

DEPARTMENT OF ENGLISH

SPRING 2019 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: AMERICAN LITERATURE TO 1865

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

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

This course will look at American literature beginning in 1606, with Captain John Smith, and ending at the Civil War, with the poetry of Walt Whitman. Between those two, we will read many authors, representing various eras and styles. There will be nonfiction, short stories and poetry.

REQUIREMENTS: Two papers, two tests during the semester, a final exam, and many quizzes.

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

ENGL 2032: 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 1:00-1:50 MWF P. ROGER

The major objective of the course is to gain an understanding of American literature from the Civil War to the present 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 poems by Whitman, Dickinson, Eliot, Pound, Moore, Stevens, Hughes, Roethke, Brooks, Wilbur, Plath, Collins, Trethewey; fiction by Freeman, Jewett, Chopin, Crane, Chesnut, James, Fitzgerald, Hurston, Faulkner, Welty, O'Connor, Morrison, Carver, and Erdrich; nonfiction by Zitkala Sa, and plays by Glaspell, Williams and Wilson.

REQUIREMENTS: Two short essays on the texts we are reading, reading notes about the texts we read, a midterm and a final exam, and an oral presentation.

TEXTS: Robert Levine, Ed. *The Norton Anthology of American Literature*, Shorter 9th Edition & August Wilson, *Fences*

ENGL 2032: 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 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 three exams, in addition to quizzes, discussion board assignments and group work.

REQUIREMENTS: Two major papers and three exams, in addition to quizzes, discussion board assignments and group work.

TEXT: *The Norton Anthology of American Literature. 1865 to the Present.* Shorter 9th edition. ISBN: 978-0-393-26453-1

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 001**2:00-3:15****TTH****R. BATES**

This course is designed to introduce students to the work of important American writers—and their historical contexts—from the country's beginnings to the present. Reading and study of poetry, fiction, nonfiction, and drama for the purpose of deepening students' knowledge and appreciation of American literature in each of these genres. The course is designed also to strengthen students' abilities to write well, to read critically, and to analyze literary works.

REQUIREMENTS: Two exams, a short paper and a longer paper, occasional written reading responses, and occasional reading quizzes.

TEXTS: *The Norton Anthology of American Literature, Shorter Eighth Edition*
Sandra Cisneros, *The House of Mango Street*
Jesmyn Ward (ed.), *The Fire This Time*

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****K. MARTIN**

The overarching focus of this online course is American identity and the American Dream. Through the work of key American authors from 1621 to the present, this course examines several themes—reflections on Puritan writing and culture, the memoir as a 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 the unit's theme from the diverse historical and socioeconomic vantage points of several major American writers, such as William Bradford, Benjamin Franklin, Ralph Ellison, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahniuk. The course is not intended as an exhaustive survey of American literature, but rather as an inquiry into key works that warrant comparison and familiarize you with noteworthy literary influences on our notions about American identity and the American Dream.

REQUIREMENTS: Read critically and write analytically about the works you read, two weekly online discussion forums, write two analytical essays, and take three exams.

ENGL 2043: NEW ORLEANS LITERATURE****This course satisfies the General Education Literature Requirement.****SECTION 001****10:00-10:50****MWF****P. ROGER**

The major objective of the course is to gain an understanding of literature about New Orleans and its connections to the history and culture of New Orleans. We will read fiction, plays, poetry, and essays about New Orleans, focusing on the city's sense of identity, the role of geography, music, art, food, and celebration in the city and its literature, issues of race, class, and sexuality, and the effects of Hurricane Katrina and rebuilding on the literature written after Katrina. Writers include George Washington Cable, Lafcadio Hearn, Kate Chopin, Louis Armstrong, Tennessee Williams, Valerie Martin, Robert Olen Butler, John Biguenet.

REQUIREMENTS INCLUDE: Two short essays analyzing a text or texts we are reading, a midterm and a final exam, reading notes about the texts we read, and an oral presentation.

TEXTS: Hearn, *Chita*

Chopin, *The Awakening*

Williams, *A Streetcar Named Desire*

Martin, *Property*

And some short stories, essays, and poems.

SECTION 002**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 short answer and essay components.

TEXTS (tentative & partial): Cable, *Old Creole Days*

Chopin, *The Awakening and Selected Short Stories*

Dent, *Ritual Murder*

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

Roahen, *Gumbo Tales*

Williams, *A Streetcar Named Desire*

ENGL 2043: NEW ORLEANS LITERATURE****This course satisfies the General Education Literature Requirement.****SECTION 476****ONLINE****E. LEWIS**

This online course is designed to give students an overview of New Orleans literature from its earliest years to the current writing scene. We will begin with works written in the early 19th century, including those in the first ever anthology of African American literature, and naturally read works by such notable New Orleans writers as Tennessee Williams and Kate Chopin. Upon completion of the course, students will have a better understanding of the longstanding tradition of New Orleans literature over the years as well as in the present day. The goals of this course are to introduce various genres including fiction, literary non-fiction, poetry and drama, to encourage you to express your reactions to these genres through writing and discussion and to teach the fundamentals of literary analysis.

REQUIREMENTS: Two exams, two formal papers and scheduled quizzes are required for this course, as well as participation in Discussion Board assignments.

TEXT: *N.O. Lit: 200 Years of New Orleans Literature*. Ed. Nancy Dixon. Lavenderink, 2013 ISBN: 978-1-935084

SECTION 477**ONLINE****K. FRANKLIN**

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 INCLUDE: One research paper, a presentation, a mid-term, and a final exam, along with reading quizzes and class discussion.

TEXTS: Nancy Dixon, ED. *N.O. Lit: 200 Years of New Orleans Literature*. ISBN: 978-1-935084-52-5
Longer works TBA

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

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

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

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 001 11:00-11:50 MWF J. SMITH
LITERATURE OF THE JAZZ AGE

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 popular Jazz Age writers, many of whom spent time as expatriates in Paris. From there, we'll move to New York to explore 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. Finally, we'll return home to understand the vital role the New Orleans literary scene played in the larger Modern experiment.

REQUIREMENTS: Three exams and two essays.

TEXTS: *The Norton Anthology of American Literature*, 1914 – 1945 (most recent edition)
In Our Time Ernest Hemingway
The Great Gatsby F Scott Fitzgerald

SECTION 002 12:00-12:50 MWF K. MCDONALD
FAIRY TALES AND FOLKLORE

How are tales filled with stepmothers plotting to kill children, women betrothed to frogs or other beasts, or kids sent into the world to fend for themselves considered appropriate stories to tell children at bedtime? We'll explore the backgrounds of several well-known fairy tales, working from their origins as stories for adults, through changes as they are adapted for children (including Disney's movies and the effects they have had on the tales and on audiences), and the evolution of tales back in to stories for adults for purposes ranging from entertainment to social commentary and critique. We'll consider the inventive ways the stories have been reimagined, exploring how combining characters from different stories, telling the story from an alternate point of view, or moving tales from "once upon a time" in a forest to a modern, urban setting expands and changes the possibilities of these stories.

Several of the texts will be accessed online or through Moodle, so students will need reliable access to a computer and the internet either on campus or at home, as well as the ability to print short texts to bring to class for discussion (to supplement the required texts).

POSSIBLE TEXTS: An anthology, such as *Folk & Fairy Tales* edited by Hallett and Karasek.
Two or three book-length retellings. Here are some I've used in the past and some I'm considering—it may be 2 or 3 of these, or it may be others:

The Ugly Step-Sister by Gregory Maguire
Enchantment by Orson Scott Card
Stardust by Neil Gaiman
The Ocean at the End of the Lane by Neil Gaiman
Princess Bride by William Golding
Boy, Snow, Bird by Helen Oyeyemi
The Tiger's Wife by Tea Obreht

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 003 2:00-3:15 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 Cyberpunk and Feminist Science Fiction. 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.

REQUIREMENTS: A reading journal, two exams, two papers and a short creative presentation assignment.

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

SECTION 004 1:00-1:50 MWF E. HOGAN
AFRICAN AMERICAN WOMEN’S POETRY

This course will explore the poetry and poetics of African American women writers in the United States. Students will analyze selected poems based on form and content while also reading literary criticism, (auto)biographies, essays on poetic craft, and histories of the various literary movements that black women poets have either joined or challenged throughout American history. Poets to be featured include (but are not limited to) Phillis Wheatley, Gwendolyn Brooks, Audre Lorde, June Jordan, Lucille Clifton, Maya Angelou, Elizabeth Alexander, and Tracy K. Smith (the current U.S. Poet Laureate).

REQUIREMENTS INCLUDE: Weekly responses or quizzes, one exam, two literary analysis essays, and one creative, multi-media project (with a presentation element).

TEXTS: Erlene Stetson, ed., *Black Sister: Poetry by Black American Women, 1746-1980*
Gwendolyn Brooks, Annie Allen
Audre Lorde, Sister Outsider: Essays and Speeches
Jamila Woods et. al, eds., The BreakBeat Poets Vol. 2: Black Girl Magic

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 190 11:00-11:50 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 films like *Maleficent* and television series like *Once Upon a Time*.

This course will investigate the way sex and gender roles in fairy tales have been questioned, challenged, and reinvented by both writers and filmmakers. Students will examine how authors from Angela Carter to Anne Sexton reinvent classic tales such as *Cinderella*, *Beauty and the Beast*, *Snow White*, and *Sleeping Beauty*. The class will also investigate the gender roles in popular fairy tale films, such as *Into the Woods*, *Ever After*, *Ella Enchanted*, *The Brothers Grimm*, and *Snow White and The Huntsman*.

REQUIREMENTS: 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: *The Bloody Chamber* by Angela Carter (1979)
Folk and Fairy Tales edited by: Martin Hallett and Barbara Karasek (2008)
Ash by Melinda Lo (2009)

SECTION 476 ONLINE E. BLANKENSHIP
LITERARY AFROFUTURISM

This course will introduce students to the diverse body of speculative literature and related artistic works that come under the genre known as Afrofuturism. The term originates in a 1994 interview with science fiction author Samuel R. Delaney, where interviewer Mark Dery defines Afrofuturism as "speculative fiction that treats African American themes and addresses African American concerns in the context of 20th-century technoculture--and, more generally, African American signification that appropriates images of technology and a prosthetically enhanced future." We will see that this definition has expanded to include the works of not just Americans but of writers, performers and thinkers of African origins who have themselves emigrated or whose ancestors were forcibly relocated all over the globe.

REQUIREMENTS: Weekly discussions, a midterm and final exam, as well as two papers.

TEXTS: literary works by Octavia E. Butler, Ta-Nehisi Coates, Tananarive Due, Nalo Hopkinson, Keise Laymon, Nnedi Okarafor, and Ishmael Reed. Afrofuturism, like many cultural and artistic movements, is multi-modal, so while our focus is on literature, we will examine music and visual arts as part of our study, including selections from the films including *Get Out!* and *Black Panther*, along with works of music, visual art and music videos.

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:00-9:50	MWF	K. MCDONALD
SECTION 002	9:30-10:45	TTH	R. SHENK
SECTION 003	1:00-1:50	MWF	K. MCDONALD
SECTION 004	11:00-12:15	TTH	I. FINK
SECTION 005	2:00-3:15	TTH	R. POCHE
SECTION 476	ONLINE		D. PIANO
SECTION 477	ONLINE		K. MARTIN
SECTION 478	ONLINE		E. HOGAN

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 2160: INTRODUCTION TO CREATIVE WRITING

Prerequisite of one English course that includes fiction or consent of department. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.

SECTION 001	2:00-3:15	TTH	R. GOODMAN
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In this introductory creative writing course, we will read and study the craft in poems, fiction, and nonfiction. Participants will write works in each of these genres and submit them for workshop discussion and critique. In this process of becoming more accomplished creative writers, participants will learn from published authors, from each other, and possibly from the instructor.

REQUIREMENTS INCLUDE: At the end of the semester, each participating writer will submit a portfolio of work written and revised during the semester.

TEXTS: Starkey, David. *Creative Writing: Four Genres in Brief* (Second Edition), Bedford/St. Martin's, 2013.

Handouts and readings posted on Moodle.

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 001	9:30-10:45	TTH	I. FINK
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This course, designed for non-English majors, is an introduction to the study and appreciation of drama.

REQUIREMENTS INCLUDE: Papers, a midterm examination, and a final examination.

TEXTS: TBD

ENGL 2228: READING POETRY****This course satisfies the General Education Literature Requirement.***English majors should not take this course, as it duplicates material covered in 2258.***SECTION 001****11:00-12:15****TTH****O. OSUNDARE**

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: Two out-of-class essays, two quizzes, midterm exam, final exam, active class participation.

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

ENGL 2238: READING FICTION****This course satisfies the General Education Literature Requirement.***English majors should not take this course, as it duplicates material covered in 2258.***SECTION 001****10:00-10:50****MWF****K. MCDONALD**

Exploring other worlds, meeting new people, feeling what 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 also lead to an awareness and knowledge of ourselves and the world around us that enhances our lives.

TEXTS: *Forty Short Stories*. 5th ed. Ed. Beverly Lawn.
Frankenstein. Mary Shelley. Signet Classics, 2000
Song of Solomon. Toni Morrison. Vintage (Random House)
Like Water for Chocolate. Laura Esquivel. Anchor, 1995

SECTION 002**11:00-11:50****MWF****C. URAMA**

In this course, we shall examine two novels and a variety of short stories from Caribbean authors across different literary periods. Our major area of focus will be the short story as a literary genre with emphasis on elements of prose fiction such as plot, storyline, characterization, dialogue, and point of view. We shall also explore the relationship between form and content and the link between literature and life.

TEXTS: TBD

ENGL 2238: READING FICTION****This course satisfies the General Education Literature Requirement.***English majors should not take this course, as it duplicates material covered in 2258.***SECTION 003****12:00-12:50****MWF****J. HURTER**

This course, geared toward non-majors, will be an introduction to fiction. We will be looking at a variety of short stories, as well as three novels, which will demonstrate the ways in which fiction reflects the issues we face in our real lives—sometimes positing solutions, other times warning us just how bad things might get. Through reading fiction, we escape our reality, but we also build empathy and understanding that can give us the tools to effect real change in the world. Fiction's real power is to show us other worlds, other ways of living. Through the texts we are reading and analyzing in this course, you will hopefully broaden your understanding not only of your own life, but of the lives of others.

REQUIREMENTS: Two exams, two interpretive essays (one close reading, one comparative), and various reading quizzes.

TEXTS: TBD

SECTION 004**2:00-2:50****MWF****J. SMITH**

The course is designed to enhance a reader's interest in and understanding of literature by focusing on specific elements of fiction. In fact, we'll connect specific literary works to defining characteristics. For example, we'll read Jack London's "To Build A Fire" and Isabel Allende's "Phantom Palace" to consider the importance of setting; we'll read Edgar Allan Poe's "The Cask of Amontillado" and Wharton's "Roman Fever" to discuss narrative point of view. Discussions will not be limited to these defining characteristics; instead, close readings will illuminate subtle aspects of the narratives too often ignored or missed altogether. In addition to setting and narrative point of view, we'll consider stories with dialogue-driven characterizations, metaphor and imagery, surprise endings/revelations, and specific themes (feminism, African American identity, and southern gothic). In addition to the short stories, students will read an epistolary novel and a short story cycle.

REQUIREMENTS: Three exams and two essays.

TEXTS: *Fiction: A Pocket Anthology*, edited by R.S. Gwynn (most recent edition)

The Color Purple by Alice Walker

In Our Time by Ernest Hemingway

SECTION 005**2:00-3:15****TTH****O. OSUNDARE**

This is a survey course on prose fiction from different parts of the world and from different literary periods, with emphasis on basic elements of craft and content such as setting and atmosphere, plot and storyline, characterization, dialogue, point of view, stylistic/rhetorical features, and the relationship between form and content. Course Requirements: two short essays, two quizzes, mid-semester exam, final exam, and class participation.

TEXTS: Pickering, J.H. *Fiction 100: An Anthology of Short Fiction*. 2010 Edition.

Achebe, C. *Things Fall Apart*

ENGL 2258: INTERPRETING LITERATURE

**This course is required for English majors; requires department consent. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.*

SECTION 001**12:00-12:50****MWF****L. VERNER**

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 nonfiction, 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.

REQUIREMENTS: A number of short-to-medium-length essays (3-6 typed pages), a critical research paper, and three exams.

TEXT: Mays, *The Norton Introduction to Literature*, shorter 12th edition.

ENGL 2341: SURVEY OF BRITISH LITERATURE I*

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

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

SECTION 001**11:00-12:15****TTH****S. RICHARDSON**

In this course, we will study the development of British literature from its beginning to the late eighteenth century. Students will become familiar with important literary terms, historical trends and recurrent themes as we explore works written in a variety of different genres. We will also examine the ways in which early women writers have gained greater acknowledgement and representation in recent years, as we explore their contributions to, and engagement with, early British literature and culture.

REQUIREMENTS: A midterm and a final exam, two 4-6 page essays, and regular informal writing assignments.

TEXT: *The Broadview Anthology of British Literature: Concise Edition, Volume A (3rd edition)*, ed. Joseph Black, et al. (ISBN-13: 978-1554813124)

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

9:00-9:50

MWF

R. WERNER

From the revolutionary period of Romanticism through the turmoil of World Wars, the later British period covers some of the most compelling writing in literary history. In this historical survey course, we will explore the period from the end of the eighteenth century through the twentieth century and beyond. The course will cover great works of literature, but we will also study less canonical works by diverse authors, poets, and playwrights. Students will gain an understanding of the historical progression of literature in this period and the major issues that concerned writers in Britain and its colonies. The course will offer an in-depth exploration of three main periods: Romanticism, the Victorian era, and the Twentieth-Century, but we will end the semester looking at how British literature has evolved in the first decades of the Twenty-first century.

REQUIREMENTS: Students will apply the analytic and close reading skills they develop throughout our course work in three essays. The course will also test students in both a midterm and a final exam.

POSSIBLE TEXTS: The Broadview anthologies: *The Age of Romanticism*, *The Victorian Era*, and *The Twentieth Century and Beyond*.

ENGL 2377: THE BIBLE AS LITERATURE*

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

SECTION 002

9:30-10:45

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.

REQUIREMENTS: A midterm report, a term paper, a midterm exam, and a final exam.

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

SECTION 476

ONLINE

R. SHENK

An online course in which students read the Bible (books of the Old Testament and New Testament, and a book or two of the Apocrypha) and then address each of these books as one might address a work of literature, by asking questions about theme, plot, characterization, imagery, genre, and so on. Some attention will be paid to the overall themes, plot, characterization, and so on, found in the Bible taken as a whole.

REQUIREMENTS: Three papers and midterm and final exams.

TEXT: Oxford Study Bible, but any standard translation is okay.

ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE*

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

SECTION 001

1:00-1:50

MWF

L. VERNER

This course will investigate the history of women's literary writing through all four major genres: poetry, fiction, non-fiction, and drama. Over the course of the semester, students will be exposed to writing by women from different time periods, countries, races, ethnic groups, and sexualities. We will discuss the issues that impact the writing of these diverse women and their use of writing to encounter and even try to shape their worlds. Students will study writers—including but not limited to— such as Aphra Behn, Laura Esquivel, Sayo Masuda, Marguerite Duras, Margery Kempe, Zora Neal Hurston, Dorothy Allison, and Jean Rhys.

REQUIREMENTS: This course will require two papers, a midterm, and a final exam.

ENGL 3394: SEMINAR IN ENGLISH: PORTRAITS OF THE ARTIST: THE KUNSTLERROMAN AND LITERARY THEORY

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

SECTION 001

10:00-10:50

MWF

L. WHITE

In this seminar, we will focus on a form of the Apprenticeship narrative (or Bildungsroman) called the *Kunsterroman*, a long story or novel that deals with the development of an artist or writer usually struggling from childhood to maturity toward an understanding of his or her creative mission. In *Critical Theory Today*, Lois Tyson offers accessible introductions to a variety of critical approaches, each followed by an essay on *The Great Gatsby* illustrating how a feminist or Marxist or deconstructionist or psychoanalytic critic might read the novel. To become comfortable with theory, we will begin with Tyson and *Gatsby* (arguably a kind of *kunsterroman* since Nick Carraway "writes" the story) and then move to more traditional examples of the form. **Possible** texts include: Thomas Mann's "Tonio Kroger" and *Death in Venice* (a portrait of the artist as a middle-age man), Edith Wharton's "The Muse's Tragedy," D.H. Lawrence's *Sons and Lovers*, Alice Munro's *The Lives of Girls and Women*, Margaret Atwood's *Cat's Eye*.

REQUIREMENTS INCLUDE: Reading quizzes, one or two oral presentations, an abstract of and a response to a critical essay, 2-4 short essays, and a research essay.

POSSIBLE TEXTS: Lois Tyson, *Critical Theory Today: A User-Friendly Guide*

Fitzgerald, *The Great Gatsby*

Mann, *Death in Venice and Other Stories* (trans. David Luke)

Munro, *The Live of Girls and Woman*

ENGL 4043/5043: NEW ORLEANS LITERATURE

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

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

This course looks at a wide range of New Orleans literature, beginning with such post-Civil War writers as Lafcadio Hearn, George Washington Cable and Kate Chopin. We then read some twentieth century stories and essays about our city by Zora Neale Hurston, William Faulkner, Tennessee Williams, Eudora Welty and others. The course also includes a number of current writers, such as Michael Ondaatje, Robert Olen Butler, Dave Eggers, and Juyanne James. We will get a good sense of the many ways in which New Orleans is depicted in literature.

REQUIREMENTS: Two papers, two tests, and a final.

ENGL 4151/5161: ADVANCED FICTION WRITING

Prerequisite for ENGL 4161: ENGL 2161 or ENGL 2160 or consent of the Department based on a writing sample.

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

The goal of this course is to further your practice in the writing of short fiction. Each student will produce and workshop a minimum of two short stories over the course of the semester (three if time permits). A substantial revision of one of those stories will also be required. No novel portions, and no genre fiction. Emphasis is on fresh literary invention and meaningful selection of concrete details rather than on genres that tend to invite imitation and manipulation (such as horror, sci-fi, fan fiction, fantasy, and romance). Students must also vigorously participate during workshops and provide written critiques of all stories workshopped. **This class is solely a workshop for student writing** and is designed for English majors.

TEXTS: Student texts – students are responsible for all story copies and copying costs.

ENGL 4190/5190: MAKING BOOKS: THE ART OF PUBLISHING

Students are encouraged, but not required, to take ENGL 2155, ENGL 2152, or JOUR 2700 before taking ENGL 4190.

SECTION 476**ONLINE****B. RUTLEDGE**

This class will immerse students in the publishing industry by having them vet manuscripts, choose one manuscript to publish, and work with the publisher/instructor to edit, layout and proofread galleys of that manuscript before sending it to the printer for publication.

Students will work with an independent publisher through all the steps of the publishing process. They will make a marketing plan for the book, write and discuss metadata and consider various cover designs. Although the publishing schedule is subject to change, the book would be scheduled for distribution to bookstores in fall 2019.

TEXTS: TBD

ENGL 4391/5391: AMERICAN POETRY SINCE 1945

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

SECTION 001**2:00-3:15****TTH****J. GERY**

This course surveys American poetry since 1945, with an emphasis on those poems and movements that represent the multiple significant directions poets have taken since World War II – including (though not limited to) the Middle Generation, Beat poets, Black Mountain poets, Confessional poets, the Black Arts Movement, feminist poets, the New York School, neo-surrealist poets, LANGUAGE poets, New Formalists, and Hybrid School, among others. Although time will be devoted to the Modernist background, social history, poetic manifestos, and ideological context of various poets and their concerns, the primary focus in class will be on the reading, recitation, discussion of, and writing about particular works, in order to come to terms with poets' voices and their ideas.

REQUIREMENTS INCLUDE: A short paper, a term paper, 1-2 class presentations, a midterm, and a final.

TEXTS: Ashbery, *Self-Portrait in a Convex Mirror*
Baraka, *Somebody Blew Up America*
Brooks, *Selected Poems*
Ginsberg, *Howl and Other Poems*
Gunn, *The Man with Night Sweats*
Hass, *Praise*
Levertov, *Selected Poems*
McClatchy, ed., *Vintage Book of Contemporary American Poetry*
Rich, *Adrienne Rich's Poetry and Prose*
Readings on reserve of recent poets

ENGL 4522/5522: SHAKESPEARE – THE LATER PLAYS

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

SECTION 001**9:30-10:45****TTH****S. RICHARDSON**

In this course, we will explore some of the best-known dramatic works of playwright William Shakespeare (1564-1616). Through the close study of a selection of Shakespeare's later plays, students will gain a better understanding of the author's development as they also gain a broader comprehension of social, political, and historical themes characteristic of English literature and culture during the early modern period. Class discussion will center on performance and identity, as we consider the continued relevance of Shakespearean drama, from theatrical practice on the sixteenth-century stage to current film adaptations.

REQUIREMENTS: A midterm and a final exam, a research essay project of 10-12 pages, and regular short writing assignments.

Plays to be covered will include:

Hamlet, Twelfth Night, Measure for Measure, Othello, King Lear, Macbeth, Antony and Cleopatra, The Winter's Tale, The Tempest

TEXT: *The Riverside Shakespeare*, ed. G. Blakemore Evans, et al (ISBN-13: 978-0395754900)

ENGL 4701/5701: RESTORATION & EARLY 18TH CENTURY LITERATURE

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

SECTION 001**11:00-11:50****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.

REQUIREMENTS: There will be two papers, a midterm, and a final exam.

TEXTS: *British Literature 1640-1789*. 4th ed. DeMaria

ENGL 4918/5918: CREATIVE NONFICTION LITERATURE

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. GOODMAN**

This literature course is a loosely chronological study of nonfiction as a major literary genre from the beginning of the 20th century to the present day 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.

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

ENGL 4917/5917: THE CONTEMPORARY NOVEL

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

SECTION 001**3:30-4:45****TTH****N. EASTERLIN**

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

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

EXPECTED TEXTS:

Jane Gardam, <i>Queen of the Tambourine</i>	1991	Europa	9781933372365
J.M. Coetzee, <i>Life and Times of Michael K</i>	1985	Penguin	9780140074481
Peter Carey, <i>True History of the Kelly Gang</i>	2001	Vintage	9780375724671
Colm Tóibín, <i>The Blackwater Lightship</i>	2001	Scribner	9780743203319
William Trevor, <i>The Story of Lucy Gault</i>	2003	Penguin	9780142003312
Zadie Smith, <i>White Teeth</i>	2003	Knopf D	9780375703867
Kiran Desai, <i>The Inheritance of Loss</i>	2006	Grove	9780802142818

According to Vladimir Nabokov, “‘reality’ is one of those few words which mean nothing without quotes.” What can this mean, that ‘reality’ should always appear in quotes? When we use quotes in our writing, it means that we are borrowing our words from someone else. Someone else *owns* them. They belong to him or her. So Nabokov’s quote might be construed as saying, “Reality” always belongs to someone. Modern and postmodern fiction is intensely aware of the fact that our reality belongs to us, of the subjective nature of reality. This course will read a number of modern and postmodern fictions that take advantage of the subjective nature of reality, experimenting with both how the narrative is told (Discourse) and what the narrative is about (Story).

REQUIREMENTS: Students will write two papers and will make regular and substantial contributions to the discussion forum.

TEXTS: James, *The Turn of the Screw*
Faulkner, *As I Lay Dying*
Hemingway, *In Our Time*
Hurston, *Their Eyes Were Watching God*
Chandler, *The Big Sleep*
Delany, *Babel-17*
Barthelme, *The Dead Father*
Barth, *Lost in the Funhouse*
Morrison, *Beloved*

ENGL 6090: THE LITERATURE OF WAR

SECTION 001

9:30-10:45

TTH

A. RIOUX

Walt Whitman famously said in *Specimen Days* (1882), referring to the Civil War, that “the real war will never get in the books.” On the one hand, he believed, contemporary witnesses were incapable of recording the messy, brutal reality of war, and readers were incapable of comprehending it. On the other hand, the memory of the war was rapidly receding into oblivion. He may be right, but that hasn’t stopped writers from trying. Soldiers on the front lines, ambulance drivers, nurses in hospitals, civilians caught up in the bloodshed or watching from the home front, and prisoners of war or internment camps have variously recorded their first-hand experiences, many of them turning to the written word for the first time. Writers tried to make sense of what had happened to them and their generation or looked back on the times of their parents and grandparents, playing a vital role not only in the recording of historical memory but in the shaping of American literatures. Their attempts to get the “real war” into the books required literary innovations that would help create new aesthetic movements, such as realism, modernism, and postmodernism.

The large-scale wars of the nineteenth and twentieth centuries arguably have had a greater impact on the lives and minds of ordinary Americans than any other social forces. War arrests daily life, makes people confront death on a mass scale, and leaves physical destruction, psychic dissonance, and social upheaval in its wake. It has brought to the surface tensions central to American life, particularly along the lines of gender and race. Wars have also caused mass migrations, disrupting Americans’ sense of place, home, and nationhood. Writings on war, then, illuminate many of the themes central to American literature. This course will focus particularly on the literature of the Civil War, World War I, and World War II, addressing themes such as violence and trauma, gender and war, racial segregation, war’s impact on women’s lives, xenophobia, internment camps, and nationalism. Some of the authors we will read include: Walt Whitman, Louisa May Alcott, Frances Harper, Constance Fenimore Woolson, John Dos Passos, Ernest Hemingway, Willa Cather, Kay Boyle, Phillip Roth, Chester Himes, Richard Wright, Ann Petry, and Kurt Vonnegut.

REQUIREMENTS INCLUDE: Regular responses posted in Moodle before class, a short paper at midterm, a book review, a presentation on a critical article, and a final research paper

TEXTS: TBD. Feel free to contact Dr. Rioux (aeboyd@uno.edu) for a full list as the spring semester approaches.

ENGL 6154: NONFICTION WRITING WORKSHOP

SECTION 601

6:00-8:45

T

R. GOODMAN

This is a workshop in advanced creative nonfiction writing. Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in workshop discussion 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. We will also read and discuss interviews with well-established creative nonfiction writers coupled with selections from their work.

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 6154: NONFICTION WRITING WORKSHOP

SECTION 602

6:00-8:45

T

R. BATES

This is a workshop in advanced nonfiction writing. 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 much shorter work; significantly revise one of these; participate in workshop discussion; and write critiques of their peers' work. Each participant will make a short presentation on a work of nonfiction of their choice and suggest a writing prompt. Enrollment permitting, we will write together with brief follow-up near the end of each class.

TEXTS: Handouts and works that participants will assign.

ENGL 6155: PROFESSIONAL WRITING AND EDITING PRACTICUM: CORPORATE COMMUNICATIONS

SECTION 601

6:00-8:45

T

T. FISHER

This course provides a comprehensive introduction to corporate communications and public relations to anyone interested in seeking to understand the importance of communication for not for profit and for profit corporations.

Coursework will focus on the management planning and implementation of various types of marketing communications and public relations techniques in this hands-on participatory class. Assignments will focus on in-class writing assignments, case studies, practical exercises, and the creation of a team communication project for a local event; students will be expected to meet outside of class to prepare for final presentation. Local practitioners will supplement class discussions with real-world knowledge and experience to add a practical nature for a corporate communications career path.

Active participation and team collaboration are required to succeed in this course. The course will teach students to write professional press releases and newsletters and gain knowledge of PR actions. PR and marketing case studies and corporate identity and branding will be studied, in addition to identification of internal and external audiences and marketing communications designed to address both. Whether you are interested in learning corporate communications in the areas of marketing, public relations, human relations, corporate writing or business communications, this is the course for you.

TEXTS: Argenti, Paul A. *Corporate Communication*, 7/e; ISBN: 007340327x

ENGL 6161: WRITING FICTION

SECTION 601

6:00-8:45

M

B. JOHNSON

SECTION 602

6:00-8:45

M

M. O. WALSH

SECTION 603

6:00-8:45

M

J. LEAKE

ENGL 6161 is a graduate level fiction-writing course in the "workshop" tradition. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peers' stories and participate actively in class discussion. The course texts are student generated, so no textbooks need to be purchased. Students should, however, budget for copying and printing costs throughout the semester.

ENGL 6163: WRITING POETRY

SECTION 601

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. Adrienne Rich said, "A poet can be born in a house with empty bookshelves. Sooner or later, s/he will need books. But books are not genes." Our study of contemporary poetry will encourage students to read as writers, "trying on" a variety of writing styles in preparation for articulating and exploring individual aesthetics.

REQUIREMENTS INCLUDE: Six weekly poems, a five-seven-page sampler of original poetry, ten pages of revisions, written comments on peer writing, an oral report on a debut collection, a local poetry reading review, and informal responses to *Poetry* issues.

TEXTS: *Poetry Magazine* (January-April)

Derricotte, Toi. *I: New & Selected Poems* (forthcoming)

Debut volume of contemporary poetry selected from the instructor's list

Any dictionary

REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP

ENGL 6191: ONLINE FICTION WORKSHOP

SECTION 585

ONLINE

N. MAINIERI

ENGL 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 compose written critiques on their peer's stories, give a presentation, and participate actively on class discussion boards. No textbooks need to be purchased. Students must have reliable and frequent internet access.

ENGL 6193: REMOTE POETRY WRITING

SECTION 476

ONLINE

J. GERY

This is an advanced workshop offered online in the composition, reading, analysis, criticism, and revision of poetry. The class will focus primarily on students' poetry – its composition, craft, vision, revision, and artistry. Students regularly submit their own works to class for analysis, criticism and discussion. In addition to composing and revising poetry, each student will also be assigned three or more times during the term to present another student's poem to the class, and all students will prepare weekly comments on poems presented, then respond to and discuss other posted comments, with those comments to be reviewed by the instructor for response and evaluation. Students will further complete three additional writing assignments (two poetry explications and a book review of a collection of contemporary poetry), since a familiarity with traditional, modern and contemporary poetry is crucial to writing it. In addition, at the end of the term, 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

REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP

ENGL 6200: PLAYWRITING

SECTION 601

6:00-8:45

TH

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.

TEXT: William Missouri Downs and Robin U. Russin. *Title: Naked Playwriting: The Art, The Craft, And The Life Laid Bare*. ISBN: 1879505762

ENGL 6230: PREMODERN SOURCES OF ENGLISH LITERATURE

SECTION 476

ONLINE

R. SHENK

A course in some of the great classics and biblical books, combined with key texts of and exercises in classical rhetoric. Literary works: Homer's *Iliad*, Virgil's *Aeneid*, Plato's *Republic*, some Greek drama, biblical books of Genesis, Exodus, Ecclesiastes, Job, and Luke, all capped off by the medieval short Christian epic, *The Song of Roland*. Selections from the rhetorical works of Plato, Aristotle, Cicero, Quintilian, and Shenk on stasis (and two modernist essays), as well as a short modern book on the figures of speech.

Written work will be very short weekly exercises based on the progymnasmata or elementary exercises of classical rhetoric; students will then write substantial classical declamations in their final two (longer) exercises for which the elementary exercises are preparation. Some three-quarters of the reading will be of literature, but all the written (rhetorical) work will have as subject the literature being studied, and we will pay special attention to the rhetorical speeches in that literature, much of it key to the understanding of the literature.

Hence, this course will comprise a significant introduction to classical and biblical literature as well as an introduction to classical rhetoric; it will count as a rhetoric course for online MA students.

TEXTS: Bizzell and Hertzberg, *The Rhetorical Tradition*; includes all the rhetorical texts except that by Quinn and Shenk and one or two handouts (Dr. Shenk will provide students his lectures on rhetorical stasis). Used copies of this book can be found on amazon for about \$50.

Arthur Quinn, *The Figures of Speech*; used copies on amazon cost as little as \$9.
Literary and Biblical texts.

To keep book costs down, the literary texts may be read in any standard edition, and any modern Bible translation can be used; I will make suggestions as to which would be good texts if students desire to purchase them, used or new, and will ask the bookstore to stock used copies when possible.

ENGL 6246: DRAMA

SECTION 476

ONLINE

J. MAXWELL

This literature course will focus on the conceptual structures and aesthetic paradigms that shape contemporary, Western drama. While we will read a few dramatic texts to give us shared models, our primary focus will be on the philosophical exploration of the genre in and of itself. We will look at drama and performance from multiple professional and academic viewpoints. Consequently, we'll read how various writers, directors, and philosophers see the dramatic arts and how their vision shapes our own. These diverse viewpoints should provide academic students with a larger dramatic vocabulary, allowing them to enter into the broader contemporary discourse of the genre. Simultaneously, the course will give creative writers the chance to see the too-often-invisible theoretical context that intrinsically surrounds the creation and dramaturgy of new texts. After all, a knowledge of theory is the only way to know if new work is redundant or innovative.

REQUIREMENTS: Students will be required to write two essays, create a small project, and take a final exam.

TEXTS: Antonin Artaud, *The Theatre and its Double*, trans.
Mary Caroline Richards
Aristotle, *Poetics*, trans.
Richard Janko
Peter Brook, *The Empty Space*
Augusto Boal, *Theatre of the Oppressed*
Hans-Thies Lehmann, *Postdramatic Theatre*, trans.
Karen Jurs-Munby
Other texts TBD

ENGL 6280: INTRO TO GRAD STUDIES

SECTION 001

2:00-3:15

TTH

K. MARTI

This course is intended to help introduce students to a variety of research methods and resources as well as the variety of research-related documents graduate students in English are expected to produce. Students will write two annotated bibliographies, one abstract, and one term paper. They will produce a midterm exam essay and a final exam essay on topics of the students' own choosing. Students will give oral reports related to their research projects and will take turns leading discussion of the tales of the *Decameron*. As their term papers, students will choose one or more critical approaches to a topic related in some way to the writings of Giovanni Boccaccio. In the course of the term, students will read Boccaccio's *Decameron* and discuss a variety of critical approaches to the text. Students will have the opportunity to learn more about the comprehensive exams, the master's thesis, later career opportunities, and other aspects of graduate study in English. The *Decameron* is one of the most influential books in history; familiarity with the *Decameron* will benefit students who specialize in all periods of English literature.

REQUIREMENTS: Two annotated bibliographies, one abstract, one term paper, one midterm exam essay, and one final exam essay.

TEXTS: Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. Penguin Classics. 2nd edition (2003).
ISBN: 978-0140449303
MLA Handbook, 8th edition. 2016
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd edition

This online course is intended to help introduce students to a variety of research methods and resources as well as the variety of research-related documents graduate students in English are expected to produce. Students will write two annotated bibliographies, one abstract, and one term paper. They will produce a midterm exam essay and a final exam essay on topics of the students' own choosing. For their term papers, students will choose one or more critical approaches to a topic somehow related to the writings of Giovanni Boccaccio. In the course of the term, students will read Boccaccio's *Decameron* and discuss a variety of critical approaches to the text. Students will have the opportunity to learn about the comprehensive exams, the master's thesis, career opportunities, and other aspects of graduate study in English. The *Decameron* is one of the most influential books in history; familiarity with the *Decameron* will benefit students who specialize in all periods of English literature.

This online course complements ENGL 6280-001, an on-site companion course offered the same term, videotapes of whose meetings will be posted for students in the online section. Students in the onsite section will take turns acting as "student professors" who lecture or direct discussion in the classroom. Students in the online section will serve as student professors by posting video/audio recordings of themselves lecturing as student professors and asking questions for other online and onsite students to answer, or by posting written lectures followed by lists of questions which students will respond to in classroom discussion and in posts to Moodle. Student professors in both sections will take turns teaching individual cantos of Boccaccio's *Decameron*.

REQUIREMENTS: Two annotated bibliographies, one abstract, one term paper, one midterm exam essay, and one final exam essay.

TEXTS: Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. Penguin Classics. 2nd edition (2003). ISBN: 978-0140449303
MLA Handbook, 8th edition. 2016
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd edition

ENGL 6281: INTRO TO COMPOSITION STUDIES

SECTION 601

6:00-8:45

W

D. PIANO

This course will provide students with a substantive theoretical, practical, and historical background in composition studies as an academic discipline by introducing concepts, philosophies, and pedagogies that have informed the teaching of writing over the past 50 years. In addition to studying how writing is taught at the university level, we will also examine relevant pedagogical issues related to basic writers, language diversity, second-language learning, teacher/student identities, issues of power and authority, and teaching with technology. While the class is geared toward providing students with the basic knowledge and skills for teaching first year writing, it also will convey the interdisciplinary theoretical roots of contemporary composition studies, revealing how the field intersects with rhetoric, cultural studies, feminist studies, critical theory, literacy studies, and critical race studies. Because of the direction of the field toward multi-modal textual production, I will emphasize the significance of non-alphabetic literacies.

REQUIREMENTS: Presentations, a midterm, a pedagogy unit, and interview.

TEXTS: Ball, Cheryl and Drew M. Loewe. *Bad Ideas about Writing*. West Virginia Universities, Digital Initiatives, 2017. Available online.

Bramblett, Anne and Alison Knoblauch. *What to Expect When You're Expected to Teach: The Anxious Craft of Teaching Composition*. Heinemann, 2002 ISBN-13

Tate, Gary, Amy Rupiper Taggart, Kurt Schick, H. Brooke Hessler. *A Guide to Composition Pedagogies*, 2nd Edition, ISBN: 9780199922161, 2013

ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE: TEACHING LITERATURE

SECTION 001

3:30-4:45

MW

D. DOLL

This course explores both the teaching practices common to the teaching of literature—exams, quizzes, reading responses, paper assignments, class discussion—and the theories behind those practices. For example, we will explore various kinds of exams but focus more largely on the purposes of testing in literature classes: what exactly are we testing and what are the effects of various kinds of tests on student learning? Students will be encouraged to develop a central philosophy of teaching literature, and twice during the semester, each student will teach a 30-minute class on a work of his/her own choosing.

REQUIREMENTS INCLUDE: Designing examples of the various practices along with explanations of underlying principles.

TEXTS: Articles posted on Moodle as well as the literary texts their classmates will teach.

ENGL 6400: STUDIES IN ENGLISH LITERATURE BEFORE 1500: DREAM VISIONS

SECTION 001

11:00-12:15

TTH

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*.

REQUIREMENTS: Midterm report and term paper; midterm exams and final exams in the form of essays on topics of the student's 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 6801: STUDIES IN THE ROMANTIC PERIOD: BRITISH LITERATURE OF THE 1790S

SECTION 001

2:00-3:15

MW

P. SCHOCK

The major writing of the first decade of the British Romantic era: William Blake's *Songs of Innocence and of Experience* and his early prophetic books; the *Lyrical Ballads* of William Wordsworth and Samuel Taylor Coleridge; Wordsworth's lyric poems and the first version of his autobiographical epic, *The Prelude*; Coleridge's poems; Mary Wollstonecraft's feminist manifesto, *A Vindication of the Rights of Woman* and her unfinished novel, *The Wrongs of Woman, or Maria*; and William Godwin's radical "Jacobin" novel, *Caleb Williams*. We will approach these authors historically, by considering how early Romantic writing both articulates and is shaped by the "Spirit of the Age": the 1790s, which was the decade of the French Revolution and the British counter-revolution.

REQUIREMENTS: One 12-page research paper, a project in bibliography, a final essay examination, and application to reading assignments and class discussion.

TEXTS: *Blake's Poetry and Designs* Eds. Johnson and Grant. Norton. 2008
Coleridge's Poetry and Prose. Eds. Halmi, Magnuson, and Modiano. Norton. 2004
Godwin, William. *The Adventures of Caleb Williams*. Ed. Hindle. Penguin, 1988.
Wollstonecraft, Mary. *A Vindication of the Rights of Woman and The Wrongs of Woman, or Maria*.
Eds. Mellor and Chao. Longman, 2007.
Wordsworth's Poetry and Prose. Ed. Halmi. Norton, 2014.

How does literature connect with the growth or decline of culture? What happens artistically, culturally and otherwise at the ends of centuries? In the introductory essay to her bibliography of Aestheticism and Decadence, Linda Dowling offers an attractive version of the period in question, allowing us to view it as both "a genuine divergence from Victorian literary culture and an authentic participation in the modern movement." Evanescence, instability, failure, decay, self-consciousness, an historical and personal sense of decline and fall--the primary motifs of the period anticipated modernism, providing a transition into it, and also generated many of the tendencies that modernism came forth to control.

This course will examine the major figures and texts of English Aestheticism and Decadence, focusing on the art, culture, and literary lives of the last two decades of the nineteenth century in England. We will begin with a very brief survey of the continental forces and figures that influenced these movements: German aestheticism, the French Symbolist poets (Verlaine, Baudelaire, Rimbaud, Mallarme), and French Impressionism.

Then we will turn to the English scene to examine the impact of Keats, Arnold, Ruskin, Turner, Whistler, and the Pre-Raphaelites on the development of "Art for Art's Sake" and the ways in which English Aestheticism departs from the continental version. Aestheticism has been called an "amorphous affair" and it does shade mysteriously into Decadence sometime in the 1880's, making it difficult to fit the writers most commonly identified with the movements into one or the other. When we reach this point, we will concentrate on the major figures of the late Victorian period--primarily Pater, Stevenson, and Wilde--but give some attention to important minor ones as well.

REQUIREMENTS: A take-home mid-term exam, a final, and two 8-10 page essays.

POSSIBLE TEXTS: Pater, *The Renaissance*, ed. Adam Phillips
Richard Ellmann, ed. *The Artist as Critic: The Critical Writings of Oscar Wilde*
Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
Wilde, *The Picture of Dorian Gray*
The Norton Anthology of English Literature: The Victorian Age, 8th edition

ENGL 6941: CRAFT OF FICTION

SECTION 601

6:00-8:45

W

B. JOHNSON

This 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.

This is a required course for MFA students. Admission is contingent upon approval by the Director of the Creative Writing Workshop.

REQUIREMENTS: Each student will present a craft essay and 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 will be mandatory for a passing grade.

TEXTS: Selected digital stories and craft essays

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

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

ENGL 6943: THE CRAFT OF POETRY

SECTION 601

6:00-8:45

M

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 prepared 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 weekly papers and three to four poems.

REQUIREMENTS: A presentation, annotated bibliography, midterm, and final exam.

TEXTS: Drury, John. *The Poetry Dictionary*. 2nd ed. ISBN: 1582973296

Fussell, Paul. *Poetic Meter and Poetic Form*. ISBN: 0075536064

Longenbach, James. *The Art of the Poetic Line*. ISBN: 1555974880

Ramey, Lauri. *Slave Songs and the Birth of African American Poetry*. ISBN: 1349536334

Vendler, Helen. *Poems, Poets, Poetry*. 3rd ed. ISBN: 0312463197

Voigt, Ellen Bryant. *The Art of Syntax*. ISBN: 1555975313

Books for oral presentation

Any dictionary

ENGL 7000: THESIS

ENGL 7040: EXAMINATION ONLY

DEPARTMENT OF ENGLISH

SPRING 2019 OTHER CLASSES OF INTEREST

JOUR 2700: INTRODUCTION TO JOURNALISM

SECTION 001

2:00-3:15

TTH

K. FRANKLIN

The course is designed to acquaint students with news decision-making, reporting, writing, editing and Associated Press style guidelines. Students will examine legal and ethical considerations in news stories. 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.

TEXT: Rich, Carole. *Writing and Reporting News*. 8th edition. ISBN: 978-1-305-07733-1