

**DEPARTMENT OF ENGLISH**  
**SUMMER 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 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 476**

**ONLINE**

**E. STEEBY**

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

REQUIREMENTS: Two essays, midterm and final exam, reading responses, and periodic quizzes.

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

**ENGL 2041: MAJOR AMERICAN WRITERS**

**\*This course satisfies the General Education Literature Requirement.**

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

**SECTION 001**

**12:30-1:45**

**MTWH**

**R. BATES**

This course is designed to introduce students to the work of important American writers from the country’s beginnings to the present. Reading and study of poetry, fiction, nonfiction, and drama will deepen students’ knowledge and appreciation of American literature in each of these genres. The course is designed also to strengthen students’ abilities to read critically and to analyze literary works.

Requirements: Two exams, a short paper and a longer paper, occasional reading responses, and reading quizzes.

TEXTS: *The Norton Anthology of American Literature, Shorter Eighth Edition*  
Sandra Cisneros, *The House on Mango Street*

**ENGL 2043: NEW ORLEANS LITERATURE\*****\*This course satisfies the General Education Literature Requirement.***This course has a prerequisite of English 1158.***SECTION 476****ONLINE****E. LEWIS**

This online course is designed to give students an overview of New Orleans literature from its earliest years to the current writing scene. We will begin with works written in the early 19<sup>th</sup> century, including those in the recently published anthology of African American literature, and naturally read works by such notable New Orleans writers as Tennessee Williams and Kate Chopin. Students will acquire a better understanding of the unique longstanding tradition of New Orleans literature. The goals of this course are to introduce various genres, including fiction, literary nonfiction, poetry, and drama, encouraging students to express their reactions to these genres through writing and discussion, and to teach the fundamentals of literary analysis.

REQUIREMENTS: Two exams, two formal papers and scheduled quizzes, as well as participation in Discussion Board assignments.

**ENGL 2090: AFRO-FUTURISM\*****\*This course satisfies the General Education Literature Requirement.***This course is designed for non-English majors but open to majors as electives.***SECTION 476****ONLINE****E. BLANKENSHIP**

This course will introduce students to the diverse body of speculative literature and related artistic works that come under the term of Afrofuturism. The term originates in a 1994 interview with science fiction author Samuel R. Delaney, where interviewer Mark Dery defines Afrofuturism as "speculative fiction that treats African American themes and addresses African American concerns in the context of 20th-century technoculture – and, more generally, African American signification that appropriates images of technology and a prosthetically enhanced future." We will see that this definition has expanded to include not just Americans but the visions of writers, performers, and thinkers from African origins who have themselves emigrated or whose ancestors were forcibly taken all over the globe.

Course materials will include literary works by Octavia E. Butler, Ta-Nehisi Coates, Tananarive Due, Nalo Hopkinson, Keise Laymon, Nnedi Okarafor, and Ishmael Reed. Afro-Futurism, like many cultural and artistic movements, is multi-modal, so while our focus is on literature, we will examine music and visual arts as part of our study, including selections from the films *Get Out!* and *Black Panther*, along with selected works of music and music videos.

**ENGL 2152: TECHNICAL WRITING****SECTION 001****11:00-12:15****MTWH****I. FINK****SECTION 476****ONLINE****K. FRANKLIN****SECTION 477****ONLINE****E. HOGAN****SECTION 478****ONLINE****D. PIANO**

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

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

## **ENGL 2208: READING DRAMA**

**\*This course satisfies the General Education Literature Requirement.**

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

**SECTION 001**

**ONLINE**

**B. REIGER**

Drama is built from conflict. The theater is a space where opposing forces meet. And where these forces meet, something meaningful is explored. Onstage, we can work out—in real time—the concepts, ideas, and values that make us who we are. In this course, we will examine works of drama from the ancient to the modern. What do these works of drama tell us about being human? About our relationships with each other and with the world? About how to live a good life?

REQUIREMENTS: One essay, a midterm, and a final exam.

TEXT: To be announced

## **ENGL 2238: READING FICTION**

**\*This course satisfies the General Education Literature Requirement.**

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

**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)  
Three novels TBA

## **ENGL 4161/5161: ADVANCED FICTION WRITING**

*\*Designed for English majors and non-majors. May be repeated once for credit.*

**SECTION 476**

**ONLINE**

**R. POCHÉ**

The goal of this course is to help talented student writers become better 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.

TEXT: Kardos, *The Art and Craft* (ISBN: 978-1-4576-1390-6)

**ENGL 4807/5807: EARLIER VICTORIAN LITERATURE (1830-1860)**

*\*Designed for English majors and non-majors. May be repeated once for credit.*

**SECTION 476****ONLINE****L. WHITE**

We will read major writers of the immediate post-Romantic era, giving particular attention to early and mid-career Tennyson and the Brownings. We will also read the cultural criticism of Thomas Carlyle, John Stuart Mill, and John Ruskin and examine ways in which the age's literature was influenced by and responded to political debate and democratic reform, increasing industrialization and scientific advance. We will also examine these writers' various responses to the immense achievement of their Romantic forebears as well as explore how their work anticipates aspects of modernism. We may consider as well a representative novel of the period: Dickens' *Hard Times*.

**REQUIREMENTS:** A midterm, a final, and two medium-length papers, one of which will be a research essay, and serious and regular contributions to our discussion forums.

**TEXTS:** *The Norton Anthology of English Literature* (The Victorian Age), Volume E  
Dickens, *Hard Times* (Penguin Classics edition)  
To be supplemented with documents posted to Moodle

**ENGL 6151: GNOWP INVITATIONAL SUMMER INSTITUTE****SECTION: 001****8:30-3:30****M-F, JUNE 16-26****K. RAYES**

The purpose of the Greater New Orleans Writing Project Summer Institute is to explore credible research on and to share successful practices in the teaching of writing. In addition, participants write and share their writing with one another. You will be part of a community of teachers who are dedicated to discovering, fostering, and promoting the best practices in the teaching of writing. We expect you as a professional teacher to participate in all activities and to contribute your best writing and best efforts as a member of our community of teachers. Teacher participants will collaborate to improve their own writing; share teaching and learning techniques in writing; learn how to enhance writing instruction in their own classrooms, and learn how to become consultants to other classrooms in order to share their expert knowledge on the teaching of writing. The 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 7000: THESIS****ENGL 7040: EXAMINATION ONLY**

---