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:
This section will have two tests, two papers, lots of quizzes, and a final exam.

TEXTS:
Broadview Anthology of American Literature, Concise Edition, Volume One

ENGL 2041: MAJOR AMERICAN WRITERS
• This course satisfies the General Education Literature Requirement.

SECTION P001        MWF        12:00-12:50 PM        K. FRANKLIN

This literature course, designed for non-English majors, will examine US prose and poetry to determine what exactly a “major American writer” is. Over the course of this semester, we will investigate different movements in American writing and look closely at why history has found these particular authors worthy of inclusion.

REQUIREMENTS
INCLUDE:
Major requirements include reading quizzes, discussions, reading responses, two papers, a midterm, and a final exam.

TEXTS:
The Compact Bedford Introduction to Literature, 13th ed.
ISBN:9781319331849

ENGL 2043: NEW ORLEANS LITERATURE
This course satisfies the General Education Literature Requirement.
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 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.

**DOG AS PROTAGONIST**

**SECTION P001**

Reading, evaluation, and discussion of selected writers, works, or literary topics. May be taken twice for a maximum of six credit hours.

In this Special Studies course, *But Does the Dog Die? Dog as Protagonist*, students will read several novels and a selection of short stories that all have dogs as their protagonists. In doing so, we will explore the ways in which authors have chosen to depict their canine leads and delve into their interiorities – or not. Some questions to ponder are as follows: Why have some authors anthropomorphized their protagonists while others have left them au naturel? What do these works tell us about dogs? What
do these protagonists have to say about their relationships with us and how we treat them? Are they more than a wet nose and a tail wag? Are they sentient beings with rights and deserving of proper treatment? Finally, what can we learn from these brave beasts and their trials and tribulations? Do they have something to teach us not only about themselves but also about ourselves?

**REQUIREMENTS**

**INCLUDE:**

Reading quizzes, forum posts, an analytical essay, and a written midterm and final exam. Both exams will have short and long-answer components.

**TEXTS:**

*The Plague Dogs*, Adams

*Timbuktu*, Auster

“The Dialogue of the Dogs” Cervantes

*Call of the Wild & White Fang*, London

“Memoirs of a Yellow Dog,” O. Henry

The Art of Racing in the Rain, Stein

“A Dog’s Tale,” Twain

Additional 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.

**GHOST STORIES**

**SECTION P001**

MWF 11:00 AM – 11:50AM  R. WERNER

Telling ghost stories has long been a cultural rite of passage. Horror remains one of the most consistently popular genres of literature, and Literary Ghost Stories reveal much about the cultures that produce them. This course will center in on the literary tradition of the ghost story primarily in English from the early-nineteenth century through today, encouraging students to consider these texts from both a cultural and a psychological perspective. Students will read a wide variety of tales from both canonical and lesser-known writers, including stories by authors like Edgar Allan Poe, Elizabeth Gaskell, Oscar Wilde, Henry James, and Carlos Fuentes. By the end of the semester, students will be able to effectively analyze the elements of the fiction genre and discuss the historic, cultural, and psychological implications of these texts. They will conduct independent research to produce thoughtful and insightful writing on the theme of the course. The course will test students to work together with a group to produce a presentation, and work independently to write a major researched argument on the theme of the course. The course will also test students’ knowledge of the material in quizzes and a final exam.
REQUIREMENTS INCLUDE:
The course will students to work together with a group to produce a presentation, and work independently to write a major researched argument on the theme of the course. The course will also test students’ knowledge of the material in quizzes and a final exam.

TEXTS:
Elizabeth Gaskell’s “The Grey Woman” (1861)
Sheridan Le Fanu’s “Madam Crowl’s Ghost” (1870)
Oscar Wilde’s “The Canterville Ghost” (1887)
Vernon Lee’s “The Virgin of the Seven Daggers” (1889)
Henry James’ The Turn of the Screw (1898)
Elizabeth Bowen’s “The Demon Lover” [1945]
Carlos Fuentes’ “Aura” (1962)
Nalo Hopkinson’s “The Glass Bottle Trick” (2000)
Silvia Moreno-Garcia’s “This Strange Way of Dying” (2013)

ENGL 2152: TECHNICAL WRITING

SECTION O001  INTERNET  ASYNCH  K. FRANKLIN
SECTION O002  INTERNET  ASYNCH  I. FINK
SECTION O003  INTERNET  ASYNCH  E. HOGAN
SECTION P001  MWF  8:00 AM – 8:50 AM  K. MCDONALD
SECTION P002  MWF  9:00 – 9:50 AM  K. MCDONALD
SECTION P003  MWF  10:00 – 10:50 AM  K. MCDONALD
SECTION P004  T TH  2:00 – 3:15 PM  D. PIANO

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 2208: READING DRAMA
This course satisfies the General

SECTION P001  MWF  11:00 AM – 11:50 AM  K. LEE
SECTION O001  ONLINE  ASYNCH  J. MAXWELL
Theatre is an art form we can trace all the way back to the ancient Greeks, yet it maintains a profound relevance to contemporary life. This class introduces students to contemporary work on the stage, historically important writers who shaped modern movements, and includes a wide variety of styles and aesthetics to show some of the breadth of this visceral, deeply human art form. We'll read plays that are shocking, political, and silly by turns. The class serves as an introduction to the vibrant and complex art forms that make up drama. We'll look at the difference of how plays live as art objects on the page and on the stage simultaneously.

**Requirements**

**Include:**
- Midterm, Final exam, may include written responses and weekly quizzes

**Texts:**
- Texts may include:
  - Other works will be provided as video links or PDFs in class.

**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 P001**

**MWF 11:00 – 11:50 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**

**Include:**
- TBA

**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.*

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This course is designed to introduce students to works of American, British, and Global fiction from the nineteenth through the twenty-first centuries, both short stories and novels, through an examination of the formal elements of fiction. The major directive in the course is the acquisition of literary analysis skills. The critical thinking skills that you acquire in this course will be valuable in your other courses. Readings include writing by women, African Americans, other minorities, and non-Western writers.

**REQUIREMENTS**

**INCLUDE:** Reading quizzes, comprehensive analysis/reflections, 3 major projects

**TEXTS:** *The Confessions of Frannie Langton, Moonrise Over New Jessup, The Only Good Indians, Women Talking*

ENGL 2258: INTERPRETING LITERATURE

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

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

This course is designed to teach students the analytic skills they will need to critically read and interpret literary texts. Students will be introduced to the major features of four major genres of literature: Fiction, Drama, Poetry, and Literary Non-Fiction. Students will develop both their close-reading skills and gain confidence writing about literature. Students will produce a paper closely examining a literary work for each of the four genres. We will spend a good deal of time developing and drafting your papers. We will also cover effective techniques for writing an essay exam. This is a writing intensive class, so students’ writing, drafting, and participation will all form the major part of their grades. The course will be taught in an asynchronous online format.

**REQUIREMENTS**

**INCLUDE:** TBD

**TEXTS:** Possible texts include: Moore “How to become a Writer”
Russell “Bog Girl”
Morrison “Recitatif”
Shakespeare “Sonnet 130”
Shelley “Ode to the West Wind”
Eliot “The Love Song of J. Alfred Prufrock”
Walker “Childhood”
Brooks “First Fight”
Viorst “A Wedding Sonnet for the Next Generation”
Angelou “Still I Rise”
Harjo “An American Sunrise” (on Canvas)
Shakespeare Twelfth Night, or What You Will
Wilde The Importance of Being Earnest (CP 1-55)
Descartes “Discourse on the Method”
Swift “A Modest Proposal”
Twain “Advice to Youth”
King “Letter from a Birmingham Jail”
Walker “In Search of our Mother’s Gardens”
Smith “Joy”

ENGL 2311: AMERICAN FILM AS LITERARY ART

- This course satisfies the General Education Literature Requirement. *English majors should not take this course, as it duplicates material covered in 2258.*

**SECTION**

**MWF** 10:00 – 10:50 AM  
**P001**  
C. PETTAWAY

An introduction to the literary art of American film based on representative classics. A laboratory fee is required. English 2311 is a general introduction to American Film as a literary genre. Students will view and discuss films from various periods and movements. We will also read supplementary material to deepen our analysis of the films.

Content warning: This American Film as Literary Art class includes content that addresses and depicts racism, sexual themes, and other violence. Some films may display explicit language, graphic violence, and scenes of a sexual nature. I encourage open dialogue, respect for varied perspectives, and sensitivity to potentially distressing subject matter. Students are permitted to opt out of viewing specific films if they find the content upsetting or in conflict with their personal values. Alternate assignments or accommodations will be provided upon request.
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: TBD


ENGL 2377: BIBLE AS LITERATURE
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    L. VERNER

A study of selections from the Old and New Testaments. The course aims to give the student an understanding of the Bible as a literary and historical work, not as the revealed word of God. To this end we will study the Jewish bible (also known as the Old Testament), the Christian New Testament, the Apocrypha, and three non-canonical gospels. We will read and discuss depictions of heroism, love, spiritual and literal journeys, familial relations—in short, the subjects that make up much of the literature of all times and cultures. We will also consider biblical texts as political and historical documents produced and interpreted under specific cultural circumstances.

REQUIREMENTS INCLUDE: Two 4-5 page papers; a two exams; a final exam; contribution to class discussion.
ENGL 2378: INTRO TO WOMEN’S LITERATURE

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

SECTION 001  INTERNET  ASYNCH  J. HURTER

In this course, we will be reading a variety of texts written by women, with a particular focus on poetry. As long as there has been literature, there have been women writers. Despite many obstacles meant to keep women out of the world of literature and publishing, women have always found a way to express resistance to the systems in place that told us we didn’t belong. In this class, we will read poems in English and in translation by women from around the world, as well as a variety of essays and short stories, that tell of the diverse experiences and ideas of women writers from many places, time periods, and walks of life. We will see that there is no single way to be a woman, and no single way to write from a woman’s perspective. We will also interrogate ideas of womanhood in our culture. What “makes” a person a woman, and more importantly, why are people so obsessed with answering this question?

REQUIREMENTS  TBD

TEXTS:

A Book of Women Poets from Antiquity to Now: Selections from the World Over, ed. Aliki Barnstone and Willis Barnstone
A Dream of a Woman by Casey Plett
Deluge by Leila Chatti
Assorted texts on Canvas

ENGL 2521: INTRO TO SHAKESPEARE

SECTION P001  T TH  11:00 AM – 12:15 PM  S. RICHARDSON

This course is designed to provide students with an introduction to the works of poet and playwright William Shakespeare (1564-1616). We will examine this author’s plays as both historical artifacts and spectacles, best understood when illuminated by live performance. To allow us to consider the ways that staging, props, and special effects are essential components of Shakespeare’s dramatic works, this course will be especially concerned with considering how and why his plays resonate so deeply with audiences. In addition to select poetry, works
to be discussed include some of Shakespeare's most famous histories, comedies, tragedies, and romances.

**REQUIREMENTS INCLUDE:** Students will complete weekly reading response assignments, two 4–6-page essays, one 5–7-page essay and a final presentation.

**TEXTS:** *The Riverside Shakespeare*, 2nd ed., ed. G. Blakemore Evans, et al (ISBN-13: 978-0395754900). Though this is an expensive text, it is the one preferred by American scholars and you will find that quite inexpensive used editions are widely available online. The 1st edition is also acceptable.

**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:**


**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 SYNCH

ONLINE

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:

Woolf, Virginia. *Mrs. Dalloway*, 1923
Readings on handouts (.pdf)

**ENGL 4043/5043: NEW ORLEANS LITERATURE**

**SECTION O001**

While “New Orleans” recently celebrated its tricentennial, the writers of the “Bulbancha Is Still a Place” zine remind us: “Before the first Europeans came here, it was a place where people from over 40 distinct Native groups crisscrossed, traded, followed game and fish, moved due to rising and falling waters, and interacted with one another.” Ever-changing, this has been a gathering place for sacred and routine exchanges, profane and profitable transactions, for well over a thousand years. As this course takes up the topic of “New Orleans Literature” then, we will anchor understandings of our local multiethnic/ multiracial culture and history from this critical and expansive context. Just as levees were built to contain shifting networks of waterways in the service of plantation slavery, colonial governance, and later international container shipping, so have there been attempts to contain the stories of this place. But the stories, like the waterways, refuse to be controlled. How does the literature of this place help us understand New Orleans as an African city, an indigenous city, an immigrant city, a queer city, a city of sex work, a city made out of mounds of seashells? We will read Choctaw tales, punk graphic memoirs, speculative fiction from 2019 and 1854, Creole short stories, spoken-word poetry, plays, and more. Students will connect the literary genealogy of the city with its rich genealogies of performance, music, food, film, and visual arts.
ENGL 4093/5093: STUDIES IN BLACK LITERATURE

NARRATIVES OF AMERICAN SLAVERY

SECTION O001  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, relating 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 what they had to say in their own time and what they have to say to ours. In the final weeks of class, we read 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:  TBD

TEXTS:  All of the original narratives are available online. Students only need to purchase the three novels.
Toni Morrison, A Mercy
Colson Whitehead, The Underground Railroad
Jesmyn Ward, Let Us Descend

ENGL 4378/5378: WOMEN’S AUTOBIOGRAPHY & LIFE WRITING
This course introduces students to one of the most prolific and popular literary genres of the late twentieth century: life narrative. Defined by Sidonie Smith and Julia Watson as, “a set of ever-shifting practices that engage the past in order to reflect on identity in the present,” the term life narrative encompasses numerous writing practices that include autobiography, memoir, auto-ethnography, testimonials, journals, diaries, zines, blogs, and letters, to name a few. In this class, we will focus primarily on long-form writing (essays/books) but also explore other self-representational genres such as online diaries, blogs, zines, visual images and films aiming to analyze how writers use self-representational practices to interrogate not only gender as a fluid identity category but its intersection with sexuality, race, ethnicity, disability, nationality, and class.

The class will also be introduced to theories related to the development and history of life narrative as a field of academic study as well as significant concepts and themes that will facilitate our understanding of this complex and ubiquitous genre. While the course primarily focuses on recently published works, we will also read canonical autobiographical texts to understand life-writing as enabling national narratives and also calling those narratives into question.

REQUIREMENTS INCLUDE:
Assignments include a midterm, a final, a slide presentation, a final project, and weekly response papers

TEXTS:
Douglas, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave.*
Prince, Mary. *The History of Mary Prince, A West Indian Slave.*
Kobabe, M. *Gender Queer: A Memoir*
Machado, Carmen. *In the Dream House: A Memoir.*
Graywolf Press, 2021
Shehadeh, Raja. *We Could Have Been Friends, My Father and I.*
ENGL 4522/5522: SHAKESPEARE: LATER PLAYS

Prerequisite for ENGL 5522: consent of department. The later plays, with particular emphasis on the author’s development. (Units: 3.00/3.00)

In this course, we will explore some of the best-known dramatic works of poet and playwright William Shakespeare (1564-1616). Through the close study of a selection of Shakespeare’s later plays, students will learn about the author’s development while also gaining 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 seventeenth-century stage to current film adaptations. Works to be discussed will likely include *Hamlet, Twelfth Night, Othello, Measure for Measure, King Lear, Macbeth, Anthony and Cleopatra, The Winter’s Tale* and *The Tempest.*

**REQUIREMENTS INCLUDE:**
- Weekly reading response assignments, two 5–7-page essays, a final research essay of approximately 10 pages and an accompanying presentation.

**TEXTS:**
The *Riverside Shakespeare,* 2nd ed., ed. G. Blakemore Evans, et al (ISBN-13: 978-0395754900). Though this is an expensive text, it is the one preferred by American scholars and you will find that quite inexpensive used editions are widely available online. The 1st edition is also acceptable.

ENGL 4913/5193: EARLY 20th CENTURY POETRY

Prerequisite for ENGL 5913: consent of department. Modern English and American poetry to 1945.

This course surveys British and American poetry from 1900 through World War II, from W.B. Yeats through W.H. Auden. The primary focus will be on Yeats, Ezra Pound, Gertrude Stein, H.D., T.S. Eliot, William Carlos Williams, Langston Hughes, Laura Riding, and Wallace Stevens, but as time and interest allow, we will also look at representative poems by Thomas Hardy, Robert Frost, Mina Loy, World War I poets (Rosenberg, Owen, Sassoon), Marianne Moore,
Edna St. Vincent Millay, E.E. Cummings, Robinson Jeffers, Countee Cullen, Claude McKay, Hart Crane and Auden. The class will focus on the Modernist upheaval and revolutionary ideas at the start of the twentieth century, as well as the social, ideological, and cultural context in which these poets wrote. But most class time will be devoted to the careful reading and discussion of individual poems.

REQUIREMENTS INCLUDE: A short analysis of a poem, a research paper, midterm and final exams, and brief class presentations on individual poems, as assigned.

TEXTS:
H.D. (Hilda Doolittle). *Selected Poems*
Hughes, Langston. *Selected Poems of Langston Hughes*
Jackson, Laura (Riding). *Selected Poems: In Five Sets*
Pound, Ezra. *Early Writings: Poems and Prose*
Pratt, William, ed. *The Imagist Poem.* (Third edition)
Stein, Gertrude. *Tender Buttons.*
Stevens, Wallace. *The Palm at the End of the Mind: Selected Poems and a Play.* (recommended)
Williams, William Carlos. *Selected Poems*

ENGL 6090: SPECIAL STUDIES IN AMERICAN LITERATURE

REVISITING THE SOUTHERN GOTHIC

SECTION W001
ONLINE SYNCH
TH ONLINE 6:00-8:45 PM E. STEEBY ONLINE

In case there was any doubt, the popularity of recent streaming shows like The Fall of the House of Usher and Interview with a Vampire reminds us that the gothic genre endures. Gothic tropes and narrative conventions—haunted houses, haunted people, landscapes saturated with the macabre, tragically intertwined family trees, and the like—also continue to appear in critically-acclaimed Southern literary texts. In this course, we’ll take a look at how literary texts set in the U.S. South have engaged the Gothic as a mode of storytelling, beginning with Edgar Allan Poe’s classic antebellum-era stories and continuing up to contemporary novels like Jesmyn Ward’s 2023 Let Us Descend. Reading Appalachian ghost stories, Choctaw murder mysteries, tales of Louisiana maroon communities, and more, we’ll consider why this genre has had such allure and appeal for hundreds of years, and we’ll assess the particular significance of how it resonates differently relative to the historical context of the narrative setting and/or publication era. In particular, we’ll consider how Black and Indigenous writers, as well as LGBTQ+ writers and white working class writers, have engaged
gothic tropes as part of a larger narrative challenge to racial, sexual, gender, and class norms of the region and nation. For example, what role has the Gothic played in depicting experiences of colonialism, slavery, and Jim Crow segregation that explode the boundaries of what most readers associate with “reality” or realism? When pre-existing linguistic and narrative conventions simply cannot address the complexity of experience, how have writers innovated nonfiction and fictional forms? As such, we'll consider how the Gothic may reinforce overdetermined notions of “the South”; but we'll also analyze the degree to which it may serve as counter-narrative/ counter-memory for communities historically excluded from control of publishing and media. We'll read short stories by authors such as Kate Chopin, Pauline Hopkins, Dorothy Allison, and Lauren Groff, as well as novels by Truman Capote, Toni Morrison, Robert Jones, Jr., and others. To round out our conversation, we'll look at a few examples from television and film of how these tropes, texts, and contexts have been adapted for and by visual media as well.

**REQUIREMENTS INCLUDE:**
Students will develop a midterm and final project, a presentation, and submit weekly discussion posts to Canvas.

**TEXTS:**
POTENTIAL FULL-LENGTH BOOKS:
Toni Cade Bambara, *The Salt Eaters*
Truman Capote, *Other Voices, Other Rooms*
William Faulkner, *Wild Palms*
LeAnne Howe, *Shell Shaker*
Zora Neale Hurston, *Mules and Men*
*Incidents in the Life of a Slave Girl*, Harriet Jacobs
Robert Jones, Jr., *The Prophets*
Carson McCullers, *The Member of the Wedding*
Ciera Horton McElroy, *Atomic Family*
Toni Morrison, *Beloved*
Jesmyn Ward, *Let Us Descend*
Tennessee Williams, *Suddenly Last Summer*
Eudora Welty, *Delta Wedding*

**ENGL 6153: UNO PUBLISHING LAB**

**SECTION H001**
**MW**
**3:30- 4:45 PM**
**HYBRID**
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 relation.
REQUIREMENTS INCLUDE: Reading portions of 50 manuscripts, and reading 10 manuscripts in their entirety. Short evaluations of many manuscripts, and an editorial process on the chosen manuscript.

TEXTS: Manuscripts Submitted to Contest.

**ENGL 6154: NON-FICTION WRITING**

**SECTION P001**

6:00-8:45 PM  
A. GISLESON

A workshop in advanced creative nonfiction writing. Participants will write two or more works of literary nonfiction, at least one of which will include investigation or research. They will also turn in one significant revision of a work. They will participate in workshop discussion and write critiques of their peers’ work. The instructor and members of the workshop will lead and participate in craft-based discussions of various works of literary nonfiction, as well as interviews and craft essays.

REQUIREMENTS INCLUDE: Two or more works including workshops. Multiple supplementary readings and discussion

TEXTS: Essays, book excerpts, interviews and other nonfiction of the various subgenres of creative or literary nonfiction. They will all be available on Canvas.

**ENGL 6161: WRITING FICTION**

**SECTION P001**

M  
B. JOHNSON

**SECTION P002**

M  
M.O. WALSH

*This course requires written permission from Director of the Creative Writing Workshop

ENG 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.

REQUIREMENTS INCLUDE: Three new stories, one revision and essay. Weekly critiques.

TEXTS: N/A

**ENGL 6163: WRITING POETRY**

**SECTION P001**

W  
J. GERY

Admission by permission of the department. Training in the writing of poetry. May be repeated for credit. This is an advanced workshop in the writing of poetry. The class will focus
primarily on students’ poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism, and discussion, as well as prepare written critiques of others’ works. In addition, each student will be assigned twice during the term to present another student’s poem and to lead class discussion.

REQUIREMENTS INCLUDE: Besides poems, students will write two short papers on individual poems and a review of a book of contemporary poetry. At the end of the course students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O’Clair (Eds.). *The Norton Anthology of Modern and Contemporary Poetry*. Third Ed.
4-5 books of contemporary poetry

ENGL 6190: TOPICS IN CREATIVE WRITING

In this hybrid course, students will learn about the behind-the-scenes process of publishing in a professional literary magazine. Along the way, they will hear advice from guest editors about how manuscripts are selected as well as why some manuscripts never make it past the first round of consideration. Students will participate in the selection and various editing stages of both fiction and nonfiction. They’ll learn how to edit for content as well as how to copy-edit using a style guide, a tool that all professional literary magazines use.

While we will hear from professional editors, this class is a hands-on learning experience rather than a lecture class. Students will leave the class knowing how to submit their own manuscripts. They also will have the necessary tools to work at any literary magazine.

This course is open to students in the MA or MFA programs.

REQUIREMENTS INCLUDE: Weekly manuscript evaluations and participation in discussions about those evaluations. The final project for this course will be the presentation of the fully edited manuscripts that the group read, evaluated, chose, and edited for an upcoming issue of *Bayou Magazine*.

TEXTS: *Bayou Magazine Submissions, Bayou Magazine Style Guide*
ENGL 6191: REMOTE FICTION WRITING

SECTION O001 ONLINE ASYNCH M.O. WALSH

*This course requires written permission from Director of the Creative Writing Workshop

ENGL 6191 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.

REQUIREMENTS INCLUDE: Three new stories, one revision, and other assignments. Weekly critiques of peers’ stories.

TEXTS: N/A

ENGL 6193: REMOTE POETRY WRITING WORKSHOP

Requires permission from Director of the Creative Writing Workshop

SECTION O001 ONLINE ASYNCHRONOUS S. BALKUN

This is an advanced writing course 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, 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 additional writing assignments TBD. In addition, at the end of the term, students will submit a final manuscript of revised works, including a brief preface on poetics.

REQUIREMENTS INCLUDE: See description

TEXTS: TBD

ENGL 6194: REMOTE NONFICTION WRITING WORKSHOP

Requires permission from Director of the Creative Writing Workshop

SECTION O001 ONLINE ASYNCHRONOUS J. JAMES

A workshop in advanced creative nonfiction writing. Participants will write two or more works of literary nonfiction, at least one of which will include investigation or research. They will also turn in one significant revision of a work. They will participate in workshop discussion and write critiques of their peers’ work. The instructor and members of the workshop will lead and participate in craft-based discussions of various works of literary nonfiction, as well as interviews and craft essays.

REQUIREMENTS INCLUDE: Two or more works including workshops. Multiple supplementary readings and discussion
TEXTS: Essays, book excerpts, interviews and other nonfiction of the various subgenres of creative or literary nonfiction. They will all be available on Canvas.

ENGL 6196: ADAPTATION

SECTION O001 ONLINE ASYNCH J. MAXWELL

Adaptation of material form one genera to another provides important opportunities for writers to better hone their craft while simultaneously creating early-career, professional opportunities beyond the university. In this course, within a critically informed paradigm, students select material to adapt to a new genre, explore the intricacies of both the original and new genres, then write and revise an adaptation within a workshop model. Adaptation is a ubiquitous part of Western literature, and its use as a literary mode continues to mushroom, becoming ever more important.

REQUIREMENTS INCLUDE: Students will present on the text they want to adapt and the genre they’re adapting into. They will write and revise their adaptation using a modified full-class workshop. They will write weekly responses to their peers’ texts.


ENGL 6200: SEMINAR IN PLAYWRITING

SECTION P001 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. Consequently, we will use workshops, peer responses, and in-class discussions to develop one-act or full-length plays.
ENGL 6240: NONFICTION GENRES/MEMOIR

SECTION O001 ONLINE ASYNCH D. PIANO

This course focuses on non-fiction writing genres such as reportage, memoir, survivor accounts, biography, political and travel writing, and historical events written by novelists, critics, academics, and poets who have chosen nonfiction genres to explore a particular person, event, or culture; to bear witness or be a critical observer of an historical era or time period; to reconstruct an historical period or event, or to examine relevant social issues pertaining to the writer’s identity. Considering their primary genre of expression, we’ll consider their motives for writing nonfiction, examining issues not only related to form and content but also purpose and audience. In other words, we will attempt to answer the question: How does nonfiction represent specific kinds of experiences, social issues, or historical events better than poetry and/or fiction? Is it to generate interest or outrage about an issue, bring to light a submerged event or history, deliver a social critique, or reveal an intimate knowledge of a particular subject?

We’ll also consider ethical issues that all nonfiction writers must attend to such as the relation between the writer and their subject; issues of representation and accountability; truth claims associated with the re-construction of historical fact and/or specific events; and the veracity of sources used for research, whether they be archival, memory-based, observational, or representational.

REQUIREMENTS INCLUDE: Assignments include a midterm, a final critical essay, an online audio-visual presentation, and weekly discussion forums.

TEXTS:
- Paul Auster, *The Invention of Solitude*
- Roz Chast, *Can't We Talk about Something Else?* (graphic novel)
- Athena Dixon, *The Loneliness Files*
- Amitav Ghosh, *In an Antique Land: History in the Guise of a Traveller's Tale*
- Raja Shehadeh, *We Could Have Been Friends, My Father and I*
- Gabriel Garcia Marquez, *News of a Kidnapping*
ENGL 6280: INTRO TO GRAD STUDIES IN ENGLISH

SECTION O001 ONLINE ASYNCH N. EASTERLIN

ENGLISH 6280, Introduction to Graduate Studies, first provides students with an overview of the areas of English Studies, including literary studies, digital humanities, and professional writing. Second, the course familiarizes students with graduate-level research and writing techniques, honing library, annotated bibliography, and essay writing skills. Third, 6280 introduces the concepts and practices of contemporary literary theory.

After completing this course, M.A. students in literature and professional writing will be prepared to pursue M.A.-level graduate work.

REQUIREMENTS INCLUDE: TBD

TEXTS: TBD

ENGL 6370: THE EPIC

SECTION W001 T 6:00-8:40 PM L. VERNER
ONLINE SYNCH ONLINE ONLINE

This class will interrogate the genre of the epic in the ancient, classical and medieval periods. Far from being simply a long work about a hero or heroes, epics famously encapsulate the ethical system and values of a civilization, often at a point when the civilization is itself in flux. As such, epics are especially useful for interrogating points of contention and disagreement as societies change, and they depict the impact of changing mores on characters of virtue and good will who find themselves on opposite sides of various cultural divides.

REQUIREMENTS INCLUDE: Requirements: contribution to class discussion; class presentation on research topic; annotated bibliography; seminar paper.

TEXTS: Enūma Eliš (18th c. BCE?); Epic of Gilgamesh (between 1600/1155 BCE); the books of Genesis, Exodus, 1 & 2 Samuel and 1 Kings (6th c. BCE) from the Jewish Bible; Homer’s
ENGL 6390: CAROLINE DRAMA, 1625-1642

SECTION W001  W  6:00-8:40 PM  S. RICHARDSON
ONLINE SYNCH  ONLINE  ONLINE

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

The Caroline period in England officially ended with the beheading of Charles I on a public scaffold on January 30th, 1649, but the theaters were closed earlier, in 1642, and remained closed until 1660 when the monarchy was restored. This course focuses on drama written during Charles I’s turbulent reign, particularly on plays written by four of the period’s most important dramatists of the public theaters: Richard Brome, John Ford, Philip Massinger, and James Shirley.

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

TEXTS:
Brome’s *The English Moor*
Brome and Massinger’s *The Late Lancashire Witches*
Ford’s *Tis’ Pity She’s a Whore*
Massinger’s *The Renegado* and *The Roman Actor*
Shirley’s *The Bird in a Cage*

ENGL 6941: THE CRAFT OF FICTION

SECTION O001  ONLINE  ASYNCH  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, 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 INCLUDE: 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 on the forum or in class will be mandatory for a passing grade.


**ENGL 6944: THE CRAFT OF NONFICTION**

**SECTION 0001**  **ONLINE**  **ASYNCH**  **E. BRINA**

In this course, students will read as writers: identifying and focusing on the elements of craft and analyzing how these elements are orchestrated to compose a compelling work of creative nonfiction. Students will explore and examine techniques through careful study of various essays, excerpts, and complete larger works by renowned authors of creative nonfiction, as well as through writing and revising their own work.

REQUIREMENTS INCLUDE: TBD

TEXTS: TBD

**JOUR 6700: DIGITAL JOURNALISM**

**SECTION 0001**  **ONLINE**  **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: TBD

TEXTS: TBD