

## DEPARTMENT OF ENGLISH

### FALL 2018 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: AMERICAN LITERATURE TO 1865**

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

**SECTION 001**

**11:00-11:50**

**MWF**

**D. RUTLEDGE**

This course will look at American literature beginning in 1606, with Captain John Smith, and ending at the Civil War, with the poetry of Walt Whitman. Between those two, we will read many authors, representing various eras and styles. There will be nonfiction, short stories and poetry.

REQUIREMENTS: Two papers, two tests during the semester, a final exam, and many quizzes.

TEXT: *Norton Anthology of American Literature*, Shorter 9<sup>th</sup> Edition, Vol. 1

#### **ENGL 2032: 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**

**9:30-10:45**

**TTH**

**E. LEWIS**

This course is designed to give students an overview of American literature from the post-Civil War to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and subgenres, such as essays, autobiographies, plays, short stories, novels, and poetry. This course will also introduce students to terms including realism, regionalism, naturalism, modernism and postmodernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc.

REQUIREMENTS: Two major papers and two major exams, in addition to quizzes, and group work.

## **ENGL 2041: MAJOR AMERICAN WRITERS**

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

<b>SECTION 001</b>	<b>8:00-8:50</b>	<b>MWF</b>	<b>E. HOGAN</b>
<b>SECTION 002</b>	<b>11:00-12:15</b>	<b>TTH</b>	<b>E. LEWIS</b>

The course is designed to give students an overview of American literature from the colonial to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and subgenres, such as creation myths, slave narratives, essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods: for example, Puritanism, romanticism, realism, regionalism, naturalism, and modernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Enlightenment, the Age of Reason, the American Renaissance, the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance, etc.

**REQUIREMENTS:** Two major papers and two major exams, in addition to quizzes, and group work.

<b>SECTION 476</b>	<b>ONLINE</b>	<b>K. MARTIN</b>
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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 the 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 works that warrant comparison and familiarize you with noteworthy literary influences on our notions about American identity and the American Dream.

**REQUIREMENTS:** Read critically and write analytically about the works you read, two weekly online discussion forums, write two analytical essays, and take three exams.

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

*\*This course has a prerequisite of English 1158*

<b>SECTION 001</b>	<b>8:00-9:15</b>	<b>TTH</b>	<b>P. ROGER</b>
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The major objective of the course is to gain an understanding of literature about New Orleans, emphasizing the connections between the texts we read and the history and culture of New Orleans. We will read fiction, drama, poetry, and essays about New Orleans, focusing on the city's sense of identity, the role of geography, music, art, food, and celebration in the city and its literature, issues of race, class, and sexuality, and the effects of Hurricane Katrina and rebuilding on the literature written after Katrina. Writers include George Washington Cable, Lafcadio Hearn, Kate Chopin, Louis Armstrong, Tennessee Williams, Valerie Martin, Robert Olen Butler, Niyi Osundare, Carolyn Hembree, and John Biguenet.

**REQUIREMENTS:** Two short essays analyzing a text or texts we are reading, a midterm and a final exam, and reading notes about the texts we read. Students will also participate in a group presentation on one of the essays.

**ENGL 2043: NEW ORLEANS LITERATURE\****\*This course has a prerequisite of English 1158***SECTION 002****12:00-12:50****MWF****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 nonfiction, and drama. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have short answer and essay components.

TEXTS (tentative & partial): Cable, *Old Creole Days*  
 Chopin, *The Awakening and Selected Short Stories*  
 Dent, *Ritual Murder*  
 Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*  
 Roahen, *Gumbo Tales*  
 Williams, *A Streetcar Named Desire*

**SECTION 003****2:00-3:15****TTH****E. STEEBY**

In this course, we will look at fiction, nonfiction, and poetry to consider how New Orleans has come to be imagined as an exotic national exception and a dangerous space of contradiction. The course will begin in the nineteenth century, before the Civil War, and extend to our contemporary moment to analyze texts ranging from Solomon Northup's *Twelve Years a Slave* to the contemporary memoir of a New Orleans high school student. In our analysis, we will pay close attention to the ways in which race, gender, sexuality, and class are represented in the tension and dynamism of New Orleans literature and culture. Text will include the following books as well as additional poems, short stories, and excerpts.

REQUIREMENTS: Midterm and final research papers, 2 in-class essay exams, and bi-weekly responses.

TEXTS: Williams, *A Streetcar Named Desire* (New Directions)  
 Kennedy, *Aunt Alice vs. Bob Marley* (UNO Press)

**SECTION 476****ONLINE****J. SMITH**

With an emphasis on the rich culture and history of New Orleans, this online course will examine literature set in the Crescent City or written by New Orleans writers. While the course content includes canonical literature - *The Awakening*, *A Streetcar Named Desire*, and *A Confederacy of Dunces* -- it also includes lesser-known works, including Charles Chestnutt's *Paul Marchand, F.M.C.* and Kareem Kennedy's memoir *Aunt Alice vs. Bob Marley* as well as pieces from the contemporary anthology *Where We Know: New Orleans as Home*. Students are required to complete weekly assignments that include reading, listening to course lectures, posting responses to questions and participating in online discussions.

REQUIREMENTS: Two essays (four to five pages each), as well as a midterm and final exam.

TEXTS: Charles Chestnutt, *Paul Marchand, F.M.C.*  
 Kate Chopin, *The Awakening*  
 William Faulkner, *New Orleans Sketches*  
 Tennessee Williams, *A Streetcar Named Desire*  
 John Kennedy Toole, *A Confederacy of Dunces* (an excerpt)  
 Kareem Kennedy, *Aunt Alice vs. Bob Marley* (a publication of the Neighborhood Story Project)  
 Dave Rutledge, Ed., *Where We Know: New Orleans as Home*

**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*, Langston Hughes  
*The Marrow of Tradition*, 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****11:00-12:15****TTH****L. VERNER****WOMEN AND THE BIBLE**

This course will consider women in their relation to biblical texts--the Old Testament, the New Testament, and the Apocrypha as well as various gnostic and pseudepigraphic texts. The course will go beyond consideration of women as characters; through our study of biblical and extra-biblical material from antiquity and the early Christian church, we will consider what the depictions of women in our texts might tell us about the "real" conditions of women during that period, how the stories involving biblical women have been interpreted according to different value systems through history, and in what ways traditional biblical interpretations of woman have affected the formation and understanding of gender in Western civilization.

Extra-biblical texts in the form of pdfs on Moodle will include *The Gospel of Mary*, *The Acts of Thecla*, *The Martyrdom of Perpetua and Felicitas*, *The Secret Book of John*, and *On the Origin of the World*.

TEXT: *The Oxford Study Bible: Revised English Bible with Apocrypha*, eds. Suggs, Sakenfeld, and Mueller

## ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE\*

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

### SECTION 002                      10:00-10:50                      MWF                      R. SHENK LITERATURE OF THE SEA

This course explores great literature about seafaring, storms, wrecks, mutinies, naval battles, castaways, and romance. Readings will be drawn mainly from the great age of sail and from the more modern era of steamships, passenger liners, and naval adventure (the instructor is a retired naval reserve captain). However, we will begin with Homer's *Odyssey*. Otherwise, short stories or novellas (one drama), and four novels, one of them an award-winning juvenile novel about a young woman becoming a sailor.

Note that most of these works are available in inexpensive and/or used editions online.

REQUIREMENTS: Three shorter papers, a midterm, and a final.

TEXTS: Tony Tanner, ed., *The Oxford Book of Sea Stories*. Oxford.  
Joseph Conrad, *The Secret Sharer and Other Stories*. Dover Thrift Edition.  
Homer, *The Odyssey* (any edition).  
Richard McKenna, *The Sand Pebbles*  
Patrick O'Brian, *H.M.S. Surprise*  
C.S. Forester, *The African Queen*  
Avi, *The True Confessions of Charlotte Doyle*  
Herman Wouk, *The Caine Mutiny Court Martial* (this short drama and NOT the 600-page novel  
*The Caine Mutiny* upon which it is based)

### SECTION 476                      ONLINE                      K. RAYES LATINO LITERATURE

This course introduces students to the contributions of Latino authors in the United States over the last 500 years. Designed as a survey course for non-majors and majors alike, the class focuses on modern and contemporary Latino authors, while also providing a historical grounding in the rich influence of Latino authors on our national literature. Structured chronologically, the first half of the course begins with early colonial-era Spanish voices such as Las Casas and Cabeza de Vaca and moves through the 19th-century, covering authors as varied as José Martí and William Carlos Williams. The second half of the course explores more contemporary Latino voices such as the Nuyorican Poets, Julia Alvarez, Judith Cofer, Oscar Hijuelos, and Pulitzer Prize winner Junot Díaz. The course will survey a traditional variety of literary genres such as poetry and fiction, but we will also look to varied media such as cartoons and songs to more accurately trace the impact and achievement of Latino literary culture in the United States.

REQUIREMENTS: Weekly discussions, a midterm and final exam, as well as two papers.

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

## 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>11:00-12:15</b>	<b>TTH</b>	<b>K. MCDONALD</b>
<b>SECTION 003</b>	<b>2:00-3:15</b>	<b>TTH</b>	<b>K. MCDONALD</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>D. PIANO</b>
<b>SECTION 477</b>	<b>ONLINE</b>		<b>K. FRANKLIN</b>
<b>SECTION 478</b>	<b>ONLINE</b>		<b>K. MARTIN</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 2161: INTRODUCTION TO FICTION WRITING

*\*Prerequisite of one English course that includes fiction or consent of department. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.*

<b>SECTION 001</b>	<b>11:00-11:50</b>	<b>MWF</b>	<b>J. KUCHTA</b>
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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*, 2nd Edition, 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.*

<b>SECTION 001</b>	<b>9:30-10:45</b>	<b>TTH</b>	<b>K. MCDONALD</b>
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This course is an introductory survey designed for non-English majors. We'll read plays ranging from classical to modern and examine both what defines drama as a genre and how playwrights through the centuries have adhered to certain elements of the classical form while modifying or playing with others to expand and enhance the genre. We'll analyze these works, looking at how the plays are crafted to convey the plot and underlying themes, and compare this to how the themes are presented in other works of literature as well as popular media (short stories, novels, movies, television, etc.).

REQUIREMENTS: A midterm, a final, and two short analytical essays.

TEXTS: Some of these plays are likely to be on the syllabus (some of these are short, one act plays): *Oedipus*, *Rosencrantz and Guildenstern Are Dead*, *The Importance of Being Earnest*, *The Rising of the Moon*, *A Raisin in the Sun*, *Trifles*, *The Stronger*, *The Zoo Story*, "Master Harold" . . . and the Boys, *Six Characters in Search of an Author*. I hope to be able to find and provide links to older (out of copyright) plays online, but there will be a couple of newer plays you will need to buy (these are usually around \$10 apiece) or find a copy of from a library or used bookstore. If I'm not able to find what I need, we will use an anthology of drama.

## **ENGL 2228: READING POETRY**

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

**SECTION 001**

**2:00-3:15**

**MW**

**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 representative poetic forms (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 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, a poem, 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*

**SECTION 002**

**2:00-3:15**

**TTH**

**O. 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: Two out-of-class essays, two quizzes, midterm exam, final exam, active class participation.

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**

**9:30-10:45**

**TTH**

**P. ROGER**

This course focuses on reading, appreciating, and interpreting fiction. We will read short stories and novels by Sherman Alexie, Raymond Carver, Kate Chopin, Sandra Cisneros, Stephen Crane, Louise Erdrich, William Faulkner, James Joyce, Tony Morrison, Alice Munro, Flannery O'Connor, Edgar Allan Poe, Leslie Marmon Silko, John Steinbeck, Alice Walker, and Eudora Welty. We will focus primarily on elements of fiction (plot, character, setting, point of view, language, theme, and context) and on how the writers use those elements in the texts we read.

REQUIREMENTS: Two short essays analyzing a text or texts we are reading, a midterm and a final exam, and reading notes about the texts we read. Students will also give as part of a group an oral presentation on one of the essays.

## **ENGL 2238: READING FICTION**

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

**SECTION 002**

**1:00-1:50**

**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, the individual in and against society, and so on. A thematic approach suggests that literature is one of many valid ways of learning about the human condition. We will see that literature does not exist in a vacuum but in a relationship to our larger shared experiences, 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 fiction in short and long form as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives.

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

**TEXTS:** To be determined

**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**

*\*This course is required for English majors; requires department consent. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.*

**SECTION 001**

**10:00-10:50**

**MWF**

**L. WHITE**

Prerequisite: 1158. English 2258 is designed to prepare English majors for advanced literary study. To that end, we will undertake close readings of several texts from the major genres of nonfiction, fiction, poetry, and drama. To develop our close reading skills, we will become familiar with literary terminology as well as the conventions singular to each major genre, in the process building a vocabulary of critical terms. The course is writing intensive.

REQUIREMENTS: a number of short-to-medium-length essays (3-6 typed pages), a critical research paper, and three exams.

TEXT: Mays, *The Norton Introduction to Literature*, shorter 12th edition.

## **ENGL 2311: AMERICAN FILM AS LITERARY ART**

**SECTION 001**

**9:30-10:45**

**TTH**

**K. RAYES**

This course introduces students to American film as a form of narrative text that uses the techniques of image, sound, dialogue, and performance in comparison to the purely literary techniques of the printed word. We will consider the narrative possibilities of film in contrast to other forms and genres of literature by examining the language and techniques of film that shape our understanding of them as texts. We will also be connecting the films we study this semester to the recurring theme of The American Dream. This course also includes analysis of the ways a narrative transforms as it is translated from written genres to screen. We will view 7-8 films together, including *The Godfather*, *The Social Network*, *Thelma and Louise*, *Fight Club*, and several more outside of class.

REQUIREMENTS: Screening reports and quizzes on each film we study, two four-page papers, two exams, and a group project. Participation and attendance are critical to the success of this class, and will be used to help determine the final grade.

TEXT: Palahniuk, Chuck, *Fight Club* W. W. Norton ed.

## **ENGL 2341: SURVEY OF BRITISH LITERATURE I**

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

**SECTION 001**

**11:00-12:15**

**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.

REQUIREMENTS: 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 001**

**9:00-9:50**

**MWF**

**P. SCHOCK**

In this course, designed for English majors but open to non-majors as well, 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. The new 10<sup>th</sup> edition of the textbook listed below, which is conveniently available in three paperback volumes for a total cost of about \$75, is required. Please do not purchase any previous edition, and please purchase the physical book, not an e-book: in class discussion, you will need the book in order to quickly locate page references.

TEXTS: Greenblatt, Stephen (General Editor). *The Norton Anthology of English Literature*. Tenth Edition. Volume 2. ISBN-13: 978-0393603132

## **ENGL 2377: THE BIBLE AS LITERATURE**

**SECTION 001**

**11:00-11:50**

**MWF**

**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 topics like theme, plot, characterization of both God and humans, imagery, argument, and genre.

I'll ask you to memorize a limited number of important passages, like the Ten Commandments, five proverbs of your choice, and the Beatitudes.

REQUIREMENTS: A midterm, final, three essays, and occasional quizzes.

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 and to the Bible as a whole.

**ENGL 3394: SEMINAR IN ENGLISH**

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

**SECTION 001****2:00-3:15****TTH****K. MARTI**

This course introduces English majors to a variety of research methods and resources as well as the variety of research-related documents they will be expected to produce for their 4000-level English courses. Students will write two annotated bibliographies, one abstract, and one term paper. They will produce a midterm exam essay and a final exam essay on topics of the students' own choosing. Students will give oral reports related to their research projects and will take turns leading discussion of the tales of the *Decameron*. For their term papers, students will choose one or more critical approaches to a topic related in some way to the writings of Giovanni Boccaccio. In the course of the term, students will read Boccaccio's *Decameron* and discuss a variety of approaches to the text. The *Decameron* is one of the most influential books in history; familiarity with the *Decameron* will benefit students who specialize in all periods of English literature.

TEXTS: Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. Penguin Classics. 2<sup>nd</sup> edition (2003). ISBN: 978-0140449303  
*MLA Handbook*, 8<sup>th</sup> edition. 2016  
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3<sup>rd</sup> edition

**ENGL 4034/5034: CONTEMPORARY AMERICAN LITERATURE**

\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

**SECTION 476****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 *Beloved* 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 Sherman Alexie. Our goal is to have as wide a range of readings as possible in one semester.

REQUIREMENTS: Two tests, two papers, a final, and much discussion.

**ENGL 4045/5045: SOUTHERN LITERATURE**

\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

**SECTION 001****3:30-4:45****TTH****E. STEEBY**

The gothic South, the Dirty South, the moonlight and magnolias South, the oppressive South, the Third Coast—all of these regional names remind us that there are *many Souths*. The goal of this course is to survey the literatures of the U.S. South and to examine how region has been imagined in relation to the nation and beyond. As such, we will look at a variety of genres and literary forms, such as autobiography, short stories, and novels dating from the nineteenth to the twenty-first century. We will consider how these texts are informed by histories of slavery and segregation, movements between the “country South” and the “urban South,” social activism, social misfits, and social graces. In particular, students will learn to apply methods of cultural analysis to dynamic (and often contested) representations of regionalism and cultural geography. We will periodically supplement our readings with film, music, and photography in order to better understand how literature has functioned in the construction of Southern memory. Requirements include: two short research papers, a mid-term and a final exam, and periodic reading responses and quizzes.

TEXTS: *The Literature of the American South*, Norton Anthology (Norton 1997)  
 Hurston, Zora Neale: *Their Eyes Were Watching God* (Harper Perennial 2006)  
 McCullers, Carson: *The Heart is a Lonely Hunter* (Mariner 2004)  
 Brown, Larry: *Dirty Work* (Algonquin 2007)  
 Trethewey, Natasha: *Native Guard* (Mariner 2007)  
 Wright, C.D.: *One Big Self* (Copper Canyon Press 2007)

**ENGL 4093/5093: CONTEMPORARY AFRICAN LITERATURE**

\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

**SECTION 001****11:00-12:15****TTH****O. OSUNDARE**

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

REQUIREMENTS: Mid-term exam, final exam, term paper, class participation/presentation.

SAMPLE TEXTS: ACHEBE *Things Fall Apart*  
 ADICHIE *Purple Hibiscus*  
 OKPEWHO *Call Me by My Rightful Name*  
 SHONEYIN *The Secret Lives of the Four Wives*  
 ANYIDOHO *The Place We Call Home*  
 CHENEY-COKER *Stone Child*  
 TAWFIK al HAKIM *Fate of a Cockroach*

**ENGL 4155/5155: PROFESSIONAL EDITING**

*\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required. Students are encouraged, but not required to take one of the following writing courses before taking ENGL 4155: ENGL 2155, ENGL 2152, or JOUR 2700.*

**SECTION 001****9:30-10:45****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 about 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 edit documents from a variety of fields, including those of journalism, public relations, and academic, literary, commercial, trade, and corporate publishing.

**REQUIREMENTS:** 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  
 Carol Fisher Saller, *The Subversive Copy Editor*, second edition, 2016  
 Joseph Bizup, *Style: The Basics of Clarity and Grace*, fifth edition, 2014  
 Steve Dunham, *The Editor's Companion*, 2015

**ENGL 4163/5163: ADVANCED POETRY WRITING**

*\*This course has a prerequisite of ENGL 2161, 2160, or consent of the Department of English based on a writing sample. NO exceptions.*

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

Course content: student portfolio, contemporary poetry, articles on creative process and prosody. Initial writing exercises will focus on syntax, lineation, and figures of speech. For the bulk of the semester, the student will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops of student poems, individual exploration of a contemporary poet, as well as lectures and discussions on assigned reading, will help the advanced student articulate and achieve a distinct vision.

**REQUIREMENTS:** weekly assignments, writing exercises, a 600-word portfolio plan, reader response papers, poems with self-imposed rules, a portfolio of revised poems, and an oral report on a first book of poetry (selected from my list).

**TEXTS:** First book of poetry (selected from my list)  
 Portable, bound dictionary

**ENGL 4240/5240: YOUNG ADULT LITERATURE**

\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

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

In this course, we will read, discuss, and analyze current, culturally diverse 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*, *Piecing Me Together* by Renee Watson, *Full Cicado Moon* by Marilyn Hilton, *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Saenz, *Chains* by Laurie Halse Anderson, 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 4378/5378: VICTORIAN WOMEN WRITING FEMININITY**

\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

**SECTION 001****9:00-9:50****MWF****R. WERNER**

The woman question preoccupied cultural critics throughout Victoria's long reign. Novels, plays, and poems often centered on female protagonists, yet women themselves had very little freedom. Ideals of femininity were restrictive, illogical, and often self-contradictory. This course will focus on how female poets, novelists, nonfiction writers, and dramatists interpreted femininity throughout the British empire during Victoria's reign. We will delve into the ways in which female writers interrogated the gender ideology of their time. We will examine a range of writers both canonical and noncanonical to provide a broad range of perspectives. Students will gain insight into Victorian literature and culture, gender studies criticism, and post-colonialist views on the British Empire.

**REQUIREMENTS:** Two major exams and a significant individual research project on the theme of the course.

**POSSIBLE TEXTS:** *Jane Eyre* by Brontë  
*Middlemarch* by Eliot  
*Cranford* by Gaskell  
*Lady Audley's Secret* by Braddon  
*The Half-Caste* by Craik  
 Excerpts from *Criminals Idiots Women and Minors: Victorian Writing by Women on Women* ed. by Hamilton  
 Excerpts from *Factory Lives: Four 19th Century Working-Class Autobiographies* ed. by Simmons  
 Excerpts from *Nineteenth-Century Stories by Women: An Anthology* ed. by Stephenson

**ENGL 4621/5621: MILTON**

\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

**SECTION 476****ONLINE****R. SHENK**

English 4621 (an online course) examines John Milton's literary career--perhaps the most extraordinary career in English literature. Although we'll read some of his prose, by far the greatest emphasis will be on his poetry. And we'll study *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* in detail. Some attention will be paid to placing Milton in his times and in assessing his continuing importance in our own day.

REQUIREMENTS: A midterm, final, and three shorter papers.

TEXT: Kerrigan, Rumrich, and Fallon, *The Complete Poetry and Essential Prose of John Milton*, New York: Modern Library, 2007.

**ENGL 6007: MODERNIST AMERICAN POETRY, 1910-1945****SECTION 601****6:00-8:45****TH****J. GERY**

This course focuses on American poetry from the start of the Modernist period before World War I through its development and experimentation in the 1920s and 1930s, with a look at the work of American modernist poets during the Second World War. The primary poets to be read this term will be Frost, Stein, Pound, Eliot, Williams, H.D., Stevens, Hughes, and Riding, but we will also consider a few representative poems by Loy, Moore, Millay, Cummings, Jeffers, Cullen, McKay, and Crane, as time permits. Attention with supplemental readings will be given to the Modernist upheaval of ideas, as well as the ideological and cultural context in which these poets wrote. But most class time will be devoted to the careful reading, presentation, and discussion of particular poems. Course requirements will include a short paper, two brief class presentations, an annotated critical bibliography, a term paper, and a take-home final exam.

TEXTS: Ramazani, Ellmann, and O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry*. Third Edition. Vol. 1.

Eliot, *The Waste Land and Other Writings*

H.D. (Hilda Doolittle), *Selected Poems* (Ed. Louis Martz)

Hughes, *Selected Poems of Langston Hughes*

Pound, *New Selected Poems and Translations* (Ed. Richard Sieburth)

(Riding) Jackson, *Selected Poems in Five Sets*

Stein, *Three Lives & Tender Buttons*

Stevens, *The Palm at the End of the Mind: Selected Poems and a Play*. Ed. Holly Stevens.

Williams, *Selected Poems* (Ed. Charles Tomlinson)

## ENGL 6090: THE STORIES OF AMERICAN WOMEN'S LIVES

**SECTION 476**

**ONLINE**

**A. RIOUX**

This course will explore narratives of American women's lives, from girlhood through adolescence and adulthood. We will explore female lives in all stages of development and from a wide variety of backgrounds as narrated in fiction and nonfiction. We will read some 19<sup>th</sup>- and early-20<sup>th</sup>-century texts but also more recent ones to examine how women writers are exploding the conventions of women's lives and women's stories. Although the coming-of-age narrative has been the most common form that women's life stories have taken, more recently authors have written beyond the conventional ending of women's stories (typically marriage), exploring marriage, partnership, and singledom, making women visible at those times in their lives when they are most likely to be invisible.

**REQUIREMENTS:** This course will be conducted via Moodle as well as Zoom, incorporating discussion forums as well as video chats and presentations. Assignments will include regular responses, a short paper at midterm, a presentation on a critical article, and a final research paper (or creative project).

List of texts TBD. Feel free to contact Dr. Rioux ([aeboyd@uno.edu](mailto:aeboyd@uno.edu)) for a full list as the spring semester approaches.

**TEXTS:** Louisa May Alcott, *Little Women*, Penguin Classics Deluxe Edition (available in August)  
Constance Fenimore Woolson, *Jupiter Lights* (any edition)  
Jean Strouse, *Alice James* (1590174534)  
Kay Boyle, *Three Short Novels* (978-0811211499)—not in print, need to get a used copy  
Zora Neale Hurston, *Their Eyes Were Watching God* (0061120065)  
Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (978-0679721888)  
Louise Erdrich, *The Blue Jay's Dance: A Memoir of Early Motherhood* (978-0061767975)  
Alison Bechdel, *Are You My Mother?* (0544002237)  
Elvira Dones, *Sworn Virgin, And Other Stories* Press (978-1908276346)  
Dani Shapiro, *Hourglass*, Penguin/Random House (9781101974261)

## ENGL 6153: UNO PRESS PUBLISHING LABORATORY

**SECTION 001**

**3:30-4:45**

**MW**

**A. HIMELSTEIN**

This class is designed to teach you how to take a manuscript and turn it into a successful book. Rather than doing this through lecture and abstraction, we will be doing this by choosing one book and taking it through the publishing process. Students will become familiar with editing for content, copy-editing, and publishing industry practice. Students will also learn the business side of publishing, including marketing, distribution, economics, bookstores, printing, design, and author relations.

**TEXT:** Lupton, Ellen. *How to Design and Produce Your Own Book*.

## ENGL 6154: NONFICTION WRITING WORKSHOP

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

This is a workshop in advanced creative nonfiction writing. Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in workshop discussion 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. We will also read and discuss interviews with well-established creative nonfiction writers coupled with selections from their work.

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.

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

This is 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.

## ENGL 6161: WRITING FICTION

<b>SECTION 601</b>	<b>6:00-8:45</b>	<b>M</b>	<b>B. JOHNSON</b>
<b>SECTION 602</b>	<b>6:00-8:45</b>	<b>M</b>	<b>M. O. WALSH</b>
<b>SECTION 603</b>	<b>6:00-8:45</b>	<b>M</b>	<b>F. BARTON</b>
<b>SECTION 604</b>	<b>6:00-8:45</b>	<b>M</b>	<b>J. LEAKE</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**                      **J. GERY**

This is an advanced workshop in the writing of poetry. The class will focus primarily on students' poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism and discussion, as well as prepare written critiques of others' works. In addition, each student will be assigned twice during the term to present another's poem and to lead class discussion. Students will also write two short papers on individual poems and a review of a book of contemporary poetry, since a familiarity with modern and contemporary poetry is crucial to writing it. At the end of the course, students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). *The Norton Anthology of Modern and Contemporary Poetry*. Third Ed.  
Greene, Roland, and Stephen Cushman, eds. *The Princeton Handbook of Poetic Terms*. Third Ed.  
4-5 books of contemporary poetry

REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP

## **ENGL 6163: WRITING POETRY**

**SECTION 602**

**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. 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 five weekly poems, a sampler of original poetry, ten pages of revisions, written comments on peer writing, informal responses to Ruefle's essays, a presentation, a brief paper, and participation in a class reading.

TEXTS: Ruefle, Mary. *Madness, Rack, and Honey*  
Portable, bound dictionary

## **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, give a presentation, and participate actively on class discussion boards. No textbooks need to be purchased. Students must have reliable and frequent internet access.

## **ENGL 6194: NONFICTION WRITING WORKSHOP**

**SECTION 476**

**ONLINE**

**R. GOODMAN**

This is an online workshop in advanced creative nonfiction writing. 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 online 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 6200: PLAYWRITING**

**SECTION 601**

**6:00-8:45**

**TH**

**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.

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

## **ENGL 6232: EXPLORING VISUAL RHETORIC: PRACTICES, TEXTS, AND PEDAGOGIES**

**SECTION 476**

**ONLINE**

**D. PIANO**

While composition studies has been primarily viewed as more inclined toward practice than theory, the discipline's historical underpinnings in rhetorical theory, both classical and contemporary, and its foregrounding of discursive practices surrounding issues of semiotics, representations, and language use has led to an increasingly complex view of rhetoric as more than what Aristotle defined as "the ability of observing the available means of persuasion." With the visual turn in the humanities influenced by thinkers and theorists such as WJT Mitchell, Rudolf Arnheim, Lev Manovich, Ann Wysocki, and Stuart Hall, perceptions in English Studies about what constitutes a text, what it means to be literate, and what research methods of analysis scholars use are being questioned.

This course intends to explore various methods, theoretical approaches, and pedagogies being developed as visual studies gains a more legitimate footing in the social sciences, English Studies, and cultural studies. Specifically we will focus on visual representations, visual arguments, and visual composing practices. We will read primary texts by visual theorists, subcultural visual practices such as zines, graffiti writing, and street art, and understand how to utilize visual research method, and incorporate visual rhetoric into the classroom. Students will be asked to do ethnographic visual research and/or create a visual-based archival project or visual rhetoric text. This class is open to creative writers who may want to compose visually, teachers who may want to incorporate visual elements into their classrooms, and graduate students interested in ethnographic and visual-based research methods. The class will engage in digital composing formats, applications, and platforms.

REQUIREMENTS: Experiential assignments, a self-designed research project, and several presentations.

Texts will be primarily online or available through PDF.

# ENGL 6240: NONFICTION LITERATURE

SECTION 001

3:30-4:45

TTH

R. BATES

Readings and study of nonfiction and its subgenres, including the personal essay, literary journalism, travel writing, profiles, writing about the natural world, memoir, the lyric essay, and graphic nonfiction.

REQUIREMENTS: Weekly critical responses, a short paper, a presentation, and a research paper.

## TEXTS:

[In addition to handout or electronically posted shorter pieces, we will read eight or so books. The following books and authors are under consideration. I also welcome suggestions and requests, which I need to receive before April 15 to allow time to order them.]

- Adiche, Chimamanda Ngozi. *We Should All be Feminists* (2015)  
Allison, Dorothy. *One or Two Things I Know for Sure* (1996)  
Baldwin, James. *The Fire Next Time* (1963)  
Bechdel, Alison. *Are You My Mother? A Comic Drama* (2013)  
Biss, Eula. *On Immunity: An Inoculation* (2014); *Notes from No Man's Land* (2009)  
Boo, Katherine. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* (2012)  
Coates, Ta-Nehisi. *Between the World and Me* (2015)  
Crews, Harry. *A Childhood: The Biography of a Place* (1978)  
Danticat, Edwidge. *Brother, I'm Dying* (2007)  
Didion, Joan. *South and West* (2017)  
Gay, Roxanne. *Hunger* (2017); *Bad Feminist* (2014)  
Hersey, John. *Hiroshima* (1946 & 1985).  
Hill, Kathleen. *She Read to Us in the Late Afternoon* (2017)  
Laymon, Kiese. *How to Slowly Kill Yourself and Others in America* (2013)  
Levi, Primo. *Survival in Auschwitz* (1958)  
Lewis, John. *March* [Book One] (2013)  
Rankine, Claudia. *Citizen* (2014); *Don't Let Me Be Lonely* (2004)  
Ray, Janisse. *Ecology of a Cracker Childhood* (1999)  
Ruefle, Mary. *The Most of It* (2008)  
Satrapi, Marjane. *Persepolis* (2003)  
Smith, Patti. *M Train* (2016); *Just Kids* (2010)  
Solnit, Rebecca. *Men Explain Things to Me* (2014)  
Ward, Jesmyn. *The Men We Reaped* (2013); *The Fire This Time* (2016)  
Woolf, Virginia. "A Sketch of the Past" in *Moments of Being* (1985)

## ENGL 6247: THE SHORT STORY AS A GENRE

**SECTION 601**

**4:30-7:15**

**W**

**N. EASTERLIN**

This course is a survey of selected major writers in the short story tradition. Since the literary short story emerges as a distinct genre in the nineteenth century, our readings will include some major authors in this tradition from the late nineteenth century up to the present. In addition to intensive reading of the authors' works, we will read and discuss essays in short story and narrative theory.

**REQUIREMENTS:** an oral report, an annotated bibliography (ten entries), a research paper (12-15 pages), and a final exam.

### EXPECTED REQUIRED TEXTS:

Anton Chekhov, *Anton Chekhov's Short Stories*, Norton Critical, 978-0-393-92530-2

Henry James, *Tales of Henry James*, Norton Critical, 978-0-393-97710-3

D.H. Lawrence, *The Fox \* The Captain's Doll \* The Ladybird*, Penguin, 9780140187793

Katherine Mansfield, *Katherine Mansfield: Selected Stories*, Norton Critical, 978-0-393-92533-3

Raymond Carver, *What We Talk About When We Talk About Love*, 978-0-679-72305-9

Alice Munro, *Open Secrets*, Random House, 978-0679755623

Colm Toibín, *Mothers and Sons*, Simon and Schuster, 978-1416534662

John Banville, *Long Lankin*, Knopf Doubleday, 978-0345807069

Charles May, *The New Short Story Theories*, Ohio State UP, 978-0-821410875

*The MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> ed. 978-1603292627

### OPTIONAL TEXTS:

Lydia Davis, *The Collected Short Stories of Lydia Davis*, 978-0312655396

Lorrie Moore, *Birds of America*, Random House, 978-0-307-47496-4

Lorrie Moore, *Bark*, 978-0307594136

William Trevor, *Selected Stories*, 978-0143115960

## ENGL 6280: INTRO TO GRAD STUDIES

**SECTION 601**

**6:00-8:45**

**T**

**K. MARTI**

This course is intended to help introduce students to a variety of research methods and resources as well as the variety of research-related documents graduate students in English are expected to produce. Students will write two annotated bibliographies, one abstract, and one term paper. They will produce a midterm exam essay and a final exam essay on topics of the students' own choosing. Students will give oral reports related to their research projects and will take turns leading discussion of the tales of the *Decameron*. As their term papers, students will choose one or more critical approaches to a topic related in some way to the writings of Giovanni Boccaccio. In the course of the term students will read Boccaccio's *Decameron* and discuss a variety of critical approaches to the text. Students will have the opportunity to learn more about the comprehensive exams, the master's thesis, later career opportunities, and other aspects of graduate study in English. The *Decameron* is one of the most influential books in history; familiarity with the *Decameron* will benefit students who specialize in all periods of English literature.

**TEXTS:** Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. Penguin Classics. 2<sup>nd</sup> edition (2003).

ISBN: 978-0140449303

*MLA Handbook*, 8<sup>th</sup> edition. 2016

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3<sup>rd</sup> edition

## ENGL 6390: STEPHENSON & GAIMAN: HARD AND SOFT EDGES OF SPECULATIVE FICTION

**SECTION 001**

**2:00-3:15**

**TTH**

**D. DOLL**

Exploring the edges of speculative fiction through two of its foremost contemporary practitioners, this course seeks to explore the “soft” edge—fantasy based in myth, fable & folktale—represented by Neil Gaiman and the “hard” edge—science and technology heavy—represented by Neal Stephenson. But of course the categories do not remain discrete; accordingly, we’ll attempt both constructing an orderly outline of the categories of fantasy and science fiction and then blurring those outlines.

Assignments will include two papers in the 10 page range and one class presentation, which might be introducing a critical article on one of our works or introducing another work by either author we’re not covering in class.

TEXTS: Gaiman  
*Stardust*  
*Neverwhere*  
*Ocean at the End of the Lane*  
*American Gods*

Stephenson  
*Snow Crash*  
*The Diamond Age*  
*Anathem*

**SECTION 495**

**HYBRID (ONLINE & 4 SATURDAYS) K. RAYES**

This course, for students who took ENGL 6151 in Summer 2018, will apply the teaching techniques developed there into a working Teaching Demonstration. The course is a hybrid one incorporating an online component and 4 Saturday meetings to present teaching demonstrations. The entire GNOWP Summer Institute is based on assumptions developed by the National Writing Project, which is firmly situated in authoritative research in writing, and supported by the National Council of Teachers of English.

TEXTS: Assorted handouts and readings provided to participants as a course packet.

## ENGL 6520: STUDIES IN SHAKESPEARE

**SECTION 001**

**11:00-12:15**

**TTH**

**S. RICHARDSON**

In *The Tempest*, Ariel sings hauntingly of sea-change. This semester we will explore the sea-change in Shakespeare’s own work, as we examine the marvelous transformations which occur as he transitions from the early narrative poems and plays to the “rich and strange” inventions of his later years. Though we will focus on the later plays, and particularly the four great tragedies, the course is designed to provide students with a means of closely examining and investigating the evolution of essential themes throughout his works, with a special focus on illusion and deception and the limits of representation, as well as the responses of contemporary audiences and critics.

REQUIREMENTS: Weekly writing assignments, an in-class presentation, and a final research essay of 15 pages with an accompanying proposal and annotated bibliography.

Readings will include: *Comedy of Errors*, *A Midsummer Night’s Dream*, *As You Like It*, *Titus Andronicus*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Pericles*, *The Tempest*

TEXTS: either *The Riverside Shakespeare*, ed. G. Blakemore Evans et al., ISBN 978-0395754900, or *The Norton Shakespeare*, ed. Stephen Greenblatt, ISBN 978-0-393-93499-1

## ENGL 6807: CULTURE AND ANARCHY: ARNOLD, WILDE, FORSTER

**SECTION 001**

**2:00-3:15**

**MW**

**L. WHITE**

In this seminar, we will examine a prominent topic in post-Romantic and Modernist literature and culture: broadly put, the deep cultural tensions that developed between the practical/material and the aesthetic/spiritual spheres. Many texts of the last couple of centuries explore the seemingly insuperable divide between these seemingly antithetical dispositions. Our focus will be on three authors whose writings address this conflict by exploring its causes and effects and even propose solutions. We will read select cultural criticism by Matthew Arnold, focusing on *Culture and Anarchy* (1869), a collection of essays expressing the hope that culture can oppose the proliferating forces of “selfishness and materialism” and bring society to an awareness of its “ideal destiny”; several of Wilde’s non-fiction writings that both build on Arnold’s critical positions and anticipate many of Forster’s; and Forster’s novel *Howards End* (1910), “the most explicit test of Arnold’s notion of culture in our literature” according to Wilfrid Stone. We will also read and discuss a handful of Forster’s essays on aesthetics from the ‘30s and ‘40s relevant to this topic.

TEXTS: Arnold, *Culture and Anarchy and Other Writings*, ed. Stefan Collini  
Wilde, *The Artist as Critic: Critical Writings of Oscar Wilde*, ed. Richard Ellmann  
Forster, *Howards End*  
*Two Cheers for Democracy* (essays posted to Moodle)

## ENGL 6946: CRAFT OF DRAMA

**SECTION 601**

**6:00-8:45**

**M**

**J. MAXWELL**

This course provides graduate-level writers with a unique opportunity to delve into the craft of drama. Like a conventional literature class, this course uses close readings of texts and discussion of theoretical paradigms for insight into the material; however, this class looks fundamentally at construction methodologies for dramatic texts. The class shows students how diverse dramatists employ various structures to produce complex tonal and thematic results. From this study, students will explore the hands-on experience of crafting very short works to manifest the effects of specific craft elements. Regular writing assignments, both creative and critical, will further explore course material and assess student learning.

## ENGL 7000: THESIS

## ENGL 7040: EXAMINATION ONLY

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**DEPARTMENT OF ENGLISH**

**FALL 2018 OTHER CLASSES OF INTEREST**

**JOUR 6700: FEATURE WRITING**

**SECTION 585**

**ONLINE**

**B. RUTLEDGE**

JOUR 6700 will cover one specialized journalism genre per semester. Possible topics include arts journalism, investigative journalism, feature writing, and environmental and science journalism. Students will study the work of leading journalists, past and present, and use that work to guide their own development as journalists. They will also address, via literature and in-class debate, the philosophical and ethical dimensions of journalism. In addition, they will: write pitch letters outlining their story ideas and potential sources; interview experts, eyewitnesses and other human sources; find supporting studies and statistics; write rough drafts and lead in-class discussions of them, and write final drafts.