

English: Fall 2023 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.

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

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

SECTION P001 MW 2:00-3:15 PM L. VERNER

This course is an introduction to the discipline of Women's and Gender Studies. It aims to give the student a historical understanding of the experiences of women globally and nationally, as well as the vocabulary for speaking about women's history and contemporary issues. This will require the student to read and respond to both critical and personal essays from a variety of disciplines, including but not limited to sociology, anthropology, history, political science, art, film, and literature.

REQUIREMENTS INCLUDE: Three exams, a research paper with class presentation on the research topic, and class participation.

TEXTS: *A History of U.S. Feminisms* by Rory C. Dicker, updated edition (2016), ISBN 978-1580055888

Feminist Frontiers, ed. By Taylor, Whittier and Rupp, 10th edition, ISBN 978-1538108109

ENGL 2031: SURVEY OF AMERICAN LITERATURE BEFORE THE CIVIL WAR

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

SECTION P001 MWF 10:00 AM – 10:50 AM D. RUTLEDGE

A study of American literature from the Colonial period to the Civil War, emphasizing the literary elements of the texts and their relation to the literary, historical, and cultural contexts. This course is open to all students; it is required of English majors.

REQUIREMENTS INCLUDE: The assignments will include two papers, two tests during the semester, a final exam and many quizzes.

TEXTS: *Norton Anthology of American Literature*, 8th Edition, Vols. A & B

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR

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

SECTION P001 TTH 11:00 AM – 12:15 PM E. STEEBY

The goal of this course, which is designed for English majors but is also open to non-majors, is to provide an overview of U.S. literature from the post-Civil War era through the twenty-first century and to develop critical perspectives on how “American” literature has been defined over time. For example, we will consider how national literatures have been shaped by: new immigrant populations, migrations of peoples within the U.S., imperial expansion, urban industrialization, and social movements. We will situate those contexts in relation to changes in literary form and genre. Students will learn to identify and analyze literary tools, strategies, and devices as they are used to construct (and rework) particular narratives. Throughout this course, we will emphasize a critical and transnational understanding of literary modes and movements, including, but not limited to: local color regionalism, the Harlem Renaissance, modernism, social realism, folklore, postmodernism, immigrant narratives, the Black Arts movement, feminist poetry, and political speech.

REQUIREMENTS INCLUDE: two essays, midterm and final exam, weekly reading responses, and periodic quizzes.

TEXTS: Heath Anthology of American Literature, volumes C, D, E
Olsen, Yonnonidio: From the Thirties (Bison)

ENGL 2041: MAJOR AMERICAN WRITERS

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

SECTION O001 INTERNET ASYNCH K. LE

A study of works of important authors from 1600 to the present. Intended for non-English majors. This course will cover American literature from the 1920s to the contemporary period in a variety of genres, including drama, poetry, short story, novella, and non-fiction. Students will analyze the content, craft, and historical context of selected works then form interpretations from their findings. How do these texts shape and define diverse perspectives of America over the past hundred years? Writers include Langston Hughes, Zora Neale Hurston, John Cheever, Joyce Carol Oates, Denis Johnson, Stephen King, George Saunders, Joy Harjo, and others.

REQUIREMENTS INCLUDE: Two essays analyzing a text or texts we are reading, a midterm and a final exam, quizzes and reading responses about the texts we read, and a discussion forum.

TEXTS: *Pastoralia* by George Saunders
Non-fiction, short stories, essays, and poems found online.

ENGL 2043: NEW ORLEANS LITERATURE

➔ This course satisfies the General Education Literature Requirement.

SECTION O001	INTERNET	ASYNCH	J. KUCHTA
SECTION O002	INTERNET	ASYNCH	J. KUCHTA

This course covers selected literary works set in New Orleans. We will discuss themes (race, gender, religion, culture, etc.) common to the various genres of New Orleans literature (short stories, novels, plays, and essays). We will also analyze how and why these themes are relevant and or have changed (or not) alongside the many ways in which New Orleans itself has or hasn't changed in the last 200 or so years.

REQUIREMENTS INCLUDE: Reading quizzes, forum posts, an analytical essay, and a written midterm and final exam, both of which will have short and long-answer components.

TEXTS: Butler, *Good Scent from a Strange Mountain*
Cable, *Old Creole Days*
Chopin, *The Awakening and Selected Short Stories*
Dent, *Ritual Murder*
Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*
Roahen, *Gumbo Tales: Finding My Seat at the New Orleans Table*
Williams, *A Streetcar Named Desire*
Additional texts TBA.

ENGL 2072: AFRO-AMERICAN LITERATURE II

➔ This course satisfies the General Education Literature Requirement.

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

SECTION O001	INTERNET	ASYNCH	J. SAFFOLD
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This course will introduce students to early African American literature and letters. Beginning with narratives detailing the Middle Passage, moving to impassioned speeches for abolition, and ending with important early twentieth century questions about how to move "Up From Slavery" and what makes the "Souls of Black Folk." Together, we will explore how people who once were denied the abilities to read and write used paper and pen to advocate for change.

We will read poetry, short stories, slave narratives, and explore digital resources like the Slave Voyages database of slave ship records.

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

REQUIREMENTS TBA
INCLUDE:

TEXTS: TBA

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.

20th CENTURY HORROR LIT

SECTION P001 MWF 1:00-1:50 PM K.LE

Reading, evaluation, and discussion of selected writers, works, or literary topics. May be taken twice for a maximum of six credit hours. The course will cover horror media and literature in a variety of genres and mediums from the 20th Century. Guillermo Del Toro says, "To learn what we fear is to learn who we are." Through analysis and interpretation of the texts, students will explore how horror reflects upon us as individuals and a society. Students will learn how to write comparative analyses with texts like *Interview with a Vampire* and *Rosemary's Baby* alongside their film adaptations. We will ask questions such as: how does horror illuminate our understanding of societal boundaries? Why are we afraid of what we are afraid of, and how can we discern meaning from those fears?

REQUIREMENTS Three analytical essays, a final exam, reading responses, and a
INCLUDE: discussion panel.

TEXTS: *Dark Tales*, Shirley Jackson
 The Haunting of Hill House, Shirley Jackson
 Rosemary's Baby, Ira Levin
 Interview With a Vampire, Anne Rice
 Night Shift, Stephen King

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.

FOOD WRITING

SECTION H001 TTH 9:30-10:45 AM T.JACOBSON
HYBRID HYBRID

Through this course, students will read and practice the craft of food writing, which may include but is not limited to "feature" and academic articles, literary food writing, food blogging, reviews, recipe writing, and memoirs. Students will not only practice their writing skills but also successfully examine the cultural, political, and historical rhetoric of food and nutrition and employ these rhetorical tactics into their own texts. Students will contribute to a blog where they will post their writing assignments. Students will produce: one introductory blog post, one personal essay, one recipe or "how to," one restaurant/other review, one food article/ethnography. Midterm exam will consist of a quiz over reading materials, and the semester will culminate with an academic research paper with MLA citations that investigates a culture through food.

REQUIREMENTS This is a reading and writing course. Students will read and discuss
INCLUDE: works by multiple authors, including classmates. They will complete
 blog posts with their writing assignments, a midterm exam over
 reading material, and a final research paper on a food topic of their
 choice.

TEXTS: Eating Words: A Norton Anthology of Food Writing (ed. Sandra M.
 Gilbert and Roger J. Porter) ISBN: 978-0393353518
 Will Write for Food: Pursue Your Passion and Bring Home the Dough
 Writing Recipes, Cookbooks, Blogs, and More (Dianne Jacobs) 4th
 Edition, ISBN: 978-0306873997
 Consider the Oyster (MFK Fisher) North Point Press ISBN: 978-0-
 86547-335-5
 Plus, supplied PDF's, handouts, and web-based resources/materials
 from other authors, such as, Michael Twitty, Edward Lee, Bryant Terry,
 Charlotte Druckman, David Foster Wallace, Sara Roahen, Melissa M.
 Martin, and other New Orleans writers.

ENGL 2091: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

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

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

WOMEN'S VAMPIRE LIT

SECTION P001 MWF 10:00-10:50 AM R.WERNER

This course focuses on a selected literature of diversity. Although the most famous vampires were created by men like Bram Stoker, Sheridan LeFanu, and John Polidori, for nearly two hundred years, women’s vampire texts have shown a different side to this classic monster. Since the earliest women’s vampire literature, writers have used these monsters to engage in social criticism. In *Our Vampires, Ourselves*, Nina Auerbach reveals that vampires offered her “protection against a destiny of girdles, spike heels, and approval” (4). For Sue-Ellen Case, the vampire represents a challenge to discourses of both gender and sexuality: only in dominant culture is “the vampire a horror story” (9). As this course will reveal, vampire literature allows women writers to interrogate issues of gender, sexuality, class, and race. This course will explore the history of vampire literature texts by female identified authors from a range of backgrounds, races, and sexualities. These texts represent protest and critique, as much as entertainment and escapism. All offer a unique perspective not found in more widely anthologized vampire narratives.

REQUIREMENTS INCLUDE: Students will be assessed in a presentation and two exams, then they will apply the analytic and close reading skills they develop to individual research projects on the course’s theme.

TEXTS: Rice's *Interview with a Vampire*, Scott's *I, Vampire*, Gomez *The Gilda Stories*, Moreno-Garcia *Certain Dark Things*, Butler *Fledgling*, and additional readings.

ENGL 2152: TECHNICAL WRITING

SECTION O001	INTERNET	ASYNCH	K. FRANKLIN
SECTION O002	INTERNET	ASYNCH	I. FINK
SECTION P001	TTH	9:30 – 10:45 AM	E. HOGAN
SECTION P002	TTH	11:00 AM – 12:15 PM	I. FINK
SECTION P003	MWF	12:00-12:50	K. MCDONALD
SECTION P004	MWF	9:00 – 9:50 AM	K. MCDONALD
SECTION P005	MWF	10:00 – 10:50 AM	K. MCDONALD

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

REQUIREMENTS INCLUDE: For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

TEXTS: Consult the UNO Bookstore about texts, as they vary with the instructor.

ENGL 2161: INTRODUCTION TO WRITING FICTION

SECTION P001 TTH 11:00 AM – 12:15 PM M. WALSH

ENG 2161 teaches students the basics of fiction writing. The first half of the course will focus on studying published works by renowned authors, as well as establishing a working knowledge of craft techniques (POV, Plot, Character, etc.). The second half of the course will focus on “workshopping” original stories written by the students and discussed by their peers.

REQUIREMENTS INCLUDE: Each student will turn in two original stories, as well as complete a variety of writing exercises and reading responses. Students should budget for printing costs for story distribution.

TEXTS: *Michael Kardos: The Art and Craft of Fiction.* ISBN: 9781319030421

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 O001 INTERNET ASYNCH J. HURTER

English 2228, Reading Poetry is an introductory literature course where students will learn to read, analyze, and appreciate poetry. We will be covering a variety of poetry, written from antiquity to today. We will consider poetry’s purpose in our world; why do we read it, and why do we write it? What can poetry do that prose cannot? How do we know if something is poetry? By the end of this course, you should have a strong understanding of the tools poets use, such as form and figuration, and you should feel confident in your ability to read and enjoy poetry.

REQUIREMENTS INCLUDE: Assignments will include three exams, an analytical essay, weekly responses and assignments, and a presentation.

TEXTS: Likely texts: *The Penguin Anthology of American Poetry*, ed. Rita Dove
Why poetry? by Matthew Zapruder
Deluge by Leila Chatti
Deaf Republic by Ilya Kaminsky
Citizen by Claudia Rankine
Assorted poems and essays on Moodle

SECTION P001 MWF 12:00 – 12:50 AM K. MCDONALD

English 2228, Reading Poetry is an introductory literature course where students will learn to read, analyze, and appreciate poetry. We will be covering a variety of poetry, written from antiquity to today. We will consider poetry’s purpose in our world; why do we read it, and why do we write it? What can poetry do that prose cannot? How do we know if something is poetry?

By the end of this course, you should have a strong understanding of the tools poets use, such as form and figuration, and you should feel confident in your ability to read and enjoy poetry.

REQUIREMENTS TBA
INCLUDE:

TEXTS: TBA

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 0001 INTERNET ASYNCH J. KUCHTA

A general introduction to the study and appreciation of fiction. Students will read a selection of short stories and several novels in relatively chronological order. The goals of this course are to introduce you to a wide variety of literature, to teach you the fundamentals of literary analysis, to encourage you to express your reactions to these various genres through writing and discussion, and to expose you to the pleasurable aspects of reading.

REQUIREMENTS Reading quizzes, forum posts, an analytical essay, and a written
INCLUDE: midterm and final exam, both of which will have short and long-answer components.

TEXTS: *Frankenstein* (Signet Classics edition – 1831), Shelley
Their Eyes Were Watching God, Hurston
Once Were Warriors, Duff
Additional texts and a short story anthology TBA.

ENGL 2258: INTERPRETING LITERATURE

** This course is designed for English majors with the appropriate level of difficulty.*

Departmental consent is required.

SECTION 0001 INTERNET ASYNCH S. RICHARDSON

An intensive course in writing about various literary genres, designed to sharpen literary skills. Required for English majors.

English 2258 is a writing intensive course designed to prepare English majors for advanced literary study. It centers on the careful examination and discussion of texts from four major genres: fiction, poetry, drama, and non-fiction. The key to the course will be close, analytical reading that generates a critical response or interpretation of the text, as opposed to a

description or summarization of it. As you better develop your analytical reading skills over the course of the semester, you will also gain a vocabulary of important critical terms, becoming familiar with standard literary terminology, as well as the respective conventions of each major genre.

REQUIREMENTS INCLUDE: Students will be expected to complete weekly discussion-response and peer-response assignments, four essay assignments, and a final presentation.

TEXTS: The Broadview Introduction to Literature Course Packet (This electronic resource will be made available through the bookstore or on Moodle.)

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 P001 TTH 2:00-3:15 PM N. EASTERLIN

This course provides a general introduction to the major British literary periods, movements, and writers from 1780 to the present.

REQUIREMENTS INCLUDE: TBA

TEXTS: Greenblatt et al., eds. *The Norton Anthology of English Literature*, volume 2, W. W. Norton, 9th ed. ISBN 9780393919653 REQUIRED
MLA Handbook for Writers of Research Papers, Modern Language Association of America, 8th ed., ISBN 9781603290241 REQUIRED

ENGL 2521: SHAKESPEARE

SECTION P001 MWF 11:00 – 11:50 AM D. RUTLEDGE

Students read a selection of Shakespeare's more popular plays and may view performances as well.

This is an introductory course to the plays of William Shakespeare. No previous study of Shakespeare is expected. We will read seven plays, covering a wide range of his plays.

REQUIREMENTS INCLUDE: We will have two tests, two papers, a final exam, and lots of quizzes.

TEXTS: *A Midsummer Night's Dream, Much Ado About Nothing, Julius Caesar, Hamlet, King Lear, Macbeth, and Cymbeline*

ENGL 3381: INTRODUCTION TO CONTEMPORARY THEORY

Prerequisite: ENGL 2258. Open to English majors only.

SECTION P001 MW 2:00 – 3:15 PM N. EASTERLIN

What makes a work literary? What are the preconceptions that readers bring to literary texts? What governs canonization, the process that selects and institutionalizes works of literature? Can literature effect social and political change? Can it transform individuals? What are the cognitive processes engaged in literary reading?

We won't answer all—or any!—of these questions in English 3381. But in this basic introduction to contemporary literary theory, we'll explore the work of key theorists from the turn of the twentieth century to the present, utilizing a theory guide, selected essays, and sample literary texts.

REQUIREMENTS INCLUDE: Three essays and an essay take-home portion of the final exam; in class mid-term exam and in-class portion #1 of the final exam

TEXTS: *Literary Theory: A Practical Introduction*, 3rd ed., Michael Ryan; ISBN: 978-1-119-06174-8
The Complete Poems, 1927-1979, Elizabeth Bishop; ISBN -13: 978-0-374617004
Selected Stories, Alice Munro; ISBN-13: 978-0-679-76674-2

ENGL 3381: INTRODUCTION TO CONTEMPORARY THEORY

Prerequisite: ENGL 2258. Open to English majors only.

**SECTION W001 TTH 4:30 – 5:45 PM J. GERY
ONLINE ONLINE**

This course provides an introduction to contemporary theory and its application to reading literature, as well as to analyzing other texts, phenomena and contexts. The seminar will focus primarily on various modern and postmodern theoretical approaches to literature, including Russian Formalism, New Criticism, Psychoanalytic Criticism, Structuralism, Marxist and Critical Theory, Archetypal Criticism, New Historicism, Deconstructionism, Feminist Theory and Gender Studies, Postcolonialism, and Ecocriticism, as time allows. While lectures will provide some historical context for these evolving perspectives, class time will be

devoted to close readings of original texts that define each theory, as well as to applying them to poetry and fiction. Oral presentations and papers will allow students to examine individual theories in more detail than may be possible in class discussion.

REQUIREMENTS INCLUDE: Two short analytical papers, two in-class oral presentations on individual works (one literary, one theoretical), an annotated bibliography, and a research paper.

TEXTS: Culler, Jonathan, *Literary Theory: A Very Short Introduction*, 2011.
Dove, Rita, ed. *The Penguin Anthology of Twentieth Century American Poetry*, 2011.
Rice, Philip, and Patricia Waugh, eds. *Modern Literary Theory*. Fourth Edition, 2001, 2013.
Woolf, Virginia. *Mrs. Dalloway*, 1923
Readings on handouts (.pdf)

ENGL 4092/5092: AMERICAN MOVEMENTS

SECTION 0001 INTERNET ASYNCH J. SAFFOLD

TBA

REQUIREMENTS INCLUDE: TBA

TEXTS: TBA

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 0001

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 4156/5156: ENVIRONMENTAL WRITING

SECTION P001

TTH

2:00-3:15 PM

J. MAXWELL

The goal of the course is for students to create science-based writing about environmental issues that is highly accessible to the ordinary reader. Students will participate and in turn lead weekly classroom discussions and exercises on a wide range of environmental themes selected by the class and two instructors for this course. Readings will be drawn from science journalism and popular texts by some of our best environmental writers. Science and non-science majors will collaborate to research and present a project and will also write an article suitable for publication. Through this class, students should become better scientists and better writers.

Note: this course should be cross-listed with BIOS 4513

REQUIREMENTS
INCLUDE:

Class discussion and leadership, group projects, blog posts,
and project presentations

TEXTS:

TBD