

**DEPARTMENT OF ENGLISH**  
**Fall 2017 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**

The major objective of the course is to gain an understanding of American literature to 1865 both in terms of the historical and cultural contexts of the texts we will read and in terms of their literary elements. The texts we will read include Native American creation stories, letters, journals, and autobiographical narratives by Columbus, Cabeza de Vaca, Smith, Bradford, Rowlandson, Olaudah Equiano, Franklin, Emerson, Fuller, Thoreau, Douglass, and Jacobs; poems by Bradstreet, Wheatley, Whitman, and Dickinson; and fiction by Foster, Irving, Poe, Hawthorne, and Melville. You will also become acquainted with some of the major critical theories associated with American literature in the period. The written assignments are: one short essay analyzing the relation of a text we are reading to an aspect of the historical and cultural context, a short research essay in which you make an argument based on analysis of a text or texts we are reading, a midterm and a final exam, and reading notes about the texts we read. You will give as part of a group an oral presentation of your essay on a text in its context.

TEXTS:      Robert Levine, Ed. *The Norton Anthology of American Literature*, 9<sup>th</sup> 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      10:00-10:50      MWF      D. RUTLEDGE**

This course will cover many American writers, starting with Walt Whitman's Civil War poetry, ending with some short stories by Joyce Carol Oates. We will study the major movements of this time period, including Regionalism, Modernism, and the Harlem Renaissance. We will look at a wide variety of writers and styles. This class will have two essay assignments, two tests during the semester, plus a final exam.

TEXTS:

The Norton Anthology of American Literature, Shorter 8<sup>th</sup> Edition, Vol. 2 (1865-Present)

Faulkner, As I Lay Dying

Vonnegut, Slaughterhouse Five

## ENGL 2041: MAJOR AMERICAN WRITERS

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

**SECTION 001      10:00-10:50      MWF      J. BARNWELL SMITH**

On the first day of class, students receive a student preference survey with names of writers and titles associated with particular American literary genres and areas of concentration. I write the course reading list only after tallying the results of the survey. Choices include the Abolitionists; the Concord writers of the 19<sup>th</sup> Century; Naturalism; nineteenth century women writers and critiques of “comfortable” society; Magical Realism; and writers of contemporary American awakenings. While students have some choice about what the class reads, there are some required areas of concentration, including Modernism and the Harlem Renaissance.

Regardless of what writers we choose to read, we’ll engage in interesting, dynamic discussions as we interpret great short stories and novels. And, we’ll consider historical, cultural and biographical contexts for works that span more than one hundred and fifty years. Requirements include two essays (four to five pages each) and three passage ID exams.

Textbooks: *The Norton Anthology of American Literature, Shorter Eighth edition*  
A novel TBA

**SECTION 002      2:00-3:15      TTH      E. LEWIS**

This course is designed to introduce students to the most important American writers of the nineteenth and early to mid-twentieth century. We will read a variety of texts: fiction, non-fiction, essays, short stories, poetry and drama. The readings are chronological, spanning the periods from the colonial to the modern. In this regard, a focus in the course is the historical and cultural context of the various works; nonetheless, a major directive in the course is the acquisition of literary analysis skills. Two exams, two formal papers, scheduled quizzes and group projects are required for this course.

**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 Palahniuk. The course is not intended as an exhaustive survey of American literature, but rather as an inquiry into key words 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      11:00-11:50      MWF      D. RUTLEDGE**

This course will begin with some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. We will also look at 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****1:00-1:50****MWF****J. BARNWELL SMITH**

With an emphasis on the rich culture and history of New Orleans, this course will examine literature set in the Crescent City or written by New Orleans writers. While the course content includes popular literature -- *The Awakening*, *The Moviegoer*, and *A Streetcar Named Desire* -- it also includes lesser-known works, including Charles Chestnutt's "Paul Marchand, F.M.C." 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.

Charles Chestnutt's "Paul Marchand, F.M.C."

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****11:00-12:15****TTH****J. KUCHTA**

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*

Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*

Johnson, *Sandrine's Letter to Tomorrow*

Roahen, *Gumbo Tales*

Williams, *A Streetcar Named Desire*

**SECTION 476****ONLINE****E. LEWIS**

This online course is designed to give students an overview of New Orleans literature, a study which illuminates the complex cultural heritage of the city. To this end, we will begin with works written in the early 19<sup>th</sup> 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. It is designed for non-English majors but open to majors as an elective.*

**SECTION 001****9:30-10:45****TTH****E. BRYANT**

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

TEXTS: Call and Response: An Anthology of African American 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          R. WERNER** **GHOST STORIES**

Ghost stories are one of the most consistently popular genres and telling ghost stories has long been a cultural rite of passage. Horror literature reveals much about the culture that produces it. This course will center in on the literary tradition of the ghost story primarily in English from the early-nineteenth century through today, encouraging students to consider these texts from both a cultural and a psychological perspective. Students will read a wide variety of tales both ancient and modern including stories by authors like Walter Scott, Edgar Allan Poe, Elizabeth Gaskell, Oscar Wilde, W. B. Yeats, Jorge Luis Borges, Eudora Welty and Ray Bradbury. By the end of the semester, students will be able to effectively analyze the elements of the fiction genre and discuss the historic, cultural and psychological implications of these texts. They will conduct independent research to produce thoughtful and insightful writing on the theme of the course. The course will require two papers. One shorter project (with a creative writing option) and one longer paper involving critical research. The course will also test students in both a midterm and a final exam.

### **SECTION 002          11:00-11:50          MWF          R. WERNER** **VAMPIRES**

Vampires have mesmerized Western culture for nearly 200 years now. Before John Polidori wrote The Vampyre in 1819, these monsters had been little more than animated corpses in Eastern European folktales, but his aristocratic Lord Ruthven began a trend that continues to fascinate popular consciousness in both Britain and America. Whether it is Anne Rice's genteelly effeminate Lestat, or Buffy's tragically romantic Angel, our culture's current ideas of vampires owe their core characteristics to nineteenth century depictions. This course will present an overview of some of the most famous vampires of literature with a focus on the nineteenth and twentieth centuries, including texts by Sheridan LeFanu, Bram Stoker, Anne Rice, and Angela Carter. We will also watch the 2014 film, What We Do in the Shadows, with its humorous take on the history of vampire literature. Students will explore the ways in which these monsters shift and change with the times that produce them. This course covers issues of race, gender, sexuality, and psychology. Students will apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course's theme. The course will also test students in both a midterm and a final exam.

#### **Possible Texts include:**

John Polidori's The Vampyre (1819)

Sheridan LeFanu's Carmilla (1872)

Bram Stoker's Dracula (1897)

Anne Rice's Interview with a Vampire (1976)

Angela Carter's "The Lady of the House of Love" (1979)

**SECTION 476**  
**LITERATURE OF WWII**

**Online**

**K. RAYES**

This course is designed to provide students with an introduction to the many ways that World War II has been portrayed in a broad range of literary genres. These portrayals will focus on both the historic and cultural influences of WWII on gender, political, and racial attitudes, and society in general, moving from the Modern to the Post-Modern era. The range of literary genres will include the Graphic Novel / Memoir, the Short Story, the Satiric Novel, and the Science Fiction Novel. We will also be analyzing a film text (Quentin Tarantino's "Inglorious Basterds") and other visual and historical texts. Students will contribute to each week's Online Discussion Board, compose two four-page papers, take two exams, and contribute to a group project.

TEXTS: *The Complete Maus* - Art Spiegelman  
*Berlin Stories* - Christopher Isherwood  
*Catch-22* - Joseph Heller  
*Slaughterhouse Five* - Kurt Vonnegut  
*Assorted short texts posted on Moodle including historical texts on women and minorities in WWII.*

**ENGL 2152: TECHNICAL WRITING**

<b>SECTION 001</b>	<b>9:00-9:50</b>	<b>MWF</b>	<b>I. FINK</b>
<b>SECTION 002</b>	<b>2:00-3:15</b>	<b>MW</b>	<b>D. PIANO</b>
<b>SECTION 003</b>	<b>8:00-9:15</b>	<b>TTH</b>	<b>R. SHENK</b>
<b>SECTION 004</b>	<b>9:30-10:45</b>	<b>TTH</b>	<b>K. RAYES</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>K. MARTIN</b>
<b>SECTION 477</b>	<b>ONLINE</b>		<b>D. PIANO</b>

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 2160: INTRODUCTION TO CREATIVE WRITING**

<b>SECTION 001</b>	<b>2:00-3:15</b>	<b>TTH</b>	<b>R. BATES</b>
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In this introductory creative writing course, we will read and study the craft in poems, brief fiction, brief nonfiction, and short plays. Participants will write works in each of these genres and submit them for workshop discussion and critique. In this process of becoming more accomplished creative writers, participants will learn from published authors, from each other, and possibly from the instructor. At the end of the semester, each participating writer will submit a portfolio of work written and revised during the semester.

Texts:

- Starkey, David. *Creative Writing: Four Genres in Brief* (Second Edition), Bedford/St. Martin's, 2013.
- Handouts.
- Readings posted on Moodle.

**ENGL 2208: READING DRAMA\***

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

**SECTION 001****2:00-3:15****MW****C. HEMBREE**

English 2208 is a general introduction to the study and appreciation of drama from its beginnings in classical theater to the present. Students will read and discuss plays from various periods and movements, as well as learn terminology and develop analytical skills necessary to form interpretations of the works. Students will also learn to make connections between the works and the attitudes and beliefs of the periods or movements that inform each play. Requirements include two essays, a midterm, and a final exam.

TEXT: Jacobus, *The Compact Bedford Introduction to Drama*, 7th ed.

**ENGL 2228: INTRODUCTION TO 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.

**SECTION 476****Online****J. GERY**

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

Requirements will include two short papers on individual poems (the second requiring minimal research), a presentation of a poem to the class, a midterm, and a final.

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

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

Shakespeare, William. *The Sonnets*.

## **ENGL 2238: INTRODUCTION TO FICTION\***

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

**SECTION 001      9:00-9:50      MWF      L. WHITE**

This course is intended for non-majors and is an introduction to reading and writing about short stories and novels. This semester we will take a thematic approach to the short story and novel—organizing our works around such themes as: the movement from innocence to experience, the reality of death, conformity and rebellion, relationship dynamics of various kinds, and so on. A thematic approach is an admission that literature is one of many valid ways of learning about life. We will see that literature does not exist in a vacuum but in a relationship to the larger world of shared human experience, which it sometimes seeks to reflect and illuminate, challenge and extend, and sometimes even to change. English 2238 introduces you to (or re-familiarizes you with) some of the great works of literature as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives.

Coursework: three exams, an interpretive research essay, and several quizzes.

TEXTS: To Be Determined

**SECTION 002      9:30-10:45      TTH      K. KUCHTA**

In this non-majors course, students will read a selection of short stories and three novels in relatively chronological order. The goals of this course are to introduce you to a wide variety of fiction, to teach you the fundamentals of literary analysis, to encourage you to express your reactions to these works through writing and discussion, and to expose you to the pleasurable aspects of reading. 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):      *40 Short Stories: A Portable Anthology*, 5<sup>th</sup> edition, Lawn  
   *Frankenstein* (Signet Classics edition – 1831), Shelley  
   *Bless Me, Ultima*, Anaya  
   *The Handmaid's Tale*, Atwood

**SECTION 476      ONLINE      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.

Students will need to complete all assigned reading (stories, novels, and lecture or study notes posted on Moodle). Weekly quizzes, discussion forums, and other informal writing will serve to confirm comprehension and provide opportunity for discussion and questions. In addition to these, two analytical essays, a midterm, and a final exam will make up the major assignments for the course. Exams must be taken on campus or online through Proctor U (there is a fee for taking exams online through this service; there is no fee for taking the exams on campus).

Texts:

40 Short Stories: A Portable Anthology (ISBN 978-1-4576-0475-1)

Frankenstein by Mary Shelley (ISBN 978-0-451-53224-4)

Like Water for Chocolate by Laura Esquivel (ISBN 978-0385420174)

Song of Solomon by Toni Morrison (ISBN 978-1400033423)

## ENGL 2258: INTERPRETING LITERATURE

**SECTION 001**

**11:00-11:50**

**MWF**

**L. VERNER**

This course is designed to introduce English majors to the skills and habits of mind required to excel in their major. Students will learn to 1-analyze literary texts in several genres through close reading; 2-develop research skills necessary to incorporate secondary sources into their own compositions; and 3-plan, construct and revise coherent and convincing essays about literature. Students will learn the literary elements and terms necessary for understanding, discussing, and writing about literature. Students will produce a researched essay on texts from each of the following genres: fiction, non-fiction, poetry, and drama. Requirements also include a final exam, attendance, and class participation.

TEXTS: To be determined

## 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**

**9:30-10:45**

**TTH**

**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; however, non-majors are welcome.

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: *The Broadview Anthology of British Literature* Vol A.

## 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 476**

**Online**

**P. SCHOCK**

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

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

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

## ENGL 2377: THE BIBLE AS LITERATURE

**SECTION 001      1:00-1:50      MWF      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 002      11:00-12:15      TTh      R. SHENK**

A sophomore-level course in the Bible seen primarily from the standpoint of literature rather than religion, though religion is a large subject in this text, of course. We will study major works of both the Old and New Testaments, paying special attention to "literary" things like theme, plot, characterization of both God and humans, imagery, argument, and genre.

Text? A standard Bible (a translation, not a paraphrase). No readings outside the text are required—understanding the text is the challenge, and I prefer that you spend extra time re-reading important sections or passages, and trying to work out how they all relate to one another.

I'll ask you to memorize a limited number of important passages, like the Ten Commandments, five proverbs of your choice, the Beatitudes, and so on. A midterm, final, and three essays.

## ENGL 3394: SEMINAR IN ENGLISH\*

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

**SECTION 001      11:00-11:50      MWF      K. MARTI**  
**DANTE**

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, 3<sup>rd</sup> ed., Manchester UP  
              *MLA Handbook*, 8th edition, MLA, 2016

## “BURNING DOWN THE HOUSE: CRITICAL APPROACHES TO REVOLUTIONARY PLANTATION LITERATURE”

This course will introduce students to contemporary modes and methods of literary criticism and theory through the study of two key 19<sup>th</sup> and 20<sup>th</sup>-century U.S. novels that depict dramatic resistance to slavery and/or the plantation system. These texts represent two of the most influential national narratives of race, class, gender, and sexuality. We will read Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, which became synonymous with the abolition movement, and Toni Morrison’s 1987 Pulitzer Prize winning novel *Beloved*. Students will learn to read these novels through a variety of critical frameworks, such as: empire studies, postcolonial theory, queer theory, new historicism, historical materialism, psychoanalysis, post-structuralism, and feminist literary studies. Students will develop an understanding of research methodology as well as learn to apply these critical approaches to their own writing. Requirements include: Moodle discussion posts, 2 short papers, a presentation, a longer research paper, a midterm and a final exam.

### TEXTS:

Stowe, Harriet Beecher: [Uncle Tom’s Cabin](#) (Norton Critical Edition 1993)

Morrison, Tony: [Beloved](#) (Vintage 2004)

[Tony Morrison’s Beloved: A Casebook](#) (available online at UNO, via library website)

Bressler, Charles E.: [Literary Criticism: An Introduction to Theory and Practice](#) (Prentice Hall 2006 Edition)

## ENGL 4092/ENGL5092: AMERICAN IMMIGRANT POETRY

SECTION 001

2:00-3:15

MW

J. GERY

This course focuses on the poetry of American immigrants, that is, poetry written by those not born in the United States (or, occasionally, the children of immigrants) who have contributed significantly to American literature. The long history of such poetry in the U.S. dates at least from the Puritans (Anne Bradstreet, Edward Taylor) in the 17<sup>th</sup> and Phillis Wheatley in the 18<sup>th</sup> centuries. While considering that history, this course will mostly focus on modern and contemporary poets. By reading, discussing, and writing about a cross-cultural selection of American immigrant poets, students will study how these widely diverse poets accommodate American idioms, adopt traditional or alternative forms to explore cultural themes, and express their identities as displaced, reborn, or hybrid poets. In their writing on their “native” backgrounds, questions arise as to how these writers’ poetics may reflect larger patterns of assimilation into American ideology, even as each struggles to preserve, reject, reconcile, or celebrate her or his separate heritage. Furthermore, as outsiders or newcomers, these poets offer a rich critique of American values, often resisting conventional definitions. Our goal will be to discover what collective vision these poets may share. While some time will be given to the context of each poet, most class time will be devoted to discussion of assigned poems.

Requirements will include a short essay, a midterm, one class oral presentation (two for graduate students), a term paper and annotated bibliography, and a final exam. Graduate students will be asked to choose a poet, survey that poet’s work, and present a representative poem to the class.

TEXTS: Ali, Kazim. *The Far Mosque*

Brodsky, Joseph. *So Forth*.

Chin, Marilyn. *The Phoenix Gone, The Terrace Empty*

Hammad, Suheir. *Born a Palestinian, Born Black*.

Kim, Myung Mi. *Under Flag*.

Levertov, Denise. *Sands of the Well*.

McKay, Claude. *Selected Poems*. Ed. Joan R. Sherman.

Simic, Charles. *The Voice at 3 A.M.: Selected Late and New Poems* (

Vazirani, Reetika. *White Elephants*

Walcott, Derek. *Selected Poems*. Ed. Edward Baugh.

Wheatley, Phillis. *Complete Writings*. Ed. Vincent Carretta.

## ENGL 4092/ENGL 5092: AMERICAN FIRST PERSON NARRATIVES

### SECTION 476 Online

J. HAZLETT

This section of ENGL 4092 will examine American First Person Narratives written in the twentieth century. Among the many questions we will bring to bear on the texts are the following: what is the relationship between gender, class, ethnicity, nationality, race and self-representation? What is the role of truth telling in textual re-presentations of the self? Who owns our stories? What happens when an author's self is mediated by an as-told-to writer? What is an authentic self? How do we determine authorial authenticity? How do writers who belong to marginalized groups negotiate the identities imposed upon them by dominant cultural groups? In what ways is the self a political construction? We will examine the texts from cultural, historical, ideological, and literary perspectives. Since this is a 4000-level literature class, we will also spend some of our time developing literary-critical skills that will enable us to analyze the various non-fictional works we are reading.

Undergraduates will have two exams, journals, summary-critiques, and one research paper. Graduate students will have additional writing and research assignments.

Possible texts (the final selection will include 7-9 texts):

John Neihardt, *Black Elk Speaks* (1932)

Mary McCarthy, *Memories of a Catholic Girlhood* (1957)

Ernest Hemingway, *A Moveable Feast* (1964)

Alex Haley, *The Autobiography of Malcolm X* (1965)

Maxine Hong Kingston, *Woman Warrior: Memoirs of a Girlhood among Ghosts* (1976)

Anne Moody, *Coming of Age in Mississippi* (1968)

Richard Rodriguez, *Hunger for Memory* (1982)

Dayne Sherman, *Fat Boy: A Memoir* (2016)

## ENGL 4161/ENGL 5161: ADVANCED FICTION WRITING

### SECTION 001

11:00-12:15

TTH

R. POCHÉ

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

English 4161 is designed for English majors **and** non-majors.

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

## **ENGL 4240/5240: ADOLESCENT LITERATURE**

**SECTION 601      5:00pm-7:45pm      TH      P. AUSTIN**

In this course, we will read, discuss, and analyze culturally diverse current young adult literature, focusing on literary elements, thematic connections, and relevance of the literature to the lives of teen readers. Texts include Sherman Alexie's *Absolutely True Diary of a Part Time Indian*, Judy Blundell's *What I Saw and How I Lied*, Meg Medina's *Yaqui Delgado Wants to Kick Your Ass*, Marilyn Nelson's *A Wreath for Emmett Till* and others. Literature is about understanding how we make sense of our world, our culture, and ourselves, so to that end, we will utilize a reading and writing workshop approach to develop our understanding of both the literature we read and our community of readers. You will be expected to read approximately 20 YA books and write weekly papers with various purposes including analytical, critical, creative, and personal pieces. Compiling the work in a portfolio, you will select and revise at least three of the papers and analyze your progress as a writer over the span of the semester. Students taking the course for graduate credit will complete a graduate project.

## **ENGL 4391: RADICAL THEATER**

**SECTION 001      3:30-4:45      MW      J. MAXWELL**

This class looks at many of the different kinds of radicalism that happen in the theater. We'll look at works that are socially or politically radical in their themes. We'll look at works that are radical in their structure. We'll look at works that are radical in their content. We'll read plays that will shock, offend, confuse, and challenge. Such radicalism includes feminist writers, Black Nationalist writers, political writers, overtly experimental writers, and writers that abandon plot and character altogether. We'll cover a broad range of authors from the early 20<sup>th</sup> century through to today, including Gertrude Stein, Eugene Ionesco, Bertolt Brecht, Mac Wellman, Amiri Baraka, Alice Taun, Sibyl Kempson, and many others.

Required Text: TBA

## **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 4521/ENGL 5521:

**SECTION 001**

**9:30-10:45**

**TTH**

**S. RICHARDSON**

In this course, we will explore some of the best-loved early dramatic works of playwright William Shakespeare (1564-1616). Through the close study of a selection of Shakespeare's plays, and a few sonnets, students will gain a better understanding of the author's works as they also develop a broader comprehension of social, political, and historical themes characteristic of English literature and culture during the early modern period. Class discussion will center on performance and identity as we consider the continued relevance of Shakespearean drama, from theatrical practice on the sixteenth-century stage to current film adaptations. Students will complete a midterm and a final exam, a research essay project of 12-15 pages, and regular short writing assignments.

Plays to be covered will include:

*A Midsummer Night's Dream, The Merchant of Venice, Much Ado about Nothing,*

*As You Like It, Twelfth Night, or What You Will, Richard III, 1 Henry IV, Titus Andronicus, Romeo and Juliet*  
and *Julius Caesar*

**TEXT:** *The Norton Shakespeare*, ed. Stephen Greenblatt, ISBN 978-0-393-93499-1

## ENGL 4808/ENGL 5808: LATER VICTORIAN LITERATURE

**SECTION 001**

**1:00-1:50**

**MWF**

**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:** To Be Determined

## ENGL 6007: LITERARY REGIONALISM 1850-1910

**SECTION 001**

**11:00-12:15**

**TTH**

**A. RIOUX**

After the Civil War, from about 1865 to the turn of the century, regional sketches and stories, and their companion form travel essays, dominated America's magazines and newspapers. The Western frontier, New Orleans, the Deep South, Appalachian country, and rural New England were all mined for their literary gold. Beyond this brief description, however, there is little agreement on what exactly "regionalist literature" is and what function it served in the late-nineteenth century as the nation began to understand itself as an imperial power.

The field of American literary regionalism has been one of the most contested areas of literary study in the past thirty plus years, with debates over everything from what to call the movement and how to define it to which writers to include in it. In recent years, debates have centered on the questions of whether regionalist literature was exclusively a women's tradition, a "queer" literary movement, an elite white bourgeois literary phenomenon, or a diverse movement in which men and women from a variety of backgrounds participated. Scholars have also debated whether the movement exploited the regional "other" for national consumption and appropriation or sympathetically portrayed regional diversity in an effort to create a democratic culture.

What makes regionalist texts so rewarding to study is that they open up questions about how and why read, how we classify people and places, how we experience "othered" peoples and cultures, and how we define ourselves as a nation and/or region. These are the kinds of questions that remain highly relevant in our multicultural world and, under our current administration, they are more urgent than ever.

This course will trace the developments of regionalist literature in the antebellum period through the turn of the century, paying particular attention to the roles that gender, class, race, ethnicity, and sexuality played in the depiction of regional cultures for a national audience. We will read texts from a wide variety of authors and regions, including Sarah Orne Jewett (Maine), Mary Wilkins Freeman (New England), George Washington Cable (New Orleans), Grace King (New Orleans), Alice Dunbar-Nelson (New Orleans), Kate Chopin (Louisiana), Joel Chandler Harris (Georgia), Constance Fenimore Woolson (Michigan, Florida), Charles Chesnutt (South), Hamlin Garland (Midwest), Mark Twain (Midwest), Bret Harte (West), and Sui Sin Far (West). Some texts will be available online. Please e-mail Dr. Rioux at [aeboyd@uno.edu](mailto:aeboyd@uno.edu) for a full list of required texts. Course requirements will include written responses, a presentation, an annotated bibliography, a research paper, and a final exam.

## ENGL 6090: NARRATIVES OF THE WEST

**SECTION 476**

**Online**

**P. ROGER**

In this course we will study narratives of the American West in various forms—novels, short stories, nonfictional narratives, myths, tales, and films—and from the perspectives of various peoples—Native Americans, European American settlers and their descendants, Hispanic inhabitants of the Southwest, and descendants of Asian immigrants. We will focus on the ways in which writers define or imagine the West, relations among different groups, attitudes toward the land (as property, as home, as sacred place), and beliefs about equality, freedom, individualism, and community. We will begin with myths and stories from the Zuni, Navajo, and Dakota tribes and historical work on the West by Frederick Jackson Turner, Henry Nash Smith, and Patricia Limerick. Then we will read fictional and nonfictional narratives about the westward movement of the nineteenth century by Caroline Kirkland, Eliza Farnham, Willa Cather, Stephen Crane, and Zitkala Sa. We will view the experience of the West from a Hispanic perspective by reading Hispanic legends of the Southwest and short stories by Sandra Cisneros and from a Chinese perspective by reading stories by Sui Sin Far and Maxine Hong Kingston. Finally we will study fiction by contemporary Native American writers—N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, and Sherman Alexie.

Students will write a 15-page research essay, including an annotated bibliography; summaries of scholarly texts on the West; and responses to the primary texts.

## ENGL 6154: NONFICTION WRITING WORKSHOP

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

A workshop in advanced nonfiction writing.

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 much shorter work; significantly revise one of these; participate in workshop discussion; and write critiques of their peers' work. Each participant will make a short presentation on a work of nonfiction of their choice and suggest a writing prompt. Enrollment permitting, we will write together with brief follow-up near the end of each class.

### TEXTS:

Handouts and works that participants will assign.

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

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

<b>SECTION 601</b>	<b>6:00-8:45</b>	<b>M</b>	<b>N. WALSH</b>
<b>SECTION 602</b>	<b>6:00-8:45</b>	<b>M</b>	<b>B. JOHNSON</b>
<b>SECTION 603</b>	<b>6:00-8:45</b>	<b>M</b>	<b>J. LEAKE</b>
<b>SECTION 604</b>	<b>6:00-8:45</b>	<b>M</b>	<b>R. BARTON</b>

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**

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

TEXTS: Ruefle, Mary. *Madness, Rack, and Honey*  
Literary journal TBA

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.  
Greene, Roland, and Stephen Cushman, eds. *The Princeton Handbook of Poetic Terms*. Third Ed.  
4-5 books of contemporary poetry

**ENGL 6191: ONLINE FICTION WORKSHOP****SECTION 476      ONLINE**

ENG 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 give a presentation, 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. 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 deliberately *shorter* work; significantly revise one of these; write critiques of their peers' work; and read, post responses to, and discuss published works of literary nonfiction.

TEXTS: Essays and book excerpts that are posted on Moodle.

## ENGL 6231: LITERARY THEORY

SECTION 601

2:00-3:15

MW

N. EASTERLIN

This course offers an introduction to movements and trends in literary theory since 1900. Beginning with Russian Formalism and the New Criticism, the course will address selected major developments in structuralist and postmodern theory (1970s to the present). The second half of the course will focus on cognitive and evolutionary approaches to literature, recent developments that aim to integrate research from cognitive psychology and evolutionary social science with literary studies.

**Course assignments:** A mid-term and a final exam; a group report; and a bibliographical essay. The bibliographical essay enables students to evaluate the applicability of theory to practical criticism. Students will select a primary work and read criticism on that work from a variety of approaches, then write a fifteen-page essay assessing the value of the surveyed criticism for an understanding of the primary work.

### TEXTS:

**Note:** *The primary readings for the first half of the course will be posted on Moodle. Readings from Theory's Empire will also be posted on Moodle.*

<i>Introduction to Cognitive Cultural Studies</i> , ed. Zunshine	9780801894886	(required)
<i>A Reader's Guide to Contemporary Literary Theory</i> , 6 <sup>th</sup> ed., Selden, Widdowson, & Brooker	9780582894105	(required)
<i>Theory's Empire: An Anthology of Dissent</i> , Patai & Corral	9780231134170	(optional)

## ENGL 6232: RHETORIC AND THE RENAISSANCE

SECTION 476

Online

R. SHENK

An online course in the theory and practice of rhetoric in England during the Early Modern period, along with related work in the literature of the age.

We'll study the discipline of classical rhetoric as understood in selected works of Aristotle, Cicero and Quintilian, and as conceived by Erasmus, Ramus, and Thomas Wilson among influential rhetoricians in Europe or England during the Early Modern period. At the same time, we'll be reading a few 16<sup>th</sup> or 17<sup>th</sup> Century rhetorical works (e.g., a sermon of John Donne, speeches by Queen Elizabeth, and Milton's *Areopagitica*).

However, we will also read some noteworthy works of Early Modern literature. While we study these works as literature, we will also pay special attention to speeches within those works that illustrate powerful rhetoric in context, including several plays by Shakespeare, much of Milton's *Paradise Lost* and all of *Samson Agonistes*.

Reading such literary works will provide full context in which to understand the rhetoric, and the literature will also offer subject matter for weekly student exercises in the classical progymnasmata, in rhetorical figures, and in classical declamation. Overall, classical rhetoric involved literature centrally in its instruction, and this course follows that method.

### Required Texts:

Bizzell and Herzberg, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2nd edition;

Arthur Quinn, *Figures of Speech: 60 Ways to Turn a Phrase*;

You must have access to standard texts of Milton's major works and Shakespeare's plays, such are available in the library, or from the professor, or elsewhere.

## ENGL 6243: POETRY AS A GENRE

**SECTION 001 TTH 2- 3:15**

**N. OSUNDARE**

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

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

### **TEXTS**

PREMINGER, Alex & BROGAN, T.V.F., ed. *The New Princeton Encyclopedia of Poetry and Poetics*  
KAPLAN, Charles & ANDERSON, W.D. ed. *Criticism: Major Statements*, 4<sup>th</sup> Edition  
FERGUSON, M., SALTER, M.J., & STALLWORTHY, J. ed. *The Norton Anthology of Poetry* (Shorter Fifth Edition)  
NOVAK, Julia. *Live Performance: An Integrated Approach to Poetry in Performance*  
OKPEWHO, I. *The Oral Performance in Africa*  
BEIER, U, ed. *Yoruba Poetry* (Bayreuth African Studies Edition)  
McHUGH, H. *Broken English: Poetry and Partiality.*  
EAGLETON, Terry. *How to Read a Poem*

## ENGL 6280: INTRO TO GRAD STUDIES

**SECTION 601**

**6:00-8:45**

**W**

**E. STEEBY**

This course will introduce graduate students to the profession of literary studies, with special attention to contemporary theoretical trends, research methods, and pedagogical concerns. We will learn to evaluate different forms of academic writing, and students will experiment with and implement critical approaches to literature in their own writing. Students will be introduced to various forums for presenting and publishing their work and will learn about professional organizations and standards. In particular, we will discuss the adaptation of the field for increasingly diversified and digitized studies of culture. Students will be expected to do oral presentations, an annotated bibliography, research papers, and several shorter assignments.

### **TEXTS:**

David G. Nicholls, Ed. *Introduction to Scholarship in Modern Languages and Literatures* (MLA 3rd Edition)  
**ISBN-10:** 0873525981  
Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (Routledge) **ISBN-10:** 0415506751  
Nella Larsen, *Passing* (Norton Critical Edition) **ISBN-10:** 0393979164  
Optional: *MLA Style Manual and Guide to Scholarly Publishing*, 3rd Edition

## ENGL 6281: COMPOSITION THEORY AND PRACTICE

**SECTION 601**

**6:00-8:45**

**T**

**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.

### **Texts:**

*First-Year Composition: From Theory to Practice*, edited by Deborah Coxwell-Teague and Ronald E. Lunsford, Parlor Press, 2014. ISBN: 978-1-60235-518-7

Others to be announced

## ENGL 6370: DANTE AND MEDIEVAL LIT

**SECTION 601**

**6:00-8:45**

**M**

**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: THE PUBLISHING INSTITUTE

**SECTION 601**

**3:30-4:45**

**MW**

**A. HIMELSTEIN**

For writers and teachers, the Center for the Book at the University of New Orleans is offering an institute in which students will learn to take a work from draft form to all the way to finished, published literature. Authors and teachers will spend the first weeks of the institute choosing from among twenty submitted manuscripts a single work to move into a completed book. Students and staff will edit and polish the work. Center staff will deliver workshops on editing for content, copy-editing, and publishing industry practice. The middle weeks of the class will focus on getting the book off to the print shop. Graphic design, lay-out, getting printing quotes, cover and back-cover language will be taught. The class will then move the book project to the print shop. The last weeks of the class will focus on planning for successful book-releases. We will conduct workshop on planning publicity campaigns, book-release events, and long-term strategies for books to live in the world. The class and UNO Press will celebrate the release, create and fulfill supporting websites and relevant Facebook pages for the books.

## ENGL 6700: SWIFT AND STERNE

**SECTION 001**

**3:30-4:45**

**TTH**

**D. DOLL**

In many ways Jonathan Swift and Laurence Sterne stand in opposition: Swift, a man of the early 18th Century looking back to a world rapidly disappearing, and Sterne, a writer of the midcentury whose greatest influence was felt in the later 18th and early 19th Centuries. Yet there are many similarities: both were outsiders whose pens earned them entrance into the highest political and social circles. Both are highly subversive in their satiric strategies and both are intensely interested in how language works. The course will largely focus on their extended prose narratives (*Gulliver's Travels* and *Tale of a Tub* for Swift, *Tristram Shandy* and *Sentimental Journey*), but will also include attention to their journals, sermons, and additional prose pieces. Course requirements will include two papers, an annotated bibliography and an oral presentation.

TEXTS: *The Writings of Jonathan Swift*, eds. Greenburg and Piper  
*The Life and Opinions of Tristram Shandy*, Sterne  
*A Sentimental Journey and Other Writings*, Sterne

## ENGL 6941: THE CRAFT OF FICTION

**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 create a presentation for both a craft essay and a short story, submit weekly craft essay summaries and story critiques, and complete several short creative writing projects. Participation is a critical part of this class and thus full participation in discussion forums will be mandatory for a passing grade.

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

Baxter & Turchi: *Bringing the Devil to His Knees* (2001) ISBN:978-0472067749

Burroway & Stuckey-French, *Writing Fiction: A Guide to Narrative Craft* 7th Edition ISBN-13: 978-0321277367

## ENGL 6944: THE CRAFT OF NONFICTION

**SECTION 601**

**6:00-8:45**

**W**

**R. GOODMAN**

We will look closely at structure, beginnings and endings; the dispensation of information; point of view; voice; the search for the exact word; setting and scene; reflection; character development; simile and metaphor; chronology as a technique; and other elements of craft. A great deal of emphasis will be placed on decisions—on *why* a writer chooses a certain technique, word, scene, etc., over something else.

There will be weekly exercises and readings with a culminating craft essay on a topic of the student's choice.

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

## ENGL 7000: THESIS

## ENGL 7040: EXAMINATION ONLY

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**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      11:00-12:15      TTH**

The course is designed to acquaint students with news decision making, newsroom operations, reporting, writing, editing and Associated Press style guidelines. The course is laboratory-based and has substantial reporting, writing and editing assignments. Students will become acquainted with the basics of journalism as a profession and as a source of information about their community and their world.

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**JOUR 4700/5700: ADVANCED JOURNALISM\***

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

**SECTION 476      ONLINE      B. RUTLEDGE**

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

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

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**WGS 2010: INTRODUCTION TO WOMEN'S & GENDER STUDIES**

**SECTION 001      1:00-1:50      MWF      L. VERNER**

This course, as the foundational course for the WGS minor, introduces students to the basic concepts and theories in women's and gender studies. We begin with a brief history of feminism and then proceed to a wide-ranging interdisciplinary examination of what it means to be gendered. We will explore the differences as well as the common elements of women's experience. We will scrutinize and interrogate constructions of gender, ethnicity, race, class and sexuality and the ways these constructions intersect. Our chief goal is to enable the student to read and think critically about "gender," how it has been shaped historically, how it has impacted women's and men's lives, and the methods whereby the concept of "gender" has been challenged and changed.

TEXTS: Saraswati, Shaw and Rellihan, eds., *Introduction to Women's, Gender & Sexuality Studies*  
Dicker, *A History of U.S. Feminisms*

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**FTA 6200: PLAYWRITING****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 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

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