

# English: Fall 2023 Course Descriptions - GRADUATE

## **ENGL 4092/5092: AMERICAN MOVEMENTS**

#BLACKVOICESMATTER

**SECTION 0001**

**INTERNET**

**ASYNCH**

**J. SAFFOLD**

#BlackVoicesMatter sits in the wake of the recent surge of born digital protest movements spurned by a highly polarized America. Our current era, marked by #BlackLivesMatter, #MeToo, #SayHerName, and numerous other causes with digital roots, builds upon longstanding protest traditions in African American history. This history has indelibly influenced some of the greatest pieces of African American literature.

Together, we will use African American literature to consider how Black writers have chosen to respond to enduring injustices. We will critically engage fiction and nonfiction texts, paying close attention to how socio-economic and historical moments have impacted what and how African Americans write. #BlackVoicesMatter will draw literature from four moments of great civil or social unrest in African American history: the late slave period, the New Negro Renaissance, the Civil Rights Movement, and the current digital rights moment.

REQUIREMENTS INCLUDE: Discussion lead, weekly discussion questions, and a digital humanities final project.

TEXTS:

*Murder at Montpelier* by Douglas B. Chambers  
*Blake; or The Huts of America* by Martin Delany  
*Jesse B. Semple Stories* by Langston Hughes  
*Arc of Justice* by Kevin Boyle  
*The Spook Who Sat by the Door* by Sam Greenlee  
*Meridian* by Alice Walker  
*Black Panther: A Nation Under Our Feet* by Ta-Nehsi Coates  
*Push: A Novel* by Sapphire  
*Just Mercy* by Bryan Stevenson

## **ENGL 4093/5093: STUDIES IN BLACK LITERATURE**

**SECTION 0001**

**INTERNET**

**ASYNCH**

**D. RUTLEDGE**

This course covers a variety of seventeenth- and eighteenth-century narratives of slavery – mostly of slavery and emancipation. The narratives are of the north and the south, concerning the lives of men and women, some with intrusive editorial hands and others with editors who are less intrusive. Our purpose is to see what is distinct in the narratives and what themes they have in common. We want to discover how they spoke in their own time and what they have

to say to ours. In the final weeks of class, we cover three novels that depict American slavery. We will discuss some of the reasons why this topic continues to engage the imaginations of American writers.

**REQUIREMENTS INCLUDE:** The class requires two tests, two essays, a final exam, and regular weekly participation.

**TEXTS:** All of the original narratives are available online. Students only need to purchase the three novels.  
Arna Bontemps, *Black Thunder*  
Toni Morrison, *A Mercy*  
Colson Whitehead, *The Underground Railroad*

## **ENGL 4155/5155: PROFESSIONAL EDITING AND WRITING**

### **SECTION 001**

### **INTERNET**

### **ASYNCH**

### **D. PIANO**

Prerequisite for ENGL 5155: consent of department.

Students are encouraged, but not required to take one of the following writing courses before taking ENGL 4155: ENGL 2155, ENGL 2152, or JOUR 2700. (Units: 3.00/3.00)

Teaches students the basic forms and techniques of professional editing and writing as well as the various roles professional editors and writers serve throughout the production of print and digital publications. Students develop their skills as grammarians and prose stylists and learn copy marking, copy editing, and proofreading conventions used in a variety of genres, such as corporate, scholarly, literary, commercial, and nonprofit writing, public relations and advertising.

This course teaches students the basic forms and techniques of professional copyediting and the various roles professional editors and writers serve throughout the production of print and digital publications. Students develop their skills as editors and prose stylists and learn copy marking, copy editing, and proofreading conventions used in a variety of genres that may include commercial and nonprofit writing, public relations, and advertising. Additionally, not only will the hard skills of editing be taught through assignments and exercises that will develop and enhance editing skills, but students will gain a deeper understanding of how to work with people whose work they are editing otherwise known as soft skills. Lastly, students will be taught how to design documents that are accessible and readable.

**REQUIREMENTS INCLUDE:** Weekly editing assignments, weekly style assignments, two short response essays, final editing project.

TEXTS:

*The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications, Revised, Updated, and Expanded*—Amy Einsohn and Marilyn Schwartz (available online)  
*The Copyeditor's Workbook: The Copyeditor's Workbook: Exercises and Tips for Honing Your Editorial Judgment*--Erika Buky, Marilyn Schwartz, Amy Einsohn (available online)  
*The Subversive Copy Editor, Second Edition: Advice from Chicago (or, How to Negotiate Good Relationships with Your Writers, Your Colleagues, and Yourself)*—Carol Fisher Saller  
 The Well-Crafted Sentence: A Writer's Guide to Style. —Nora Bacon.  
 Chicago Manual of Style, 15th or 16th Edition. (Used copies available)

## ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

### HURSTON & WALKER

**SECTION 0001**

**INTERNET ASYNCH**

**J. SAFFOLD**

Zora Neale Hurston was one of the most highly regarded Black woman writers of the twentieth century. Yet, she died penniless buried in an unmarked grave, resting in relative obscurity until Alice Walker went "Looking for Zora," erected a tombstone on her gravesite, and insisted the world acknowledge Hurston's brilliance. Walker also rose to prominence in her own right during the late twentieth century with her culture shifting novel, *The Color Purple*, coining the term womanism, and championing women's issues the world over. The works of Hurston and Walker stitch together an aesthetic that is undeniably Southern, Black, and woman. By reading Hurston and Walker together, students will gain a better sense of how and why Black women's literature is the foundation of Black feminist thinking.

REQUIREMENTS  
INCLUDE:

Discussion lead, Weekly Discussion Questions, and creative research project.

TEXTS:

See above

## ENGL 6153: UNO PUBLISHING LAB

**SECTION W001**

**MW  
ONLINE**

**3:30 – 4:45  
ONLINE**

**A.HIMELSTEIN**

In conjunction with the University of New Orleans Press, this lab teaches students the publishing process, following a text from draft form to its final publication. The course will include workshops on editing for content, copy-editing, and publishing industry practice.

Students will also learn the business side of publishing, including marketing, distribution, printing, and design of texts, as well as bookstore and author relations.

This class is designed to teach you how to take a manuscript and turn it into a successful book. Rather than doing this through lecture and abstraction, we will be doing this by choosing one book and taking it through the publishing process. As a part of this, we will be discussing publishing's recent history and practices, marketing strategy, and the very basic question: What makes a book worthy of publication?

This course requires reading short portions of more than 60 manuscripts, and 10 complete manuscripts. Short written evaluations of these manuscripts are required, as well as a longer critique and edit of the winning manuscript.

We will read short pieces about publishing from a variety of sources.

REQUIREMENTS INCLUDE: Written manuscript evaluations; regular participation in discussion; global and line edits of one selected manuscript; and a final project related to the publication of the manuscript.

TEXTS: Biel, Joe. *A People's Guide to Publishing*

## **ENGL 6190: BAYOU MAGAZINE PUBLICATION AND PROMOTION**

**SECTION H001**

**T TH  
HYBRID**

**3:30-4:45  
HYBRID**

**B. JOHNSON**

A writer's publishing career generally starts with submitting to literary magazines outside the university sphere. This course is designed to give future writers and editors real world, hands-on experience with both sides of publication. Students will learn how to choose the right magazines for their work and how to build a successful platform for promoting their work once it's published. They'll also get experience supporting the work of others. They'll learn how and why editors choose or reject manuscripts as well as what it's like to edit for or work with editors at a literary magazine.

PREREQUISITE: STUDENTS MUST BE CURRENTLY ENROLLED IN EITHER THE CWW OR CWL

REQUIREMENTS INCLUDE: The final project will be the layout, production, and promotion of an issue of Bayou Magazine, an international literary magazine.

TEXTS: TBA

## **ENGL 6191: REMOTE FICTION WRITING**

**SECTION O001****INTERNET****ASYNCH****M.O. WALSH**

ENGL 6191 is a graduate level fiction-writing course in the workshop tradition, conducted asynchronously on Moodle. Students will write three new stories each, revise one story, and complete a few short creative assignments. Students will also compose written critiques on their peer's stories and participate actively in class discussion forums.

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

REQUIREMENTS INCLUDE: See Course Description.

TEXTS: No textbooks required.

**ENGL 6193: REMOTE POETRY WRITING****SECTION O001****INTERNET****ASYNCH****C. HEMBREE**

Each class member will design and create a portfolio of poems. Weekly workshops will respond to drafts and revisions of original student writing. This course will explore the place of awe, recklessness, paradox, curiosity, dread, and determination in the creative process. If the poem is "a House that tries to be haunted," what does it mean to succeed and to fail at this trying? Do the specters change or persist across a poet's oeuvre? How does the work continue when the world and even the poet no longer believe in it? Requirements include nine weekly poems, a revised portfolio of the semester's work, forum posts responding to peer writing, informal responses, a YouTube presentation on a mentor poet, and a final paper.

REQUIREMENTS INCLUDE: Nine weekly poems, ten pages of revisions, workshop feedback on peer writing, forum responses to shared reading, a YouTube presentation on a mentor poet, a final paper, and participation in a class reading

TEXTS: One selected volume of poetry for mentor presentation (TBD)

**ENGL 6194: REMOTE NON-FICTION WRITING WORKSHOP****SECTION O001****INTERNET****ASYNCH****J. JAMES**

In this online workshop in advanced non-fiction writing, students write and discuss original works of creative nonfiction, refine their critical and teaching skills, and develop an individual voice and vision within a community of writers.

REQUIREMENTS INCLUDE: Students draft three original works of nonfiction, incorporate research and reporting into one of the original works, select and lead an online discussion of a work of nonfiction, and through discussion forums, offer critiques and overall constructive feedback of all workshop submissions and reading assignments. The three original works total 24-30 pages (the page total includes revision of one or more works).

TEXTS: *Tell It Slant*, 3rd Ed, Brenda Miller and Susan Paola, McGraw Hill-Education, 2019.

### **ENGL 6198: WRITERS AT WORK (CREATIVE NONFICTION)**

**SECTION W001**                      **TH**                                      **6:00 – 8:45 PM**                      **A. GISLESON**  
**ONLINE**                                      **ONLINE**

Department consent required. Writers at Work blends discussions of craft and a variety of contemporary nonfiction readings with practical advice about establishing a career as a writer. Students will conduct interviews with working writers and publishing professionals and learn about their aesthetic visions, working habits, and experiences in the business side of publishing.

REQUIREMENTS INCLUDE: Weekly responses to readings and interviews; a final paper.

TEXTS: *Acid West*, Joshua Wheeler; *I Came All This Way to Meet You*, Jami Attenberg; *Speak, Okinawa*, Elizabeth Brina.

### **ENGL 6198: WRITERS AT WORK (POETRY)**

**SECTION W002**                      **TH**                                      **6:00 – 8:45 PM**                      **C. HEMBREE**  
**ONLINE**                                      **ONLINE**

Writers at Work (Poetry) is a course that blends high level discussions of craft and contemporary poetry with practical advice about establishing a career as a poet. The course will be balanced between reading contemporary poetry collections and discussing the business side of publishing to learn how various writing careers have and can be shaped. The class will have the opportunity to interview via Zoom class guests to learn about their working habits, paths to publication, and aesthetic visions. This course seeks not only to expand the student's knowledge about how to publish and build a writing life but also about the many other opportunities that exist including and beyond a tenure-track professorship (careers in editing, publishing, literary agency).

REQUIREMENTS INCLUDE: Students will turn in weekly reading responses, conduct interviews with working poets, and give a presentation. \*\*As this course is expected to fill, priority enrollment will be given to poetry students in the resident and Online MFA programs.\*\*

TEXTS: TBD

## ENGL 6200: SEMINAR IN PLAYWRITING

**SECTION W001                      TH                      6:00 – 8:45 PM                      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.

REQUIREMENTS INCLUDE: We will use workshops, peer responses, and in-class discussions to develop new plays.

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

## ENGL 6247: THE SHORT STORY

**SECTION W001                      T                      5:00-7:45 PM                      N. EASTERLIN**  
**ONLINE                      ONLINE**

This course is a survey of selected major writers in the short story tradition. Since the literary short story emerges as a distinct genre in the nineteenth century, our readings will include some major authors in this tradition from the late nineteenth century up to the present. In addition to intensive reading of the authors' works, we will read and discuss essays in short story and narrative theory.

REQUIREMENTS INCLUDE: Course assignments include: an oral report, an annotated bibliography (ten entries), a research paper (12-15 pages), and a final exam.

TEXTS:

EXPECTED TEXTS:

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

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

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

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

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

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

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

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

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

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

OPTIONAL TEXTS:

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

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

Lorrie Moore, *Bark*, 978-0307594136

William Trevor, *Selected Stories*, 978-0143115960

## ENGL 6280: INTRO TO GRAD STUDIES IN ENGLISH

**SECTION O001**

**INTERNET**

**ASYNCH**

**E. STEEBY**

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

REQUIREMENTS  
INCLUDE:

Students will be expected to do presentations, an annotated bibliography, a research paper, and a few shorter assignments.

TEXTS:

Larsen, *Passing* (Norton Critical Edition) ISBN: 978-0-393-97916-9

## ENGL 6281: INTRO TO COMPOSITION STUDIES

**SECTION O001**

**INTERNET**

**ASYNCH**

**D. PIANO**

This course will provide students with a substantive background in composition studies as an academic discipline and as an overview of pedagogical theories and practices that inform the field. over the last 50 years. In addition to studying how writing is taught at the university level, we will also examine relevant 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, I will also emphasize the significance of visual rhetoric, digital literacy, and social media to multi-modal pedagogical practices.

REQUIREMENTS  
INCLUDE:

Audio-slide presentations, a midterm, a pedagogy unit, and regular discussion forums.

TEXTS:

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

Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*. Southern Illinois Press, 2012

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

### MEDIEVAL WOMEN WRITERS

**SECTION W001**

**TH  
ONLINE**

**6:00-8:45 PM  
ONLINE**

**L. VERNER**

This class will provide the student with a comprehensive picture of the lives and literature of medieval women, in their own words. While many commonly assume that medieval women left few and inconclusive records of their lives, or that what literature as survives is of a strictly religious nature, in fact medieval women participated in a variety of arenas--political, courtly, scholarly, domestic and amorous as well as spiritual--and bequeathed to us their thoughts and feelings on many issues. Thus, the goals of this course are 1-to dispel misconceptions about female silence and marginality in the literature of the Middle Ages; 2-to provide as complete

as possible a portrait of female experience from that period; and 3-to provide the student with the necessary literary and critical tools to engage in scholarly investigation and analysis of the literature under consideration and, by extension, of medieval literature in general.

REQUIREMENTS  
INCLUDE: Weekly class participation; annotated bibliography; research paper; and class presentation.

TEXTS: Julian of Norwich, *Revelations of Divine Love*  
Marie de France, *The Lais of Marie de France*  
Betty Radice, ed., *The Letters of Abelard and Heloise*  
Christine de Pizan, *The Selected Writings of Christine de Pizan*  
Margery Kempe, *The Book of Margery Kempe*  
*Holy Women of Byzantium: Life of Mary/Marinos*  
Laura Cereta, selected letters  
St. Catherine of Siena, selected letters  
Selections from the Paston letters

### **“LAMENTABLE AND TRUE...”: DOMESTIC TRAGEDY IN EARLY MODERNISM**

**Prerequisite: consent of department. May be repeated twice for a maximum of 9 credit hours**

<b>SECTION W002</b>	<b>W</b>	<b>6:00-8:45 PM</b>	<b>S. RICHARDSON</b>
	<b>ONLINE</b>	<b>ONLINE</b>	

In this course students will consider the significance of domestic tragedy in early modern drama, particularly those plays adapted from the true crime narratives widely circulated through the pamphlet literature of the day. Numerous authors, such as Middleton and Heywood, found an inspiration in such accounts that helped them to break new ground. Often dismissed as a genre too narrowly focused on the domestic sphere and resulting in moralistic admonitions, domestic tragedies in fact offered playwrights opportunities for dramatic experimentation at a time when the theater was rapidly evolving, allowing them to engage audiences' growing interest in questions of authenticity and "truth" in fictional representations of real events, as well as bringing much needed attention to issues impacting the lives of contemporary women.

REQUIREMENTS  
INCLUDE: Assignments will include regular reading responses, two presentations, and a final research essay of 15 pages with an accompanying proposal and annotated bibliography.

TEXTS: Anonymous, *Arden of Faversham* (1592)  
Anonymous, *A Warning for Fair Women* (1599)  
Middleton's *A Yorkshire Tragedy* (1608)  
Middleton's *Women Beware Women* (c.1621)  
Heywood's *A Woman Killed with Kindness* (1603)

Rowley, Dekker and Ford's *The Witch of Edmonton* (1621)  
Shakespeare's *Othello* (1603-04)  
Yarington's *Two Lamentable Tragedies* (1601)

## **JOUR 6700: SPECIAL TOPICS IN PRINT JOURNALISM**

**SECTION 0001**

**INTERNET**

**ASYNCH**

**B. RUTLEDGE**

This course will explore digital journalism via literature, in-class discussion, and fieldwork. Students will learn how technological developments have changed the face of journalism in the 21st century and probe the positive and negative aspects of these changes. Students will learn how to write stories for online publications, how to use social media effectively as a broadcast tool, how to create podcasts and spoken-word reports, and how to use a smartphone as an all-purpose reporting tool. Students will also learn how to verify sources online and explore ethical issues that affect digital journalism such as privacy rights and information sharing by whistleblowers.

REQUIREMENTS  
INCLUDE:

Consult Instructor

TEXTS:

No required texts though subscriptions to certain publications (*New York Times*, *Atlantic*, *Harpers*, etc.) may be needed