

**DEPARTMENT OF ENGLISH**  
**Fall 2013 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**

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

This course will look at American literature beginning around 1600, with Captain John Smith, and ending at the Civil War, with the poetry of Walt Whitman. Between those two, we will read many different authors who represent various eras and styles. There will be non-fiction, short stories and poetry. The assignments will include two papers, two tests during the semester and a final exam.

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

**SECTION 002      11:00-12:15   TTH                      T. ROGER**

The major objective of the course is to gain an understanding of American literature to 1865 both in terms of the historical and cultural contexts of the texts we will read and in terms of 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 also become acquainted with some of the major critical theories associated with American literature in the period. You will write one short essay analyzing a connection between a text we are reading and its context and give an oral presentation on the same topic. You will also write a longer, researched essay on a text or texts we are reading and take a midterm and a final exam. I also ask you to 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**

**SECTION 001      1:30-2:45      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*, 5<sup>th</sup> ed., vols. C-E  
Henry James, *What Maisie Knew* (Oxford World's Classics)  
Mukherjee, *Jasmine* (Grove Press)

This online course is designed to give students an overview of American literature from the post Civil War to the contemporary period with an emphasis on content and the formal elements of style and structure. We will be looking at different genres and subgenres such as short stories, novels, drama and poetry. This course will also introduce students to the terms that categorize the various literary movements during this period, for example, realism, regionalism, naturalism and modernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, students will become familiar with the terms that define the various historical periods, such as the Jazz Age, the Harlem Renaissance, the Southern Renaissance, etc. *This course is designed for English majors with the appropriate level of difficulty and it is open to non-majors.* Assignments include two exams, two formal papers and periodic reading quizzes.

*Text(s):* Baym, Nina. *The Norton Anthology of American Literature. 8th edition. Vols C,D,E*  
 ISBN: 978-0-393-91310-1 ISBN 978-0-393-91310-1  
 Supplemental texts may be assigned

### ENGL 2041: MAJOR AMERICAN WRITERS\*

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

<b>SECTION 001</b>	<b>10:00-10:50</b>	<b>MWF</b>	<b>T. DANIELS</b>
<b>SECTION 002</b>	<b>2:00-2:50</b>	<b>MWF</b>	<b>J. SMITH</b>
<b>SECTION 003</b>	<b>9:30-10:45</b>	<b>TTH</b>	<b>K. MARTIN</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>K. MARTIN</b>

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

<b>SECTION 001</b>	<b>9:00-9:50</b>	<b>MWF</b>	<b>D. RUTLEDGE</b>
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This course will cover some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. Will 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 a couple of weeks. We will also look at more recent works, such as Michael Ondaatje's *Coming Through Slaughter* and Brenda Marie Osbey's poetry. One of our goals will be to show the range and richness of our city's literature. There will be two papers, two tests, and a final.

<b>SECTION 003</b>	<b>9:30-10:45</b>	<b>TTH</b>	<b>J. KUCHTA</b>
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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 short analytical essays, and a mid-term and final exam, both of which will have essay components.

*TEXTS (tentative):* Cable, *Old Creole Days*  
 Chopin, *The Awakening and Selected Short Stories*  
 Johnson, *Sandrine's Letter to Tomorrow*  
 Roahen, *Gumbo Tales*  
 Smith, *New Orleans Noir*  
 Williams, *A Streetcar Named Desire*

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:** Hurston, *Mules and Men* (Harper Perennial)  
 Capote, *Other Voices, Other Rooms* (Vintage)  
 Percy, *The Moviegoer* (Vintage)  
 Kennedy, *Aunt Alice vs. Bob Marley* (UNO Press)

**SECTION 004 12:00-12:50 MWF**

**E. LEWIS**

**SECTION 476 ONLINE**

**E. LEWIS**

In this course, we will study New Orleans literature from the nineteenth century to the early twenty first centuries in a variety of genres, for example, short stories, plays, poetry and novels. The study of nineteenth century literature will focus on the customs, rituals and codes that characterize Creole society during this period. We will also read works by many notable New Orleans twentieth century writers such as Kate Chopin and Tennessee Williams as well as significant contemporary writers. Assignments include two exams, two formal papers and periodic reading quizzes.

*Texts:* Course Packet of readings will be available in the Copy Center. Supplemental texts will be assigned

### **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 1:00-1:50 MWF**

**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 2072: AFRICAN-AMERICAN LITERATURE II\***

*\*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**

**N. OSUNDARE**

This course will explore African American literature since the Second World War, situating it within significant historical, cultural, social, and intellectual contexts such as the World War itself, the Black Arts Movement, the Civil Rights Movement, and the contemporary 'post-modernist' condition. Attention will focus on major texts in poetry, drama, prose fiction, and the essay. The course will also seek to relate written works to African American oral tradition and popular culture, and examine their status as distinct expressions of the Black Experience. Requirements include two short essays, two short quizzes, a mid-semester exam, a final exam, and active class participation.

**TEXTS:** GATES & McKAY, *The Norton Anthology of African American Literature*  
 WILSON, *Fences*  
 MORRISON, *Sula*

## ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE\*

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

**SECTION 001      9:00-9:50      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. A significant part of most childhoods, fairytales help form how a child navigates the process of identity formation. As the concerns about Disney movies reveal, gender and sexuality are fundamental aspects of identity in Western culture. The number of contemporary authors and filmmakers who revisit and recreate them year after year reflects the continued cultural and psychological importance of fairytales.

This course will investigate the way gender roles in fairy tales have been questioned, challenged, and reinvented by both writers and filmmakers. Students will study both classic texts and the ways in which authors from Angela Carter to Anne Sexton reinvent them. By focusing in on beloved and familiar tales, such as Cinderella, Beauty and the Beast, Snow White, and Sleeping Beauty, and coupling them with less familiar texts, such as Jack the Giant Killer, students will explore a significant range of fairy tales. Coupling these texts with an exploration of popular films like Ever After, The Brother's Grimm, and Snow White and The Huntsman, will demonstrate the continuing cultural power of these texts.

Students will be responsible for applying what they learn in class to an extended individual research project on the theme of the course.

*Possible Texts include:*

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

Beauty by Robin McKinley (1978)

The Bloody Chamber by Angela Carter (1979)

The Black Book of Fairy Tales by A.S. Byatt

Vampires have mesmerized Western culture for more than two hundred years. Before they sparkled, these monsters had been little more than hideous animated corpses in Eastern European folktales. Then, John Polidori wrote The Vampyre (1819), and introduced the world to a new monster—the seductive vampire. This trend continues to fascinate popular consciousness in both Britain and America. Whether it is Anne Rice’s genteel Lestat or Buffy’s tragically romantic Angel, our culture’s current ideas of vampires owe their core characteristics to nineteenth-century depictions.

Using selections from Nina Auerbach’s Our Vampires, Ourselves as a jumping off point, this course will present an overview of some of the most famous nineteenth- and twentieth-century vampires. Students will explore the ways in which these monsters shift and change with the times that produce them. Students will apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course’s theme.

**Possible texts include:**

**Literature:**

Lord Byron The Giaour (1813)  
John Polidori’s The Vampyre (1819)  
John Keats’s “Lamia” (1819)  
Sheridan LeFanu’s Carmilla (1872)  
Bram Stoker’s Dracula (1897)  
Deane’s and Balderston’s Dracula: The Vampire Play (1924)  
Anne Rice’s Interview with a Vampire (1976)  
Angela Carter’s “The Lady of the House of Love” (1979)

**Films:**

Nosferatu (1922)                      Dracula (1931)  
The Hunger (1983)                 Bram Stoker’s Dracula (1992)  
Buffy the Vampire (1992)

**SECTION 476            ONLINE                                      B. BLANKENSHIP**  
**MYSTERY AND DETECTIVE FICTION**

This is a course in the study of narrative genre via a focus on two relatively distinct narrative forms, mystery and detective fiction, and later in the semester, the adjacent narrative form of the crime novel. The course will focus on the evolution of the genre’s various schools such as Golden Age mysteries, hard-boiled detective novels, and the police procedural, and distinguish between them in terms of their fictional worlds, their treatment of plot resolution and closure, their character types, and their dominant ideology. This online class will be divided between lecture and discussions. You will read the texts, read and view lectures and related media, and participate in discussion forums. From time to time short, objective quizzes and short critical review and response tasks will be assigned. Grades will be based on participation (discussion, attendance) short assignments and quizzes, a midterm and final, and three papers. A reading syllabus will be posted in Moodle; it will include works by Arthur Conan Doyle, Agatha Christie, James M. Cain, Raymond Chandler, Patricia Highsmith and others.

## ENGL 2152: TECHNICAL WRITING

<b>SECTION 001</b>	<b>11:00-11:50</b>	<b>MWF</b>	<b>I. FINK</b>
<b>SECTION 002</b>	<b>1:00-1:50</b>	<b>MWF</b>	<b>K. RAYES</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. McDONALD</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>R. POCHÉ</b>
<b>SECTION 477</b>	<b>ONLINE</b>		<b>K. RAYES</b>
<b>SECTION 478</b>	<b>ONLINE</b>		<b>K. MARTIN</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 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.*

<b>SECTION 001</b>	<b>1:30-2:45</b>	<b>TTH</b>	<b>R. GOODMAN</b>
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This writing course will use a workshop format to present students with a comprehensive introduction to the art and craft of writing creative nonfiction. The class will examine the principal forms of nonfiction, including memoir, the personal essay and literary journalism, but will also introduce students to experimental, innovative forms. Students will examine assigned readings for elements of form and technique; craft their own complete works of creative nonfiction; regularly participate in the workshop—the heart of the course—by submitting works and producing comments; and discuss the various issues surrounding creative nonfiction today.

TEXTS:

TBA. They will all be available on Moodle.

## 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 and has been designed for English majors.*

<b>SECTION 001</b>	<b>1:30-2:45</b>	<b>TTH</b>	<b>R. POCHÉ</b>
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Flannery O'Connor once said, "I find that most people know what a story is until they sit down and write one." This class introduces students to techniques and conventions of fiction writing so that they are better prepared to "sit down and write" and continue developing their own craft as writers of fiction. Since discussing and practicing specific fiction writing techniques is an important first step in this development, students will also read (and respond to) several contemporary and vintage voices in short story writing—those authors who have mastered their craft. As the core component of the class, each student will produce at least two (but most likely three) short stories during the semester, one of which will be revised at the end. They will also receive constructive feedback on their own stories from a "workshop" of peer readers. English 2161 is designed for both English majors and non-majors.

TEXTS (tentative):

*The Seagull Reader*, 2<sup>nd</sup> edition—Joseph Kelly

*The Truth About Fiction*—Steven Schoen

**ENGL 2208: READING DRAMA\***

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

<b>SECTION 001</b>	<b>9:00-9:50</b>	<b>MWF</b>	<b>I. FINK</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>D. GONZALEZ</b>

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 2218: INTRODUCTION TO CREATIVE NONFICTION LITERATURE**

<b>SECTION 001</b>	<b>1:30-2:45</b>	<b>TTH</b>	<b>K. McDONALD</b>
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“True stories well told” is a concise description of this newly defined, and possibly fastest growing, genre of writing. Combining literary techniques that make fiction interesting and compelling with the presentation of factual evidence, creative nonfiction informs and enlightens readers in any subject: science, history, biology, human behavior, economics, race relations, music, travel, cooking, psychology, politics, and engineering, to name just a few. We will read both long and short works, examining how these stories about people, events, discoveries, and ideas use narrative and other literary approaches to present material and engage the reader while discussing the answers and the questions brought up in the subject matter. Readers discover how exciting it can be to read not only about subjects we have always found interesting, but about subjects we have previously known little or nothing about when the information is presented as a well-written, often spellbinding story. Students will write two or three short papers and have a midterm and a final.

Texts: [There may be slight changes to this list—check Moodle in for final list]

Truman Capote	<i>In Cold Blood</i>
Lauren Slater	<i>Opening Skinner’s Box</i>
John Howard Griffin	<i>Black Like Me</i>
Malcolm Gladwell	<i>Blink</i>
Nathaniel Philbrick	<i>Into the Heart of the Sea</i>

An anthology of short works and/or articles posted or linked on Moodle

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

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

<b>SECTION 001</b>	<b>12:00-12:50</b>	<b>MWF</b>	<b>T. REZENDE</b>
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This course, designed for non-English majors, is an introduction to the study and appreciation of poetry. Course requirements include papers, a midterm examination, and a final examination.

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

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

<b>SECTION 001</b>	<b>8:00-8:50</b>	<b>MWF</b>	<b>T. DANIELS</b>
<b>SECTION 002</b>	<b>12:00-12:50</b>	<b>MWF</b>	<b>E. BRYANT</b>
<b>SECTION 003</b>	<b>8:00-8:50</b>	<b>TTH</b>	<b>J. KUCHTA</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>S. FARRIN</b>

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 2258: INTERPRETING LITERATURE

**SECTION 001      11:00-11:50   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.*  
Kundera, Milan: *Immortality*

**SECTION 002      11:00-12:15   TTH                      L. WHITE**

Prerequisite: 1158. English 2258 is designed to prepare English majors for advanced literary study. To that end, we will undertake close readings of several texts from the major genres of non-fiction, fiction, poetry, and drama. To develop our close reading skills, we will become familiar with literary terminology as well as the conventions singular to each major genre, in the process building a vocabulary of critical terms. The course is writing intensive, so there will be a number of short-to-medium-length essays (3-6 typed pages); we will also write a critical research paper, and there will be three exams.

TEXT: Meyer, ed. The Compact Bedford Introduction to Literature, 9th edition.  
NOTE: One or two other texts may be added.

## ENGL 2279: LITERATURE OF ANCIENT GREECE

**SECTION 195      12-12:50      MWF                      E. JOHNSON**

A study of ancient Greek literature, including works by Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Aristotle, and others. Required of students seeking University Honors. Concurrent enrollment in A&S 1119 (Classical Greece) required.

## ENGL 2311: AMERICAN FILM AS LITERARY ART

**SECTION 001      1:30-2:45      TTH                      K. RAYES**  
**3:00-5:00      Tu**

This course is designed to provide students with an introduction to American film as a form of narrative “text” that uses the cinematic techniques of image, sound, dialogue and performance in comparison to the purely literary techniques of the printed word. We will consider the narrative possibilities of film in contrast to other forms and genres of literature by examining the language and techniques of film that shape our understanding of them as “texts.” We will also be connecting the films we study this semester to the recurring theme of “Manifestations of the American Dream.” This course also includes analysis of the ways a narrative changes as it is translated from the written genres to screen. We will view 7-8 films together, including Citizen Kane, The Godfather, The Social Network, Thelma and Louise, and Fight Club. Students will be expected to attend each week’s screening, write screening reports and a short film review, complete quizzes, compose (2) four -page papers, take two exams, and contribute to a group project. Participation and attendance are critical to the success of this class, and will be used to help determine the final grade.

TEXTS: Corrigan, Timothy J. A Short Guide to Writing about Film,  
Palahniuk, Chuck, Fight Club W.W. Norton ed.

## ENGL 2341: SURVEY OF BRITISH LITERATURE I

**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

**SECTION 002      9:30-10:45      TTH      B. FITZPATRICK**

This course, designed primarily for English majors, is a survey of British Literature from its beginning through the eighteenth century. Requirements include class participation, two short papers, two tests, and a final examination.

TEXTS:      The Norton Anthology of English Literature, 9<sup>th</sup> ed., Vol. 1  
Shakespeare, 1 Henry IV (Norton Critical Edition), 3<sup>rd</sup> ed.

RECOMMENDED: MLA Handbook for Writers of Research Papers, 7<sup>th</sup> ed.

## ENGL 2342: SURVEY OF BRITISH LITERATURE II

**SECTION 001      9:30-10:45      TTH      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      11:00-12:15      TTH      K. MARTI**

In this course for non-English majors we study the Bible in the same way students in other literature courses study Shakespeare, Henry James, Jane Austen, etc. That is, students in this course will talk about and write term papers about the same issues they have dealt with in other high school and college English courses: poetic form, prose style, narrative tradition, plot, theme, character, historical background, mythological parallels, etc. Students will write a midterm report and a term paper, and will take a midterm exam and a final exam.

TEXT: The Oxford Study Bible: Revised English Bible with the Apocrypha

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 001

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 a progressive portfolio paper assignment.

**Texts:** Gilbert and Gubar, eds., *The Norton Anthology of Literature by Women*, 3rd ed. W. W. Norton and Company ISBN 978 0 393 930015 3

## ENGL 2521: INTRODUCTION TO SHAKESPEARE

SECTION 001

10:00-10:50

MWF

C. LOOMIS

This course will introduce students to the major works of playwright and poet William Shakespeare (1564-1616). Most of us first encounter Shakespeare accidentally or unwillingly: Perhaps you suffered through *Romeo and Juliet* in high school, or maybe you saw an episode of *The Simpsons* featuring a parody of a Shakespeare play. If you're lucky, one of the sonnets caught your attention and stopped your heart. This course will help you to learn more about how and why to read Shakespeare's plays and poems in order to enable you to approach these works with pleasure and deeper understanding. Students can expect to improve their knowledge of Shakespeare's works, to learn more about the historical and theatrical context in which he wrote, and to develop the skills necessary to read and interpret early modern drama.

Plays to be discussed during this course include:

*Midsummer Night's Dream*

*Twelfth Night*

*Richard III*

*Hamlet*

*Othello*

*Macbeth*

*The Tempest*

**Requirements:** There will be several short papers (two pages), a midterm, and a final exam.

**Textbooks:** *The Norton Shakespeare: The Essential Plays* edited by Stephen Greenblatt, ISBN 978-0-393-93313-0

## 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      1:30-2:45      MW      J. GERY** **MAKE IT NEW: THE MODERNIST REVOLUTION IN POETRY, 1908-1929**

This course will explore the poetry, criticism and art works associated with the modernist revolution of the early twentieth century, with particular attention to works by Pound, H.D., Stein, Eliot, and Williams. We will consider, as background, various innovative movements in art in Europe and the U.S. in the years before World War I, especially Symbolism, Cubism, and Italian Futurism, but then focus primarily on London, where Imagism and Vorticism arose, among other movements. After exploring these movements and their manifestation in both American and English poetry, students will read representative poems of the First World War and then study the impact of the war on the mid-career work of Pound, Eliot, H.D., and Williams, including Pound's *Hugh Selwyn Mauberley*, Eliot's *The Waste Land*, and Williams's *Kore in Hell*.

While the course will focus primarily on Imagist poetry, Stein, *Mauberley*, and *The Waste Land*, giving students a chance to work with care through these dynamic yet challenging poems that have defined modernism in English, some attention will also be given to the modernist revolution in other arts -- art, music, architecture, sculpture, and dance. In addition, the course will introduce a wide variety of theoretical and critical approaches to these poets' works -- including the New Criticism, archetypal criticism, psychoanalytic criticism, philosophic criticism, Marxist criticism, New Historicism, feminism, and gender studies criticism.

**REQUIREMENTS:** Two short papers on individual poems, two in-class oral presentations on individual works (one poem, one critical source), an annotated bibliography, and a research paper.

Texts: Culler, *Critical Theory: A Very Short Introduction*. 2<sup>nd</sup> Edition.  
H.D., *Selected Poems*. Ed. Louis Martz.  
T.S. Eliot, *The Waste Land and Other Writings*.  
Ezra Pound, *Early Writings: Poems and Prose*. Ed. Ira B. Nadel.  
William Pratt, ed., *The Imagist Poem: Modern Poetry in Miniature*  
Gertrude Stein, *Three Lives & Tender Buttons*.  
William Carlos Williams, *Imaginations*

### **SECTION 002      11:00-12:45      TTH      A. BOYD RIOUX** **HENRY JAMES'S GHOST STORIES**

This course will introduce students to advanced study of literary texts through reading and analyzing some of James's most popular works—his ghost stories. James's interest in psychology and human consciousness made his stories of spectral appearances particularly compelling and spooky. His ghosts raise more questions than they answer, as all good ghost stories should. Our readings of James will be augmented with a survey of contemporary critical approaches to literary study as well as some classic and current approaches to studying spectral fiction. The purpose of surveying these approaches is to help students see themselves as not only readers but also as writers capable of contributing to critical discussions in the field of literary study. Thus students will develop a familiarity not only with James's work but also with methods of literary analysis, the discourse of literary criticism, and the conventions of the research paper in literature. All of these skills will prepare students for the advanced study of literature in 4000-level English classes.

**TEXTS:** James, Henry. *The Ghost Stories of Henry James* (Wordsworth)  
James, Henry. *The Turn of the Screw* (Bedford St. Martin's—Case Studies in Contemporary Criticism)  
Lynn, Steven. *Texts and Contexts: Writing About Literature with Critical Theory*, 6th ed. (Pearson-Longman)  
*MLA Handbook for Writers of Research Papers*, 7th ed. (Modern Language Association)

## ENGL 4043/4043G: NEW ORLEANS LITERATURE

**SECTION 001      3:00-4:15      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. In the wake of Hurricane Katrina and the ensuing FEMA disaster, people voiced a common refrain that something irreplaceable stood in danger of being lost. In this course, we will look at fiction, nonfiction, poetry, and film to consider how New Orleans has come to be imagined as a national exception and a space of contradiction. For example, we will look at the cultural genealogy that links George Washington Cable's *The Grandissimes* to the New Orleans film *Jezebel* and Zora Neale Hurston's folkloric studies. The course will explore how historical and social processes—such as European colonization, slavery, immigration, segregation—as well as “natural disasters,” like hurricanes and floods, have both informed and been shaped by culture and literature. 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 Lil Wayne mixtapes. 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 articles, excerpts, and short pieces. Requirements include: midterm and final research papers, essay exams, and weekly reading responses.

**POSSIBLE TEXTS:** Cable, *The Grandissimes* (Kessinger)  
Chopin, *The Awakening and Other Stories* (Modern Library)  
Hurston, *Mules and Men* (Harper Perennial)  
Faulkner, *Absalom, Absalom!* (Vintage)  
Percy, *The Moviegoer* (Vintage)  
Komuyakaa, *Neon Vernacular* (Wesleyan)  
Bergner, *God of the Rodeo: The Quest for Redemption in Louisiana's Angola Prison* (Ballantine)  
Clark, *Stories Care Forgot: An Anthology of New Orleans Zines* (Last Gasp)

## ENGL 4091/4091G: MAD GENIUSES AND SCRIBBLERS IN AMERICAN LITERATURE TO 1860

**SECTION 001      9:30-10:45      TTH      A. BOYD RIOUX**

This course will explore portraits of the artist/writer in the writings of a wide range of American authors, from the “classic” to the obscure. The goal will be a greater understanding of how writers from different backgrounds thought about themselves and their contributions to a nascent national literature. We will approach authorship not simply as the creation of important “literature” but the political act of finding one’s voice and resisting cultural pressures to remain silent. We will examine such issues as the writing of slavery, Romantic conceptions of the (mad) genius, male anxiety about female “scribblers,” women’s responses to male critics, the transcendence of the author, American literary nationalism, labor and art/authorship, the power of self-representation, divine inspiration, domesticity and authorship, and the business of authorship. Requirements for the course will include reflections on the readings for each class in an online journal, a short paper before midterm, a final research paper, and a final exam. Graduate students will be required to write a longer research paper and prepare an annotated bibliography.

**TEXTS:** Baym, *Norton Anthology of American Literature*, 8<sup>th</sup> ed., vol. B  
Boyd, *Wielding the Pen: Writings on Authorship by American Women of the Nineteenth Century* (Johns Hopkins)  
Hawthorne, *The Marble Faun* (Oxford World’s Classics)  
Warren, *Ruth Hall and Other Writings*

## ENGL 4093/4093G: CONTEMPORARY AFRICAN LITERATURE

**SECTION 001      11:00-12:15    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 issues such as history, gender, social reality, the orature-literature continuum, and the 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 Baba Segi's Wives*  
                          ANYIDOHO *The Place We Call Home*  
                          CHENEY-COKER *Stone Child*  
                          SEROTE *Third World Express*  
                          TAWFIK al HAKIM *Fate of a Cockroach*

## ENGL 4151/4151G: MODERN RHETORIC AND COMPOSITION

**SECTION 476      ONLINE                      D. PIANO**

This course is designed for those interested in investigating the relationship between writing, literacy, and technology as future teachers and as writers immersed in communicating through varied digital platforms. The first half of the course will explore how writing practices have changed with the onset of new media, what has been lost as traditional print culture migrates into digital venues and what is gained. Through a variety of projects and readings, we will cover theories of document design, web-based publishing, the implications of social media on teaching and digital learning, concepts of information delivery and multimedia production. Additionally, students will be introduced to rhetorical theory, principles of document design, visual/aural literacies, and new media/digital pedagogies. Emphasis will be placed on exploring the techniques, technologies, cultures, and problems of publishing in a digital age. Assignments will include a techno-literacy narrative, reader response papers, a group presentation, and a multi-media project.

Texts: Bacon, Nora. *The Well-Crafted Sentence. 1<sup>st</sup> ed.* Bedford/St. Martin, 2008.

Ito, Mizuko et al. *Messing Around, Hanging Out, and Geeking Out: Kids Living and Learning with New Media.* MIT Press. Free download available.

Levy, David. *Scrolling Forward: Making Sense of Documents in the Digital Age.* Arcade Publishing, 2001.

Richardson, Will. *Blogs, Wikis, Podcasts, and Other Powerful Web Tools for Classrooms.* 3<sup>rd</sup> Ed. 2010.

Shirky, Clay. *Here Comes Everybody: The Power of Organizing without Organizations.*

## ENGL 4154/4154G: 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                      S. DeBACHER**

This course involves workshop practice and readings in the craft of writing literary nonfiction. The goal: developing an individual vision and voice within a community of writing peers. Participants will complete warm-up creative writing activities in description, scene, characterization, and investigation; write three works of literary nonfiction, at least one that will include research; substantially revise one of these works; write workshop critiques of their peers' writing; and read a selection of works of literary nonfiction and write short responses to them. ENGL 2154 (Introduction to Creative Nonfiction Writing) is a prerequisite to this course.

TEXT: Williams, Joseph M., *Style: The Basics of Clarity and Grace*, 4<sup>th</sup> ed. New York: Longman, 2010.

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

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

**SECTION 001      3:00-4:15      TTH                      S. FARRIN**

Advanced Fiction Writing is a creative writing workshop, and students will be submitting short stories or selections from longer works to be reviewed by classmates and the instructor. In writing and class discussions, the students will receive feedback which will be concerned with how the work frustrates and satisfies the appetites of its audience. English 2161, Introduction to Fiction Writing, is a prerequisite for this course.

No texts are required for this class.

## **ENGL 4163/4163G: ADVANCED POETRY WRITING\***

*\*Prerequisite: English 2163 or consent of department based on a writing sample. May be repeated once for credit.*

**SECTION 001      9:30-10:45      TTH                      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 discover a "mentor-poet" whose writing will tutor the student after the workshop has ended. Requirements include weekly poems, 10-12 pages of revisions, written comments on peer writing, weekly responses, an interview of a contemporary poet, recitation of three lyric poems, and a local poetry reading review.

TEXT: Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*.

## **ENGL 4401/4401G: LITERATURE OF ENGLAND IN THE LATER MIDDLE AGES**

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

Students in this course will read stories about an enchanted castle where a knight must prove his reputation as a ladies' man, murderous fairies, beheading contests, a stolen lamb disguised as a human newborn, a woman turned into a weeping dog, and men who travel into their own brains, among others. The later Middle Ages in England produced one of the greatest literatures in history, but many readers' acquaintance with this period stops with Chaucer's Canterbury Tales. Students who like Chaucer will like the works of his contemporaries; we will read from William Langland's Piers Plowman, Sir Gawain and the Green Knight, Pearl, the Wakefield cycle, selected lyrics, etc. Students are permitted and encouraged to use translations to help them understand assigned readings in Middle English. Two exams, a midterm report, and a term paper are required.

TEXTS:            Garbaty, Medieval English Literature  
Andrew and Waldron, The Poems of the Pearl Manuscript, rev. ed. (1987)  
Langland, Piers Plowman: A Norton Critical Edition, ed. Robertson and Shepherd (2006)  
Borroff, Sir Gawain and the Green Knight/Patience/Pearl, Norton

## ENGL 4521/4521G: SHAKESPEARE-THE EARLY PLAYS

**SECTION 001      11:00-11:50   MWF                      C. LOOMIS**

Just over 400 years ago, a disgruntled London playwright complained in print about "an upstart crow" who arrived out of nowhere and began writing hit plays. The subject of this bitter complaint was William Shakespeare whose comedies and history plays were drawing huge crowds to one of London's outdoor theaters. In this course we will look at several of those early plays and a few of Shakespeare's sonnets in order to study the development of Shakespeare's theatrical and literary artistry. Students can expect to improve their skills as readers and interpreters of early modern drama and poetry, to increase their knowledge of Shakespeare's drama and poetry, and to learn more about early modern staging and publishing practices.

Plays to be covered will be selected from the following list:

<i>Taming of the Shrew</i>	<i>Midsummer Night's Dream</i>
<i>Merchant of Venice</i>	<i>Much Ado about Nothing</i>
<i>As You Like It</i>	<i>Twelfth Night, or What you Will</i>
<i>Richard II</i>	<i>Richard III</i>
<i>1 Henry IV</i>	<i>Titus Andronicus</i>
<i>Julius Caesar</i>	<i>Romeo and Juliet</i>

There will be two examinations, a midterm and a final, and a research essay of 12 to 15 pages along with regular short writing assignments and reading quizzes.

**TEXT:** *The Norton Shakespeare*, ed. Stephen Greenblatt, ISBN 978-0-393-93151-8

## ENGL 4701/4701G: RESTORATION & EARLY 18<sup>TH</sup> CENTURY LITERATURE

**SECTION 001      10:00-10:50   MWF                      D. DOLL**

A survey of the poetry and prose of the period 1660-1745, exploring the characteristic subjects, themes, and techniques of this period of highly "public" literature. We will focus on matters of governance and regulation of society, considering matters of politics, gender, and religion. We will also study the rhetoric of satire, in this the great age of satire. There will be two papers, a midterm, and a final exam.

**TEXT:** *British Literature 1640-1789*. 2nd ed. DeMaria

## ENGL 4715/4715G: THE EIGHTEENTH-CENTURY ENGLISH NOVEL

**SECTION 476      ONLINE                                      B. FITZPATRICK**

A study of the development and characteristics of the English novel from its beginnings through the time of Austen. As we examine each work in its literary and cultural context, we will also consider more broadly the changing definitions of the novel through the century and critical responses to the new genre. We will also assess several film adaptations of the novels we read. Requirements will include written weekly discussion responses, a critical research paper, a midterm exam, and a final exam. Graduate students will have additional assignments, including an annotated bibliography. An online course makes heavy demands on reading and writing, and a novel course even more so; be prepared. Familiarity with Moodle is necessary.

**TEXTS:** Defoe, *Moll Flanders* (Penguin Classics, 1989)

Richardson, *Pamela* (Oxford, 2008))

Fielding, *Joseph Andrews* (Oxford, 2008)

Sterne, *Tristram Shandy* (Norton CE, 1980)

Smollett, *Humphry Clinker* (Norton CE, 1983)

Goldsmith, *The Vicar of Wakefield* (Oxford, 2008)

Burney, *Evelina* (Oxford, 2008)

Austen, *Pride and Prejudice* (Norton CE, 3<sup>rd</sup> ed., 2000)

**RECOMMENDED:** *MLA Handbook for Writers of Research Papers*, 7<sup>th</sup> ed. (2009)

## ENGL 4916/4916G: 20<sup>TH</sup> CENTURY DRAMA

SECTION 001      1:30-2:45      MW      J. MAXWELL

American and European theater in the 20<sup>th</sup> Century was more innovative than any time since the Greek Classical Period some 2500 years before. Consequently, the 20<sup>th</sup> Century contains some of the most dramatic and diverse ideas of what “theater” can be. Our class will explore that variety by engaging in nuanced, critical readings of influential texts. We will not be looking at a traditional canon, so much as exemplary texts that illustrate unique trends. We will explore 20<sup>th</sup> Century drama in a reverse chronology, starting with contemporary texts and working backwards. We will also look at important political movements, aesthetic agendas and plays that illustrate these trends. While the exact methods for assessing student learning will be decided collectively on our first day, you should expect great rigor.

Texts: TBA—but will probably include: *Theater of the Avant-Garde: 1890-1950*, *The Bald Soprano*, *Hamletmachine*, *Topdog/Underdog*, *Night Mother*, and *The Caucasian Chalk Circle*.

## ENGL 6001: SEMINAR IN EARLY AMERICAN LITERATURE, 1490-1865

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

This course will explore the early development of the American travel narrative from its early manifestation in exploration narratives, to its apex in the best-selling literary tours of the nineteenth century, to its later transmutation in fiction, transcendentalist meditation, and parody. We will examine the genre's evolving conventions, the reasons for its popularity, its function in American culture, and its relation to other genres. Students will read specific well known examples, both of non-American writers traveling on the North American continent and U.S. writers traveling in their own country and abroad. This class is a graduate seminar and all classes will be conducted as discussions. Attention will focus on close readings of the texts and students will also be expected to read the major theoretical and critical works on the genre of travel writing. There will be two exams, 6 journals, and 2 or 3 summary/critiques of selected critical/theoretical sources and a research paper.

Texts (tentative):

Christopher Columbus, *The Four Voyages*

Mary Rowlandson, *A Narrative of the Captivity and Restoration*

Dr. Alexander Hamilton, *Itinerarium*

Mrs. Frances Trollope. *The Domestic Manners of Americans*

Washington Irving. *A Tour on the Prairie*

Caroline Kirkland: *A New Home: Who'll Follow?*

Henry David Thoreau, *Wild Apples and Other Natural History Essays*

Richard Henry Dana, *Two Years Before the Mast*

Herman Melville, *Omoo*

Mark Twain, *Innocents Abroad*



## 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

## ENGL 6231: LITERARY THEORY

SECTION 001	3:00-4:15	TTH	N. EASTERLIN
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This course offers an introduction to movements and trends in literary theory since 1900. Beginning with Russian Formalism and the New Criticism, the course will address major developments in structuralist and postmodern theory (1970s to the present). The last third of the course will focus on cognitive and evolutionary approaches to literature, recent developments that aim to integrate research from cognitive psychology and evolutionary social science with literary studies.

Course assignments: A mid-term and a final exam; a five-page book report; and a bibliographical essay. The bibliographical essay enables students to evaluate the applicability of theory to practical criticism. Students will select a primary work and read criticism on that work from a variety of approaches, then write a fifteen-page essay assessing the value of the surveyed criticism for an understanding of the primary work.

### TEXTS:

**Note: The primary readings for the first half of the course will be posted on Moodle. Readings from Theory's Empire will also be posted on Moodle.**

<i>Introduction to Cognitive Cultural Studies</i> , ed. Zunshine	9780801894886	(required)
<i>A Reader's Guide to Contemporary Literary Theory</i> , 5 <sup>th</sup> ed., Selden, Widdowson, & Brooker	9780582894105	(required)
<i>Theory's Empire: An Anthology of Dissent</i> , Patai & Corral	9780231134170	(optional)

## ENGL 6240: NON-FICTIONAL FORMS

**SECTION 601**  
**SECTION 476**

**6:00-8:45**    **Th**  
**ONLINE**

**R. BATES**

This course is a study of the subgenres of artistic nonfiction. After an introduction to the vast house of nonfiction, there will be units on the following subgenres (rooms) as represented by works of many of the following writers and others:

1. the personal essay (Michel de Montaigne, Sei Shonagon, Robert Louis Stevenson, James Baldwin, Eula Biss);
2. literary journalism (George Orwell, James Agee, John McPhee);
3. travel writing and on-assignment political reporting (Pico Iyer, Natalia Ginzburg, Ryszard Kapuscinski, Dexter Filkins, George Packer);
4. profiles (Joseph Mitchell, A. J. Leibling, Gay Talese, Susan Orlean);
5. memoir (Virginia Woolf, Mary Karr, William Maxwell);
6. nature (Aldo Leopold, Rachel Carson, Annie Dillard);
7. longer form hybrids (John Hersey, Truman Capote, Norman Mailer);
8. the lyric essay (Lia Purpura, Mary Ruefle, Judith Kitchen)

Weekly critical reading responses, two short critical papers, and a research paper.

Texts: Handouts; and excerpts and essays on electronic reserve. Possibly an anthology (TBA).

Several of the following books (or others depending on whether some of these are already familiar to members of the class):

James Agee, *Let Us Now Praise Famous Men* (1941)

John Hersey, *Hiroshima* (1946; 1985)

Aldo Leopold, *A Sand County Almanac* (1948)

Truman Capote, *In Cold Blood* (1965)

Virginia Woolf, *Moments of Being* (1976; 1985)

Norman Mailer, *The Executioner's Song* (1979)

Mary Karr, *The Liars' Club* (1995) or *Cherry* (2000) or *Lit* (2010)

John McPhee, *Uncommon Carriers* (2006)

Prior to or soon after enrollment, in order that any needed adjustments can be made, students should contact the instructor to identify any readings that will be repetitive and therefore not of most use to them.

## ENGL 6280: INTRO TO GRAD STUDIES

**SECTION 601**

**4:30-5:45**    **TTH**

**K. MARTI**

This course introduces graduate students to the profession of teaching literature. We will discuss and practice various critical approaches to literary research, and we will consider a number of issues related to academic writing. Students will complete a variety of projects for the course, including two oral reports, two annotated bibliographies, an abstract, a term paper, and two exams. These exercises will, for example, help students improve their ability to use a variety of electronic and print resources and to use MLA style. Students will read most of Dante's *Divine Comedy*, which will be the focus of their research and writing.

TEXTS:        Barry, *Beginning Theory*, 3<sup>rd</sup> ed. (Manchester)  
                  *MLA Style Manual and Guide to Scholarly Publishing*, 3<sup>rd</sup> ed. (MLA)  
                  Dante, *The Divine Comedy 1: Inferno*, ed. Sinclair (Oxford)  
                  Dante, *The Divine Comedy 2: Purgatorio*, ed. Sinclair (Oxford)  
                  Dante, *The Divine Comedy 3: Paradiso*, ed. Sinclair (Oxford)

## ENGL 6281: INTRO TO COMP STUDIES

**SECTION 601      4:30-5:45      MW      D. PIANO**

This course introduces students to historical, theoretical, and practical approaches to the teaching of writing, conveying through varied readings a historical and contemporary snapshot of the field of composition studies. We begin the semester by contextualizing the rise of compositions studies as a legitimate scholarly subject of study by investigating its rhetorical roots in Greco-Roman culture, its 19<sup>th</sup> c. beginnings in North American universities, and the theoretical and cultural influences that led to the discipline's development. The class will investigate key texts that have informed the development of writing theories and pedagogies, illustrating critical approaches to teaching composition that cover these topics: student/teacher relations, cultural identity and language issues related to gender, race, class, sexuality, and disability, the teaching of diverse populations, classroom practices, teaching with technology, and teaching non-native speakers. Readings and assignments will provide different perspectives on the teaching of writing that will inform your own teaching practices and philosophy. Assignments include: short response papers, a group facilitation, an annotated bibliography, and a pedagogy project.

### TEXTS:

*Nuts and Bolts: A Practical Guide to Teaching College Writing*—Thomas Newkirk. Heineman, 1993.

*Comp Tales: An Introduction to College Composition through Its Stories*—eds. Richard Haswell and Min-Zhan Lu, Pearson Longman 2008.

*Bootstraps: From an American Academic of Color*—Victor Villanueva, NCTE, 1993.

## ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

**SECTION 001      11:00-12:15      TTH      R. SHENK**  
**RHETORIC AND THE RENAISSANCE**

A course in the theory and practice of rhetoric in the England during the Early Modern period. We'll study the discipline of classical rhetoric as understood in the works of Aristotle, Cicero and Quintilian, and as conceived by Erasmus, Ramus and other influential rhetoricians in Renaissance England.

At the same time, we'll be reading some famous 16<sup>th</sup> or 17<sup>th</sup> Century rhetorical works (e.g. a sermon of John Donne, speeches by Queen Elizabeth, and Milton's *Areopagitica*) but will also pay particular attention to the speeches of characters in famous literary works. These will include speeches by Satan in *Paradise Lost*, by Samson and Delila in *Samson Agonistes*, and Shakespearean characters such as Falstaff, Hal, Henry IV, Henry V, Brutus and Antony, to begin with.

Reading such literary works will provide full context in which to understand the rhetoric, and will offer subject matter for weekly student exercises in the classical progymnasmata, in rhetorical figures, and in classical declamation.

### Required Texts:

Bizzell and Herzberg, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2nd edition;  
Arthur Quinn, *Figures of Speech: 60 Ways to Turn a Phrase*.

**SECTION 601      6:00-8:45      W**  
**FICTIONAL FORMS**

**B. JOHNSON**

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, and written critiques. Three writing assignments, culminating in a full short story will serve as your semester craft project.

Along with selected individual stories and essays, TEXTS will include:

Baxter & Turchi: Bringing the Devil to His Knees

DeMarinis: The Art & Craft of the Short Story

Martone & Williford: The Scribner Anthology of Contemporary Short Fiction: 50 North American Stories Since 1970

Student is responsible for ordering or buying texts by the second class, Wednesday, September 4<sup>th</sup>, 2013.

**SECTION 602      6:00-8:45      Th**  
**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. For our weekly meetings, students will write analyses, discussion questions, and creative work in response to assigned readings. Students will also respond to the questions 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 three to four poems. A presentation, midterm, and final exam are required for this class.

TEXTS: Drury, John. *The Poetry Dictionary*. 2<sup>nd</sup> ed.

Fussell, Paul. *Poetic Meter and Poetic Form*.

Longenbach, James. *The Art of the Poetic Line*.

Vendler, Helen. *Poems, Poets, Poetry*. 3<sup>rd</sup> ed.

Voigt, Ellen Bryant. *The Art of Syntax*.

2 books TBA

**SECTION 603      4:30-7:15      W**  
**TALES TOLD AND RETOLD**

**N. EASTERLIN**

In Tales Told and Retold, we will study well-established (canonical) literary works alongside twentieth- and twenty-first century revisions of those works. Literature courses are usually organized chronologically or thematically, but in this course, we will pair texts across the historical divide. This method invites exploration of the historical, ideological, aesthetic, and other differences between the original works and later prequels, sequels, and revisions. Thus, while comparing literary works will promote an improved understanding of history, subject matter, and form, it will also bring us closer to the alchemy of the creative process. Since this class meets in a once-a-week seminar block, the reading schedule will be intensive, and students are encouraged to begin reading before the start of the term.

**Assignments:** weekly reading quizzes, an annotated bibliography, a research paper, and a final exam.

**TEXTS:** Charlotte Brontë, *Jane Eyre* (Norton Critical)

Jean Rhys, *Wide Sargasso Sea* (Norton Critical, Judith Raiskin, ed.)

Charles Dickens, *Great Expectations* (Norton Critical)

Peter Carey, *Jack Maggs*

Lloyd Jones, *Mr. Pip*

Virginia Woolf, *Mrs. Dalloway*

Robin Lippincott, *Mr. Dalloway*

Franz Kafka, *The Metamorphosis and Other Stories*, Penguin

J.M. Coetzee, *Life and Times of Michael K*, Penguin

Angela Carter, *The Bloody Chamber* Penguin

Jack Zipes, ed., *The Great Fairy Tale Tradition* (OPTIONAL)

**SECTION 476      ONLINE**  
**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.

This course will focus on the structure, language, style and other technical devices that go into the making of poetry. The class will consider the wide variety of forms (from acrostics to virelays), rhythms (from alcaics to wrenched accents), and poetic devices (from alliteration to zeugma) that poets exploit in developing style, tone, and vision in their work. Requirements will include presenting the definition, models, and analysis of a number of terms to the class, writing a paper on one poem, completing regularly assigned exercises in various forms or styles, and writing a longer stylistic analysis of a modern or contemporary poet.

TEXTS: Aristotle, *Poetics* (Tr. Anthony Kenney)  
Ferguson et al, eds., *The Norton Anthology of Poetry*. Shorter Fifth Ed.  
Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.  
Pound, Ezra. *The ABC of Reading*  
Turco, Lewis. *The Book of Forms: A Handbook of Poetics (Revised and Expanded Edition)*  
1-2 additional collections of modern or contemporary poetry

**ENGL 6807: “REDBLOODS AND MOLLYCODDLES”: MAPPING UTOPIA IN ARNOLD, WILDE, AND FORSTER**

**SECTION 001      9:30-10:45      TTH      L. WHITE**

In this seminar, we will examine a prominent topic in post-Romantic and Modernist literature and culture: the deep cultural tensions that developed between the practical/material and the aesthetic/spiritual spheres, or between the classical liberalism of Forster’s Henry Wilcox in Howards End and the more “socialist” liberalism of John Stuart Mill. Many texts of the last couple of centuries explore the seemingly insuperable divide between these antithetical dispositions. Our focus will be on three authors whose writings address this conflict by anatomizing its causes and effects and even proposing solutions: select cultural criticism by Matthew Arnold, including Culture and Anarchy (1869), his series of essays that expresses the hope that culture can oppose the forces of selfishness and materialism and bring society to an awareness of its ideal destiny; several of Wilde’s non-fiction writings that both build on Arnold’s critical positions and anticipate many of Forster’s; and Forster’s Howards End (1910), “the most explicit test of Arnold’s notion of culture in our literature” according to Wilfrid Stone, as well as several of his essays on aesthetics from the ‘30s and ‘40s.

Required Texts: Arnold, Culture and Anarchy  
Forster, Howards End  
Two Cheers for Democracy  
Wilde, The Artist as Critic: The Critical Writings of Oscar Wilde

**ENGL 7000: THESIS**

**ENGL 7040: EXAMINATION ONLY**

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**DEPARTMENT OF ENGLISH**  
**FALL 2012 JOURNALISM COURSE DESCRIPTIONS**  
*Successful completion of English 1158 is a prerequisite for all Journalism classes*

**JOUR 2700: INTRODUCTION TO JOURNALISM**

**SECTION 001      10:00-10:50   MWF                      PENEGRUY**

Course content: Designed for English majors in the journalism concentration as well as for non-majors, this course will emphasize how to report and write stories for print, internet, and television and/or radio. A heavy emphasis will be placed on writing, reading, and doing actual reporting. Students will study the art of the interview, the nuts and bolts of good reporting, and the craft of great storytelling. In addition, they will focus on the media's role in society -- both past and present, for good and for ill. Requirements include writing three to four news stories; a midterm; a final; daily quizzes based on assigned reading; and staying abreast of the news of the day by reading newspapers.

TEXT: to be announced

**JOUR 4710/4710G: FEATURE WRITING**

**SECTION 001      11:00-12:15   TTH                      O'BRIEN**

Course content: Designed for English majors in the journalism concentration as well as for non-majors, this course will emphasize the craft of feature writing. A heavy emphasis will be placed on writing, reading, and doing actual reporting. Students will study the art of the narrative -- and what it takes to produce one, including, but not limited to, interviewing sources, reporting facts, and weaving it all together to create great features. Requirements include writing at least four feature stories; taking quizzes based on assigned reading; and examining the work of some of America's best feature writers.

TEXT: to be announced