revisions, timely forum posts on peer writing, an interview of a contemporary poet to be submitted for publication, a local poetry reading review, and a YouTube presentation.  
TEXTS: two books by a compliant poet (TBA)

## ENGL 6194: ONLINE NONFICTION WORKSHOP

**SECTION 476**

**ONLINE**

**R. BATES**

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in online discussion forums each week about the writing and write critiques of their peers' work. If time permits, the instructor and members of the workshop will lead and participate in creative writing-based discussions of published works of literary nonfiction.

TEXTS: Essays, book excerpts, interviews and other nonfiction representatives of the varied subgenres of creative or literary nonfiction. They will all be available on Moodle.

## ENGL 6247: THE SHORT STORY AS A GENRE

**SECTION 601**

**4:30-7:15**

**W**

**N. EASTERLIN**

This course is a survey of selected major writers in the short story tradition. Since the literary short story emerges as a distinct genre in the nineteenth century, our readings will include some major authors in this tradition from the late nineteenth century up to the present. In addition to intensive reading of the authors' works, we will read and discuss essays in short story and narrative theory. Course assignments include: an oral report, an annotated bibliography (ten entries), a research paper (12-15 pages), and a final exam.

### REQUIRED TEXTS:

Anton Chekhov, *Anton Chekhov's Short Stories*, Norton Critical, 978-0-393-92530-2

Henry James, *Tales of Henry James*, Norton Critical, 978-0-393-97710-3

D.H. Lawrence, *The Fox \* The Captain's Doll \* The Ladybird*, Penguin, 9780140187793

Katherine Mansfield, *Katherine Mansfield: Selected Stories*, Norton Critical, 978-0-393-92533-3

Raymond Carver, *What We Talk About When We Talk About Love*, 978-0-679-72305-9

Alice Munro, *Open Secrets*, Random House, 978-0679755623

Colm Toibín, *Mothers and Sons*, Simon and Schuster, 978-1416534662

John Banville, *Long Lankin*, Knopf Doubleday, 978-0345807069

Charles May, *The New Short Story Theories*, Ohio State UP, 978-0-821410875

*The MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> ed. 978-1603292627

### OPTIONAL TEXTS:

Lydia Davis, *The Collected Short Stories of Lydia Davis*, 978-0312655396

Lorrie Moore, *Birds of America*, Random House, 978-0-307-47496-4

Lorrie Moore, *Bark*, 978-0307594136

William Trevor, *Selected Stories*, 978-0143115960

## ENGL 6280: INTRO TO GRAD STUDIES

**SECTION 601**

**6:00-8:45**

**W**

**E. STEEBY**

This course will introduce graduate students to the profession of literary studies, with special attention to contemporary theoretical trends, research methods, and pedagogical concerns. We will learn to evaluate different forms of academic writing, and students will experiment with and implement critical approaches to literature in their own writing. Students will be introduced to various forums for presenting and publishing their work and will learn about professional organizations and standards. In particular, we will discuss the adaptation of the field for increasingly diversified and digitized studies of culture. Students will be expected to do oral presentations, an annotated bibliography, research papers, and several shorter assignments.

**TEXTS** David G. Nicholls, Ed. *Introduction to Scholarship in Modern Languages and Literatures*, 3rd Edition  
*MLA Style Manual and Guide to Scholarly Publishing*, 3rd Edition

## ENGL 6281: COMPOSITION THEORY AND PRACTICE

**SECTION 601      3:30-4:45      TTH      S. DeBACHER**

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 on teaching composition. Students will complete a variety of written assignments; these will include short summaries or responses to readings, observation report on a class visit, 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 and which they will present to the class.

## ENGL 6390: SPECIAL TOPICS

**SECTION 601      5:00-7:45      Th      A. HIMELSTEIN**  
**PUBLISHING INSTITUTE**

For writers and teachers, the Center for the Book at the University of New Orleans is offering an institute in which students will learn to take a work from draft form to all the way to finished, published literature. Authors and teachers will spend the first weeks of the institute choosing from among twenty submitted manuscripts a single work to move into a completed book. Students and staff will editing and polish the work. Center staff will deliver workshops on editing for content, copy-editing, and publishing industry practice. The middle weeks of the class will focus on getting the book off to the print shop. Graphic design, lay-out, getting printing quotes, cover and back-cover language will be taught. The class will then move the book project to the print shop. The last weeks of the class will focus on planning for successful book-releases.

We will conduct workshop on planning publicity campaigns, book-release events, and long-term strategies for books to live in the world. The class and UNO Press will celebrate the release, create and fulfill supporting websites and relevant Facebook pages for the books.

**SECTION 495      5:00-7:45      T      S. DEBACHER**  
**ADVANCED WRITING INSTITUTE**

This course is offered in conjunction with the summer section of English 6390. It is a hybrid course for New Orleans area teacher-leaders who are implementing the College Ready Writers Program (CRWP) in New Orleans area middle and high school classrooms. Admission to this course is by application only, and is only open to current middle-to-high school English Language Arts (ELA) teachers and/or teacher-leaders. To apply, contact the Director of the Greater New Orleans Writing Project, Sarah DeBacher, at [sdebache@uno.edu](mailto:sdebache@uno.edu).

## ENGL 6400: DREAM VISIONS

**SECTION 601      6:00-8:45      Th      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: JANE AUSTEN

**SECTION 001      2:00-3:15      TTH      B. FITZPATRICK**

This course explores Jane Austen's six published novels, plus the unfinished fragment *Sanditon*, the unpublished manuscript *Lady Susan*, 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, literary, 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 a final exam. Be prepared for a heavy reading load. "Dulce et utile"! Use only the editions listed below (Kindle versions of these editions are acceptable).

TEXTS:      Austen, *Northanger Abbey* (Penguin) ISBN 141439793  
Austen, *Sense and Sensibility* (Oxford World's Classics) ISBN 0199535576  
Austen, *Pride and Prejudice* (Norton CE, 4th ed.) ISBN 0393264882  
Austen, *Mansfield Park* (Penguin) ISBN 0141439808  
Austen, *Emma* (Bedford/St. Martin's) ISBN 0312207573  
Austen, *Persuasion* (Oxford World Classics) ISBN 0199535558  
Austen, *Lady Susan, The Watsons, Sanditon* (Penguin) ISBN 0140431020  
Bautz, *Jane Austen: Sense and Sensibility/Pride and Prejudice/Emma* (Palgrave Macmillan) ISBN 0230517137  
RECOMMENDED: *MLA Handbook for Writers of Research Papers, 7<sup>th</sup> ed.*

**SECTION 476      ONLINE      B. FITZPATRICK**

This course explores Jane Austen's six published novels, plus the unfinished fragment *Sanditon*, the unpublished manuscript *Lady Susan*, 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, literary, and critical context, and also in our own contemporary context, which includes discussion of film adaptations of the novels. Requirements include a 12- to 15-page critical research paper, an annotated bibliography, an oral report on a film adaptation, and a final exam. Be prepared for a heavy reading load. "Dulce et utile"! Use only the editions listed below. Kindle versions of these editions are accepted as long as you have a device for accessing the texts in class.

TEXTS:      Austen, *Northanger Abbey* (Penguin) ISBN 141439793  
Austen, *Sense and Sensibility* (Oxford World's Classics) ISBN 0199535576  
Austen, *Pride and Prejudice* (Norton CE, 4th ed.) ISBN 0393264882  
Austen, *Mansfield Park* (Penguin) ISBN 0141439808  
Austen, *Emma* (Bedford/St. Martin's) ISBN 0312207573  
Austen, *Persuasion* (Oxford World Classics) ISBN 0199535558  
Austen, *Lady Susan, The Watsons, Sanditon* (Penguin) ISBN 0140431020  
Bautz, *Jane Austen: Sense and Sensibility/Pride and Prejudice/Emma* (Palgrave Macmillan) ISBN 0230517137  
RECOMMENDED: *MLA Handbook for Writers of Research Papers, 7<sup>th</sup> ed.* (2009)

## **ENGL 6941: THE CRAFT OF FICTION**

**SECTION 476**

**ONLINE**

**B. JOHNSON**

This literature class is designed for fiction writers. 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.

Requirements: Each student will create a presentation for both a craft essay and a short story, submit weekly craft essay summaries and story critiques, and complete several short creative writing projects. Participation is a critical part of this class and thus full participation in discussion forums will be mandatory for a passing grade.

Along with selected digital stories and craft essays, texts will include:

Baxter & Turchi: Bringing the Devil to His Knees (2001) ISBN:978-0472067749

Burroway & Stuckey-French, Writing Fiction: A Guide to Narrative Craft 7<sup>th</sup> Edition ISBN-13: 978-0321277367

**ENGL 7000: THESIS**

**ENGL 7040: EXAMINATION ONLY**

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**DEPARTMENT OF ENGLISH**  
**Fall 2015 Other Classes of Interest**

*Successful completion of English 1158 is a prerequisite for all Journalism classes*

**JOUR 2700: INTRODUCTION TO JOURNALISM**

**SECTION 001      11:00-11:50      MWF      S. FARRIN**

The course is designed to acquaint students with news decision making, newsroom operations, reporting, writing, editing and Associated Press style guidelines. The course is laboratory-based and has substantial reporting, writing and editing assignments. Students will become acquainted with the basics of journalism as a profession and as a source of information about their community and their world.

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**JOUR 4710/5710: Feature Writing\***

*\*Prerequisite: English/Journalism 2700 or permission of the instructor.*

**SECTION 476      ONLINE      B. RUTLEDGE**

Course content: intensive immersion in writing news stories for publication or broadcast under circumstances of work-a-day journalism with the intent to sharpen the student's skills as a writer and news gatherer. The course will focus on developing the reportorial and analytical skills necessary for evaluating and reporting newsworthy events. Students will explore the needs of the public to understand enterprise journalism and appreciate human interest stories. Discussion will include, but not be limited to: the cultivation of sources, interviewing sources and newsmakers, and covering events such as news conferences or meetings. Students will generate and write stories from the perspective of various subjects. The class will explore multiple platforms of delivery: traditional and non-traditional print, internet and blogs, television, and radio. The role of celebrity, including the ascendancy of the journalist's image, will be examined. Careful attention will be paid to writing style and quality.

Requirements include the ability to generate and write select stories on a scheduled basis. Field work may occasionally be required off campus involving: attendance at meetings or news conferences; trips to visit with a source to soak up color for a feature story; or actual attendance at an event to cover "spot news" happening on the beat. Student attendance for scheduled guest speakers is required. A minimum of four detailed stories, including a final project, will be required of each student. Regular reading assignments in the text and other class material will be required.

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**FTA 6200: PLAYWRITING**

**SECTION 601      6:00-8:45      W      J. MAXWELL**

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer's words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop one-act or full-length plays. Along with generating substantial texts that receive extensive revision, the class also has students write ten minute plays for participation in Southern Rep's 6x6 play series.

**WGS 2010: INTRODUCTION TO WOMEN'S & GENDER STUDIES**

**SECTION 001**

**11:00-12:15**

**TTH**

**L. VERNER**

This course, as the foundational course for the WGS minor, introduces students to the basic concepts and theories in women's and gender studies. We begin with a brief history of feminism and then proceed to a wide-ranging interdisciplinary examination of what it means to be gendered. We will explore the differences as well as the common elements of women's experience. We will scrutinize and interrogate constructions of gender, ethnicity, race, class and sexuality and the ways these constructions intersect. Our chief goal is to enable the student to read and think critically about "gender," how it has been shaped historically, how it has impacted women's and men's lives, and the methods whereby the concept of "gender" has been challenged and changed. Tests, a paper, and a class presentation will be required.