

DEPARTMENT OF ENGLISH
Fall 2014 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 TO 1865*

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

SECTION 001 11:00-12:15 TTH P. ROGER

The major objective of the course is to gain an understanding of American literature to 1865 both in terms of the historical and cultural contexts of the texts we will read and in terms of their literary elements. The texts we will read include Native American creation stories, letters, journals, and autobiographical narratives by Columbus, Cabeza de Vaca, Smith, Bradford, Rowlandson, Olaudah Equiano, Franklin, Douglass, and Jacobs; poems by Bradstreet, Wheatley, Whitman, and Dickinson; and fiction by Foster, Irving, Poe, Hawthorne, and Melville. You will also become acquainted with some of the major critical theories associated with American literature in the period. You will write one short essay analyzing a connection between a text we are reading and its context and give an oral presentation on the same topic. You will also write a longer, researched essay on a text or texts we are reading and take a midterm and a final exam. I also ask you to answer questions in writing about the texts we read.

TEXTS: Nina Baym, Ed. *The Norton Anthology of American Literature*, 8th Ed., Vol. A & B.

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR*

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

SECTION 001 9:30-10:45 TTH A. BOYD RIOUX

This course, designed for English majors but open to all students, offers a broad survey of American literature from the Civil War to the present, paying particular attention to the movements of Realism, Regionalism, Naturalism, Modernism, the Harlem Renaissance, the Southern Renaissance, and Postmodernism. To further our understanding of these literary movements, special attention will be paid to social developments—such as the women's movement, race relations, industrialization, urbanization, immigration, two World Wars, and the development of a consumer culture—that forever changed the landscape of American literature. Background lectures will be available in Moodle so that class time can be primarily devoted to discussion of the texts. We will read texts by canonical authors, such as T.S. Eliot and William Faulkner, but also by lesser-known writers like Charles Chesnutt and Constance Fenimore Woolson. Assignments will include regular written responses (posted online), two medium-length papers, and a midterm and final. Some library research will be required.

TEXTS: *Norton Anthology of American Literature*, shorter 8th ed., vol. 2
And another text, TBA

SECTION 476 ONLINE A. BOYD RIOUX

This is an online version of the course above. Assignments will include reading quizzes, participating in online discussion (each student will be required to lead the discussion at least once), two short papers, a midterm, and a final.

This course will be conducted in Moodle. Students should log on before classes begin in order to be prepared for the start of the semester.

TEXTS: *Norton Anthology of American Literature*, shorter 8th ed., vol. 2
And another text, TBA

ENGL 2041: MAJOR AMERICAN WRITERS*

*English majors should not take this course, as it duplicates material covered in 2031 and 2032.

SECTION 001	8:00-8:50	MWF	J. BARNWELL SMITH
SECTION 002	9:30-10:45	TTH	T. DANIELS
SECTION 003	11:00-12:15	TTH	T. DANIELS
SECTION 476	ONLINE		E. LEWIS

This course, designed for non-English majors, is an introduction to American writers from 1600 to the present. Requirements include tests and short paper. See the UNO Bookstore about texts, as they vary by instructor.

ENGL 2043: NEW ORLEANS LITERATURE

SECTION 001	9:00-9:50	MWF	D. RUTLEDGE
SECTION 002	12:00-12:50	MWF	D. RUTLEDGE

This course will begin with some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. We will also look at depictions of our city from such major writers as William Faulkner and Zora Neale Hurston. Tennessee Williams' *A Streetcar Named Desire* will be our topic for two weeks. We will also look at more recent writings, such as Michael Ondaatje's *Coming Through Slaughter* and Robert Olen Butler's short stories. One of our goals will be to show the range and richness of our city's literature. There will be two papers, two tests, a final exam and countless quizzes.

SECTION 003	1:00-1:50	MWF	J. BARNWELL SMITH
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With an emphasis on the rich culture and history of New Orleans, this course will examine literature set in the Crescent City. While the course content includes popular novels and plays -- *The Awakening*, *The Moviegoer*, and *A Streetcar Named Desire* -- it includes lesser-known works, including George Washington Cable's "'Tite Poulette'" and Kareem Kennedy's Neighborhood Story Project memoir, *Aunt Alice versus Bob Marley*, as well as pieces from the contemporary anthology *Where We Know: New Orleans As Home*. Requirements include two essays (4 pages each) and three exams (passage identification).

Grace King "Little Convent Girl"
George Washington Cable "'Tite Poulette"
Kate Chopin *The Awakening* and "Desiree's Baby"
Tennessee Williams *A Streetcar Named Desire*
Walker Percy *The Moviegoer*
John Kennedy Toole *A Confederacy of Dunces* (excerpts)
Kareem Kennedy *Aunt Alice versus Bob Marley* (a publication of the Neighborhood Story Project)
Dave Rutledge, Ed. *Where We Know: New Orleans As Home*

SECTION 004	9:30-10:45	TTH	P. ROGER
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The major objective of the course is to gain an understanding of literature about New Orleans and the connections between the texts we read and the history and culture of New Orleans. We will read fiction, drama, poetry, and essays about New Orleans, focusing on the city's sense of identity, the role of geography, music, art, food, and celebration in the city and its literature, issues of race, class, and sexuality, and the effects of Hurricane Katrina and rebuilding on the literature written after Katrina. Writers include George Washington Cable, Lafcadio Hearn, Kate Chopin, Louis Armstrong, Tennessee Williams, Sheila Bosworth, Valerie Martin, Robert Olen Butler, Brenda Marie Osbey, and Tom Piazza. The written assignments are: two short essays analyzing a text or texts we are reading, a midterm and a final exam, and reading notes about the texts we read. Students will also give as part of a group an oral presentation on an aspect of New Orleans culture.

SECTION 005**12:30-1:45****TTH****E. STEEBY**

New Orleans has long occupied a special place in the U.S. imaginary as the most “exotic” setting, rural or urban, in the nation. At times the city and its residents are depicted as the most decadent, cosmopolitan, or spectacular, and at other times (or perhaps in the same breath) as the most lawless, diseased, and corrupt. We will similarly consider New Orleans literature as a category of contradiction. The course will begin in the nineteenth century, before the Civil War, and extend to our contemporary moment to analyze texts ranging from 19th-century travel writing to poetry, post-Katrina zines and contemporary graphic novels. In our analysis, we will pay close attention to the ways in which race, gender, sexuality, and class are represented in New Orleans literature and culture. Text will include the following books as well as additional articles, excerpts, and short pieces. Film, photography, and music will be incorporated into our class discussions as supplement. Requirements: biweekly reading responses, midterm and final exam, 2 short papers

TEXTS:Williams, A Streetcar Named Desire (New Directions)Trethewey, Bellocq’s Ophelia (Graywolf)Hurston, Mules and Men (Harper Perennial)Kennedy, Aunt Alice vs. Bob Marley: My Education in New Orleans (UNO Press)Wilson, Snowbird (independent publisher)**SECTION 476****ONLINE****E. LEWIS**

This online course is designed to give students an overview of New Orleans literature from its earliest years to the current writing scene. We will begin with works written in the early 19th century, before the Civil War, including the recently discovered works by the Creole poets, *Les Cenelles*, and read works by notable New Orleans writers, such as Tennessee Williams. Students will leave the course with a better understanding of the longstanding tradition of New Orleans literature from the 19th century to the present day, as well as a heightened appreciation of the rich history of our city. Students will be introduced to various genres including fiction, literary non-fiction, poetry and drama, and learn the fundamentals of literary analysis. Course requirements include two major papers and three exams (a take-home, on campus midterm and online final) in addition to quizzes, discussion board assignments and group work.

ENGL 2071: AFRICAN-AMERICAN LITERATURE I*

**This course can be used for credit in the African Studies Minor. It is designed for non-English majors but open to majors as an elective.*

SECTION 001**2:00-3:15****TTH****E. BRYANT**

This course, which is designed for non-English majors but is also open to majors, will focus on major and minor African American authors beginning with Phillis Wheatley and ending with Langston Hughes.

TEXTS:Call and Response: An Anthology of African American LiteratureNot Without Laughter by Langston HughesThe Marrow of Tradition by Charles Chesnutt

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE*

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

SECTION 001 9:00-9:50 MWF L. VERNER JAPANESE GENDER ROLES IN LITERATURE

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. Our study of the samurai will unearth its origins in the early medieval warrior class and its subsequent development and adaptation during the Sengoku, or “Warring States,” period (roughly 15th - early 17th centuries) and into the long Tokugawa peace. As we will see, the Tokugawa shogunate had to confront the problem of what to do with a highly trained, honor-based samurai class during a long period of almost uninterrupted peace. Our study of geisha will include both autobiographical and fictional representations of the enigmatic female icon. We will examine the historical circumstances that gave rise to the phenomenon of the geisha, the function of geisha in the past and the present, and the ways in which the realities of the geisha’s life conform to and conflict with popular romantic notions about geisha. As icons of female desirability, the study of geisha presents a unique opportunity to scrutinize what constitutes Japanese femininity and to examine the gap between how geisha perceive themselves and how the dominant masculine cultures of both Japan and the West perceive them.

Texts

Masuda, Sayo. *Autobiography of a Geisha*. New York: Columbia UP, 2005.

Iwasaki, Mineko. *Geisha, a Life*. New York: Washington Square Press, 2002.

Nagai, Kafu. *Geisha in Rivalry*. North Clarendon, VT: Tuttle Publishing, 1963.

Yamamoto, Tsunetomo. *Hagakure*. Tokyo: Kodansha International Ltd., 1979.

Izumo, Takeda, Miyoshi Shoraku, and Namiki Senryu. *Chushingura: The Treasury of Loyal Retainers*. Trans. Donald Keene. New York: Columbia UP, 1971.

Saikaku, Ihara. *Comrade Loves of the Samurai*. Trans. E. Powys Mathers. Rutland, VT: Tuttle Publishing, 1972.

SECTION 003 12:30-1:45 TTH K. McDONALD
FOLKLORE AND FAIRYTALES: NOT JUST FOR CHILDREN ANYMORE (EVER)

Fairy tales are often thought of as stories for children. But they are filled with step-mothers plotting to eliminate their children, parents who send their offspring into the world to fend for themselves, young women who find themselves betrothed to frogs or beasts, and other less than comforting scenarios. They are tales filled with not only with princesses and magic, but also with murder, violence, and danger: poison apples, birds that peck out eyes, red-hot iron shoes that make a wicked queen dance to her death, or young women who cut off their heels in hopes of marrying a prince. Who decided these were great stories to tell children just before turning out the lights and leaving them alone in their rooms? And why do children (and adults) continue to love them?

In this course we'll trace the evolution of fairy tales as the move from the oral tradition of folklore to the written stories with which we are familiar. We'll examine the changes that have occurred as these stories were recorded and revised by different writers of different time periods, focusing on how the tales change to reflect the values and challenges of the times. We'll examine the variety of forms the modern "fairy tales" have taken: the classic and current Disney movies, other film versions, poems, parodies, television series, etc. We'll also explore the ways in which many of the popular re-writings of fairy tales have returned to their roots—as stories told by adults for adults rather than as stories told by adults for children.

There will be two exams and two projects. Each of the projects will include a written component, but at least one will also include a presentation that will incorporate other materials—graphics, film, audio recordings—the choices will be limited only by your own imaginations (and time, and a few other concerns).

TEXTS: (I may make a change to one or two of the choices, but these are representative of the books we will read)

Marvelous Transformations (anthology of tales and some articles)

Enchantment Orson Scott Card

The Princess Bride William Goldman

Briar Rose Robert Coover

The Ugly Stepsister Gregory Maguire

SECTION 476 ONLINE R. WERNER
19TH AND 20TH CENTURY VAMPIRES

Vampires have mesmerized Western culture for more than two hundred years. Before they sparkled, these monsters had been little more than hideous animated corpses in Eastern European folktales. Then, John Polidori wrote The Vampyre (1819), and introduced the world to a new monster—the seductive vampire. This trend continues to fascinate popular consciousness in both Britain and America. Whether it is Anne Rice's genteel Lestat or Buffy's tragically romantic Angel, our culture's current ideas of vampires owe their core characteristics to nineteenth-century depictions. Using selections from Nina Auerbach's Our Vampires, Ourselves as a jumping off point, this course will present an overview of some of the most famous nineteenth- and twentieth-century vampires. Students will explore the ways in which these monsters shift and change with the times that produce them. Students will apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course's theme. Despite the online format, participation in class forums is mandatory, as is the course exam.

Possible Texts include:

John Polidori's The Vampyre (1819)

Bram Stoker's Dracula (1897)

Nosferatu (1922)

The Hunger (1983)

Buffy the Vampire (1992)

Sheridan LeFanu's Carmilla (1872)

Anne Rice's Interview with a Vampire (1976)

Dracula (1931)

Bram Stoker's Dracula (1992)

ENGL 2151: INTRODUCTION TO NON-FICTIONAL WRITING

SECTION 001 2:00-3:15 TTH R. GOODMAN

This course will explore the many forms of nonfiction. The goal is to have you, the student, able to distinguish what, precisely, makes good nonfiction good. You'll discover this by the time-honored methods: by reading and by writing. Only by a combination of the two can you really understand the workings of this versatile genre. You'll be exposed to a number of different nonfiction writers in a number of subgenres—profiles, personal essays, nature, food and travel writing, writing about film and so on. You'll explore exposition, description, and narration and, in the process, begin to develop your own voice.

Texts: TBD and individual works posted on Moodle.

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:00-9:50	MWF	I. FINK
SECTION 002	1:00-1:50	MWF	K. MARTIN
SECTION 003	8:00-9:15	TTH	B. FITZPATRICK
SECTION 004	9:30-10:45	TTH	B. FITZPATRICK
SECTION 476	ONLINE		K. MARTIN
SECTION 477	ONLINE		D. PIANO
SECTION 478	ONLINE		K. RAYES

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing. For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

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

ENGL 2161: INTRODUCTION TO FICTION WRITING*

**This course has a prerequisite of English 1158 and English 2238, English 2258, or the consent of the Department of English.*

SECTION 001 2:00-3:00 TTH R. POCHÉ

Flannery O'Connor once said, "I find that most people know what a story is until they sit down and write one." This class introduces students to techniques and conventions of fiction writing so that they are better prepared to "sit down and write" and continue developing their own craft as writers of fiction. Since discussing and practicing specific fiction writing techniques is an important first step in this development, students will also read (and respond to) several contemporary and vintage voices in short story writing—those authors who have mastered their craft. As the core component of the class, each student will produce at least two (but most likely three) short stories during the semester, one of which will be revised at the end. They will also receive constructive feedback on their own stories from a "workshop" of peer readers. English 2161 is designed for both English majors and non-majors.

TEXTS:

The Art and Craft of Fiction—Michael Kardos

ENGL 2163: INTRODUCTION TO POETRY WRITING*

**This course has a prerequisite of English 1158 and English 2228, English 2258, or the consent of the Department of English.*

SECTION 001 11:00-12:15 TTH C. HEMBREE

Course content: weekly writing exercises, reading assignments, and quizzes. This course provides students with the opportunity to receive constructive feedback on their poems and participate in the critiques of peer work. By the completion of this course, students should be able to employ terms used to analyze poetry and write in a variety of free verse forms. Requirements include a brief analysis of a contemporary poem, a portfolio of revised writing, and a personal aesthetic statement.

ENGL 2208: READING DRAMA*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001 10:00-10:50 MWF J. MAXWELL

This course, designed for non-English majors, is an introduction to the study and appreciation of drama. Course requirements include papers, a midterm examination, and a final examination.

TEXTS: Texts vary with instructor.

ENGL 2228: INTRODUCTION TO POETRY*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001 2:00-3:15 TTH N. OSUNDARE

This course, designed for non-English majors, is an introduction to the study and appreciation of poetry. Course requirements include papers, a midterm examination, and a final examination.

ENGL 2238: INTRODUCTION TO FICTION*

**English majors should not take this course, as it duplicates material covered in 2258.*

SECTION 001	9:00-9:50	MWF	J. KUCHTA
SECTION 002	10:00-10:50	MWF	S. RICHARDSON
SECTION 003	2:00-3:15	TTH	K. McDONALD
SECTION 476	ONLINE		S. FARRIN

This course, designed for non-English majors, is a general introduction to the study and appreciation of the short story and the novel. Course requirements include papers, a midterm examination, and a final examination.

ENGL 2258: INTERPRETING LITERATURE

SECTION 001 11:00-11:50 MWF D. DOLL

This course is designed to introduce English majors to the analytical strategies and bibliographical tools that will aid their advanced studies of literature. The course is arranged around approaches to the four main literary genres (fiction, poetry, drama, and non-fiction), exploring deeply a small number of texts. Students will develop both their close reading skills and their literary research skills. ENGL 2258 is a writing-intensive course in which students will produce short (1000 word) essays on texts in each of the four genres as well as a longer critically informed research paper. A good deal of attention will be given to the writing process and each paper will require multiple drafts. Attendance and participation will also determine a portion of the grade.

TEXTS: Mayes, Kelly: *The Norton Introduction to Literature, Shorter 11th ed.*
Gaiman, Neil *Anansi Boys*

SECTION 002 9:30-10:45 TTH E. BRYANT

This course is designed to introduce English majors to the skills and techniques they will use throughout their courses in the major. We will undertake close readings of several texts from the major genres of poetry, fiction, drama, and non-fiction. The course is writing intensive, so there will be a number of short-to-medium length essays. In addition to a term paper, there will be three exams to assess your understanding of the course materials.

Texts: **TBA**

ENGL 2279: LITERATURE OF ANCIENT GREECE

SECTION 195 12-12:50 MWF TBA

A study of ancient Greek literature, including works by Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Aristotle, and others. Required of students seeking University Honors. Concurrent enrollment in A&S 1119 (Classical Greece) required.

ENGL 2311: AMERICAN FILM AS LITERARY ART

SECTION 001 12:30-1:45 TTH K. RAYES
2:00-4:00pm (Screening day)

This course is designed to provide students with an introduction to American film as a form of narrative “text” that uses the techniques of image, sound, dialogue and performance in comparison to the purely literary techniques of the printed word. We will consider the narrative possibilities of film in contrast to other forms and genres of literature by examining the language and techniques of film that shape our understanding of them as “texts.” We will also be connecting the films we study this semester to the recurring theme of “The American Dream.” This course also includes analysis of the ways a narrative changes as it is translated from the written genres to screen. We will view 7-8 films together, including Citizen Kane, The Godfather, The Social Network, Thelma and Louise, Fight Club, and several more outside of class. Students will be expected to attend each week’s film screening, write informal screening reports, complete quizzes, compose two four - page papers, take two exams, write a short review, and contribute to a group project. Participation and attendance are critical to the success of this class, and will be used to help determine the final grade.

TEXTS: Corrigan, Timothy J. A Short Guide to Writing about Film (Eighth Edition)
Palahniuk, Chuck, Fight Club W. W. Norton ed

ENGL 2341: SURVEY OF BRITISH LITERATURE I*

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

SECTION 001 1:00-1:50 MWF D. DOLL

A survey of British literature from its beginning to the end of the eighteenth century, this course focuses on representative major works of each literary period. Attention will be given to genre and literary forms as they developed over time. In addition we will recognize repeated themes of the literature, including matters of gender, power, male-female relationships, death, and art. This course is designed for English majors.

Course requirements include two medium-length papers (1200 words), a midterm exam, and a final exam. Attendance and participation will also determine a portion of the grade.

TEXT: *Masters of British Literature* Vol A, Ed.Damrosch et al

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 to take the course.*

SECTION 001 11:00-12:15 TTH P. SCHOCK

In this course, designed primarily for English majors, we will explore three periods of English literature and culture: Romantic, Victorian, and Modern. By reading, discussing and writing about representative works of significant British writers from the last two centuries, we will focus on emergent cultural themes, questions, problems, and convictions of each period, in succession. Although class time will be devoted to discussion of the historical, social, and cultural context of the literature, primarily we will focus on each work itself – on reading each with care and discussing it in detail – in order to discover its relevance to its times and its bearing on ourselves.

In addition to the required reading assignments, there will be two short papers, a midterm and final examination, and regular factual reading quizzes.

TEXTS: Greenblatt, Stephen (General Editor). The Norton Anthology of English Literature. Ninth Edition. Volume 2

ENGL 2377: THE BIBLE AS LITERATURE

SECTION 001 11:00-12:15 TTH K. MARTI

In this course for non-English majors we study the Bible in the same way students in other literature courses study Shakespeare, Henry James, Jane Austen, etc. That is, students in this course will talk about and write term papers about the same issues they have dealt with in other high school and college English courses: poetic form, prose style, narrative tradition, plot, theme, character, historical background, mythological parallels, etc. Students will write a midterm report and a term paper, and will take a midterm exam and a final exam.

TEXT: The Oxford Study Bible: Revised English Bible with the Apocrypha

SECTION 601 6:00-8:45 T L. VERNER

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text. To augment this endeavor, we will also read several re-writings of various stories in the Bible from other historical perspectives: the Old English Exodus and Judith, and John Milton's On the Morning of Christ's Nativity (all will be given to the student as handouts). Studying these revisions of biblical stories will help the student understand and appreciate the Bible as an interpretable literary text as well as a theological document. A midterm, a final exam, and two papers are required.

TEXT: Oxford Study Bible: Revised English Bible with Apocrypha, eds. Suggs, et al, ISBN 0195290003.

ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE

SECTION 01 11:00-12:15 TTH N. EASTERLIN

This course provides a sophomore-level introduction to literature by women. Through readings in the range of literary genres—poetry, fiction, drama, and nonfiction—we will explore the social, psychological, and literary relationship of individual women writers to their historical contexts. The course will focus on literature from the eighteenth century up to the present.

Course requirements: Daily quizzes, three exams, and two papers.

Text:

Gilbert and Gubar, eds., *The Norton Anthology of Literature by Women*, 3rd ed.
W. W. Norton and Company ISBN 978 0 393 930015 3

ENGL 2521: INTRODUCTION TO SHAKESPEARE

SECTION 001 11:00-11:50 MWF C. LOOMIS

This course will introduce students to the major works of playwright and poet William Shakespeare (1564-1616). Most of us first encounter Shakespeare accidentally or unwillingly: Perhaps you suffered through *Romeo and Juliet* in high school, or maybe you saw an episode of *The Simpsons* featuring a parody of a Shakespeare play. If you're lucky, one of the sonnets caught your attention and stopped your heart. This course will help you to learn more about how and why to read Shakespeare's plays and poems in order to enable you to approach these works with pleasure and deeper understanding. Students can expect to improve their knowledge of Shakespeare's works, to learn more about the historical and theatrical context in which he wrote, and to develop the skills necessary to read and interpret early modern drama.

Plays to be discussed during this course include:

Midsummer Night's Dream
Twelfth Night
Richard III
Hamlet
Othello
Macbeth
The Tempest

Requirements: There will be several short papers (two pages), a midterm, and a final exam.

Textbooks: McDonald and Orlin, *The Bedford Shakespeare*, ISBN 978-0-312-43963-7

ENGL 3394: SEMINAR IN ENGLISH*

* Prerequisite: English 2258. Open to English majors only. **Requires department consent.** Contact the Undergraduate Coordinator (rmroger@uno.edu) for permission to enroll.

SECTION 001 11:00-11:50 MWF R. WERNER
LITERARY FANTASY: A CRITICAL APPROACH

This writing intensive course for English Majors will introduce students to contemporary critical approaches to literature and help them to strengthen their academic writing skills. A central theme of this course will be the question of whether or not the genre of fantasy can be seen as literature. The recent popularity of Harry Potter and The Lord of the Rings has produced an upsurge in critical attention to this genre but many still dismiss it as a purely popular phenomenon. An overview of just a few of the most recent critical works on literary fantasy reveals that this genre is currently being discussed from virtually every major critical angle, including Feminist,

Post-colonial, Marxist, Moral-Theological, Psychoanalytic, Cultural/Historical, and even Structuralism. To answer the question of fantasy's literary merit, we will examine a series of texts, both popular and literary. We will also discuss the critical reception of fantasy texts. During class, students will explore critical methodologies and apply them to the texts we read. Students will complete several short papers and one sustained research project. They will also be assessed in midterm and final exams.

Possible Texts Include:

J.R.R. Tolkien's The Lord of the Rings (selections from the trilogy)

J.K. Rowling's Harry Potter (selections from the series)

Giselle Anatol (ed): Reading Harry Potter Again: New Critical Essays

Edward James and Faith Mendlesohn (eds): The Cambridge Companion to Fantasy Literature

SECTION 002 12:30-1:45 TTH B. FITZPATRICK
JANE AUSTEN: CRITICAL APPROACHES

With a focus on two of Jane Austen's best known novels, *Emma* and *Pride and Prejudice*, this course will introduce students to contemporary critical approaches to literature. Not only will students be taught about Austen's life and enjoy close readings of the novels, but they will learn to approach the works critically by applying a variety of theoretical methodologies, including New Critical, historicist, psychological, Marxist, feminist, and deconstructionist. The seminar is writing intensive. Requirements include summaries of critical articles, responses to critical articles, brief oral reports, a formal research paper, and a final exam.

REQUIRED TEXTS:

Austen, *Emma*, ed. Duckworth. Case Studies in Contemporary Criticism. Bedford/St. Martin's, 2002.

Austen, *Pride and Prejudice*, ed. Gray. Norton Critical Edition, 3rd ed., 2001.

Bautz, *Jane Austen: Sense and Sensibility/Pride and Prejudice/Emma*. Readers' Guides to Essential Criticism. Palgrave Macmillan, 2010.

Lynn, *Texts and Contexts: Writing About Literature with Critical Theory*. 6th ed., 2011.

MLA Handbook for Writers of Research Papers, 7th ed

ENGL 4033/ENGL 5033: AMERICAN MODERNISM

SECTION 001 9:30-10:45 TTH J. HAZLETT

This course will provide a survey of American Modernist writers from 1910 to 1950. Students will analyze literary modernism in relation to larger cultural and social movements that intersected with and influenced literary texts. We will examine Modernism's relation to developments in philosophy, psychology, sociology, the visual arts, music, photography, as well as new ideas about progress, civilization, and knowledge. Students will be required to write short responses to our readings and two short research papers. There will be a midterm and final exam.

Texts (Tentative):

Gertrude Stein, *Three Lives* (1909)

Sherwood Anderson, *Winesburg, Ohio* (1919)

T.S. Eliot, *The Wasteland* (1922)

Jean Toomer, *Cane* (1923)

Ernest Hemingway, *In Our Time* (1925)

F Scott Fitzgerald, *Selected Stories*

William Carlos Williams, *In the American Grain* (1925)

Nella Larsen, *Passing* (1929)

William Faulkner, *Go Down Moses* (1942)

Ezra Pound, Selected poetry

ENGL 4043/ENGL 5043: NEW ORLEANS LITERATURE

SECTION 001

2:00-3:15

TTH

E. STEEBY

New Orleans has long occupied a special place in the U.S. imaginary as the most “exotic” setting, rural or urban, in the nation. At times the city and its residents are depicted as the most decadent, cosmopolitan, or spectacular, and at other times (or perhaps in the same breath) as the most lawless, diseased, and corrupt. In the wake of Hurricane Katrina and the ensuing FEMA disaster, people voiced a common refrain that something irreplaceable stood in danger of being lost. In this course, we will look at fiction, poetry, film, and music to consider how New Orleans has come to be imagined as a national exception and a space of contradiction. For example, we will look at the cultural genealogy that links Lafcadio Hearn’s 19th-century journalistic depictions to Zora Neale Hurston's folkloric studies and contemporary documentaries address the city’s murder rate. The course will explore how historical and social processes—such as European colonization, slavery, immigration, segregation—as well as “natural disasters,” like hurricanes and floods, have both informed and been shaped by culture and literature. The course will begin in the nineteenth century, before the Civil War, and extend to our contemporary moment. In our analysis, we will pay close attention to the ways in which race, gender, sexuality, and class are represented in the tension and dynamism of New Orleans literature and culture. Text will include the following books as well as additional articles, excerpts, and short pieces.

POTENTIAL TEXTS:

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

Trethewey, *Bellocq’s Ophelia* (Graywolf)

Hurston, *Mules and Men* (Harper Perennial)

Percy, *The Moviegoer* (Vintage)

Ondaatje, *Coming Through Slaughter* (Vintage)

Wilson, *Snowbird* (independent publisher)

ENGL 4154/ENGL 5154: ADVANCED CREATIVE NON-FICTION WRITING

SECTION 001

2:00-3:15

TTH

R. BATES

Workshop practice and readings in the craft of writing literary nonfiction and effort to develop an individual vision and voice within a community of writing peers. Participants will complete warm-up creative writing activities in description, scene, characterization, and investigation; write three works of literary nonfiction, at least one that will include research; substantially revise one of these works; write workshop critiques of their peers’ writing; and read a selection of works of literary nonfiction and write short responses to them.

All readings will be handed out or available on Moodle.

REQUIRED SUPPLEMENTAL TEXT:

Strunk and White, *The Elements of Style*. 4th ed. New York: Macmillan, 2000

ENGL 4161/ENGL 5161: ADVANCED FICTION WRITING

SECTION 001

11:00-12:15

TTH

S. DeBACHER

The goal of this course is to help talented student writers in their long and difficult journey toward becoming good writers of short fiction. Students will examine and practice various techniques and conventions of fiction writing so that they may continue developing their own unique craft. Each student will produce and workshop three short stories over the course of the semester. Their work will be carefully read, considered, and commented on by the instructor and other writers in the class. Workshop participants are expected to offer detailed critiques on other writers' work and to engage in lively and useful workshop discussion. All workshop participants are expected to produce literary stories that are unusually ambitious, insightful, entertaining, and well crafted. English 4161 is designed for English majors and non-majors.

TEXTS: No texts are required, but students are responsible for all story manuscript copies and copying costs.

ENGL 4240/ENGL 5240: ADOLESCENT LITERATURE

SECTION 601

5:00-7:45

M

P. AUSTIN

Literature is about understanding how we make sense of our world, our culture, and ourselves. Indeed, books can give us insight into who we are and how we live our lives. This course offers a survey of books and materials for use with the adolescent as well as providing ways to include those materials in the classroom and library. Through a reading and writing workshop approach, we will develop our understanding and appreciation of both the literature we read and our community of readers. Students will be expected to read approximately 20 novels and write short weekly papers, a graduate paper, and compile a portfolio of writing.

ENGL 4401/ENGL 5401: LITERATURE OF THE LATER MIDDLE AGES

SECTION 001

12:30-1:45

TTH

K. MARTI

Students in this course will read stories about an enchanted castle where a knight must prove his reputation as a ladies' man, murderous fairies, beheading contests, a stolen lamb disguised as a human newborn, a woman turned into a weeping dog, and men who travel into their own brains, among others. The later Middle Ages in England produced one of the greatest literatures in history, but many readers' acquaintance with this period stops with Chaucer's *Canterbury Tales*. Students who like Chaucer will like the works of his contemporaries; we will read from William Langland's *Piers Plowman*, *Sir Gawain and the Green Knight*, *Pearl*, the Wakefield cycle, selected lyrics, etc. Students are permitted and encouraged to use translations to help them understand assigned readings in Middle English. Two exams, a midterm report, and a term paper are required.

TEXTS: Garbaty, *Medieval English Literature*

Andrew and Waldron, *The Poems of the Pearl Manuscript*, rev. ed. (1987)

Langland, *Piers Plowman: A Norton Critical Edition*, ed. Robertson and Shepherd (2006)

Borroff, *Sir Gawain and the Green Knight/Patience/Pearl*, Norton

ENGL 4522/ENGL 5522: LATE SHAKESPEARE

SECTION 001

9:00-9:50

MWF

C. LOOMIS

In this course we will study plays from William Shakespeare's later theatrical career (1601-1611) including *Hamlet*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In addition to the plays, we will discuss the theatrical, historical, and rhetorical context in which Shakespeare lived and wrote. Course requirements include: two examinations (a midterm and a final); a worksheet for each play; and one substantial research paper (10-12 pages).

TEXTS: *The Riverside Shakespeare*, ed. G. Blakemore Evans, et al. (ISBN 978-0395754900)

The Bedford Companion to Shakespeare by Russ McDonald (2nd edition; ISBN 0312248806)

ENGL 4702/ENGL 5702: LATER 18TH CENTURY LITERATURE

SECTION 476 ONLINE

B. FITZPATRICK

A survey of English literature from 1740 to 1800. With Samuel Johnson and literary London as the central focus, we will examine mid- and later-eighteenth-century contributions to poetry, the essay, lexicography, criticism, travel writing, biography, and the novel. Along the way we will read representative works of Joseph Warton, William Collins, Thomas Gray, Oliver Goldsmith, Hester Thrale Piozzi, James Boswell, George Crabbe, William Cowper, and Jane Austen. We will view the recent films *Amazing Grace* and *Mansfield Park*. Requirements include written weekly discussion responses, a critical research paper, a midterm exam, and a final exam. Graduate students will write a longer research paper and have additional assignments, including an annotated bibliography. An online course makes heavy demands on reading and writing, so be prepared!

TEXTS:

Johnson, *Samuel Johnson: The Major Works* (Oxford World's Classics), Oxford UP, ISBN 9780199538331
Samuel Johnson and James Boswell, *A Journey to the Western Islands of Scotland and The Journal of a Tour to the Hebrides*, Penguin, ISBN 9780140432213
James Boswell, *Life of Johnson* (Oxford World's Classics), Oxford UP, ISBN 9780199540217
Jane Austen, *Mansfield Park*, ed. Sutherland, Penguin Classics, ISBN 9780141439808

ENGL 4801/ENGL 5801: PROSE AND POETRY OF THE ROMANTIC PERIOD

SECTION 001

3:30-4:45

MW

N. EASTERLIN

This course offers an introduction to romanticism through the study of men and women writers of the early British romantic era. Working with a general definition of romanticism based on readings in the canonical male poets (Blake, Wordsworth, and Coleridge) and on class lecture, we will explore whether women writers of the period address the same concerns as the male "romantic" writers. Assignments: an annotated bibliography, a research paper, a mid-term and a final exam.

EXPECTED TEXTS:

Gamer and Porter, eds., Lyrical Ballads, 1798 and 1800 (Broadview)
S. T. Coleridge, Selected Poems (Penguin; ed. Holmes)
A.L. Barbauld, Anna Letitia Barbauld: Selected Poetry (Broadview)
Charlotte Smith, The Poems of Charlotte Smith (Oxford; ed. Stuart Curran)
Mary Robinson, Mary Robinson: Selected Poems (Broadview)

ENGL 4913/ENGL 5913: MODERN AMERICAN AND BRITISH POETRY, 1900-1945

SECTION 001 3:30-4:45 TTH J. GERY

This course surveys British and American poetry from 1900 through World War II, from Yeats through Auden. The primary focus will be on Yeats, Pound, Eliot, H.D., Williams, Hughes, Stevens, and Riding, but we will also look at representative poems by Hardy, Frost, Loy, Rosenberg, Owen, Stein, Moore, Millay, Cummings, Jeffers, Cullen, McKay, Crane and Auden. The class will explore the Modernist upheaval of earlier ideas, as well as on the social, ideological, and cultural context in which these poets wrote. But most class time will be devoted to a careful reading and discussion of particular poems.

Requirements include a short paper, a term paper, 1-2 class presentations, a midterm, and a final.

TEXTS: Ramazanim, Ellmann, and O'Clair, eds, *The Norton Anthology of Modern and Contemporary Poetry*, Volume 1
H.D. (Hilda Doolittle), *Selected Poems*
Hughes, *Selected Poems of Langston Hughes*
Pound, *Selected Poems*
Pratt, ed., *The Imagist Poem*
(Riding) Jackson, *Selected Poems: In Five Sets*
Williams, *Selected Poems*

ENGL 6090: SPECIAL STUDIES IN AMERICAN LITERATURE

SECTION 001 12:30-1:45 TTH A. BOYD RIOUX

What is the relationship between a life and a text? How do authors transform lives—their own and others—into art? What is the difference between auto/biography and fiction? How do we approach texts that blur that line? Authors have danced over and around it long before the author was declared dead and debates flared up about how to distinguish between nonfiction and fiction. To approach these questions, we will read about the lives of writers in memoirs, biographies and auto/biographical fiction, focusing on works by and/or about some of the following authors (this is a very provisional list): George Eliot, Louisa May Alcott, Henry James, Willa Cather, Virginia Woolf, Sylvia Plath, Maxine Hong Kingston.

This course is suitable for both MA and MFA students. MA students can use it for an American Literature requirement, as it will deal primarily, although not exclusively, with American authors. MFA students can use it for their Nonfiction requirement, as we will read primarily, although not exclusively, nonfiction.

Assignments will include a presentation, an annotated bibliography, a reading journal (kept online at our class blog), a short paper, class discussion, and a final project.

TEXTS: TBA

SECTION 601 6:00-8:45 M E. STEEBY

“HOME IS WHERE I WANT TO BE”: TRANSNATIONAL PERSPECTIVES ON 20TH-CENTURY AMERICAN LITERATURE

“We fundamentally have been a culture that’s been put together from the explosions of other cultures.”
--Junot Díaz

In this course, students will survey novels and short fiction from throughout the 20th century in relation to diasporic histories of peoples and cultures on the move, sometimes by choice, but more often as a result of factors beyond their control. Consequently, we’ll read works by many authors who are first or second generation “American” (though they may have long considered themselves “of the Americas”) and writers who identified as ex-patriots. We’ll consider how large historical factors such as war and empire have precipitated geographical shifts, and consequently, new intimacies and identity formations; but we’ll also consider how the movement of capital on a global level, as well as the social dynamics of even the smallest towns, are represented as powerful forces in the literature of “the American Century.” Heralding from locations as diverse as Hawai‘i, the Dominican Republic, New York, L.A., Brazil, and Mississippi, writers such as W. E. B. Du Bois, Junot Díaz, Karen Tei Yamashita, and William Faulkner differently portray the U.S. as a nation whose boundaries are continually contested and reaffirmed. Students may read criticism and theory by Kevin Gaines, Lisa Lowe, Lauren Berlant and others. Requirements: presentation, weekly reading responses, midterm and final research papers.

TEXTS:

James Baldwin, Giovanni’s Room
Junot Díaz, The Brief Wondrous Life of Oscar Wao
W. E. B. Du Bois, Dark Princess
William Faulkner, Absalom, Absalom!
Ernest Hemingway, To Have and Have Not
John Okada, No-No Boy
Karen Tei Yamashita, Tropic of Orange
Leslie Marmon Silko, Ceremony

ENGL 6154: NONFICTION WRITING WORKSHOP*

** This course requires written permission of Rick Barton, Director of the Creative Writing Workshop*

SECTION 601	6:00-8:45	T	R. GOODMAN
SECTION 602	6:00-8:45	T	R. BATES

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research and one that may be a *shorter* work; significantly revise one of these; participate in workshop discussion and write critiques of their peers’ work; and select, lead, and participate in writerly discussions of published works of literary nonfiction of their choice.

SUPPLEMENTAL TEXTS: Essays, excerpts, and other nonfiction that is posted on electronic reserve.

ENGL 6161: WRITING FICTION*

** This course requires written permission of Rick Barton, Director of the Creative Writing Workshop*

SECTION 601	6:00-8:45	M	B. JOHNSON
SECTION 602	6:00-8:45	M	N. WALSH
SECTION 603	6:00-8:45	M	R. BARTON

English 6161 is a graduate-level course in fiction writing. Students will write three pieces of fiction of approximately 3,000 words each. Students will also write critiques of their peers’ work. Class participation, of course, is central to the work of the course.

ENGL 6163: WRITING POETRY *

* This course requires written permission of Rick Barton, Director of the Creative Writing Workshop.

SECTION 601 6:00-8:45 W C. HEMBREE

Course content: student portfolio, contemporary poetry, articles on creative process and prosody. Each class member will design and create a portfolio of poems: long poems, serial pieces, or short lyrics. Weekly workshops will respond to drafts and revisions of original student writing. “In the beginning William Shakespeare was a baby, and knew absolutely nothing. He couldn’t even speak,” Mary Ruefle reminds us. This course will explore the place of knowing, musing, doubt, and cognitive dissonance in the creative process. How can poets use rhetorical devices and the modes to stimulate thought (in writer and reader)? What habits of mind do working poets cultivate? Requirements include weekly poems, 12-15 pages of revisions, written comments on peer writing, an analysis paper, a local poetry reading review, informal responses to Ruefle, and a presentation.

TEXTS:

Ruefle, Mary. *Madness, Rack, and Honey*
One collected volume of poetry

SECTION 602 6:00-8:45 W J. GERY

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’s poem and to lead class discussion. Students will also write two short papers on individual poems and a review of a book of contemporary poetry, since a familiarity with modern and contemporary poetry is crucial to writing it. 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: A Dictionary of Terms*.
4-5 books of contemporary poetry

ENGL 6230: PRE-MODERN SOURCES OF ENGLISH LITERATURE

SECTION 001 2:00-3:15 TTH R. SHENK

A course in what used to be called the “Classics,” books that have been long been understood as basic to understanding both English and American literature.

Students will write a midterm and final, but most of the writing in the course will be weekly (shorter) exercises based on the literature read for the course, an integrated and laddered sequence of exercises adapted from the classical rhetoric exercises whereby writing was taught for centuries. Such assignments as fables, comparisons, descriptions, impersonations (“What did Menelaus say to Helen when he first met her after 10 years of the Trojan War?”), passages of praise or blame, and so on will culminate in the assignment of substantial persuasive essays again dealing with one or more of the literary works studied.

TEXTS: Homer, *Iliad*

Virgil, *Aeneid*

Plato, shorter dialogues

Aristotle, *Poetics*

Short selections from classical rhetorical texts

Anonymous, *The Song of Roland*

Homer, *Odyssey*

Ovid, *Metamorphoses*

Some Greek plays

Bible, selected books

ENGL 6243: POETRY AS GENRE

SECTION 001

11:00-12:15 TTH

N. OSUNDARE

This course will explore the nature of poetry as a literary genre with special emphasis on the vital link between poetics and poetic practice. Its areas of concentration will include poetry as spoken word (*qua* the poetics of oral performance), poetry and mythology, poetry as social semiotic, poetry and the answerable imagination. We will read and discuss a variety of texts on poetics, literary theory, and literary criticism from the Classical period to contemporary times in Western and non-Western domains. Our time will be divided (almost evenly) between theoretical readings and detailed practical analyses of select poems.

Course requirements will include two class presentations, critical analysis of a poem, a term paper, midterm exam, and final exam.

TEXTS

PREMINGER, Alex & BROGAN, T.V.F., ed. *The New Princeton Encyclopedia of Poetry and Poetics*

KAPLAN, Charles & ANDERSON, W.D. ed. *Criticism: Major Statements*, 4th Edition

FERGUSON, M., SALTER, M.J., & STALLWORTHY, J. ed. *The Norton Anthology of Poetry* (Shorter Fifth Edition)

OKPEWHO, I. *The Oral Performance in Africa*

BEIER, U, ed. *Yoruba Poetry* (Bayreuth African Studies Edition)

McHUGH, H. *Broken English: Poetry and Partiality*.

EAGLETON, Terry. *How to Read a Poem*

SECTION 601

6:00-8:45 T

J. GERY

This course is an historical study of some of the basic practices, readings, theories, critical views, and pedagogical approaches to the literary genre of poetry. We will read a (somewhat eclectic) variety of classic, modern and contemporary texts on poetics and the interpretation of poetry, as well as exemplary poems in conjunction with the prose works under consideration. Our endeavor will be to examine longstanding ideas about the nature and function of poetry, then to compare those ideas with more recent theories and practices – all the while thinking about how these ideas influence the understanding, writing and teaching of poetry. Although there will be lectures on the readings, most class meetings will consist of seminar discussions on key passages and specific poems from assigned readings. Requirements will include two class presentations, an explication of a poem, two original poems, a term paper, and a take-home final examination.

TEXTS: Kaplan and Anderson, eds., *Criticism: Major Statements* (4th Ed.)

Dante, *La Vita Nuova*

Du Bois, *The Souls of Black Folk*

Pound, *Early Writings: Poems and Prose*

Schakel and Ridl, eds. *250 Poems: A Portable Anthology* (3rd Ed.)

Readings on reserve

ENGL 6245: THE NOVEL AS A GENRE

SECTION 001 2:00-2:50 MWF D. DOLL

This course is devoted to the theoretical and historical conventions and developments of the novel, beginning with the apparently obvious: What makes a novel a novel? We will explore matters of narrative strategy, focusing on narrative distance, point of view, and kinds of narration. In addition, we will focus on varying notions of fictional character, human psychology, and the relationship between plot and character.

The course requirements include two medium length papers, the first of 8-10 pages on one novel and the second a comparative essay of 12-15 pages. And of course there will be plenty of reading.

TEXTS: Austen, *Pride & Prejudice*
Conrad, *The Secret Agent*
Waugh, *A Handful of Dust*
Kundera, *Immortality*
James, *What Maisie Knew*
Ellison, *Invisible Man*
Allende, *The House of the Spirits*
Gaiman, *American Gods*

SECTION 476 ONLINE D. DOLL

This course is devoted to the theoretical and historical conventions and developments of the novel, beginning with the apparently obvious: What makes a novel a novel? We will explore matters of narrative strategy, focusing on narrative distance, point of view, and kinds of narration. In addition, we will focus on varying notions of fictional character, human psychology, and the relationship between plot and character.

The course requirements include two medium length papers, the first of 8-10 pages on one novel and the second a comparative essay of 12-15 pages. Weekly responses via Moodle are also required. And of course there will be plenty of reading.

TEXTS: Austen, *Pride & Prejudice*
Conrad, *The Secret Agent*
Waugh, *A Handful of Dust*
Kundera, *Immortality*
James, *What Maisie Knew*
Ellison, *Invisible Man*
Allende, *The House of the Spirits*
Gaiman, *American Gods*

ENGL 6247: THE SHORT STORY AS A GENRE

SECTION 601 6:00-8:45 W B. JOHNSONc

This literature 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, narrative structure, style, etc--students will learn to identify the underpinnings of successful stories and to use that understanding in their own written work.

Requirements: Each student will present both a craft essay and a short story, submit weekly craft summaries and story critiques, and several very short creative writing projects. Participation is a critical part of this class and thus will be mandatory for a passing grade.

Along with selected digital stories and craft essays, TEXTS will include:

Baxter & Turchi: Bringing the Devil to His Knees
Burroway & Stuckey-French, Writing Fiction: A Guide to Narrative Craft (as near the 7th Edition as possible.)

ENGL 6280: INTRO TO GRAD STUDIES

SECTION 001 3:30-4:45 TTH K. MARTI

This course introduces graduate students to the profession of teaching literature. We will discuss and practice various critical approaches to literary research, and we will consider a number of issues related to academic writing. Students will complete a variety of projects for the course, including two oral reports, two annotated bibliographies, an abstract, a term paper, and two exams. These exercises will, for example, help students improve their ability to use a variety of electronic and print resources and to use MLA style. Students will read most of Dante's *Divine Comedy*, which will be the focus of their research and writing.

TEXTS: Barry, *Beginning Theory*, 3rd ed. (Manchester)
 MLA Style Manual and Guide to Scholarly Publishing, 3rd ed. (MLA)
 Dante, *The Divine Comedy 1: Inferno*, ed. Sinclair (Oxford)
 Dante, *The Divine Comedy 2: Purgatorio*, ed. Sinclair (Oxford)
 Dante, *The Divine Comedy 3: Paradiso*, ed. Sinclair (Oxford)

ENGL 6281: INTRO TO COMP STUDIES

SECTION 601 6:00-8:45 T D. PIANO

This course introduces students to historical, theoretical, and practical approaches to the teaching of writing, conveying through varied readings a historical and contemporary snapshot of the field of composition studies. We begin the semester by contextualizing the rise of composition studies as a legitimate scholarly subject of study by investigating its rhetorical roots in Greco-Roman culture, its 19th c. beginnings in North American universities, and the theoretical and cultural influences that led to the discipline's development. The class will investigate key texts that have informed the development of writing theories and pedagogies, illustrating critical approaches to teaching composition that cover topics relevant to the discipline and the classroom: student/teacher relations, cultural identity and language issues related to gender, race, class, sexuality, and disability, the teaching of diverse populations, classroom practices, teaching with technology, and teaching non-native and bi-dialectical speakers. Assignments include response essays, collaborative writing project, a digital pedagogy assignment, and a bibliographic source essay.

Possible Texts:

Nuts and Bolts: A Practical Guide to Teaching College Writing—Thomas Newkirk. Heineman, 1993
Bootstraps: From an American Academic of Color—Victor Villanueva, NCTE, 1993.

ENGL 6520: STUDIES IN SHAKESPEARE

SECTION 601**6:00-8:45****M****C. LOOMIS**

Nearly all of Shakespeare's plots were drawn from classical and contemporary authors. The tragedies of Seneca, the poetry of Ovid, new Italian novels, and modern English histories influenced the structure, characters, and imagery in Shakespeare's plays. This seminar will examine several of Shakespeare's plays by carefully studying the sources Shakespeare consulted. Shakespeare's use of his sources teaches scholars and writers how an author transforms reading and experience into a new work of art.

Plays to be studied are likely to include these: *Hamlet*; *Othello*; *Macbeth*; *King Lear*; *Midsummer Night's Dream*; *As You Like It*; *Richard III*; *The Winter's Tale*; *The Tempest*.

Students will be required to give two in-class presentations, and must complete a substantial (25 page) research essay and its attendant preliminary assignments (proposal and annotated bibliography).

TEXTS: The Evans Shakespeare editions of the plays, and the Bedford Texts and Contexts edition of *Othello*.

Evans Shakespeare:

Tobin, ed. *Hamlet* (978-0-495-91118-0)

Rowe, *Macbeth* (978-0-495-91120-3)

Petronella, *King Lear* (978-0-495-91123-4)

Bruster, *Midsummer Night's Dream* (978-0-495-91119-7)

Dubrow, *As You Like It* (978-0-495-91117-3)

Levine, *Richard III* (978-0-495-91124-0)

Rhu, *The Winter's Tale* (978-0-495-91122-4)

Tiffany, *The Tempest* (978-0-495-91125-9)

Bedford Texts and Contexts:

Hall, *Othello* (978-0-312-39898-9)

Additional required reading will be handed out in class or will be placed on reserve in the library.

ENGL 6900: STUDIES IN ENGLISH LITERATURE OF THE 20TH CENTURY

SECTION 001**3:30-4:45****MW****L. WHITE****SECTION 476****ONLINE****L. WHITE**

Our primary emphasis in this seminar is on the period of "high modernism" when writers, in the wake of waning Victorian/Edwardian certitude, often challenged traditional conceptions of narrative form, point of view, time, subject matter, and of course "reality" and "truth." What emerged from this period were novels about, among other important subjects, the construction of self, developing artistic sensibilities struggling against societal constraints, and more general existential crises born of attempts to locate new versions of/alternatives to outworn belief systems. Much of the fiction of this period, regardless of mode, explores the complex interactions between subjectivity and authority, and this will be a special emphasis of ours.

NOTE: Though we will read short novels by James and Mann and either The Age of Innocence or The Trial, we will foreground British fiction of the period.

Students will write two five-page essays and a 10-12 page essay; there will be a take-home mid-term and an in-class final. Class format will be a blend of lecture and discussion.

Possible texts:

Conrad, Heart of Darkness or The Secret Agent; Forster, Howards End; James, The Aspern Papers, Joyce, Dubliners, Lawrence, Sons and Lovers, Ford, The Good Soldier, Woolf, Mrs. Dalloway, Wharton, The Age of Innocence, Kafka, The Trial, Mann, Death in Venice,

DEPARTMENT OF ENGLISH
Spring 2014 JOURNALISM COURSE DESCRIPTIONS
Successful completion of English 1158 is a prerequisite for all Journalism classes

JOUR 2700: INTRODUCTION TO JOURNALISM

SECTION 001 11:00-11:50 MWF S. FARRIN

Journalism 2700 acquaints students with news decision-making, newsroom operations, reporting, writing, editing and with Associated Press style guidelines. The course is laboratory-based and has substantial reporting, writing and editing assignments. Divided into three parts, the course offers an overview of journalism and its history before moving into the practicalities of news reporting before concluding in a discussion of the ethics of journalism in the 21st century. Students will become acquainted with the basics of journalism as a profession and as a source of information about their community and world.

JOUR 4700/5700: ADVANCED JOURNALISM*

**Prerequisite: English/Journalism 2700 or permission of the instructor.*

SECTION 001 TTH 12:30-1:45 PM W. PENEGUY

Course content: intensive immersion in writing news stories for publication or broadcast under circumstances of work-a-day journalism with the intent to sharpen the student's skills as a writer and news gatherer. The course will focus on developing the reportorial and analytical skills necessary for evaluating and reporting newsworthy events. Students will explore the needs of the public to understand enterprise journalism and appreciate human interest stories. Discussion will include, but not be limited to: the cultivation of sources, interviewing sources and newsmakers, and covering events such as news conferences or meetings. Students will generate and write stories from the perspective of various subjects. The class will explore multiple platforms of delivery: traditional and non-traditional print, internet and blogs, television, and radio. The role of celebrity, including the ascendancy of the journalist's image, will be examined. Careful attention will be paid to writing style and quality.

Requirements include the ability to generate and write select stories on a scheduled basis. Field work may occasionally be required off campus involving: attendance at meetings or news conferences; trips to visit with a source to soak up color for a feature story; or actual attendance at an event to cover "spot news" happening on the beat. Student attendance for scheduled guest speakers is required. A minimum of four detailed stories, including a final project, will be required of each student. Regular reading assignments in the text and other class material will be required.

TEXT: News Reporting and Writing, The Missouri Group

FTA CREATIVE WRITING CLASSES
Fall 2014

FTA 6259 / 6209: Scriptwriting
section-476 online Maxwell

This class gives students the rare opportunity to explore both playwriting and screenwriting in a single semester. At its best, playwriting takes the strengths of poetry, non-fiction, and fiction and reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Screenwriting sacrifices the immediate, visceral strength of theater for the ability to control the eye of the viewer with the camera while moving the audience through space and giving the writer access to a realm of unique effects. Both are mediated genres; 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. We'll make texts in both genres to better understand the strengths and advantages of each. Consequently, we will use workshops, peer responses, discussion posts, and Moodle forums to develop new scripts.

FTA 6200 / 4200: Seminar in Playwriting
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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 new plays. With their longer texts, this class will also have students write several ten minute plays and participate in Southern Rep's 6x6 play series.