

DEPARTMENT OF ENGLISH
Spring 2016 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.*

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

In this course we will read, discuss, and analyze a broad and diverse range of American writings from the Colonial period to 1865, focusing on both the historical and cultural contexts of the texts and on 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 write one short essay analyzing a connection between a text we are reading and its context and another essay on a question you are interested in researching about one or more of the texts we are reading. You will give an oral presentation of the first essay, take a midterm and a final exam, and 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.*

SECTION 001 2:00-3:15 TTH E. STEEBY

The goal of this course, which is designed for English majors but is also open to non-majors, is to provide an overview of U.S. literature from the post-Civil War era through the twenty-first century and to develop critical perspectives on how “American” literature has been defined over time. For example, we will consider how national literatures have been shaped by: new immigrant populations, migrations of peoples within the U.S., imperial expansion, urban industrialization, and social movements. We will situate those contexts in relation to changes in literary form and genre. Students will learn to identify and analyze literary tools, strategies, and devices as they are used to construct (and rework) particular narratives. Throughout this course, we will emphasize a critical and transnational understanding of literary modes and movements, including, but not limited to: local color regionalism, the Harlem Renaissance, modernism, social realism, folklore, postmodernism, immigrant narratives, the Black Arts movement, feminist poetry, and political speech. Course Assignments: two essays, midterm and final exam, weekly reading responses, and periodic quizzes.

TEXTS: Heath Anthology of American Literature, 5th Edition, volumes C, D, E.
Olsen, Yonnonidio: From the Thirties (Bison)
Diaz, The Brief Wondrous Life of Oscar Wao (Riverhead)

ENGL 2041: MAJOR AMERICAN WRITERS

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

SECTION 001 11:00-11:50 MWF J. SMITH

Students read, discuss and interpret great short stories and novels written by some wonderful American writers. We'll consider historical, cultural and biographical contexts as we read stories that span more than one hundred years. Requirements include two essays (four to five pages each) and three passage ID exams.

The reading list includes works written by Richard Wright, Charles Chestnutt, William Faulkner, Zora Neale Hurston, Ernest Hemingway, F. Scott Fitzgerald, Flannery O'Connor, James Baldwin, Louise Erdrich, Alice Walker and Raymond Carver

SECTION 476 ONLINE K. MARTIN

The overarching focus of this online course is American identity and the American Dream. Through the work of key American authors from 1621 to the present, this course examines several themes—reflections on Puritan writing and culture, the memoir as a commentary on national identity, and the American coming-of-age story from the diverse perspectives of both men and women. In each unit of the course, a small selection of works will explore its unit's theme from the diverse historical and socioeconomic vantage points of several major American writers, such as William Bradford, Benjamin Franklin, Ralph Ellison, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahnuik. The course is not intended as an exhaustive survey of American literature, but rather as an inquiry into key works that warrant comparison and familiarize you with noteworthy literary influences on our notions about American identity and The American Dream.

You will be expected to read critically and write analytically about the works you read. The course requires that you participate in two weekly online discussion forums, write two analytical essays, and take three exams.

ENGL 2043: NEW ORLEANS LITERATURE

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

This course will begin with some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. Will also look at the depictions of our city from such major writers such 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 works, 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 many quizzes.

SECTION 002 12:00-12:50 MWF J. SMITH

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 literature -- *The Awakening*, *The Moviegoer*, and *A Streetcar Named Desire* -- it also includes lesser-known works, including George Washington Cable's "Tite Poulette" and Kareem Kennedy's 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 (four to five pages each) and three passage ID exams.

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* (an excerpt)

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 003
SECTION 476

2:00-3:15
ONLINE

TTH

E. LEWIS
E. LEWIS

This course, offered both online and on campus, 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.

SECTION 601

6:00-8:45

W

K. CHOSA

This course, designed for non-majors but open to English majors as an elective, will introduce students to New Orleans literature, starting in the 1800s and ending with contemporary portrayals of life in this city. We will examine how New Orleans functions as a place, as a character, and as a myth. You will examine works of fiction, nonfiction, poetry, drama, articles, editorials, podcasts, and videos. Requirements for this course include two papers, a presentation, a mid-term, and a final exam, along with reading quizzes and class discussion.

Texts: Nancy Dixon, ED. *N.O. Lit: 200 Years of New Orleans Literature*. ISBN: 978-1-935084-52-5
Kate Chopin. *The Awakening* John Kennedy Toole *A Confederacy of Dunces*
Tennessee Williams *A Streetcar Named Desire*
Others TBA

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

1:00-1:50

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 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE*

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

SECTION 001

10:00-10:50

MWF

S. RICHARDSON

THE WITCH IN LITERATURE

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times, when witches like Hecate and Erichtho made appearances in works by authors such as Euripides and Lucan, through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as the public at large. Since women were accused of and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising-- but their many representations often are. We will explore this subject throughout the semester as we read a variety of works that include characterizations of these remarkable figures. By examining fictional representations of witches in tandem with anti-witchcraft polemics, we will attempt to better understand why early modern people in particular felt witches posed such a real and dangerous threat to the community. Through our study of literary works featuring witches, and supplementary material written on the subject of witchcraft, we will also consider what fictional depictions of witches tell us about the lives of the very real women persecuted for these "crimes".

SECTION 002 **1:00-1:50** **MWF**
VAMPIRES IN 19th and 20th CENTURY LITERATURE

R. WERNER

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.

Possible Texts include:

John Polidori’s The Vampyre (1819)
Bram Stoker’s Dracula (1897)

Sheridan LeFanu’s Carmilla (1872)
Anne Rice’s Interview with a Vampire (1976)

SECTION 003 **9:30-10:45** **TTH**
FAIRYTALES AND FOLKLORE

K. McDONALD

How did tales filled with stepmothers plotting to kill children, women betrothed to frogs or other beasts, or kids sent into the world to fend for themselves get to be children’s tales? We’ll explore the backgrounds of several well-known fairy tales, working from their origins as tales for adults (with their even more adult themes), following their changes as they were adapted for more adolescent audiences (including an examination of the effects of Disney’s selection and adaption of some of the tales into movies), and exploring the evolution of these tales, as well spinoffs and new tales, in what is clearly a resurgence of interest in these tales, and often back toward their roots as stories aimed at adult audiences. We’ll explore some of the causes for these changes, examine how the tales not only to reflect but can also be seen to influence the cultural views of their times (whether or not this is the conscious intent of their authors/adapters), and look at how some of the modern adaptations, spinoffs, and new tales work to question or counteract some of these views. Several of the texts will be accessed online or through Moodle, so students will need reliable access to a computer and internet either on campus or at home, as well as the ability to print short texts to bring to class for discussion (to supplement the required texts).

TEXTS: *Folk & Fairy Tales*, 4th ed. Eds. Hallett and Karasek. Broadview Press, 2009. ISBN: 978-55111-898-7
The Princess Bride: S. Morgenstern’s Classic Tale of True Love and High Adventure. William Goldman. Harcourt 2007. ISBN: 978-0156035217
Stardust. Neil Gaiman. HarperCollins, 2008. ISBN: 978-0061689246
Stories and articles available online or posted on Moodle

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:00-9:50	MWF	I. FINK
SECTION 002	2:00-2:50	MWF	K. RAYES
SECTION 003	8:00-9:15	TTH	B. FITZPATRICK
SECTION 004	9:30-10:45	TTH	B. FITZPATRICK
SECTION 005	2:00-3:15	TTH	D. PIANO
SECTION 476	ONLINE		K. MARTIN
SECTION 477	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. Texts vary by instructor.

ENGL 2160: INTRODUCTION TO CREATIVE WRITING

SECTION 001

2:00-3:15

TTH

J. MAXWELL

This class introduces students to four genres of creative writing and provides an opportunity to work in several of them. We'll use the workshop model of developing new texts because that model is the cornerstone of learning the art of creative writing. In this class students will write in multiple literary genres. They will read each other's work, supportively write about their peers' texts, and get feedback for their own revisions. Because this is an introductory class, students don't need previous creative writing experience—willingness and curiosity will suffice.

Language is a uniquely powerful medium with which to make art. In this class, we'll dive into the excitement, and the difficulty, and the pleasure, and the terror of it. We'll look at how different genres use literary devices and how those devices are tools for us to make art

Required Text: David Starkey. *Creative Writing: Four Genres in Brief*. 2nd ed. ISBN: 1457611562

ENGL 2161: INTRODUCTION TO FICTION WRITING

SECTION 001

9:30-10:45

TTH

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 2208: READING DRAMA*

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

SECTION 001

12:00-12:50

MWF

C. LOOMIS

The purpose of writing, acting in, and watching plays, Shakespeare claims, is to hold a mirror up to nature, to show us ourselves at our best and our worst. In this course, we will look at plays from classical Greece to the present to ask what we see when we look in that mirror. What does drama tell us about being human? About our relationships with each other and with the world? About how to live a good life?

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

Textbook: There is one required textbook, *The Norton Anthology of Drama* (compact edition), ed. J. Ellen Gainor. ISBN: 978-0-393-92349-7

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.

Required Texts:

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

August Wilson. *Fences*. ISBN 9780452264014

Suzan-Lori Parks. *Topdog/Underdog*. ISBN: 1-55936-201-4

Lisa D'Amour. *Detroit*. ISBN 0865478651

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

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

ENGL 2218: READING NONFICTION*

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

SECTION 001

2:00-2:15

TTH

R. GOODMAN

A general introduction to the study and appreciation of creative nonfiction literature.

The course is a study of creative nonfiction as a major literary genre from its origins to the present with attention to its diverse sub-genres—including but not limited to the personal essay, literary journalism, travel writing, memoir, humor, biographical profiles, writing about war investigative reporting, and writing about the natural world. Three papers. Quizzes.

TEXTS: Three to four books (TBA) and excerpts and essay-length readings on Moodle.

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. OSUNDARE

In this course, we intend to carry out an introductory study of poetry as a vital genre of literature. Among other preoccupations, we shall be looking at poetry as an intensely special use of language, its primal debt to the oral tradition, the connection between poetry and music, and poetry as a vehicle of ideas and product of human imagination. Because this is a survey course, the poems selected for study will be drawn from different authors, different places, and different historical periods. Throughout, we shall be interested not only in what the authors have to say, but also how they have chosen to say it in order to achieve the desired literary and aesthetic effect.

Requirements: 2 out-of-class essays, 2 quizzes, midterm exam, final exam, active class participation .

Required Text: *The Norton Anthology of Poetry, Shorter 5th Edition*, ed. M. Ferguson, M.J. Salter, and J. Stallworthy.

ENGL 2238: READING FICTION*

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

SECTION 001 2:00-2:50 MWF L. VERNER

This course, intended for non-majors, offers an introduction to reading, thinking and writing about short stories and novels. The elements of plot, characterization, setting, theme, and point of view will be considered in our efforts to understand and analyze fiction from a variety of authors, eras, and geographical locations. Whereas some lecture will be necessary, the majority of class time will be occupied with discussion of our texts. Class participation, two papers, a midterm, and a final exam will be required, as well as occasional comprehension quizzes. Texts required will include *The Norton Anthology of Short Fiction, Shorter Eighth Edition*, ed. Bausch, and two novels.

SECTION 002 11:00-12:15 TTH K. McDONALD

Exploring other worlds, meeting new people, feeling what it would be like to be someone else: we all know that these and many other exciting adventures are available to us through fiction. But how do the words on the page actually transport us to these places, or transform us in to the characters of these tales?

Using a variety of stories and novels, we'll examine how authors use elements of fiction to create worlds, people, and situations that come alive for readers. We'll also explore how they convey particular attitudes, ideas, and themes through these stories, providing not only good entertainment, but stories that lead to an awareness and knowledge of ourselves and the world around us that enhances our lives.

TEXTS:

Forty Short Stories. 4th ed. Ed. Beverly Lawn. ISBN: 978-1-4576-0475-1

Frankenstein. Mary Shelley. Signet Classics, 2000 ISBN: 978-0-4515-3224-4

Song of Solomon. Toni Morrison. Vintage (Random House), 978-1-4000-3342-3

Like Water for Chocolate. Laura Esquivel. Anchor, 1995 ISBN: 978-0-3854-2017-4

SECTION 476 ONLINE E. LEWIS

This online course is designed to introduce students to some of the major works of American, British and Continental fiction from the nineteenth and twentieth centuries, both short stories and novels, through an examination of the formal elements of fiction. The syllabus is arranged both chronologically and thematically; in addition, a focus in the course is historical, since an apprehension of the cultural context of a literary work enriches our understanding of the text. The major directive in the course is the acquisition of literary analysis skills; the critical thinking skills that you acquire in this course will be valuable in your other courses.

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

ENGL 2258: INTERPRETING LITERATURE

SECTION 001 12:00-12:50 MWF 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 2312: INTERNATIONAL FILM AS LITERARY ART

SECTION 001 **2:00-3:15** **TTH** **K. RAYES**
3:30-5:30pm **TH (Screening day)**

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.*,

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.*

SECTION 001 **10:00-10:50** **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.*

SECTION 001 **9:30-10:45** **TTH** **L. WHITE**

This course explores major poetry, non-fiction, and fiction of the Romantic, Victorian, and Early Twentieth-century periods in their historical, social, and cultural contexts. We will undertake close readings of these periods’ most significant and representative texts, examining them from a number of critical perspectives in order to develop understanding of the works themselves, their authors’ characteristic concerns, and the cultural conditions that helped to shape these writers and their work. Assignments: Regular quizzes, a research essay, a midterm exam, and a final exam.

TEXT: Greenblatt, Stephen (General Editor). The Norton Anthology of English Literature, II. 9th ed..

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 2521: INTRODUCTION TO SHAKESPEARE

SECTION 001

1:00-1:50

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.

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
LITERARY FANTASY**

MWF

R. WERNER

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. Tolkein's The Lord of the Rings (selections from the trilogy)

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

Neil Gaimen The Ocean at the End of the Lane

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

Peter Barry Beginning Theory

**SECTION 002 9:30-10:45
HAWTHORNE**

TTH

P. ROGER

In this seminar we will focus on Nathaniel Hawthorne, an innovator of the short story and the romance genres, a student of the Puritan history and culture of his ancestors, a participant in the Brook Farm communal experiment and in the literary and intellectual circle of New England, and a subject of major critical approaches to literature. We will analyze two of Hawthorne's novels, *The House of the Seven Gables* and *The Blithedale Romance*, and three of his tales, "The Minister's Black Veil," "Wakefield," and "Rappaccini's Daughter," from several critical approaches, New Critical, historicist, feminist, deconstructionist, psychoanalytical, and reader-response. We will read chapters explaining these critical approaches to literature from Stephen Lynn's book on critical theory, *Texts and Contexts*, and read critical essays about Hawthorne's texts in order to understand the approaches. In class we will devote time to discussing and questioning the various theories and their applications to Hawthorne's writing, as well as to discussing the texts and their historical and cultural contexts.

You will write several short summaries, analyses, and evaluations of the critical essays and informal analyses of the texts, two essays of approximately 5 pages each, and a longer research essay of 10 pages focusing on the value or validity of a particular approach or combination of approaches to one or more of the texts. You will also present one of your shorter essays to the class.

ENGL 4030/ENGL 5030: COLONIAL AND EARLY NATIONAL AMERICAN LITERATURE

SECTION 001

11:00-12:15

TTH

J. HAZLETT

English 4030/5030 is a survey course of American writers from the early discovery period up to 1820. We will familiarize ourselves with the various national, ethnic, and religious groups that left their literary and cultural imprint on distinct sections of the New World, examining a number of issues of concern to those writers who played important or representative roles in New World and American culture. Our aim will be to understand the fundamental assumptions, myths, concepts, and preconceptions that underlay their vision of the New World and America, both of which terms refer to places of the imagination as much as they refer to geographical locations. The secondary purpose of such an investigation will be to better understand the forces that have shaped our own attitudes in the somewhat narrower geographical confines of the United States. In particular, we will be looking at attitudes toward the environment, the self, the Other, Europe, the community, the nation, and toward race, gender, and class.

Since this is a literature class, we will spend much of our time developing literary-critical skills that will enable us to analyze the various kinds of works we are studying. Some of the classes will be conducted as lectures; others will be discussions. There will be two exams, journals, and two short essays for undergrads. Graduate students will have additional assignments, including a research paper and short critiques of secondary material.

Texts:

Nina Baym et al., eds. *Norton Anthology of American Literature: Beginnings to 1820. Vol. A.* New York: Norton, 2011. 8th Edition. ISBN: 978-0-393-93476-2

Washington Irving, *Knickerbocker History of New York*

James Fenimore Cooper, *The Spy*

ENGL 4034/ENGL 5034: CONTEMPORARY AMERICAN LITERATURE

SECTION 001

ONLINE

D. RUTLEDGE

This course will cover a wide range of writings from the 1950's to the present day. We will begin with some writers of the 1950's, such as Allan Ginsburg, Flannery O'Connor and Ernest Hemingway. We will read the novels *Slaughterhouse Five* by Kurt Vonnegut and *Sula* by Toni Morrison. We will read a number of short stories by writers such as James Baldwin, Raymond Carver and Eudora Welty. At the end we will read some current writers, including Joyce Carol Oates and Dave Eggers. Our goal is to have as wide a range of readings as possible in one semester. There will be two tests, two papers, a final, and much discussion.

ENGL 4155/ENGL 5155: PROFESSIONAL EDITING

SECTION 001

2:00-3:15

TTH

R. POCHÉ

This course introduces students to the various roles professional editors serve in bringing print and digital publications to fruition. Students will practice the basic forms and techniques of professional editing. They will also further develop their skills in grammar usage, punctuation, syntax, and style and learn copy marking, copyediting, and proofreading conventions used in a variety of fields and for a variety of publications. The course is designed as both a seminar and a practicum, meaning that students will have an opportunity to share their discoveries on the purposes and applications of professional editing and put these discoveries to practical use by editing documents of certain genres that could be valued in their professional lives.

Many professions seek editors who can help hone precise, competent prose while managing writers and maintaining a publication's production schedule. As an introduction to this professional editorial culture, students will assist in copyediting *Word: News and Notes from the UNO Department of English*, the English Department's alumni magazine. They will also edit documents from a variety of other fields, including journalism, scholarly publications, and literary magazines.

At the end of the semester, students will submit a portfolio of their editorial work, which should display mastery of the editing conventions and practices the course teaches. They will also take a mid-term and final exam in addition to completing several quizzes on editing tasks. Graduate students (those taking ENGL 5155) will complete more extensive assignments for inclusion in their portfolio, including an essay on an editing topic of personal interest.

Texts (tentative):

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 4161/ENGL 5161: ADVANCED FICTION WRITING

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. Graduate students taking this class must submit a portfolio of their revised work at the end of the semester.

No texts are required for this class.

ENGL 4398: INTERNSHIP IN ENGLISH

SECTION 001

P. SCHOCK

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 4401/ENGL 5401: LITERATURE OF THE LATER MIDDLE AGES

SECTION 001

3:30-4:45

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)
Boroff, Sir Gawain and the Green Knight/Patience/Pearl, Norton

ENGL 4616/ENGL 5616: DRAMA IN THE AGE OF SHAKESPEARE

SECTION 001

10:00-10:50

MWF

C. LOOMIS

Madness. Murder. Obsession. Vengeance. Incest. The tragedies written by William Shakespeare's contemporaries combine stunning poetry with equally stunning levels of violence. This course will look at tragedies and a few comedies by early modern playwrights including Thomas Kyd, Christopher Marlow, Ben Jonson, Francis Beaumont, John Fletcher, and John Webster. By taking this course, students will acquire the skills needed to read and interpret 16th and 17th century drama; be introduced to the major writers and genres of early modern dramatic literature; and be delighted by a set of plays wrestling with complex and compelling issues—love, revenge, and madness among them—that still concern us today.

Requirements: There will be two examinations, regular reading quizzes, and a worksheet for each play. Students will be required, alone or in a group, to perform a scene from one play, and to write a short essay based on the performance.

Texts: *The Norton Anthology of English Renaissance Drama*, ed. David Bevington ISBN: 978-0-393-97655-7

ENGL 4715/ENGL 5715: THE EIGHTEENTH-CENTURY ENGLISH NOVEL

SECTION 476

ONLINE

B. FITZPATRICK

A study of the development and characteristics of the English novel from its beginnings through the time of Austen. As we examine each work in its literary and cultural context, we will also consider more broadly the changing definitions of the novel through the century and critical responses to the new genre. We will also assess several film adaptations of the novels we read. Requirements will include written weekly discussion responses via Moodle, a critical research paper, and a final exam. Graduate students will write a longer research paper and an annotated bibliography, plus discussion assignments of greater depth. 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: Defoe, *Moll Flanders*, ed. Blewett (Penguin Classics, 1989)
Richardson, *Pamela*, ed. Keymer (Oxford, 2008)
Fielding, *Joseph Andrews*, ed. Keymer (Oxford, 2008)
Sterne, *Tristram Shandy*, ed. Anderson (Norton Critical Edition, 1980)
Smollett, *Humphry Clinker*, ed. Gottlieb (Norton Critical Edition, 2nd ed.)
Goldsmith, *The Vicar of Wakefield*, ed. Friedman and Mack (Oxford, 2008)
Burney, *Evelina*, ed. Cooke (Norton Critical Edition, 1998)
Austen, *Pride and Prejudice* ed. Gray (Norton Critical Edition, 3rd ed., 2000)
RECOMMENDED: MLA Handbook for Writers of Research Papers, 7th ed. (2009)

ENGL 4802/ENGL 5802: LATER ROMANTIC WRITERS

SECTION 001

9:00-9:50

MWF

P. SCHOCK

Course content: the work of the second generation of English Romantic writers: Byron's "metaphysical" dramas, *Manfred* and *Cain: A Mystery*, and his satires, *Don Juan* and *The Vision of Judgment*; Shelley's utopian "lyrical drama," *Prometheus Unbound*, his blank-verse tragedy, *The Cenci*, his lyric poems, his exploration of the Romantic love-quest (*Alastor, or the Spirit of Solitude*), and his final, fragmentary dream vision, *The Triumph of Life*; Mary Shelley's *Frankenstein*; Keats's odes, romances, ballads, and his two attempts to write an epic on the overthrow of the Titans by the Olympian Gods, *Hyperion* and *The Fall of Hyperion*. By the end of the semester, students will not only have read a series of central Romantic works, but should also have a thorough understanding of the following elements of Romantic writing and culture: transformations of various genres and modes of writing; the iconoclastic use of pagan and Christian myth; conceptions of the self and heroism; revisions of traditional religious, moral, and metaphysical thought; the Byron-Shelley debate over Romantic utopianism and perfectibilitarianism; conceptions of the social and political role of the writer, and the impasse liberal writers faced in an age of re-established empires across Europe. Requirements include the option of 10-page research paper or 2 short papers and a project in annotated bibliography, a midterm and final exam, and your application to reading assignments and class discussion.

TEXTS:

Byron. Ed. Jerome McGann (Oxford Authors Series)

Keats, *Selected Poems and Letters*. Ed. Douglas Bush (Houghton Mifflin/Riverside)

Shelley, Mary. *Frankenstein* (Signet/New American Library)

Shelley's Poetry and Prose. Eds. Fraistat and Reiman (Revised edition, Norton, 2002)

ENGL 6090: DISASTER IN AMERICAN FICTION

SECTION 476

ONLINE

E. STEEBY

SECTION 601

6:00-8:45

W

E. STEEBY

I can't predict the next century will be able to read at all. Reading feels like a luxury if you're choking on toxic fumes and walking a scarred, terrible planet of fire.

--C.A. Conrad, poet

Contemporary theorists and casual pundits alike note that we are increasingly living in an era defined by risk. Entire economies and industries are devoted to mitigating disaster and catastrophe, while much wealth is, paradoxically, secured through the proliferation and inevitability of cultures in chaos. This course will consider how 20th and 21st century American fiction has represented the devastation and illumination that occurs in and around "natural" and "man-made" crisis. Dystopic zombie worlds, like those of Colson Whitehead's 2001 novel *Zone One*, are ubiquitous across genres. To gain perspective on how disaster fiction has resonated in earlier eras as well, we will read a range of fiction that depicts well-known disasters such as the 1927 Mississippi River flood, the Dust Bowl, WWII-era nuclear tests and bombings, and the AIDS crisis, as well as fiction that imagines potential (post) apocalyptic futures such as W.E.B. Du Bois' "The Comet" (1920), Octavia Butler's *Parable of the Sower* (1993), Don DeLillo's *White Noise* (1985), and films such as *Beasts of the Southern Wild*. Defining "disaster" as both punctuated crisis moments and sustained devastations, we will read critical articles addressing formations of ability, race, class, gender, sexuality, and the environment. Additional potential authors include: William Faulkner, Toni Morrison, Cormac McCarthy, Nathaniel Rich, Leslie Marmon Silko, and others. Students will be required to submit two long research papers, weekly reading responses, and to do a class presentation.

ENGL 6154: NONFICTION 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

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

ENGL 6163: WRITING POETRY

SECTION 601	6:00-8:45	W	C. HEMBREE
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Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing, individual pieces as well as longer examples. This course will consider what it means to wholly inhabit a piece of writing—for a week, a semester, years even. How do we fulfill the demands of writing-- deliberateness, procedure, habitual practice, revision, and failure—while preserving a sense of play, curiosity, joy, and duende vital to the creative process? Requirements include 6 weekly poems, a five-page sampler of original poetry, 10-12 pages of revisions, typed comments on peer writing, a local poetry reading review, informal responses to articles and essays, a presentation, and a class reading.

TEXTS: Debut volume of poetry for oral report/imitation (selected from my list)
Large 3-ring binder, loose leaf, pen
Any dictionary

SECTION 602	6:00-8:45	W	J. GERY
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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 6191: ONLINE FICTION WORKSHOP

SECTION 476

ONLINE

B. JOHNSON

ENGL 6191 is a graduate level fiction writing course in the "workshop" tradition, conducted on Moodle. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peer's stories and participate actively on class discussion boards. The course texts are student generated so no textbooks need to be purchased. Students should have reliable and frequent internet access.

ENGL 6193: ONLINE POETRY WORKSHOP

SECTION 476

ONLINE

J. GERY

This is an advanced workshop offered online in the composition, reading, analysis, criticism, and revision of poetry. The class will focus primarily on students' poetry – its composition, craft, vision, revision, and artistry. Students regularly submit their own works to class for analysis, criticism and discussion. In addition to composing and revising poetry, each student will also be assigned three or more times during the term to present another student's poem to the class, and all students will prepare weekly comments on poems presented, then respond to and discuss other posted comments, with those comments to be reviewed by the instructor for response and evaluation. Students will further complete three other writing assignments during the term (two poetry explications and a book review of a collection of contemporary poetry), since a familiarity with traditional, modern and contemporary poetry is crucial to writing it. In addition, at the end of the term, students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

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

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

4-5 books of contemporary poetry

ENGL 6194: ONLINE NONFICTION WORKSHOP

SECTION 476

ONLINE

R. GOODMAN

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in online discussion forums each week about the writing and write critiques of their peers' work. If time permits, the instructor and members of the workshop will lead and participate in creative writing-based discussions of published works of literary nonfiction.

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

ENGL 6232: RHETORIC AND THE RENAISSANCE

SECTION 601

4:30-5:45

TTH

R. SHENK

A course in the theory and practice of rhetoric in the English Renaissance. We will study the discipline of classical rhetoric as understood in the works of Aristotle, Cicero and Quintilian and as reconsidered by several authors in the Renaissance (Early Modern period). We will then read some famous Renaissance orations (such as speeches by Queen Elizabeth, and perhaps Milton's *Areopagitica*) but will pay particular attention to the speeches of characters in important literary works.

These will include some of the following: speeches by Satan in *Paradise Lost*, by Samson and Dalila in *Samson Agonistes*, by Hal, Hotspur, Falstaff and Henry IV in *Henry IV* and by Henry V in Shakespeare's play by that name, by Cassius, Brutus and Antony in *Julius Caesar*, and probably by Hamlet and others in *Hamlet*. Reading such literary works will provide full context in which to understand the rhetoric, and will offer subject matter for weekly student exercises in the classical progymnasmata, in rhetorical figures, and in classical declamation.

Required Texts: Bizzell and Herzberg, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2nd edition; Boston: Bedford/St. Martin's 2001,

Arthur and Barney R. Quinn, *Figures of Speech: 60 Ways to Turn a Phrase*.

Students should have access to an anthology of Shakespeare's plays, and to an edition of the major works of John Milton.

ENGL 6245: NOVEL AS A GENRE

SECTION 601

3:30-4:45

MW

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*

Sterne, *Tristram Shandy*

Bellow, *Henderson the Rain King*

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*

Sterne, *Tristram Shandy*

Bellow, *Henderson the Rain King*

James, *What Maisie Knew*

Ellison, *Invisible Man*

Allende, *The House of the Spirits*

Gaiman, *American Gods*

ENGL 6281: COMPOSITION THEORY AND PRACTICE

SECTION 601 3:30-4:45 TTH 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 short weekly writing (250 words), a collaborative writing project, a digital/social media pedagogy assignment, presentation, and a bibliographic source essay.

Possible but not Definitive Texts:

Bootstraps: From an American Academic of Color—Victor Villanueva, NCTE, 1993.

Palmieri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy* (Ncte/CCCC Studies in Writing and Rhetoric), 2012

Glenn, Cheryl and Melissa Goldthwaite *The St. Martin's Guide to Teaching Writing* 7TH EDITION.
Bedford/St.

Martin, 2014

ENGL 6390: LITERATURE OF THE AFRICAN DIASPORA

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

This course explores select literary texts from the African Diaspora in their historical, social, cultural, and aesthetic contexts, with emphasis on such concepts as "diaspora literacy", diaspora awareness, reverse diaspora, "post-coloniality", and generic conjunctures. It examines areas of commonality and divergence in the African experience as articulated in these texts in terms of their various contents and styles.

Requirements: Midterm and final exams, term paper and annotated bibliography, class presentation and participation.

TEXTS: Achebe, *Things Fall Apart*
Soyinka, *Death and the King's Horseman*
Aidoo, *Anowa*
Okpewho, *Call Me by My Rightful Name*
Walker, *The Color Purple*
Brathwaite, *The Arrivants*
Walcott, *Dream on Monkey Mountain*
Du Bois, *The Souls of Black Folk*
Morrison, *The Bluest Eye*
Osbey, *History*
Evaristo, *Lara*

ENGL 6807: AESTHETICISM AND DECADANCE

SECTION 601

11:00-12:15 TTH

L. WHITE

How does literature connect with the growth or decline of culture? What happens artistically, culturally, psychologically, and otherwise at the ends of centuries? In the introductory essay to her bibliography of *Aestheticism and Decadence*, Linda Dowling offers an attractive version of the period in question, allowing us to view it as both "a genuine divergence from Victorian literary culture and an authentic participation in the modern movement." Evanescence, instability, failure, decay, self-consciousness, an historical and personal sense of decline and fall--the primary motifs of the period anticipated modernism, provided a transition into it, and also generated many of the tendencies that modernism came forth to control.

This course will examine the major figures and texts of English Aestheticism and Decadence, focusing on the art, culture, and literary lives of the last two decades of the nineteenth century in England. We will begin with a brief survey of the continental forces and figures that influenced these movements: German aestheticism, Gautier's preface to *Mademoiselle de Maupin* and his essay on Baudelaire, French Impressionism and the French Symbolist poets (Verlaine, Baudelaire, Rimbaud, Mallarme).

Following this survey, we will turn to the English scene to examine the impact of Keats, Arnold, Ruskin, Turner, Whistler, and the Pre-Raphaelites on the development of "Art for Art's Sake" and the ways in which English Aestheticism departs from the continental version. Aestheticism has been called an "amorphous affair" and it does shade mysteriously into Decadence sometime in the 1880's, making it difficult to fit the writers most commonly identified with the movements into one or the other. When we reach this point, we will concentrate on the major figures of the late Victorian period--primarily Pater, Stevenson, and Wilde--but give some attention to important minor ones as well.

Assignments: A take-home mid-term exam, a final, and two 12-15-page research essay.

Possible Texts:

Pater, *The Renaissance*, ed. Adam Phillips

Richard Ellmann, ed. *The Artist as Critic: The Critical Writings of Oscar Wilde*

Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Wilde, *The Picture of Dorian Gray*

The Norton Anthology of English Literature: The Victorian Age, 9th edition

ENGL 6943: THE CRAFT OF POETRY

SECTION 601

6:00-8:45 TH

C. HEMREE

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, annotated bibliography, 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*.
3 Books for oral presentation, TBA

ENGL 6944: THE CRAFT OF NONFICTION

SECTION 476 6:00-8:45 TH R. BATES

A seminar devoted to craft in literary nonfiction and its subgenres. Study of shape, structure, and segmentation; beginnings and endings; proportion and pace; point of view and voice; setting, scene, and summary; reflection and introspection; characterization; language and detail; research within narrative; and other elements of craft.

There will be weekly written reading responses and the writing of a culminating craft essay on a topic of the student's choice. From prompts related to our readings, we will write together with brief follow-up near the end of each class.

TEXTS:

Essay and excerpts posted on Moodle, handouts, and TBA.

ENGL 7000: THESIS

ENGL 7040: EXAMINATION ONLY

DEPARTMENT OF ENGLISH Fall 2015 Other Classes of Interest

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.

FTA 6200: PLAYWRITING

SECTION 601 W 6:00-8:40 J. MAXWELL

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer's words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop one-act or full-length plays. Along with generating substantial texts that receive extensive revision, the class also has students write ten minute plays for participation in Southern Rep's 6x6 play series.

Required Text:

William Missouri Downs and Robin U. Russin. *Title: Naked Playwriting: The Art, The Craft, And The Life Laid Bare*. ISBN: 1879505762

WGS 2010: INTRODUCTION TO WOMEN'S AND GENDER STUDIES

SECTION 001 MWF 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 consider gender means—and why the subject so often elicits intolerant, and even violent responses from society.