

## Spring 26 Course Descriptions

### English:

#### **ENGL 2032-O001 Survey of American Literature After the Civil War**

Dr. Elizabeth Lewis

Asynchronous Online

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, and the Southern Renaissance

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

#### *Requirements*

Students are required to participate in weekly assignments--question/ answer, discussion forums. Course requirements also include one major paper, annotated bibliography and three exams.

#### **ENGL 2041-O002 Major American Writers**

Dr. Elizabeth Lewis

Asynchronous Online **Session B**

The course is designed to give students an overview of American literature from the colonial to the contemporary period, through a focus on the gothic genre, that emphasizes both content and the formal elements of style and structure. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, puritanism, romanticism, realism, regionalism, naturalism and modernism. The syllabus is arranged both chronologically and thematically; in addition, a focus in the course is historical, since an apprehension of the

cultural context of a literary work enriches our understanding of the text. 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.

Requirements:

Students are required to participate in weekly assignments--question/ answer, discussion forums. Course requirements also include three proctored exams consisting of short and long essay responses.

### **ENGL 2043-O001: NEW ORLEANS LITERATURE\***

Ms. Jennifer Kuchta            Online Asynchronous

**\*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:

Reading quizzes, forum posts, an analytical essay, and a written midterm and final exam. Both exams 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 2043-P002 New Orleans Lit**

Dr. Elizabeth Steeby      T/TH      2:00-3:15

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

When “New Orleans” 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 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. How can literature help us know, remember, and envision New Orleans as an indigenous city, an immigrant city, a city of diverse gender and sexual expressions, a city made out of mounds of seashells, a city defined by African diaspora? We will consider memoirs, 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. We will read texts by Solomon Northup, Kate Chopin, Alice Dunbar-Nelson, Tom Dent, Maurice Carlos Ruffin, and others.

**FULL-LENGTH TEXTS:**

Tennessee Williams *A Streetcar Named Desire* (New Directions)

**ISBN-10:** 978081121602

Monique Verdin, *Return to Yakni Chitto: Houma Migrations* (UNO Press) ISBN:

9781608011254

**ENGL 2071-O001****Afro-American Literature I: Writings of African-Americans to 1939.**

Dr. David Rutledge      Online Asynchronous

**\*This course may be used to satisfy the General Education Literature requirement**

We will cover authors from 1773 to the Harlem Renaissance, discussing the main movements and authors of those years. Regular participation is the primary requirement of the class. There will also be two tests, two papers, and a final.

## **ENGL 2072-O001 Afro-American Literature II**

Ms. Cree Pettaway                      Online Asynchronous

This course explores the theme of Black joy in African American literature since 1939. Moving beyond narratives of struggle, we will examine how African American writers celebrate resilience, love, community, creativity, and the richness of everyday life. Students will engage with texts that affirm Black identity, culture, and the complexities of joy. Themes include humor, spirituality, family, and friendship. Students will consider the radical nature of joy as a form of resistance and self-empowerment within the African American experience.

Required Texts:

- Clayton, Dhonielle, et al. *Whiteout*. Quill Tree Books, an Imprint of HarperCollins Publishers, 2022. (ISBN: 978-0063088146)
- Cruz, Kleaver. *The Black Joy Project*. Mariner Books, 2023. (ISBN: 9780358588757)

## **ENGL 2090-P001: Special Studies in Literature and Language: Dog as Protagonist\***

Ms. Jennifer Kuchta                      MW 11:00am-12:15pm

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

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:

Reading quizzes, two analytical essays, and a written midterm and final exam. Both exams will have short and long-answer components.

TEXTS INCLUDE:

*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-P003 Special Studies in Literature and Language: Fiction into Film**

Professor Nancy Easterlin

T 4:00PM-6:00 PM

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

This course explores the relationship between works of fiction—short stories, novellas, and novels—and film adaptations of the selected literature. In class and assignments, we will discuss how directors and screenwriters have transformed works of literature for a very different medium from the printed word. Our evaluation of the reinterpretation of fiction for film necessarily addresses questions of gender, ethnicity, race, and politics in certain texts, because such matters as casting and editorial decisions foreground and, at times, even change aspects of the original story.

Class time will be divided between discussion of the original works, film viewing, and discussion of the film adaptations.

Course assignments: Reading quizzes, two exams, and two essays. Additional short homework assignments will be given at my discretion.

Texts:

*The Norton Introduction to the Short Novel*, 3rd ed., ed. Jerome Beaty, Norton

ISBN 978-0-393-96831-6

*Their Eyes Were Watching God*, Zora Neale Hurston, HarperCollins Publishers

ISBN 978-0061120060

**ENGL 2090-P004**

**Special Studies in Literature and Language: Vampire Literature**

Dr. Robin Werner

MW 2:00 pm-3:15 pm

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

Vampires have mesmerized Western culture for nearly 200 years now. Before John Polidori wrote *The Vampyre* in 1819, these monsters had been little more than animated corpses in Eastern European folktales, but his aristocratic Lord Ruthven began a trend that continues to fascinate popular consciousness in both Britain and America. This course will present an overview of some of the most famous vampires of literature with a focus on the nineteenth and twentieth centuries, including texts by Sheridan LeFanu, Bram Stoker, and Angela Carter. We will focus on common themes in Vampire Literature including power, immortality, sexuality, race, hunger, and family. Students will explore the ways in which these monsters shift and change with the times that produce them. Students will complete a group presentation on how these themes surface in popular vampire films. They will also apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course's theme. The course will also test students in both a midterm and a final exam.

**Texts:**

*Dracula* (1897) by Bram Stoker

*Vampire Literature: An Anthology* (2024) edited by Robin Werner and Elizabeth Lewis

**ENGL 2091-P001****Special Studies in Diversity: Samuri and Geisha**

Professor Lisa Verner

MW 12:30-1:45 pm

This course will examine the source, evolution, and cultural iconography of two images of Japanese culture, the samurai and the geisha. Each, in its own way, has come to represent, especially for the West, the “essence” of masculinity and femininity in Japan, and a mythology has grown up around each identity. These mythologies often present themselves as fixed, timeless phenomena, unshaped by changing historical circumstances and representing a set of transcendent Japanese values. This course will interrogate such assumptions through close reading of a variety of texts that make use of the legends of the samurai and the geisha.

Requirements:

two in-class papers; two exams; final exam; contribution to class discussion.

Texts:

Masuda, Sayo, *Autobiography of a Geisha*; Iwasaki, Mineko. *Geisha, a Life*; Nagai, Kafu. *Geisha in Rivalry*; Yamamoto, Tsunetomo. *Hagakure*; Izumo, Takeda, Miyoshi Shoraku, and Namiki Senryu. *Chushingura*; and selections from *The Tale of the Heike*, and Ihara Saikaku, *The Great Mirror of Male Love*

**ENGL 2152-O001 and O002****Technical Writing**

Elizabeth Hogan

Online Asynchronous

This course is designed for non-English majors, typically those in science and engineering. In this course, students practice the various forms of writing-in-the-workplace, with special emphasis on the preparation of business letters, instruction manuals, job application materials, and recommendation reports. Students will complete weekly forums and grammar review in addition to projects within the four categories listed above.

Requirements: Credit for Engl 1158/1159 with C or better.

Text: Markel, Mike, and Stuart A. Selber. *Technical Communication*. 14<sup>th</sup> edition, 2025.

This course is designed for non-English majors, typically those in science and engineering. In this course, students practice the various forms of writing-in-the-workplace, with special emphasis on the preparation of business letters, instruction

manuals, job application materials, and recommendation reports. Students will complete weekly forums and grammar review in addition to projects within the four categories listed above.

Requirements: Credit for Engl 1158/1159 with C or better.

Text: Markel, Mike, and Stuart A. Selber. *Technical Communication*. 14<sup>th</sup> edition, 2025.

## **ENGL 2160-P001 INTRODUCTION TO CREATIVE WRITING**

Professor Carolyn Hembree M/W 2:00p-3:15p

Course Description: This course provides students the opportunity to receive constructive feedback on their creative writing and participate in the critiques of peer work. Weekly workshops of student writing and discussions of the assigned reading will help beginners create and revise poems and prose. In this class, we will begin to understand how permeable genre borders are so that students can access creative options available in multiple genres. To this end, we will focus on particular elements of creative writing essential to writing in any genre. We will read examples of prose and poetry to discuss craft and technique. We will use writing exercises to prompt in-class and out-of-class writing, and by the end of the semester, each student will have produced a substantial amount of creative writing. Requirements include assigned reading and written responses, workshop preparation and participation, original writing in three genres, revisions of original writing, a brief paper, and participation in a class reading.

### **TEXTS:**

Starkey, David. *Creative Writing: Four Genres in Brief*. 4th ed. ISBN: 9781319215965

Portable, bound dictionary

## **ENGL 2228-O001 Reading Poetry**

Ms. Jade Hurter

Online Asynchronous

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

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 poems, written from antiquity to today, and 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? Lessons on analysis and close reading will be supplemented with writing exercises that ask you to respond creatively to readings, and also at times to craft your own poems. By the end of this course you should have a strong understanding of the tools poets use, such as form and figurative language, and you should feel confident in your ability to read and enjoy poetry.

Required texts:

Why Poetry by Matthew Zapruder, ISBN 9780062343086

The Penguin Anthology of 20th Century American Poetry, ed. Rita Dove, ISBN 978-0143121480

Guillotine by Eduardo C. Corral, ISBN 978-1644450307

A hard copy of a dictionary

Assorted poems and readings on Canvas

## **ENGL 2228-O003: READING POETRY**

Professor John Gery      Asynchronous Online **SESSION B**

Prerequisites/Corequisites: Credit for ENGL 1158/ENGL 1159 with C or better

This is an introductory course in reading, discussing, interpreting, presenting and writing about a diverse selection of poems in English, from its beginnings through the present, in order to discover what distinguishes this genre within our Western literary heritage and what insights it offers into human experience. The course includes (1) an introductory section on the rudiments of reading, analyzing, and explicating poetry; (2) a section on some of the representative forms of the genre (ballad, ode, elegy, sonnet, dramatic monologue); and (3) a section on Romantic, Modernist, and Contemporary poetry. Posted lectures will consider ideas about poetic form, technique, subject matter, style, and theme - with some attention to historical context. But primarily students will focus on particular poems to see how these matters work. Student presentations and writing assignments allow each student the chance to explore individual works in detail, while exams will review aspects of form, subject matter, and theme.

Requirements include a class presentation of a poem. a 3-4-page paper on an individual poem, a midterm exam, an original poem, and a final exam.

TEXTS: Deutsch, Babette. *Poetry Handbook*. Fourth Edition.

Ferguson, Margaret, *et al*, eds. *The Norton Anthology of Poetry*. Sixth Edition.

Shakespeare, William. *The Sonnets*.

### **ENGL 2238-O001 Reading Fiction**

Ms. Cree Pettaway                      Asynchronous Online

This course will introduce you to literary forms of fiction and explore their development in various formulaic contexts. You'll read two novels, short stories, discuss them, and learn to write critically about them. Readings include works by women, minorities, and other marginalized groups.

**Required Texts: TBA**

### **ENGL 2258-P001**

### **Interpreting Literature**

Ms. Katharine Chosa Franklin

M/W 2:00PM-3:15PM

**\*This course is not a General Education Literature Course—it is intended 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. Students will focus on fostering close, analytical reading skills to help them gain confidence in writing about literature. For each of the four genres, students will produce a literary paper, and much of the class time will be devoted to developing and drafting these papers.

REQUIREMENTS: Major requirements include discussions, reading responses, and four literary analyses.

TEXTS:

Acheson, Katherine O., *Writing Essays about Literature: A Brief Guide for University and College Students*, Broadview Press.

*The Compact Bedford Introduction to Literature*

## **ENGL 2341-P001: Survey of British Literature I**

Professor Shelby Richardson

T/TH 9:30AM–10:45AM

A study of British literature from the Anglo-Saxon Period through the later eighteenth century, 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. (Units 3.00/3.00)

In this course, we will study the development of British literature from its known beginnings to the late eighteenth century. Students will become familiar with important literary terms, historical trends, and recurrent themes as we explore works written in a variety of genres. We will examine the role of works that are considered standard to the canon, but we will also examine the ways in which the canon must evolve and be readdressed on a regular basis—for example, we will address early women writers who have gained greater acknowledgement and representation in recent years, exploring their contributions to and engagement with early British literature and culture.

**REQUIREMENTS:** Students will complete weekly reading response assignments, a midterm, and a final exam, one 4–6-page essay and a final presentation.

**TEXT:** *The Broadview Anthology of British Literature: Concise Edition, Volume A (4th edition)*, ed. Joseph Black, et al. (ISBN: 9781554816699)

## **ENGL 2342-P001 Survey of British Literature II**

Professor Nancy Easterlin

M/W 2:00 pm-3:15 pm

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

### **EXPECTED ASSIGNMENTS:**

Three papers, two in-class exams, and a final exam.

### **EXPECTED REQUIRED TEXTS:**

Greenblatt et al., eds. *The Norton Anthology of English Literature*, volumes D, E, F Vol. D: 978-0-393-60305-7; Vol. E: 978-0-393-60306-4

**ENGL 2377-P001                      Bible as Literature**

Professor Lisa Verner                      MW 2:00-3:15 pm

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:

Three in-class papers; four exams; daily quizzes; contribution to class discussion

Texts:

*The Oxford Study Bible*, eds. Suggs, Sakenfeld, and Mueller, Oxford UP. ISBN 978-0195290004

**ENGL 2378-O001                      Introduction to Women's Literature**

Ms. Jade Hurter                              Online Asynchronous

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

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; in fact, the first novel in the world, Murasaki Shikibu's *The Tale of Genji*, was written by a woman. Despite many obstacles meant to keep women out of the world of literature and publishing, we 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 poetry by women from around the world, as well as a variety of stories and one novel, that tell of diverse experiences of women from all walks of life. We will see that there is no one way to be a woman, and no one way to write from a woman's perspective.

Required texts:

*A Book of Women Poets from Antiquity to Now: Selections from the World Over*, ed. Alik i Barnstone and Willis Barnstone, ISBN 0805209972

This Bridge Called My Back (40th Anniversary Edition), ed. Cherríe Moraga and Gloria Anzaldúa, ISBN 9781438488288  
Deluge by Leila Chatti, ISBN 9781556595899  
Assorted texts on Canvas

**ENGL 3382-W001                      Methods in Research and Writing: Vampires**

Dr. Robin Werner                      MW    12:30 pm-1:45 pm    Online Synchronous

**\*This course is a requirement for English Majors. It does not fulfill the General Education Literature Requirement**

This course familiarizes students with current research strategies while exploring a topic or text relevant to literary or cultural studies. While much of the course material will be presented asynchronously, we will have approximately 10 synchronous sessions scheduled throughout the semester to discuss literature and workshop your writing. We will explore the theme of **Vampires** as a way of unifying and grounding our class discussions and your research. We will begin the semester by reading Bram Stoker's 1897 novel, *Dracula*, and after midterm, we will discuss Silvia Moreno-Garcia's 2016 novel *Certain Dark Things*. Our discussions of these and other texts will then become the starting point for the students' own independent investigations. Students will have the freedom to choose their own topics for investigation within the broad theme of the course. Students will be expected to become familiar with both general and specialized tools available to scholars in the Earl K. Long Library, on the internet, and beyond. Students will also be asked to develop some degree of familiarity with at least one recent school of critical theory and will gain experience presenting their research both orally and in writing.

Requirements: Virtual Presentations, Reception History Review, Annotated Bibliography, and a major researched Academic Argument paper.

Texts:

Acheson *Writing Essays about Literature* Broadview Press ISBN 978-1-55481-551-7  
Brookbank and Christenberry *MLA Guide to Undergraduate Research in Literature*  
ISBN 978-1-60329-436-2  
Stoker *Dracula* Byron (Ed) Broadview Press ISBN 9781551111360  
Moreno-Garcia *Certain Dark Things* 9781250785589

**ENGL 3382-P001****Methods and Research: Toni Morrison**

Dr. David Rutledge

T/Th 12:30-1:45 pm

**\*This course is a requirement for English Majors. It does not fulfill the General Education Literature Requirement**

This course familiarizes students with current research strategies while exploring a topic or text relevant to literary or cultural studies. We will explore some of the work of Toni Morrison as a way of unifying and grounding our class discussions and your research. We will begin the semester by reading *Sula*, then move on to *Beloved*, and read a third novel, *A Mercy*. We will also read her nonfiction book *Playing in the Dark*. Our discussions of these and other texts will then become the starting point for the students' own independent investigations. Students will have the freedom to choose their own topics for investigation within the broad theme of the course. Students will be expected to become familiar with both general and specialized tools available to scholars in the Earl K. Long Library, on the internet, and beyond. Students will also be asked to develop some degree of familiarity with at least one recent school of critical theory and will gain experience presenting their research both orally and in writing.

Assignments include an annotated bibliography, a presentation on one additional work by Morrison, as well as a research paper to complete the semester.

**ENGL 4155/ENGL 5155-O001 Professional Writing and Editing**

Professor Doreen Piano

Online Asynchronous

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/or 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 hard skills of editing be taught through weekly assignments and exercises meant to 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 (if time permits).

If you like words, rules, attention to details, and working with words and sentences along with meaning at the micro level, if you want to improve your writing through practice, and have an interest in copyediting as a potential career, this class is for you.

## Required Course Texts

- Einsohn, Amy and Marilyn Schwarz. *The Copyeditor's Handbook, 4th ed.* 2019
- Saller, Carol Fisher. *The Subversive Copy Editor, Advice from Chicago (or, How to Negotiate Good Relationships with Your Writers, Your Colleagues, and Yourself)*, 2nd Edition

## ENGL 4391-O001/5391-O001 Latin American Realism

Professor Lisa Verner Asynchronous Online

Whereas Magical Realism embraces many artistic forms, we most often associate the literary variety with writers from Central and South America. As a movement, Magical Realism is broadly defined as occurring when magical, fantastical, or unrealistic elements invade an otherwise realistic and rational literary world and are accepted as unexceptional components of the narrative. The magical or fabulous elements of the literature are meant to represent the deeper truths of the characters, themes, and plots. This course will offer students a survey of Magical Realist Fiction in representative stories, novellas and novels from Central and South American authors.

Requirements:

for 4391, three 4-5 page papers; for 5391, three papers totaling at least 20 pages and moderation of one class discussion on Canvas; for both, contribution to class discussion on Canvas.

Texts:

Laura Esquivel, *Like Water for Chocolate*; Gabriel Garcia Marquez, *Of Love and Other Demons*; Carlos Fuentes, *Aura* and Christopher Unborn; Alejo Carpentier, *The Kingdom of This World*; Isabel Allende, *The Stories of Eva Luna*; additional stories/novellas/excerpts posted to Canvas.

## **ENGL 6090-W001: SPECIAL STUDIES IN AMERICAN LITERATURE**

### **CROSSCURRENTS IN U.S. SOUTHERN AND CARIBBEAN LITERATURE**

E. Steeby    Hybrid    T    6 – 8:45

Prerequisite: Permission of the department

This course will consider material and cultural histories that span the Caribbean and the U.S. South. We'll analyze how watery currents, weather, and other natural phenomena, as well as circuits of trade and migrations of people and culture created regional zones that transcend the contemporary national boundaries imposed on these geographies and locations. We will read literature spanning from the 19th to the 21st-century that depicts the many legacies and adaptations of colonization, plantation slavery, and technologies of extraction in the U.S. South and Caribbean. Key settings include: Louisiana, Haiti, Mississippi, Jamaica, Cuba, Antigua, Florida, and Puerto Rico. Students will consider how earlier colonial systems and practices are related to contemporary economies of tourism and development. We'll center the contributions of Black women writers and writers of color and analyze the role of narrative as a resistance strategy and a tool for imagining maroon life, revolutionary pasts and futures. Our literary texts will primarily be novels, but we will read some short fiction and nonfiction as well. To theorize and historicize these texts and their significance, we'll read scholarship by Sylvia Wynter, Edouard Glissant, Joseph Roach, Lisa Lowe, Omise'eke Natasha Tinsley and others. Students will be required to attend weekly Teams class, to post to weekly Canvas discussion board, to develop a presentation for the class, and to produce a midterm and a final research paper.

#### Required Texts:

*In the Time of Butterflies*, Julia Alvarez (Algonquin Books, ISBN-10 : 1565129768)  
*Louisiana*, Erna Brodber (University Press of Mississippi, ISBN-10 : 1578060311)  
*The Kingdom of This World*, Alejo Carpentier (Farrar, Straus, and Giroux, ISBN-10 : 0374537380)  
*Paul Marchand, F.M.C.*, Charles Chesnutt (Princeton UP, ISBN-10 : 0691602298)  
*Abeng*, Michelle Cliff (Plume, ISBN-10 : 0452274834)  
*Monkey Hunting*, Cristina Garcia (Ballantine, ISBN-10 : 0345466101)  
*Tell My Horse*, Zora Neale Hurston (Amistad, ISBN-10 : 0061695130)  
*The Prophets*, Robert Jones, Jr. (G.P. Putnam's Sons, ISBN-10 : 059308568X)  
*A Small Place*, Jamaica Kincaid (Farrar, Straus, and Giroux, ISBN-10 : 0374527075)  
*In the Castle of My Skin*, George Lamming (University of Michigan Press, ISBN-10 : 0472064681)  
*Swamplandia*, Karen Russell (Vintage, ISBN-10 : 9780307276681)  
*The Taste of Sugar*, Marisel Vera (Liverwright, ISBN-10 : 1631499041)

## **ENGL 6154-P001 Non-fiction Writing Workshop**

Anne Gisleson    T    6:00-8:40pm



Prerequisite: Permission of the department

A workshop in advanced creative nonfiction writing, focusing on the personal essay, incorporating both research and criticism. Through submissions, feedback, and discussion, students will gain a better understanding of the defining characteristics of creative nonfiction writing as well as the craft and techniques involved with composing essays.

### **ENGL 6155-W001 Professional Writing & Editing Practicum**

Abram Himmelstein (Hybrid) T 5:00-7:40pm

This course is designed to teach the underpinnings of scholarly communication through hands-on journal publishing. We will spend half of class and assignment time doing the work of publishing journals housed at the University of New Orleans. Students will practice the life cycle of the journal publishing process and become familiar with best practices in author relations and peer review and editing. We will also discuss the economic and social dimensions of the larger scholarly communication ecosystem, and the changes currently reshaping the scholarly communications world.

REQUIREMENTS INCLUDE: JOURNALS we will publish this semester: Ellipsis: A Journal of Arts, Ideas, and Literature

Journals we will discuss and look at that are headquartered on Campus: Beyond the Margins: A Journal of Graduate Literary Scholarship, Contemporary Austrian Studies

TEXTS: No texts are required for purchase for this course. Each week we will provide readings that students should be ready to discuss in class.

### **ENGL 6161-P001: Fiction Workshop**

Professor: M.O. Walsh M 6:00-8:40 pm

\* 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.

### **ENGL 6161-P002: Fiction Workshop**

Joanna Leake                      M        6:00-8:40 pm

\* 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.

### **ENGL 6163-P001    WRITING POETRY\***

Professor Carolyn Hembree        W    6:00-8:45p

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

Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing, individual pieces as well as longer examples. This course will consider what it means to wholly inhabit a piece of writing—for a week, a semester, years even. How do we fulfill the demands of writing-- deliberateness, procedure, habitual practice, revision, and failure—while preserving a sense of play, curiosity, joy, and duende vital to the creative process? Requirements include 6 weekly poems, a five-page sampler of original poetry, 10-12 pages of revisions, typed comments on peer writing, informal responses to articles and essays, a presentation, and a class reading.

TEXTS:

TBD

Large 3-ring binder, loose leaf, pen

Any dictionary

**ENGL 6191-O001**

**Remote Fiction**

Annel Lopez

Online Asynchronous

Prerequisite: permission of the department.

ENG 6191 is a graduate level fiction writing course in the "workshop" tradition. Students will write two-three new pieces each. 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.

**ENGL 6193-O001**

**Remote Poetry**

Professor John Gery

Asynchronous Online

\*Admission by permission of the department. May be repeated for credit.

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, each student will also be assigned three or more times during the term to present another student's poem to the class, and all students will prepare weekly comments on poems presented, then respond to and discuss other posted comments, with those comments to be reviewed by the instructor for response and evaluation. Students will further complete three additional writing assignments (two poetry explications and a book review of a collection of contemporary poetry), since a familiarity with traditional, modern and contemporary poetry is crucial to writing it. In addition, at the end of the term, students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). [\*The Norton Anthology of Modern and Contemporary Poetry\*](#). Third Ed.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.

4-5 additional books of contemporary poetry TBA

**ENGL 6194-O001 Remote Creative Non-Fiction**

Juyanne James

Asynchronous Online

A workshop in advanced creative nonfiction writing, focusing on the personal essay, incorporating both research and criticism. Through submissions, feedback, and discussion, students will gain a better understanding of the defining characteristics of creative nonfiction writing as well as the craft and techniques involved with composing essays.

**ENGL 6198—W001: Writers at Work (Fiction)**

Professor M.O. Walsh

TH: 6:00 – 8:45 PM Synchronous Online

Writers at Work (Fiction) is a course that blends high level discussions of craft and contemporary fiction with practical advice about establishing a career as a writer. The course will be balanced between reading contemporary story collections and novels and looking behind the curtain of the business side of publishing to learn how various writing careers have and can be shaped. The class will have the opportunity to interview via Zoom the writers of each book discussed, to hear about their working habits, paths to publication, and aesthetic visions. This course seeks not only to expand the student's knowledge about how to publish and build a writing life but also about the many other opportunities that exist beyond the traditional path (careers in editing, publishing, literary agency).

Requirements: Students will turn in weekly reading responses, design and lead interviews with high profile figures in the arts community and be responsible for a research paper at the end of the term.

**\*\*As this course is expected to fill, priority enrollment will be given to fiction students in the resident and Online MFA programs who have not previously taken the course\*\***

Texts: TBA

**ENGL 6200-P001                      Playwriting .**

Professor Justin Maxwell    TH    6:00-8:40 pm

Prerequisite: Consent of the department. Studies and practice in writing plays for the live theatre stage. Students should have written at least one play before enrolling in this class. May be repeated for credit.

**ENGL 6281-O001****Introduction in Composition Studies**

Professor Doreen Piano

Online Asynchronous

This course provides students with a substantive theoretical, practical, and historical foundation in composition studies as an academic discipline. Through an introduction to key concepts, philosophies, and pedagogies that have shaped the teaching of writing over the past 50 years, students will explore how writing is taught at the university level. Topics will include teaching strategies, language diversity, second-language learning, teacher/student identities, issues of power and authority, grading and assessment, textbooks and open educational resources, and multi-modal composing.

Due to recent technological advances, we will also critically investigate the role of generative AI tools such as ChatGPT in writing pedagogy, considering both their potential and limitations for student learning, authorship, and assessment. While the course is geared toward preparing students to teach first-year writing, it also highlights the interdisciplinary roots of composition studies, including rhetoric, cultural studies, feminist theory, critical theory, literacy studies, and ethnic studies. Given the field's turn toward multimodal textual production, we will emphasize the importance of non-alphabetic literacies alongside traditional print-based skills

Required Texts include:

- Adler-Kassner, Linda and Elizabeth Wardle. *Naming What we Know: Threshold Concepts of Writing Studies*. Utah State Press, 2016.
- Ball, Cheryl and Drew M. Loewe. *Bad Ideas about Writing*. West Virginia Universities, Digital Initiatives, 2017. Available online.  
<https://textbooks.lib.wvu.edu/badideas/badideasaboutwriting-book.pdf>
- [Coxwell-Teague](#), Deborah and [Ronald F. Lunsford](#) *First-Year Composition: From Theory to Practice*. Parlour Press, 2014.

**ENGL 6390-O001: "A Mirror of Monsters": Anti-theatrical Prejudice and Early Modern Theater**

Professor Shelby Richardson

Asynchronous Online

Prerequisite: consent of department. May be repeated twice for a maximum of 9 credit hours. (Units 3.00/3.00)

When famously discoursing upon the “purpose of playing,” Hamlet also reflects upon the uncanny ability of an actor to transform into a specific role, wondering, “is it not monstrous...?” In presenting this scene, Shakespeare reminds the audience of the ferocious critiques of actors, playwrights, and playgoers occurring in the world outside the theater. This course will center on dramatic works of the early modern period that are deeply concerned with representations of actors and acting, such as Kyd’s *The Spanish Tragedy* (1592) and Massinger’s *The Roman Actor* (1626). We will read these works alongside selections from some of the many anti-theatrical polemics circulating during the period, including Rankins’ *A Mirror of Monsters* (1587) and Prynne’s *Histriomastix: The Player’s Scourge* (1633). The class will also examine defenses of the stage, particularly Heywood’s influential *An Apology for Actors* (1612). With these readings, students will gain a better understanding not only of the way theater has been and still is denigrated, but also of how playwrights of the era responded to such critiques through their work, highlighting the perilous position of those closely associated with theatrical practice and marginalized because of it.

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

## **ENGL 6390-W002: SPECIAL STUDIES IN LANGUAGE AND LITERATURE**

### **TALES TOLD AND RETOLD**

Professor Easterlin

(Hybrid) W

5:00-7:45pm

Prerequisite: consent of department.

In *Tales Told and Retold*, we will study well-established (canonical) literary works alongside twentieth- and twenty-first century revisions of those works as well as film adaptations of most of these written texts. Literature courses are usually organized chronologically or thematically, but in this course, we will pair texts across the historical divide. This method invites exploration of the historical, ideological, aesthetic, and other differences between the original works and later prequels, sequels, revisions, and adaptations. Thus, while comparing literary works will promote an improved understanding of history, subject matter, and form, it will also bring us closer to the alchemy of the creative process.

REQUIREMENTS INCLUDE: Weekly quizzes, an annotated bibliography, a research paper, and a take-home final exam.

TEXTS: *Wuthering Heights*, Emily Brontë, Broadview, 978-1551115320  
*The Lost Child*, Caryl Phillips, 978-1250094650  
*Jane Eyre*, Charlotte Brontë, Norton Critical, 978-0393264876 Wide  
*Sargasso Sea*, Jean Rhys, ed. Judith Raiskin, Norton Critical, 978-0393960129  
*The Portrait of a Lady*, Henry James, Norton Critical, 978-0393960129  
*Mrs. Osmond*, John Banville, 978-1101972892

### **ENGL 6941-O001 Craft of Fiction**

Adrian Van Young

Asynchronous Online

Prerequisite: consent of department.

Studies a variety of works of fiction in depth from a writer's point of view, evaluating such aspects as point of view, tone, pacing, and plot. Given that the texts and/or instructor vary each semester, the course may be taken two times for a maximum of six credit hours.

### **ENGL 6943-O001 Craft of Poetry**

Professor Carolyn Hembree Asynchronous Online

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

This course is an intensive study of poetic forms for students of creative writing. We will read lyric poems from a variety of time periods as well as texts on English language prosody to understand the *texture* and *structure* of formal verse, nonce forms, free verse, and hybrid poetry. In preparation for class, students will write analyses, discussion questions, and creative work in response to assigned readings. Students will

also respond to the prepared questions of classmates. The purpose of this class is to familiarize the graduate creative writing student with craft elements that they may engage in their poetry. Students will write weekly papers and three to four poems in fixed form. An oral report, annotated bibliography, midterm, and final exam are required for this class.

TEXTS:

Brown, Jericho, and Darlene Taylor, editors. *How We Do It: Black Writers on Craft, Practice, and Skill*. ISBN: 0063278189

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

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

Gonzalez, Rigoberto. *Pivotal Voices, Era of Transition: Toward a 21st Century Poetics* (Poets On Poetry). ISBN: 0472036971 (FREE LIBRARY RESOURCE)

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

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

(FREE LIBRARY RESOURCE)

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

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

Books for oral report

Merriam-Webster Pocket, Oxford Mini-, or comparable portable, hard copy dictionary.