

DEPARTMENT OF ENGLISH
Spring 2015 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.*

REQUIRED COURSES FOR ENGLISH MAJORS (non-majors welcome as well)

ENGL 2258: INTERPRETING LITERATURE*

**This course requires permission from the Department of English.*

SECTION 001 10:00-10:50 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 11:00-12:15 TTH P. ROGER

In this course, designed for English majors, students will develop skills in analyzing literature, researching, and writing clear and effective essays about literary texts. We will focus on the literary elements of the texts we read and you will write about texts from the four major genres, fiction, poetry, drama, and nonfiction. The course is writing-intensive, requiring short essays on texts in each genre and a longer research essay, which you will also present to the class. We will spend time in class on the writing process—invention, drafting, revising, and editing—as well as on discussing and analyzing the texts we read.

TEXTS: Mays, *Norton Introduction to Literature*, Shorter 11th Ed.

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 9:00-9:50 MWF D. RUTLEDGE

This course will look at American literature beginning in 1606, with Captain John Smith, and ending at the Civil War, with the poetry of Walt Whitman. Between those two, we will read many authors, representing various eras and styles. There will be non-fiction, short stories and poetry. The assignments will include two papers, two tests during the semester, a final exam and many quizzes.

TEXTS: *The Norton Anthology of American Literature*, eighth edition, vols. A & B

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

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

SECTION 001 11:00-12:15 TTH A. BOYD RIOUX

This course, required 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 Chesnut and Constance Fenimore Woolson. Assignments will include online reading quizzes, written responses (posted online), two short papers, and a midterm and final.

TEXTS: *Norton Anthology of American Literature*, shorter 8th ed., vol. 2
 Louisa May Alcott, *Little Women* (Modern Library Classics, 2001)

SECTION 476 Online A. BOYD RIOUX

This is an online version of the course above. Assignments will include reading quizzes, participating in online discussion, 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. The Midterm and Final will be proctored, online or in person, which may require an additional charge (\$25-\$30 per exam).

TEXTS: *Norton Anthology of American Literature*, shorter 8th ed., vol. 2
 Louisa May Alcott, *Little Women* (Modern Library Classics, 2001)

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 12:00-12:50 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

DANTE'S DIVINE COMEDY

In this course students will read selections from the Divine Comedy as well as essays introducing them to a variety of critical/theoretical approaches to literature. Most of our class time will be devoted to student discussion of the Comedy, with an emphasis on exploring the ways that different critical perspectives might be applied to Dante's poem. At the beginning of the term each student will be invited to choose a theoretical approach whose relevance to Dante especially appeals to the student; each student will then look for Dante criticism related to that approach and briefly report on that criticism to the class, orally and in writing. At midterm students will submit an abstract and annotated bibliography in which they propose a research project for a term paper due the last week of class. During the last several weeks of class students will present brief, informal oral reports on their term paper projects as a way of soliciting feedback from classmates. Students will be free to write about any aspect of the Comedy in their term papers, in which they will be encouraged to draw on what they have learned about one or more critical approaches. Students will be free to modify their term paper projects, including changing the critical approaches they choose, as the semester proceeds.

TEXTS: Dante, Inferno, trans. Sinclair, Oxford
Dante, Purgatorio, trans. Sinclair, Oxford
Dante, Paradiso, trans. Sinclair, Oxford
Barry, Beginning Theory, 3rd ed., Manchester UP

GEN ED COURSES, 2000-LEVEL. ALL BUT ENGL 2152 ARE LITERATURE CLASSES

ENGL 2041: MAJOR AMERICAN WRITERS*

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

SECTION 001	9:00-9:50	MWF	J. BARNWELL SMITH
SECTION 002	12:00-12:50	MWF	J. BARNWELL SMITH
SECTION 003	9:30-10:45	TTH	K. MARTIN
SECTION 476	ONLINE		K. MARTIN

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	10:00-10:50	MWF	D. RUTLEDGE
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This course will begin with some of the post-Civil War writings of Lafcadio Hearn and George Washington Cable. We will also look at the depictions of our city from such major writers such as Kate Chopin, William Faulkner and Zora Neale Hurston. Tennessee Williams' *A Streetcar Named Desire* will be our topic for over one week. Then we will cover a number of more recent works. 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 many quizzes.

SECTION 002	11:00-11:50	MWF	E. STEEBY
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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 sensationalist serials of the 1850s to poetry, post-Katrina zines and Lil Wayne mixtapes. 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: weekly reading responses, midterm and final exam, 2 short papers

TEXTS: Williams, *A Streetcar Named Desire* (New Directions)
Trethewey, *Bellocq's Ophelia* (Graywolf)
Hurstun, *Mules and Men* (Harper Perennial)
Percy, *The Moviegoer* (Vintage)
Kennedy, *Aunt Alice vs. Bob Marley: My Education in New Orleans* (UNO Press)
Wilson, *Snowbird* (independent publisher)

SECTION 003	9:30-10:45	TTH	J. KUCHTA
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In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have essay components.

TEXTS (tentative & partial):
Cable, *Old Creole Days*
Chopin, *The Awakening and Selected Short Stories*
Johnson, *Sandrine's Letter to Tomorrow*
Roahen, *Gumbo Tales*
Williams, *A Streetcar Named Desire*

SECTION 004**11:00-12:15 TTH****R. POCHÉ**

The novelist Richard Ford claims that New Orleans is a “great iconic city, so graceful, livable, insular, self-delighted, eccentric, [a city] New Orleanians always [say], with a wink, that care forgot and that sometimes, it might seem, forgot to care.” However, for nearly three hundred years, many writers *have remembered* to care about New Orleans. They have dissected its contradictions, relished in its excesses, and mythologized its inhabitants. These writers have helped record, create, and even fabricate the New Orleans that the rest of the world thinks it knows. This class will examine these many “versions” of New Orleans presented in American literature and discuss how and why the seedy, the gentile, and the bohemian can coexist in this American city. We will read works of various genres, including fiction, literary non-fiction, drama, and poetry. Students will write two short analytical essays and a short review on a text of their choice. They will also complete a mid-term and a final exam and keep regular reading journals about the texts we read. Students will also give an oral presentation on an aspect of New Orleans culture.

TEXTS (tentative): Algren, *A Walk on the Wild Side*
 Chopin, *The Awakening*
 Dixon, *N.O. Lit.*
 Grau, *The House on Coliseum Street*
 Williams, *A Streetcar Named Desire*

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, including those in the recently published anthology of African American literature, and read works by such notable New Orleans writers as Tennessee Williams and Kate Chopin. The goals of this course are to introduce students to various genres including fiction, literary non-fiction, poetry and drama, while acquiring the fundamentals of literary analysis.

Two exams, two formal papers and scheduled quizzes are required for this course, as well as participation in Discussion Board assignments.

ENGL 2071: AFRICAN-AMERICAN LITERATURE I*

**This course can be used for credit in the African Studies Minor.*

SECTION 001**11:00-11:50 MWF****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 Literature*
 Not Without Laughter by Langston Hughes
 The Marrow of Tradition by Charles Chesnutt

ENGL 2072: AFRICAN-AMERICAN LITERATURE II*

**This course can be used for credit in the African Studies Minor.*

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

This course will explore African American literature since the Second World War, situating it within significant historical, cultural, social, and intellectual contexts such as the World War itself, the Black Arts Movement, the Civil Rights Movement, and the contemporary 'post-modernist' condition. Attention will focus on major texts in poetry, drama, prose fiction, and the essay. The course will also seek to relate written works to African American vernacular tradition and popular culture, and examine their status as distinct expressions of the Black Experience. Requirements include two short essays, two short quizzes, a mid-semester exam, a final exam, and active class participation.

TEXTS: GATES & McKAY, *The Norton Anthology of African American Literature, 2nd Edition.*
WILSON, *Fences*
MORRISON, *Sula*

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 S. RICHARDSON

To what degree does the control of one's body and outward appearance determine identity? In order to attempt to answer this question and others like it, this course will consider a variety of depictions of bodily transformation or metamorphosis in literature. Stories of transformation, including tales of werewolves, as well as shape and gender shifting, have figured prominently in literature and mythology for centuries. In this course we will explore a variety of narratives in which authors depict humans turning into beasts, as well as trees, stones and other inanimate objects in order to determine why our interest in the potential instability of the human body persists. Though we begin the course by examining fictional representations of metamorphosis in works by important authors such as Ovid, Shakespeare, and Kafka, we will also work to determine the continuing appeal of these kinds of narratives in more current literature, science fiction and film in order to discover what our interest in this subject might tell us about ourselves and our own humanity.

SECTION 002 1:00-1:50 MWF R. WERNER
CHILDREN'S FANTASY LITERATURE

Journey from Wonderland to Hogwarts and beyond in an examination of the cultural relevance of fantasy literature written for children. This course will study a range of literature from Britain and America spanning more than one hundred years from Lewis Carroll's marvelously nonsensical Alice in Wonderland to J.K. Rowling's wildly popular Harry Potter and the Sorcerer's Stone. Over the last decade, the field of Children's Literature has been growing in academic prominence, while the success of novels like J.K. Rowling's Harry Potter series have received widespread attention from mainstream media and literary critics alike. With shows like Wicked on Broadway and the recent film adaptations of classic children's literature like The Lion the Witch and the Wardrobe and Alice in Wonderland, this cultural trend's mainstream appeal invites analysis. This course will challenge you to examine literary texts and the cultures that both produce and consume them. Tales that take a "normal" child and transport them to a fantasy realm can allow artists a unique opportunity to comment on their society, and the continued popularity of these tales shows their on-going cultural relevance.

Texts: Alice in Wonderland (1865) and Through the Looking Glass (1871) by Lewis Carroll
The Wizard of Oz (1900) by L. Frank Baum and W.W. Denslow
Peter Pan (1911) by J.M. Barrie
The Lion the Witch and the Wardrobe (1950) by C.S. Lewis
Harry Potter and the Sorcerer's Stone (1997) by J.K. Rowling
Coraline (2002) by Neil Gaiman

SECTION 003 2:00-3:15 TTH E. BLANKENSHIP
THE GRAPHIC NOVEL

This course will introduce students to the diverse body of literature broadly designated as graphic novels. The term encompasses both fiction and non-fiction, and in turn, any number of genres within those categories. Students will review comics and illustrations that have significantly contributed to the development of the longer narrative form, and can expect to read and discuss a wide range of graphic novel types, such as memoir, biography, journalism, history, humor and drama, and superheroes. Our goal is to develop a critical understanding of the methods of telling stories that are unique to comics, through exploring issues arising from multiple authorship (collaborations between illustrator and writer); visual stereotypes; representations of gender, sexuality, class, and ethnicity; political and social satire and advocacy; and personal narrative. Students will learn and apply literary concepts as well as concepts specific to visual narrative, and discuss how images and words work together to develop characters, advance plot and create meaning. Along with focusing on graphic novels, our goal is to make students better readers of all literature. Assessments include two exams, short in-class response writing, a research essay and a creative project.

SECTION 476 Online K. RAYES
LATINO LITERATURE

This course introduces students to the contributions of Latino authors in the United States over the last 500 years. Designed as a survey course for non-majors and majors alike, the class focuses on modern and contemporary Latino authors, while also providing a historical grounding in the rich influence of Latino authors on our national literature and culture. Our readings will survey a traditional variety of literary genres such as poetry and fiction, and also include varied media such as cartoons, videos and songs, to more accurately trace the impact and achievement of Latino literary culture in the United States.

The course begins with early colonial-era Spanish voices such as Las Casas and Cabeza de Vaca, and moves through the 19th-century, covering authors such as José Martí. The second half of the course explores more contemporary Latino voices such as the Nuyorican Poets, Julia Alvarez, Oscar Hijuelos, and Junot Díaz. Students will be responsible for written contributions to weekly online discussions, and a midterm and final essay exam.

TEXTS: *The Norton Anthology of Latino Literature*,
Junot Diaz, *The Brief Wondrous Life of Oscar Wao*

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:00-9:50	MWF	I. FINK
SECTION 002	1:00-1:50	MWF	D. PIANO
SECTION 003	8:00-9:15	TTH	B. FITZPATRICK
SECTION 004	9:30-10:45	TTH	B. FITZPATRICK
SECTION 005	11:00-12:15	TTH	K. RAYES
SECTION 476	ONLINE		D. PIANO
SECTION 477	ONLINE		K. RAYES
SECTION 478	ONLINE		K. MARTIN

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 2208: READING DRAMA*

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

SECTION 001 2:00-3:15 TTH J. MAXWELL

While theatre is an art form we can trace all the way back to the ancient Greeks, this class will introduce students to contemporary work on the stage. The class will include a wide variety of styles and aesthetics as it tries to show some of the breadth of modern theatre. We'll read plays that are shocking, political, and silly by turns. The class will serve as an introduction to the vibrant and complex art forms that make up contemporary drama. We'll look at the difference between drama and film, and we'll discuss how plays live as art objects on the page and on the stage simultaneously. Students will also attend some theatre in New Orleans, students will be expected to attend performances off campus in the city of New Orleans itself. After all, in the world of drama, reading and seeing are fundamentally related.

ENGL 2228: READING POETRY*

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

SECTION 001 11:00-12:15 TTH N. EASTERLIN

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: READING FICTION*

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

**SECTION 001 10:00-10:50 MWF R. WERNER
SECTION 003 9:30-10:45 TTH K. McDONALD
SECTION 004 11:00-12:15 TTH L. WHITE
SECTION 476 ONLINE E. LEWIS**

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 2279: LITERATURE OF ANCIENT GREECE

SECTION 195 12-12:50 MWF E. JOHNSON

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 2312: INTERNATIONAL FILM AS LITERARY ART

SECTION 001 **2:00-3:15** **TTH** **K. RAYES**
3:30-5:30 **T** **K. RAYES**

This course provides students with an introduction to International film as a form of narrative that uses the techniques of image and sound rather than the purely literary techniques of the printed word. We will consider the narrative possibilities of film by examining the language and techniques of International film that shape our understanding of them as “texts.” We will also be connecting the films to the historical and cultural background and context of their country of origin. We will view 7-9 films in class, including works by Truffaut, Bergman, Antonioni, and Kurosawa. Students will attend each week’s film screening (T 3 – 5) and complete quizzes on the films, complete two five-page papers, take two exams, 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, *A Short Guide to Writing About Film, Eighth Ed*, International Film Text TBA

ENGL 2377: THE BIBLE AS LITERATURE

SECTION 001 **2:00-3:15** **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 **6:00-8:45pm** **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 2521: INTRODUCTION TO SHAKESPEARE

SECTION 001 9:00-9:50 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

Much Ado about Nothing

1 Henry IV

Hamlet

Othello

Macbeth

The Tempest

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

TEXT: *The Norton Shakespeare: The Essential Plays* edited by Stephen Greenblatt, ISBN 978-0-393-93313-0

CREATIVE WRITING COURSES

ENGL 2154: INTRODUCTION TO CREATIVE NONFICTION WORKSHOP*

This course has a prerequisite of English 1158 **and English 2218, English 2258, or the consent of the instructor.*

SECTION 001 11:00-12:15 TTH R. GOODMAN

This writing course will use a workshop format to present students with a comprehensive introduction to the art and craft of writing creative nonfiction. The class will examine the principal forms of nonfiction, including memoir, travel writing, writing about food, the personal essay and literary journalism, but will also introduce students to experimental, innovative forms. Students will examine assigned readings for elements of form and technique; craft their own complete works of creative nonfiction; regularly participate in the workshop—the heart of the course—by submitting works and producing comments; and discuss the various issues surrounding creative nonfiction today. This is a genre of writing in which a student with a strong personal take on the world, tempered by craft and hard work, can produce memorable writing

TEXTS: TBA. They will all be available on Moodle.

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 11:00-12:15 J. KUCHTA

This course introduces the student to the principles and practices of writing short fiction. Course work includes reading and discussing published fiction, practice in the elements of craft through a variety of in-class and take-home assignments, the completion of at least two original short stories, vigorous participation during workshops, and written critiques. Emphasis is on fresh literary invention and meaningful selection of concrete details rather than on genres that tend to invite imitation and manipulation (such as horror, sci-fi, romance, and fantasy). This class is primarily a workshop for student writing.

TEXTS: *The Art and Craft of Fiction: A Writer's Guide*, Kardos
Student texts (copying costs should be expected)

ENGL 4161/ENGL 5161: ADVANCED FICTION WRITING*

**Prerequisite: English 2161 or consent of department based on a writing sample. May be repeated once for credit.*

SECTION 001 1:00-1:50 MWF S. FARRIN

Advanced Fiction Writing is a creative writing workshop, and students will be submitting short stories or selections from longer works to be reviewed by classmates and the instructor. In writing and class discussions, the students will receive feedback which will be concerned with how the work frustrates and satisfies the appetites of its audience. English 2161, Introduction to Fiction Writing, is a prerequisite for this course.

No texts are required for this class.

ENGL 4163/ENGL 5163: ADVANCED POETRY WRITING*

**Prerequisite: English 2161 or consent of department based on a writing sample. May be repeated once for credit.*

SECTION 001 2:00-3:15 TTH C. HEMBREE

Course content: student portfolio, contemporary poetry, articles on creative process and prosody. Initial writing exercises will focus on syntax, lineation, and figures of speech. For the bulk of the semester, the student will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops of student writing, individual explorations of contemporary poets, and lectures and discussions on assigned reading will help the advanced student articulate and achieve a distinct vision. Requirements include weekly assignments, a final portfolio of revised poems, an aesthetic statement, and a written and oral report on a contemporary poet. The prerequisite for this course is English 2163 or graduate student status.

TEXTS: A dictionary

A single volume of contemporary poetry selected from the instructor's list

UPPER LEVEL ENGLISH

ENGL 4031/ENGL 5031: AMERICAN RENAISSANCE

SECTION 001

9:30-10:45

TTH

P. ROGER

In 1941, literary scholar F. O. Matthiessen designated the antebellum period in American literature (roughly 1820 to the Civil War) the American Renaissance. We will explore the history and meaning of the term American Renaissance by reading and analyzing texts by those writers Matthiessen included in his study, Emerson, Thoreau, Hawthorne, Melville, and Whitman, and some of those he did not include, such as Emily Dickinson, Margaret Fuller, Elizabeth Drew Stoddard, Rebecca Harding Davis, Harriet Jacobs, Solomon Northrup, Harriet Beecher Stowe, William Apess, and Edgar Allan Poe. We will also look at challenges to Matthiessen's idea of the American Renaissance from other scholars and critics and investigate the relation of the historical and cultural context to the texts we read, in particular, slavery, the abolition movement and the Civil War, the movement for women's rights, the move West and the displacement of Native Americans, and the Transcendentalist movement. Students will write a short essay and give a presentation on a scholarly essay, write a research essay and take a midterm and a final exam. Graduate students will write a longer research essay and prepare an annotated bibliography.

POSSIBLE TEXTS: Baym, *The Norton Anthology of American Literature*, 8th Ed., Vol. B.
Hawthorne, *The Blithedale Romance*
Melville, *Moby-Dick*
Northrup, *Twelve Years A Slave*

ENGL 4092/ENGL 5092: US PRISON LITERATURE

SECTION 001

1:00-1:50

MWF

E. STEEBY

In his song “It Ain't Easy,” Tupac prophesies: “Will I see the penitentiary or will I stay free?” As Tupac suggests, the prison is a structuring reality within the U.S. cultural landscape. This course will survey 20th-century prison literature from diverse perspectives ranging from canonical fiction writers to anarchists, Chinese immigrants, Black Panther activists, Native American leaders, and anonymous Louisiana women. Beginning with a look at the 13th Amendment, we will trace the development of the modern prisoner starting from his/her construction as a non-citizen in the era of “emancipation” to our current age of Guantanamo. Consequently, we will start with Harriet Jacobs’s *Incidents in the Life of a Slave Girl* (1861) as a narrative of social death and resistance that troubles the distinctions between freedom and slavery. Students will read prisoner-produced autobiographies, poetry, and novels, and will analyze films such as *I Am a Fugitive From a Chain Gang* (1932) to develop an understanding of the relationship between crime stories and criminality, conviction and confinement. This course will be organized around the notable conventions of prison lit.--in terms of form, structure, style, themes, authorial position, and sociopolitical import--as well as how, when, and why texts deviate from those conventions. Student will learn to apply critical approaches of race, class, gender, and sexuality studies to their understanding of prison stories and histories. The course will primarily survey literary representations but will also look at “prison-sploitation” films, chain gang buddy films, prison songs, photographs, rap songs, and online prisoner and prisoners’ families support websites. Course requirements will be: reading responses, 2 short papers, a midterm and a final exam. This course is designed for English majors.

POSSIBLE TEXTS: Tom Wicker and H. Bruce Franklin, Ed. Prison Writings in 20th Century America (Penguin)

Harriet Jacobs, Incidents in the Life of a Slave Girl (Dover)

Him Mark Lai, Genny Lim, and Jenny Yung, Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940 (University of Washington Press)

Chester Himes, Yesterday Will Make You Cry (W.W. Norton and Co.)

Ernest J. Gaines, A Lesson Before Dying (Serpent's Tail)

Alice Walker, The Third Life of Grange Copeland (Harvest Books)

Assata Shakur, Assata: An Autobiography (Lawrence Hill Books)

Piri Thomas, Down These Mean Streets (Vintage)

C.D. Wright, One Big Self (Copper Canyon Press)

Herman Wallace and Jackie Sumell, The House That Herman Built (Akademie Schloss Solitude)

ENGL 4093/ENGL 5093: CONTEMPORARY AFRICAN LITERATURE

SECTION 001

11:00-12:15

TTH

O. OSUNDARE

This course will explore select texts from contemporary African literature with emphasis on their imaginative representation of the African condition. Attention will focus on the relationship between African literature and issues such as history, gender, social reality, the orature-literature continuum, and the writers’ constant attempt to achieve a balance between the ‘politics’ of content and the aesthetics of its rendering.

Requirements: Midterm exam, final exam, term paper, class participation/presentation.

SAMPLE TEXTS

OKPEWHO *Call Me by My Rightful Name*

ADICHIE *Purple Hibiscus*

ACHEBE *Things Fall Apart*

SHONEYIN *The Secret Lives of the Four Wives*

ANYIDOHO *The Place We Call Home*

CHENEY-COKER *Stone Child*

TAWFIK al HAKIM *Fate of a Cockroach*

ENGL 4155/ENGL 5155: PROFESSIONAL EDITING

SECTION 001

3:00-4:15

TTH

R. SHENK

A course in professional editing (mainly of non-technical material). It will include exercises in grammar, punctuation and syntax (all those simple things that you and I need to learn well if we are to have any credibility as editors), but we'll also look at substantive editing. And we'll glance briefly at the sense of the word "editor" that refers to those who acquire books or run magazines or publishing companies. You'll see that two of the texts mentioned below have a focus of magazine editing, but the "Dummies" book glances briefly at other fields, and Einsohn's book speaks to the corporate side of things.

Besides a variety of editing (and proofreading) exercises, we'll read from textbooks and from the collection of essays (*The Art of Making Magazines*) below. I'll also bring a few practicing editors to class. I hope to give you as wide a perspective on professional editing as possible.

Frequent (weekly) assignments will be the rule, with quick feedback from the instructor; also a midterm and a final. Graduate students (those taking ENGL 5155) will occasionally have more difficult weekly assignments than undergraduates, and will write a long essay on an editing topic meant both to challenge you and enable you to explore individual interests.

BOOKS:

Amy Einsohn, *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*, 2011

Suzanne Gilad, *Copyediting and Proofreading for Dummies*, 2007

Michael Robert Evans, *The Layers of Magazine Editing*, 2004

Evan Cornog, *The Art of Making Magazines: On Being an Editor and Other Views from the Industry*, 2012

ENGL 4380/ENGL 5380: STUDIES IN IRISH LITERATURE

SECTION 476

Online

B. FITZPATRICK

This course will explore the development of the Irish short story and novel from 1800 to 1995. The literature is "Anglo-Irish"—that is, written in English by Irish authors—and will be examined from the perspectives of Irish culture, history, and politics. We'll also compare recent film adaptations of *My House in Umbria* and *Albert Nobbs* with the original stories. Requirements include weekly written discussion responses via Moodle, a critical research paper, a mid-term exam, and a final exam. Graduate students will have added requirements, including a collaborative report and an annotated bibliography. This online course demands extensive reading, familiarity with Moodle, and an ability to work independently. Students are required to use the following editions of the texts.

TEXTS:

The Oxford Book of Irish Short Stories, ed. Trevor (Oxford, reissue 2010)

Edgeworth, *Castle Rackrent* and *Ennui*, ed. Butler (Penguin Classics, 1993)

Somerville and Ross, *The Real Charlotte* (Sanders, 1999)

Joyce, *A Portrait of the Artist as a Young Man*, ed. Deane (Penguin, 2003)

O'Flaherty, *The Informer* (Harcourt, 1980)

Trevor, *Two Lives* (Penguin, 1992)

Various e-texts on e-Reserve

ENGL 4398: INTERNSHIP IN ENGLISH

SECTION 001

TBD

P. ROGER

Students who have at least 45 credit hours and six hours of literature courses in the English Department are eligible to take the internship course and receive three credit hours. An internship offers students valuable work experience and a connection to a local business or organization. The English Department has worked with local publications, such as *The Times-Picayune* and *Gambit*, publishing companies such as Renaissance Publishing and Pelican Publishing, law firms, WDSU television, the World Trade Center, the Innocence Project, schools, and businesses. The internship requires 120 hours of work, writing, researching, editing, or teaching, keeping a log of your work, and writing a 10-page report on the internship. In order to enroll, please meet with Patricia Roger (LA 291, pmroger@uno.edu) to set up the arrangement or to connect with the company or organization offering an internship.

ENGL 4601/ENGL 5601: ENGLISH LITERATURE OF THE 17th CENTURY

SECTION 001

11:00-11:50 MWF

C. LOOMIS

The subject of this course is 17th century poetry including works by John Donne, Ben Jonson, John Milton, George Herbert, Amelia Lanyer, Mary Sidney Herbert, and many others. The textbook will be supplemented by occasional pieces of 17th century prose.

Requirements: A midterm and final exam and a substantial research paper.

Textbooks: John Rumrich, ed. *Seventeenth Century British Poetry* (Norton Critical Edition). ISBN 978-0-393-97998-5.

ENGL 4808/ENGL 5808: LATER VICTORIAN LITERATURE

SECTION 001

9:30-10:45 TTH

L. WHITE

Many writers of the later Victorian age explored the clashings of "civilization" and "culture." Some scholars believe Matthew Arnold's decision to abandon poetry for criticism constitutes an heroic effort to counter the march of "civilization" (Hebraism, philistinism, anarchy) with the enlightened reach of culture (Hellenism). Walter Pater's essays on Renaissance art explore the connections between deviance and genius, and quietly advocate hedonistic self-development through intense aesthetic contemplation. Oscar Wilde's theoretical dialogues respectfully subvert the critical positions of Arnold and radically extend those of Pater, in the process anticipating modern and postmodern approaches to art and culture that we usually associate with more ponderous names.

The work of these writers repeatedly asks: What are the role and function of art and the artist in an increasingly commercial age? We will address ourselves to this and related questions as we examine the poetry and criticism of Arnold, the critical writings of Pater and Wilde, the poetry and painting of the Pre-Raphaelite artists (the Rossettis, Swinburne, Holman Hunt, Millais, Burne-Jones), Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, and the poetry of Hopkins, Hardy, and Housman.

There will be a mid-semester take-home exam, a final, and two essays of medium length (6-8 pages). Graduate students will write a 6-8 page essay and research essay of approximately 12-15 pages.

TEXTS: Tucker and Mermin, Victorian Literature 1830-1900
Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde

**COURSES FOR GRADUATE STUDENTS ONLY.
ALL GRADUATE CLASSES REQUIRE PERMISSION FROM THE PROGRAM COORDINATOR.**

ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

SECTION 601 6:00-8:45 T E. BRYANT

The course will focus on the poetry, short stories, and novels of selected major American authors from the late 19th century and early 20th century. Writers to be studied include Kate Chopin, Ernest Hemingway, Charles Waddell Chesnutt, Edna St. Vincent Millay, Helene Johnson, and Claude McKay.

Texts: TBA

ENGL 6090: CONSTRUCTING AMERICAN MASCULINITIES: MANHOOD AND GENDER IN AMERICAN LITERATURE AND CULTURE

SECTION 001 11:00-12:15 TTH J. HAZLETT

This course will examine the construction of masculinity in texts spanning American history from the colonial period to the present. Students would be required to read secondary texts on the history of masculinity to familiarize themselves with a general overview of the subject and its treatment by cultural historians, but they would also read secondary materials by literary critics and theorists. Topics to be covered in the course will include the following: representations of masculinity in religious discourse; sentiment and self expression in male discourse; masculinity and the American West; masculinity and empire building/war; masculinity and race; masculinity and “the war of the sexes”; masculinity and sexuality, including pan-sexuality, same-sex erotics, machismo, and heterosexuality.

Final selection of primary texts for the course will include eight or nine of the following Authors and Texts:

Jonathan Edwards, *Personal Narrative*
Hector St. John de Crevecoeur, *Letters from an American Farmer*
Alexander Hamilton, *Letter to John Laurens*
Washington Irving, *The Sketch Book*
Frances Parkman, *The Oregon Trail*
Judith Sargent Murray, “On the Equality of the Sexes”
Walt Whitman, *Song of Myself*
Herman Melville, “I and My Chimney”
Richard Harding Davis, *Soldiers of Fortune*
John Reed, *Insurgent Mexico*
Ernest Hemingway, selected short stories (including “The Short Happy Life of Frances Macomber” and “A Soldier’s Tale”)
Richard Wright, *Native Son*
James Baldwin, *Another Country* or *Notes of a Native Son*
Alice Walker, *The Color Purple*
Robert Bly, *Iron John*
William Burroughs, *Queer*
Anthony Swofford, *Jarhead*
Film: David Fincher, *The Fight Club*

ENGL 6154: NONFICTION WRITING WORKSHOP

SECTION 601 **6:00-8:45pm T**
SECTION 602 **6:00-8:45pm T**

R. GOODMAN
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

SECTION 601 **6:00-8:40pm M**
SECTION 602 **6:00-8:40pm M**
SECTION 603 **6:00-8:40pm M**

B. JOHNSON
N. WALSH
J. LEAKE

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.

TEXT: There is no text required for this course.

ENGL 6163: WRITING POETRY

SECTION 601 **6:00-8:40pm 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 interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing. Adrienne Rich said, "A poet can be born in a house with empty bookshelves. Sooner or later, s/he will need books. But books are not genes." Our study of contemporary poetry will encourage students to try a variety of writing styles, articulate and further their own aesthetics. Requirements include weekly poems, 10-12 pages of revisions, written comments on peer writing, a short book review, local poetry reading review, informal responses to *Poetry* issues, and a fuel talk.

TEXTS: *Poetry Magazine* (January-April)
Book of contemporary poetry (TBA)

SECTION 602 **6:00-8:40pm 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 6232: MODERN RHETORIC AND COMPOSITION

SECTION 001 3:30-4:45 MW D. PIANO
EXPLORING VISUAL RHETORICS, PRACTICES, TEXTS, AND METHODS: CASE STUDY - NEW ORLEANS

While composition studies has been primarily viewed as more inclined toward practice than theory, the discipline's historical underpinnings in rhetorical theory, both classical and contemporary, and its foregrounding of discursive practices surrounding issues of semiotics, representations, and language use has led to an increasingly complex view of rhetoric as more than what Aristotle defined as "the ability of observing the available means of persuasion." With the visual turn in the humanities influenced by thinkers and theorists such as WJT Mitchell, Rudolf Arnheim, Lev Manovich, Ann Wysocki, and Stuart Hall, perceptions in English Studies about what constitutes a text, what does it mean to be literate, and what research methods of analysis do scholars use are being questioned. This course intends to explore various methods, theoretical approaches, and pedagogies being developed as visual studies gains a more legitimate footing in the social sciences, English Studies, and cultural studies. Particularly this class focuses on visual representations, arguments, and composing practices occurring within New Orleans. We will read primary texts by visual theorists, subcultural visual practices such as zines, graffiti writing, and street art, and understand how to utilize visual research methods, and incorporate visual rhetoric into the classroom. Students will be asked to do ethnographic research and/or create a visual-based archival project or visual rhetoric text. This class is open to creative writers who may want to compose visually, teachers who may want to incorporate visual elements into their classrooms, and graduate students interested in ethnographic and visual-based research methods. The class will engage in digital composing formats, applications, and platforms. Assignments include: a collaborative reading journal; a self-designed research project, and several presentations.

Texts: A.D. New Orleans after the Deluge--Josh Neufield

Getting Up: Subway Graffiti in New York—Craig Castleman

Writing the Visual: A Practical Guide for Teachers of Composition and Communication—Carol David and Anne Richards

ENGL 6240: NONFICTION AS A GENRE

SECTION 001 6:00-8:45 Th R. BATES

A seminar in subgenres of nonfiction, including the personal essay, literary journalism, travel writing, memoir, profiles, writing about the natural world, and graphic nonfiction. Weekly critical responses, short papers, a presentation, and a research paper.

TEXTS

[We will read eight or nine of these in addition to selected essays and excerpts on electronic reserve.]

Bechdel, Alison. *Are You My Mother? A Comic Drama* (2013)

Biss, Eula. *On Immunity: An Inoculation* (2014)

Boo, Katherine. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* (2012)

Capote, Truman. *In Cold Blood* (1965)

Crews, Harry. *A Childhood: The Biography of a Place* (1978)

Danticat, Edwidge. *Brother, I'm Dying* (2007)

Ehrlich, Gretel. *The Solace of Open Spaces* (1986)

McPhee, John. *A Sense of Where You Are* (1965) or *Coming into the Country* (1977)

O'Brien, Edna. *Country Girl* (2012)

Quammen, David. *Ebola: The Natural and Human History of a Deadly Virus* (2014)

Rideau, Wilbert. *In the Place of Justice: A Story of Punishment and Redemption* (2011)

Smith, Patti. *Just Kids* (2010)

Spalding, Lavinia, ed. *The Best Women's Travel Writing* (volume TBA)

Strayed, Cheryl. *tiny beautiful things: Advice on love and life*

ENGL 6246: DRAMA AS A GENRE

SECTION 476

Online

J. MAXWELL

This theory-heavy course will focus on the conceptual structures and aesthetic paradigms that shape contemporary, Western drama. While we will read a few dramatic texts to give us shared models, our primary focus will be on the philosophical exploration of the genre in and of itself. We will look at drama and performance from multiple professional and academic viewpoints. Consequently, we'll read how various writers, directors, and philosophers see the dramatic arts and how their vision shapes our own. These diverse viewpoints should provide academic students with a larger dramatic vocabulary, allowing them to enter into the broader contemporary discourse of the genre. Simultaneously, the course will give creative writers the chance to see the too-often-invisible theoretical context that intrinsically surrounds the creation and dramaturgy of new texts. After all, a knowledge of theory is the only way to know if new work is redundant or innovative.

ENGL 6247: THE SHORT STORY AS A GENRE

SECTION 476

Online

B. JOHNSON

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. Full forum participation is a critical part of this class, thus will be mandatory for a passing grade.

TEXTS: 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

9:30-10:45 TTH

A. BOYD RIOUX

This course will provide a practical and theoretical introduction to graduate study in English and the profession of literary studies (broadly conceived) with special attention to research methods and contemporary critical trends (from postcolonial studies to queer theory to digital humanities). Students will learn the best ways to conduct research, how to evaluate and use primary and secondary sources, how to craft compelling arguments about literary texts, and how to enter into the critical conversations about those texts. Attention will also be paid to the literary conversations that occur outside of academic journals and what it means to be an informed participant in the broader world of letters. Thus students will learn about various forums for presenting and publishing their work and appropriate professions for English MA's in and outside of academia. Assignments will include oral presentations as well as blog posts for each class period, an abstract, a response to a critical article, an annotated bibliography, and a longer research paper.

TEXTS: Hans Bertens, *Literary Theory: The Basics*, 3rd ed. (Routledge, 2014)

Beth Newman, ed., *Jane Eyre*, 2rd ed. (Bedford St. Martins, 2014)

MLA Handbook, 7th ed. (2009)

ENGL 6281: INTRO TO COMP STUDIES

SECTION 601 6:00-8:45 M K. McDONALD

This course is a graduate-level introduction to the scholarly field of composition studies, combining the exploration of theories of writing and pedagogy with instruction in classroom practice. We will begin with an overview of the history of composition pedagogy in the American education system, then explore some of the theories of composition that have had lasting effects (both positive and negative) on the approaches to teaching composition. Students will complete a variety of written assignments; these will include short summaries or responses to readings, a rationale for their evaluation of a piece of student writing, an annotated bibliography, and one longer, researched essay on a topic that is of particular interest to them. Other work may include presentations to the class, teaching demonstrations, and syllabus or writing topic design.

ENGL 6370: DANTE AND MEDIEVAL ENGLISH LIT

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

Students will read most of the cantos of the three books of Dante's *Divine Comedy*, in addition to these medieval English texts: *Sir Gawain and the Green Knight*, *Pearl*, and portions of Chaucer's *Canterbury Tales* and of William Langland's *Piers Plowman*. These texts appear on the reading list for the comprehensive exam, and the course will address issues related to the questions on that exam. Students will read all texts except Chaucer's in translation, and will not be required to learn to translate Middle English or medieval Italian. Students will write a midterm report and a term paper, and will take two exams.

TEXTS: Dante Alighieri, *The Divine Comedy*, ed. Sinclair (3 volumes)
Borroff, trans., *Sir Gawain and the Green Knight, Patience, and Pearl*
Andrew and Waldron, *Poems of the Pearl Manuscript*
Langland, *Piers Plowman*, Norton Critical Edition
Chaucer, *The Canterbury Tales: A Selection*, ed. Howard

ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

SECTION 601 4:30-7:15 W N. EASTERLIN
SEX, GENDER, AND THE SHORT STORY

This interdisciplinary course will draw on evolutionary psychology to explore male-female and same-sex dynamics, focusing on issues including mating strategies, power, and deceit within selected twentieth century short fiction. Influenced by emergent psychological theories positing both the human unconscious and the sexual basis of behavior, authors of the early twentieth century were able to foreground the motive force of sexual desire and the power struggles attendant upon it in a way that had not been possible in literature of earlier eras. Organized around men and women writers who explore unconscious motivations; socially constructed sex differences; and related power dynamics, this course will begin with an introduction to concepts and evolutionary psychology in the first few weeks. Subsequently, we will alternate between literary reading and analysis and additional theoretical and critical readings.

Probable requirements: an oral report, an annotated bibliography, a research paper, and a final exam.

SAMPLE TEXTS:

Charles Darwin, *Origin of Species*, excerpts
Robert Wright, *The Moral Animal* ISBN: 9780679763994
Helen Fisher: *Why We Love* ISBN: 9780805077964
Sherwood Anderson, *Winesburg, Ohio* ISBN: 9780451529954
Edith Wharton, *The New York Stories* ISBN: 9781590172483
Annie Proulx, selections
Colm Toibin, selections
D.H. Lawrence, *The Prussian Officer and Other Stories*, ISBN: 9780140187809
Alice Munro, *Selected Stories* 9780679766742

SECTION 602
POETIC FORMS

6:00-8:45 Th

C. HEMBREE

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. For our weekly meetings, students will write analyses, discussion questions, and creative work in response to assigned readings. Students will also respond to the questions of other classmates. The purpose of this class is to familiarize the graduate creative writing student with craft elements that she may engage in her poetry. Students will write one explication of 800-1000 words, weekly written responses, and three to four poems. A presentation, midterm, and final exam are required for this class.

TEXTS: Drury, John. *The Poetry Dictionary*. 2nd ed.
Fussell, Paul. *Poetic Meter and Poetic Form*.
Longenbach, James. *The Art of the Poetic Line*.
Vendler, Helen. *Poems, Poets, Poetry*. 3rd ed.
Voigt, Ellen Bryant. *The Art of Syntax*.
2 books TBA

ENGL 6700: STUDIES IN 18TH-CENTURY LITERATURE: NOVELS OF SENSIBILITY AND THE GOTHIC

SECTION 476

Online

B. FITZPATRICK

An exploration of the development of the novel of sensibility in the latter half of the 18th century and the related evolution of the popular Gothic novel of the 1790s and later. Whether providing accounts of eyes streaming with tears or bodies thrilling with horror, novelists worked at arousing readers' affective responses. Through a combination of reading, lectures, and written discussion responses, we shall explore the theoretical, cultural, religious, and gender issues informing these works. We shall also consider critical reception of the novels, both contemporary and recent, including film adaptations of *Clarissa*, *Sense and Sensibility*, and *Northanger Abbey*. Requirements include written weekly discussion assignments, a critical research paper of 12-15 pages, an annotated bibliography, a midterm exam, and a final exam. Familiarity with Moodle and UNO email is a necessity. An online course makes heavy demands on reading and writing, so be prepared!

TEXTS: Richardson, *Clarissa* (Penguin Classics, 1986)
Sterne, *A Sentimental Journey* (Penguin, 2002)
Mackenzie, *The Man of Feeling* (2d ed., Oxford World's Classics, 2009)
Austen, *Sense and Sensibility* (Oxford World's Classics, 2008)
Walpole, *The Castle of Otranto* (Oxford World's Classics, 3d ed. 2014)
Radcliffe, *The Mysteries of Udolpho* (Oxford World's Classics, 2008)
Austen, *Northanger Abbey* (Penguin, 2003)
Sterne, *Tristram Shandy* (Oxford World's Classics, 2009) Optional

ENGL 7000: THESIS

ENGL 7040: EXAMINATION ONLY

DEPARTMENT OF ENGLISH
Spring 2015 RELATED 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.

Text: *Journalism, Who, What, When, Where, Why and How* by James Stovall

WGS 2010: INTRODUCTION TO WOMEN'S STUDIES

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

This course introduces students to women's and gender studies, an interdisciplinary field that explores questions about the meaning of gender in society. Students will become familiar with important issues and debates in historical and contemporary women's and gender studies scholarship as they learn to think of gender as a social construct or performance. The course will also emphasize the intersection of women's and gender studies with intellectual interrogations of race, class, nationality and ethnicity, as well as sexual orientation. Using a variety of texts, including visual images, popular magazines, short stories, and dramatic works, we will consider what gender means—and why the subject so often elicits intolerant, and even violent responses from society.

FTA 6200: PLAYWRITING WORKSHOP

SECTION 601 6:00-8:45 W J. MAXWELL

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer's words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop 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