

English: Fall 2024 Course Descriptions

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

Successful completion of 45 hours of coursework, including six hours of 2000-level literature courses, is a prerequisite for all courses numbered 3000 and above.

ENGL 2031: 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 2033: 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 O001 ONLINE ASYNCH E. LEWIS

This online course is designed to give students an overview of American literature from the post Civil War to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and sub genres such as essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, realism, regionalism, naturalism, modernism and postmodernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc.

REQUIREMENTS INCLUDE: Course requirements will include two major papers and three exams: take home exam 1, take home midterm exam and a proctored final exam. I will provide detailed information about the paper assignments and exams.

TEXTS: TBD

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.**

SECTION P001 T TH 9:30 – 10:45 AM J. KUCHTA
SECTION P002 T TH 11:00 AM – 12:15 PM 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 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

ONLINE

ASYNCH

J. KUCHTA

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 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:
August Wilson. Fences. ISBN 9780452264014
Lisa D'Amour. Detroit. ISBN 0865478651
Suzan-Lori Parks. Topdog/Underdog. ISBN: 1-55936-201-4

Rajiv Joseph. *Gruesome Playground Injuries*. ISBN: 1593762941

Tony Kushner. *Angels in America: A Gay Fantasia on National Themes: Part One: Millennium Approaches Part Two: Perestroika*. ISBN 978-1559362313

Mac Wellman and Young Jean Lee, eds. *New Downtown Now*. ISBN: 0-8166-4731-3

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 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 INTERNET ASYNCH C. PETTAWAY
O001

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.*

SECTION 0001

INTERNET

ASYNCH

R. WERNER

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

REQUIREMENTS INCLUDE: Film quizzes, comprehensive analysis/reflection essays, weekly note submissions)

TEXTS: Supplementary material will be provided for students.

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
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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 SYNCH

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 4033/5033: AMERICAN MODERNISM

SECTION 0001 INTERNET ASYNCH E. LEWIS

This course will explore American literary modernism movements by examining the key literary , artistic, cultural and social concerns of the first half of the twentieth century. Reading poetry and prose by a wide variety of authors, we will examine literary responses to WW1, women’s expanding roles, racial segregation and racism, challenges to conventional gender and sexual norms, expatriation and exile, European fascism and its reflection in America and WWII.

REQUIREMENTS INCLUDE: This course will incorporate discussion forums, Q/A response assignments, peer interaction, a midterm and final essay exam, and a final research project. Graduate students will have additional work in the course.

TEXTS: Authors may include Sherwood Anderson, John Steinbeck, Claude McKay, Nella Larsen, Ernest Hemingway, F. Scott Fitzgerald, Zora Neale Hurston, Djuna Barnes, Katherine Ann Porter, HD, T.S. Eliot, Ezra Pound, William Carlos Williams, Langston Hughes, William Faulkner, among others.

ENGL 4043/5043: NEW ORLEANS LITERATURE

SECTION 0001 INTERNET ASYNCH E. STEEBY

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.

REQUIREMENTS INCLUDE:

Students will submit a midterm essay exam, a final research paper, and weekly discussion posts to Canvas.

TEXTS:

George Washington Cable, *The Grandissimes* (Kessinger)
 Kate Chopin, *The Awakening and Other Stories* (Modern Library)
 Charles Chesnutt, *Paul Marchand*, F.M.C. (University Press of Mississippi)
 Thomas C. Dent (edited by Kalamu Ya Salaam), *New Orleans Griot: The Tom Dent Reader* (UNO Press)
 Margaret Wilkerson Sexton, *A Kind of Freedom* (Counterpoint Press)
Bulbancha Is Still a Place: Indigenous Culture from New Orleans zine (edited by Jeffery U. Darensbourg)
 Maurice Carlos Ruffin, *We Cast a Shadow* (Penguin Random House)

ENGL 4093/5093: STUDIES IN BLACK LITERATURE

NARRATIVES OF AMERICAN SLAVERY

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, 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

**SECTION H001
HYBRID**

**TTH
HYBRID**

**3:30-4:45 PM D. PIANO
HYBRID**

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*.

Clare, Eli. *Exile and Pride: Disability, Queerness, and Liberation*. 2nd edition.
 Gonzalez, Rigoberto. *Butterfly Boy: Memories of a Chicano Mariposa*.
 Gumbs, Alexis Pauline. *Undrowned: Black Feminist Lessons from Marine Animals*.
 Kobabe, M. *Gender Queer: A Memoir*
 Lorde, Audre. *The Cancer Journals*.
 Machado, Carmen. *In the Dream House: A Memoir*. Graywolf Press, 2021
 Eds. Micah Rajunov and Scott Duane. *Nonbinary Memoirs of Gender and Identity*.
 Shehadeh, Raja. *We Could Have Been Friends, My Father and I*.
 Ward, Jesmyn. *Men We Reaped*.

ENGL 4522/5522: SHAKESPEARE: LATER PLAYS

**SECTION H001
HYBRID**

**TTH
HYBRID**

**2:00-3:15 PM E. RICHARDSON
HYBRID**

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

SECTION P001

MW

**3:30 – 4:45
PM**

J. GERY

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)
Ramazani, Ellmann, and O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry. Volume 1 (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

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	A. HIMELSTEIN
HYBRID	HYBRID	HYBRID	

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	T	6:00-8:45 PM	A. GISLESON
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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	6:00-8:45 PM	B. JOHNSON
SECTION P002	M	6:00-8:45 PM	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

6:00-8:45

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.
Deutsch, Babette. *Poetry Handbook*. Fourth Edition
4-5 books of contemporary poetry

ENGL 6190: TOPICS IN CREATIVE WRITING

SECTION H001
HYBRID

TTH
HYBRID

3:30-4:45 PM
HYBRID

B. JOHNSON

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

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 See description

INCLUDE:

TEXTS: TBD

ENGL 6194: REMOTE NONFICTION WRITING WORKSHOP

Requires permission from Director of the Creative Writing Workshop

SECTION 0001 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 Two or more works including workshops. Multiple supplementary readings and discussion

INCLUDE:

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 0001 ONLINE ASYNCH J. MAXWELL

Adaptation of material from one genre 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.

TEXTS: *Creative Writing: Four Genres in Brief*. 3rd Edition, by David Starkey, Bedford/St. Martin's Press, 2016. ISBN-13: 978-1319035334

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*
J. Drew Lanham, *The Homeplace: Memoirs of a Colored Man's Love Affair with Nature*
Raja Shehadeh, *We Could Have Been Friends, My Father and I*
Gabriel Garcia Marquez, *News of a Kidnapping*
Colson Whitehead *The Colossus of New York*
Carolyn Forché *What You Have Heard is True*
Leslie Marmon Silko *The Turquoise Ledge*
Carmen Maria Machado *In the Dream House*
Tara Westover *Educated*

ENGL 6280: INTRO TO GRAD STUDIES IN ENGLISH

SECTION 0001

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
ONLINE SYNCH**

**T
ONLINE**

**6:00-8:40 PM
ONLINE**

L. VERNER

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 Elišh* (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 *Odyssey* (8th c. BCE); portions of Ovid's *Metamorphoses* (8 AD); *Beowulf* (~1000 AD); and the Icelandic saga *Grettir the Strong* (late 14th c.)

ENGL 6390: CAROLINE DRAMA, 1625-1642

**SECTION W001
ONLINE SYNCH**

**W
ONLINE**

**6:00-8:40 PM
ONLINE**

S. RICHARDSON

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*

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