**DEPARTMENT OF ENGLISH**

**SUMMER 2020 COURSE DESCRIPTIONS**

*Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.*

*Successful completion of 45 hours of coursework, including six hours of 2000-level*

*literature courses, is a prerequisite for all courses numbered 3000 and above.*

**ENGL 2041: MAJOR AMERICAN WRITERS\***

**\*This course satisfies the General Education Literature Requirement.**

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

**SECTION 476 ONLINE E. LEWIS**

The course is designed to give students an overview of American literature from the colonial to the contemporary period with an emphasis on both content and the formal elements of style and structure.   We will be looking at different genres and subgenres such as creation myths, slave narratives, essays, autobiographies, plays, short stories, novels and poetry.  This course will also introduce students to the terms that characterize the various literary movements during the periods, for example, Puritanism, romanticism, realism, regionalism, naturalism and modernism.  The cultural and historical contexts 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 Enlightenment, the Age of Reason, the American Renaissance, the Roaring Twenties, the Jazz Age, the Harlem Renaissance, etc.

REQUIREMENTS INCLUDE: Three exams and two papers, in addition to quizzes and discussion forums.

TEXTS: *The Norton Anthology of American Literature*, shorter 8th edition ISBN 10:0393918858  ISBN 13:9780393918854

Larsen, Nella. -*Passing*.  Martino Publishing, 2011.

ISBN-10:  1614270007.  ISBN - 13:  978-1614270003

Palahniuk,Charles. --*Fight Club*W.W. Norton

ISBN  978-0-393-32734-2

Williams, Tennessee.*Cat on a Hot Tin Roof*

ISBN  978-0-8112-1601-2

**ENGL 2043: NEW ORLEANS LITERATURE\***

**\*This course satisfies the General Education Literature Requirement.**

**SECTION 476 ONLINE J. KUCHTA**

In this course, students will read a variety of works set in New Orleans, beginning in early-1800s New Orleans and ending in Post-Katrina New Orleans. We will discuss themes (race, gender, religion, culture, etc.) common to the various genres of New Orleans literature (short stories, novels, plays, and essays). We will also analyze how and why these themes are relevant and or have changed (or not) alongside the many ways in which New Orleans itself has or hasn’t changed in the last 200 years.

REQUIREMENTS INCLUDE: : Reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have short answer and essay components.

TEXTS: Butler, *Good Scent from a Strange Mountain*

 Cable, *Old Creole Days*

 Chopin, *The Awakening and Selected Short Stories*

Dent, *Ritual Murder*

 Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*

 Johnson, *Sandrine’s Letter to Tomorrow*

Williams, *A Streetcar Named Desire*

As well as some other stories and essays.

**SECTION 477 ONLINE 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 INCLUDE: midterm and final research papers, two exams, and weekly discussion posts.

  TEXTS:

Williams, *A Streetcar Named Desire* (New Directions)

Kennedy, *Aunt Alice vs. Bob Marley* (UNO Press)

**ENGL 2071: AFRICAN-AMERICAN LITERATURE I\***

**\*This course satisfies the General Education Literature Requirement.**

*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 476 ONLINE J. SAFFOLD**

This course will introduce students to early African American literature and letters. Beginning with narratives detailing the Middle Passage, moving to impassioned speeches for abolition, and ending with important early twentieth century questions about how to move “Up From Slavery” and what makes the “Souls of Black Folk.” Together, we will explore how people who once were denied the abilities to read and write used paper and pen to advocate for change. We will read poetry, short stories, slave narratives, and explore digital resources like the Slave Voyages database of slave ship records.

The literature in this course will be situated within a social, historical, political, and cultural context as a means to investigate the intersections of literature and culture. We will chronologically journey from the harrowing narratives of bondage to post-Black Reconstruction debates on the intellectual and aesthetic obligations of African American literature.

REQUIREMENTS: Two short essays analyzing a text or texts we are reading, a midterm and a final exam, class participation, and reading notes.

TEXTS: *Norton Anthology of African American Literature*, Volume 1

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

**\*This course satisfies the General Education Literature Requirement.**

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

**SECTION 476 ONLINE E. BLANKENSHIP**

**THE GRAPHIC NOVEL**

This course introduces students to the diverse body of literature known as graphic novels, a term which encompasses fiction and non-fiction. Students will examine the history of storytelling that uses images with or instead of prose. They will read and discuss works in genres including memoir and biography, journalism, history, humor and drama. They will develop a critical understanding of issues arising from multiple authorship (collaborations between illustrator and writer); visual stereotypes; representations of gender, sexuality, class, and ethnicity; political and social satire and advocacy; and personal narrative. Students will learn to apply literary concepts as well as terms specific to visual narrative, while discovering how images and words work together to develop characters, advance plot and create meaning.

REQUIREMENTS: one exam, a critical research paper, short response writings, discussions, and a creative project.

TEXTS: TBD

**ENGL 2091: SPECIAL STUDIES IN LANGUAGE AND LITERATURE\***

**\*This course satisfies the General Education Literature Requirement.**

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

**SECTION 477 ONLINE L. VERNER**

**SAMURAI AND GEISHA: JAPANESE GENDER ROLES IN LITERATURE**

This course will examine the source, evolution, and cultural iconography of two images of Japanese culture, the samurai and the geisha.  Each, in its own way, has come to represent, especially for the West, the “essence” of masculinity and femininity in Japan, and a mythology has grown up around each identity.  These mythologies often present themselves as fixed, timeless phenomena, unshaped by changing historical circumstances and representing a set of transcendent Japanese values.  This course will interrogate such assumptions through close reading of a variety of texts that make use of the legends of the samurai and the geisha. Our study of the samurai will unearth its origins in the early medieval warrior class and its subsequent development and adaptation during the Sengoku, or “Warring States,” period (roughly 15th - early 17th centuries) and into the long Tokugawa peace.  As we will see, the Tokugawa shogunate had to confront the problem of what to do with a highly trained, honor-based samurai class during a long period of almost uninterrupted peace. Our study of geisha will include both autobiographical and fictional representations of the enigmatic female icon.  We will examine the historical circumstances that gave rise to the phenomenon of the geisha, the function of geisha in the past and the present, and the ways in which the realities of the geisha’s life conform to and conflict with popular romantic notions about geisha.  As icons of female desirability, the study of geisha presents a unique opportunity to scrutinize what constitutes Japanese femininity and to examine the gap between how geisha perceive themselves and how the dominant masculine cultures of both Japan and the West perceive them.

TEXTS: (other editions may be used if cleared with the instructor)

 Masuda, Sayo.  *Autobiography of a Geisha*. Columbia UP, 2005.

 ISBN 978-0231129510

  Iwasaki, Mineko.  *Geisha, a Life*. Washington Square Press, 2002.

ISBN 978-0743444293

Nagai, Kafu.  *Geisha in Rivalry*. Tuttle Publishing, 2006.

ISBN 978-0804833240

   Yamamoto, Tsunetomo.  *Hagakure*. Trans. Alexander Bennett. Tuttle Publishing, 2014.

 ISBN 978-4805311981

  Izumo, Takeda, Miyoshi Shoraku, and Namiki Senryu.  *Chushingura:  The Treasury of*

*Loyal Retainers*.  Trans. Donald Keene.  Columbia UP, 1971.

  ISBN 978-0231035316

PDFs PROVIDED on Moodle:

Saikaku, Ihara. *The Great Mirror of Male Love*

Selections from *The Tale of the Heike*

“Patriotism” by Yukio Mishima

“Portrait of an Old Geisha” by Okamoto Kanoko

**ENGL 2152: TECHNICAL WRITING**

**SECTION 476 ONLINE K. FRANKLIN**

**SECTION 477 ONLINE E. HOGAN**

**SECTION 478 ONLINE K. RAYES**

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing.

REQUIREMENTS: 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 2208: READING DRAMA\***

**\*This course satisfies the General Education Literature Requirement.**

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

**SECTION 476 ONLINE K.MCDONALD**

This course is an introductory survey designed for non-English majors. We’ll read plays ranging from classical to modern and examine both what defines drama as a genre and how playwrights through the centuries have adhered to certain elements of the classical form while modifying or playing with others to expand and enhance the genre. We’ll analyze these works, looking at how the plays are crafted to convey the plot and underlying themes, and compare this to how the themes are presented in other works of literature as well as popular media (short stories, novels, movies, television, etc.). Exams must be taken on campus or online through Proctor U (there is a fee for taking exams online through this service; there is no fee for taking the exams on campus).

REQUIREMENTS INCLUDE: A midterm, a final, and two short analytical essays.

TEXTS: An anthology of drama (specific anthology to be determined)

**ENGL 2311: AMERICAN FLM AS LITERARY ART\***

**\*This course satisfies the General Education Literature Requirement.**

**SECTION 476 ONLINE R. GOAD**

**AMERICAN HORROR FILMS**

What do American horror films tell us about cultural anxieties, fears, and expectations?  In this survey course of American horror films, students will explore how the tropes, themes, and narrative structures of American horror films. Along the way, students will explore how horror films reflect and distort anxieties regarding America’s cultural “others.” Alongside screening American horror films, students will read from queer, feminist, and critical race scholars to interrogate how horror films prescribe and describe cultural fears.

REQUIREMENTS INCLUDE: Reading notes and take-home essay exams.

POSSIBLE TEXTS: *Monsters in the closet: Homosexuality and the Horror Film by Harry Benshoff (selections)*

*Dread of Difference: Gender and the Horror Film by Barry Keith Grant (selections)*

*Men, Women, and Chain Saws: Gender in the Modern Horror Film by Carol J. Clover (selections)*

*Horror Noire by Robin R Means Coleman (selections)*

*Race, Oppression and the Zombie: Essays on (Contributions to Zombie Studies) edited by Christopher M. Moreman and Cory James Rushton (selections)*

*Get Out (2017)*

*Eve's Bayou (1997)*

*The Silence of the Lambs (1991)*

*Halloween (1989)*

*The Creature from the Black Lagoon (1954)*

*Night of the Living Dead (1968)*

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

*\*Designed for English majors and non-majors. May be repeated once for credit.*

**SECTION 476 ONLINE R. POCHÉ**

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

TEXT: Kardos, *The Art and Craft* (ISBN: 978-1-4576-1390-6)

**ENGL 4391/5391: SPECIAL TOPICS IN LANGUAGE AND LITERATURE: WRITING RHETORICALLY**

*\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.*

**SECTION 476 ONLINE R.GOAD**

While ancient rhetorical studies concerned public speaking, rhetorical theory may illuminate all manner of discourse. Indeed, rhetorical theory can serve as a tremendously powerful tool for reading and analyzing literature. Through rhetorical analysis, rhetoricians tease out what makes particular texts persuade audiences to care, listen, and do. In this course, students will approach literary criticism from a rhetorical perspective. Students will call on both ancient and contemporary theoretical frameworks, serving as both rhetoricians and rhetors through a series of analytic essays.

REQUIREMENTS: Regular analytic essays and online discussion board posts.

TEXTS: *Ancient Rhetorics for Contemporary Students* by Sharon Crowley and Debra Hawhee

*Teaching Arguments: Rhetorical Comprehension*, Critique, and Response by Jennifer Fletcher

*Contemporary Rhetorical Theory, Second Edition*: *A Reader* by Mark J. Porrovecchio and Celeste Michelle Condit

**ENGL 4915/5915: THE MODERN NOVEL**

*\*Designed for English majors and non-majors. May be repeated once for credit.*

**SECTION 476 ONLINE L. WHITE**

A study of the novel from 1900 to 1945. During this period many writers challenged traditional conceptions of narrative form, point of view, the absolutes of “reality” and “truth.” More traditional realist texts certainly still appeared, and we will study a few, but we will also give extensive attention to more thematically and formally experimental fiction—that which examines, among other important subjects, the construction of self, developing artistic sensibilities struggling against societal constraints, and more general existential crises born of attempts to locate new versions of/alternatives to moribund belief systems and cultural imperatives. Much of the fiction of this period, regardless of mode, explores the complex interactions between subjectivity and authority, and this will be a special emphasis of ours. We will look at representative English, Irish, American, and Continental texts.

REQUIREMENTS: A midsemester take-home exam, a final, a short essay, and a research paper.

TEXTS: Conrad, Heart of Darkness

 Forster, Howards End

Joyce, either selected stories from Dubliners or A Portrait of the Artist as a Young Man Fitzgerald, The Great Gatsby

Wharton, The Age of Innocence

Hemingway, The Sun Also Rises

Kafka, The Metamorphosis

Mann, Death in Venice

Woolf, Mrs. Dalloway

 Faulkner, Light in August

**ENGL 6151: GNOWP INVITATIONAL SUMMER INSTITUTE**

**SECTION: 476 ONLINE J.SMITH**

The purpose of the Greater New Orleans Writing Project Summer Institute is to explore credible research on and to share successful practices in the teaching of writing. In addition, participants write and share their writing with one another. You will be part of a community of teachers who are dedicated to discovering, fostering, and promoting the best practices in the teaching of writing. We expect you as a professional teacher to participate in all activities and to contribute your best writing and best efforts as a member of our community of teachers. Teacher participants will collaborate to improve their own writing; share teaching and learning techniques in writing; learn how to enhance writing instruction in their own classrooms, and learn how to become consultants to other classrooms in order to share their expert knowledge on the teaching of writing. The Summer Institute is based on assumptions developed by the National Writing Project, which is firmly situated in authoritative research in writing and supported by the National Council of Teachers of English.

TEXTS: Assorted handouts and readings provided to participants as a course packet