

**DEPARTMENT OF ENGLISH**  
**Spring 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**

**9:00-9:50**

**MWF**

**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, 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: 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 the Civil War poetry of Walt Whitman and ending with some current writers. We will read novels by William Faulkner and Joyce Carol Oates. We will also read Tennessee Williams' *A Streetcar Named Desire*. We will study the major movements of this time period, including modernism, the Harlem Renaissance, and the beat era. This class will have two essay assignments, two tests during the semester, plus a final exam.

TEXTS: Norton Anthology of American Literature, Short 8<sup>th</sup> edition, vol. 2  
Faulkner, As I Lay Dying  
Oates, Black Water

## **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. LEWIS**

This online 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 the terms that categorize the various literary movements during the periods, for example, 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.

Course requirements will include two major papers and three exams, in addition to quizzes, discussion board assignments and group work.

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

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

**SECTION 001**

**2:00-3:15**

**TTH**

**E. HOGAN**

**SECTION 002**

**11:00-12:15**

**TTH**

**E. HOGAN**

This course introduces non-English majors to literary analysis using the works of major American writers from 1600 to modern times. While many voices make up a country, this course intends to highlight those voices of social visionaries: authors who address their social and political conditions (either directly or indirectly) through writing. Exploring writers who bring forth the issues of their times will allow students to reflect on what it means to be American and to respond in writing to one's experience within a nation. Social visionaries to be studied include but are not limited to Thomas Paine, Harriet Jacobs, James Baldwin, Adrienne Rich, and Sherman Alexie.

In addition to weekly responses and class participation, the requirements for this course are as follows: two analytical essays, two major exams, and one presentation.

**SECTION 476**

**ONLINE**

**K. MARTIN**

The overall focus of this online course is American identity and the American dream. The course is divided into three units—reflections on Puritan writing and culture, the role of memoir as 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 major American writers, such as Benjamin Franklin, James Baldwin, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahnuik. The course is not intended as an exhaustive survey of American literature but rather as an inquiry into key works that merit 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\****\*This course has a prerequisite of English 1158***SECTION 001****9:30-10:45****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 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*

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

Williams, *A Streetcar Named Desire*

**ENGL 2043: NEW ORLEANS LITERATURE\****\*This course has a prerequisite of English 1158***SECTION 002****10:00-10:50****MWF****J. BARNWELL SMITH****SECTION 003****12:00-12:50****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*, *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 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.

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 versus Bob Marley* (a publication of the Neighborhood Story Project)

Dave Rutledge, ed., *Where We Know: New Orleans as Home*

**SECTION 004****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 scandalous gothic serials of the 1850s 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 will include: midterm and final research papers, 2 in-class essay exams, and weekly responses.

**TEXTS:**

Tennessee Williams, *A Streetcar Named Desire* (New Directions)

Kareem Kennedy, *Aunt Alice vs. Bob Marley* (UNO Press)

## **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**

**9:30-10:45**

**TTH**

**K. McDONALD**

**FAIRY TALES FROM ONCE UPON A TIME TO THE PRESENT**

How are tales filled with stepmothers plotting to kill children, women betrothed to frogs or other beasts, or kids sent into the world to fend for themselves considered appropriate stories to tell children at bedtime? We'll explore the backgrounds of several well-known fairy tales, working from their origins as stories for adults, through changes as they are adapted for children (including Disney's movies and the effects they have had on the tales and on audiences), and the evolution of tales back in to stories for adults for purposes ranging from entertainment to social commentary and critique. We'll consider the inventive ways the stories have been reimagined, exploring how combining characters from different stories, telling the story from an alternate point of view, or moving tales from "once upon a time" in a forest to a modern, urban setting expands and changes the possibilities of these stories.

Several of the texts will be accessed online or through Moodle, so students will need reliable access to a computer and the internet either on campus or at home, as well as the ability to print short texts to bring to class for discussion (to supplement the required texts).

TEXT:

*Folk & Fairy Tales*, 4<sup>th</sup> ed. Eds. Hallett and Karasek. Broadview Press, 2009. ISBN: 978-55111-898-7

Additional Texts (2-3 book-length retellings. Here are some I've used in the past and some I'm considering—it may be 2 or 3 of these, or it may be others):

*The Ugly Step-Sister* by Gregory Maguire

*Enchantment* by Orson Scott Card

*Stardust* by Neil Gaiman

*The Ocean at the End of the Lane* by Neil Gaiman

*Princess Bride* by William Golding

*Boy, Snow, Bird* by Helen Oyeyemi

*The Tiger's Wife* by Tea Obreht

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

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

**SECTION 002                      11:00–12:15                      TTH                      K. RAYES**  
**“TO BOLDLY GO...” SCIENCE FICTION LITERATURE**

This course is a survey of major authors of science fiction and their works and major themes of the genre. The course will focus on the precursors to modern sci-fi, the history and evolution of the genre, and its contemporary manifestations, such as Cyberpunk and Steampunk. Students will analyze Sci-Fi texts, focusing on how the genre can dramatize and explore approaches to contemporary issues. The course includes early visionary texts from Jules Verne and H. G. Wells, post-Cold War texts by Vonnegut, Bradbury and others, and landmark contemporary texts that examine trends such as the video game revolution and artificial intelligence. Students will complete reading journals, two exams, two papers, and a short oral presentation.

TEXTS: *The Prentice Hall Anthology of Science Fiction and Fantasy*, Card, *Ender’s Game*; Dick, *Do Androids Dream of Electric Sheep?*; Vonnegut, *The Sirens of Titan*; Shelley, *Frankenstein*, and other short texts and documents available on Moodle.

**SECTION 003/190                      2:00-3:15                      TTH                      L. VERNER**  
**MEDIEVAL HOLLYWOOD: THE MIDDLE AGES IN LITERATURE AND FILM**

Celluloid depictions share with medieval literature and history a common element: the tendency to depict the medieval world not as it “really” was, but in entertaining, even propagandistic ways for purposes having little to do with historical accuracy. This class will compare and contrast works of medieval literature and history with their depiction in the movies. As Arthur Lindley notes in his article “The Ahistoricism of Medieval Film,” unlike cinematic reproductions of the more recent past, movies with medieval subjects do not suggest a connection between the past and the present so much as operate as metaphors of and commentary on contemporary issues. This course is designed for non-majors but welcomes English majors as well; we will examine how contemporary film understands and presents the past, to what extent medieval film is disconnected from the historical issues that inspired it, and, conversely, what connections might exist and how they might help us better understand both medieval literature and modern film.

TEXTS: *Beowulf*. Trans. Seamus Heaney. (W.W. Norton) ISBN 978-0393320978  
*Grendel*. John Gardner. (Vintage) ISBN 978-0679723110  
*The Complete Romances of Chretien de Troyes*. Trans. David Staines. (Indiana UP).  
ISBN 978-0253207876  
*The Canterbury Tales (Norton Critical Editions)*. Chaucer, Geoffrey. 2<sup>nd</sup> edition,  
ISBN 978-0-393-92587-6  
*The Lion in Winter: a Play*. James Goldman. (Random House) ISBN 978-0812973358

FILMS: *Beowulf and Grendel* (2005), director Sturla Gunnarsson  
*Monty Python and the Holy Grail* (1974), directors Terry Gilliam and Terry Jones  
*A Knight’s Tale* (2001), director Brian Helgeland  
*The Lion in Winter* (1968), director Anthony Harvey

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

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

### **SECTION 476 THE GRAPHIC NOVEL**

**ONLINE**

**E. BLANKENSHIP**

This course introduces students to the diverse body of literature known as graphic novels, a term which encompasses fiction and nonfiction. Students will examine the history of storytelling that uses images with or instead of prose. They can expect to read and discuss works in genres including memoir and biography, journalism, history, humor and drama, superhero and underground comics. They will develop a critical understanding of issues arising from multiple authorship (collaborations between illustrator and writer); visual stereotypes; representations of gender, sexuality, class, and ethnicity; political and social satire and advocacy; and personal narrative. Students will learn and apply literary concepts as well as terms specific to visual narrative, and discuss how images and words work together to develop characters, advance plot and create meaning. Assignments include two exams, a critical research paper, and a creative final project.

## **ENGL 2151: RESEARCHING, WRITING, POSTING, SHARING: AN INTRODUCTION TO COMPOSING IN THE 21ST CENTURY**

**SECTION 476**

**ONLINE**

**D. PIANO**

Are you interested in building a stronger web presence for professional reasons such as submitting content to websites or using social media to promote a product, build a small business, or showcase your creative work? Or do you want to join a community of like-minded others, or improve your information literacy skills?

The emergence of digital culture as an essential feature of our daily lives has created a deep need for people who are skilled in the ability to communicate effectively. This course is designed as an introduction to the multiple kinds of composing practices from developing a \*brand\* on social media to submitting or uploading content on websites to successfully navigating the excess of information available to find credible information. It provides a foundation for understanding how communication practices have changed in the past 15 years to, what MIT professor Henry Jenkins calls, the age of “convergence culture,” where writing and other forms of communication such as audio and visual are embedded in practices of posting and sharing information.

The first half of the semester will introduce students to these three areas: how to use social media critically (short and long form), how to develop web content, and how to increase information literacy. Assignments will include experiential writing exercises and critical analysis of effective digital users and webspaces. We will also focus on improving writing through weekly sentence level exercises. During the second half of the semester, you will design your own project, dependent on your interests. This can range from creating a digital archive of materials (photographs, postcards, or other printed matter) to building a web presence for yourself or a non-profit organization or entrepreneur, developing a thematic sequence of posts on a blog or a social media site such as Medium, or submitting short or long form essays to an online website.

Possible texts include:

*The Well-Crafted Sentence: A Writer's Guide to Style*, 2nd Ed.—Nora Bacon

*Microstyle: The Art of Writing Little*—Christopher Johnson

## ENGL 2152: TECHNICAL WRITING

|             |             |     |                   |
|-------------|-------------|-----|-------------------|
| SECTION 001 | 9:30-10:45  | TTH | I. FINK           |
| SECTION 002 | 11:00-12:30 | TTH | I. FINK           |
| SECTION 003 | 10:00-10:50 | MWF | K. CHOSA FRANKLIN |
| SECTION 004 | 2:00-3:15   | TTH | K. MARTIN         |
| SECTION 476 | ONLINE      |     | K. MARTIN         |
| SECTION 477 | ONLINE      |     | K. RAYES          |

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

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

## ENGL 2161: INTRODUCTION TO FICTION WRITING

|             |             |     |          |
|-------------|-------------|-----|----------|
| SECTION 001 | 11:00-12:15 | TTH | R. POCHE |
|-------------|-------------|-----|----------|

Flannery O'Connor once said, "I find that most people know what a story is until they sit down and write one." This class introduces students to techniques and conventions of fiction writing so that they are better prepared to "sit down and write" and continue developing their own craft as writers of fiction. Since discussing and practicing specific fiction writing techniques is an important first step in this development, students will also read (and respond to) several contemporary and vintage voices in short story writing—those authors who have mastered their craft. As the core component of the class, each student will produce at least two (but most likely three) short stories during the semester, one of which will be revised at the end. They will also receive constructive feedback on their own stories from a "workshop" of peer readers. English 2161 is designed for both English majors and non-majors.

**Text:**

*The Art and Craft of Fiction*, 2<sup>nd</sup> edition—Michael Kardos

## ENGL 2208: READING DRAMA

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

|             |             |     |            |
|-------------|-------------|-----|------------|
| SECTION 001 | 11:00-12:15 | TTH | J. MAXWELL |
|-------------|-------------|-----|------------|

Theatre is an art form we can trace all the way back to the ancient Greeks, yet it maintains a profound relevance to contemporary life. This class will introduce students to contemporary work on the stage and include a wide variety of styles and aesthetics as it tries to show some of the breadth of this visceral, deeply human art form. We'll read plays that are shocking, political, and silly by turns. The class will serve as an introduction to the vibrant and complex art forms that make up drama. We'll look at the difference between how plays live as art objects on the page and on the stage simultaneously.

Required Texts:

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

August Wilson. *Fences*. ISBN 9780452264014

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

Lisa D'Amour. *Detroit*. ISBN 0865478651

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

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

## ENGL 2228: READING POETRY

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

**SECTION 001            2:00-3:15            MW            R. BATES**

Course content: Weekly reading and discussion of a diverse gathering of poems.

By the completion of this course, students will be familiar with a variety of poetic forms and purposes, able to analyze poetry, appreciate poetry's considerable pleasures, and possess a developed understanding of how and why poetry matters.

Requirements include engaged participation, occasional reading quizzes, weekly informal responses to student-chosen poems in a loose leaf journal, a short poetry explication paper, and a take-home final exam.

Texts: --Vendler, Helen, ed. *Poems, Poets, Poetry*, Second Edition. Bedford/St. Martin's.  
--Handouts.

**SECTION 002            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. 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 its use 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 parts of the world, and different historical periods. Throughout, we shall be interested not only in what the authors have to say, but also how they have chosen to say it in order to achieve the desired literary and aesthetic effect.

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

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

## ENGL 2238: READING FICTION

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

**SECTION 001            11:00-11:50            MWF            K. CHOSA FRANKLIN**  
**INTRODUCTION TO FICTION WRITING**

This course, intended for non-majors, serves as an introduction to novels and short stories. Through fiction, we are forced to enter the perspective of another person, which allows us access to worlds we otherwise would never have explored. Further, readers more easily accept criticism of themselves or their social systems in a fictionalized form. This course will focus on what we can learn about our own world through the imaginary lens of the author's world. Requirements include quizzes, analytical essays, a mid-term, a final exam, class discussions, and a presentation.

Texts: *40 Short Stories: A Portable Anthology* edited by Beverly Lawn  
*The Handmaid's Tale* by Margaret Atwood  
*Purple Hibiscus* by Chimamanda Ngozi Adichie



## ENGL 2238: READING FICTION

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

### SECTION 002

8:00-9:15

TTH

E. LEWIS

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

Course requirements include two major papers and two major exams, quizzes, group presentation and class participation

### SECTION 003

2:00-3:15

TTH

J. MAXWELL

Storytelling is an ancient art form, and its structures underpin our culture. In a practical sense, story is how we understand (or misunderstand) the world around us. We are immersed in stories and defined by stories. This class will show us what it means to explore those stories in detail. The course will introduce students to fiction written in a wide variety of styles and aesthetics—showing some of the breadth of this ubiquitous art form. We'll read fiction that covers much of the spectrum of the human experience in Western culture and introduce students to this complex art form. To provide perspective, we'll also talk sporadically about how fictional story structures are used on television and film.

Required Text: *Exploring Fiction*, Fran Madden ed. ISBN: 9780321090515

### 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 also lead to an awareness and knowledge of ourselves and the world around us that enhances our lives.

TEXTS: *Forty Short Stories*. 4<sup>th</sup> ed. Ed. Beverly Lawn. ISBN: 978-1-4576-0475-1  
*Frankenstein*. Mary Shelley. Signet Classics, 2000 ISBN: 978-0-4515-3224-4  
*Song of Solomon*. Toni Morrison. Vintage (Random House), 978-1-4000-3342-3  
*Like Water for Chocolate*. Laura Esquivel. Anchor, 1995 ISBN: 978-0-3854-2017-4

## ENGL 2258: INTERPRETING LITERATURE

**SECTION 001**

**9:30-10:45**

**TTH**

**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, nonfiction, poetry, and drama. Requirements also include a final exam, attendance, and class participation.

TEXT: *The Norton Introduction to Literature, Shorter Twelfth Edition*, ISBN 978-0393938920.

## 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.

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 001**

**12:00-12:50**

**MWF**

**L. WHITE**

This course will explore major English poetry, nonfiction, and fiction of the romantic, Victorian, and early twentieth-century periods in their historical, social, and cultural contexts. We will undertake close readings of these periods' most significant texts, examining them from a number of critical perspectives in order to develop understanding of the works themselves, their authors' characteristic concerns, and the cultural conditions and convictions that helped to shape them.

Assignments: Regular quizzes, two medium-length essays (5-6 pages), a midterm exam, and a final exam.

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

## ENGL 2377: THE BIBLE AS LITERATURE

**SECTION 001**

**11:00-12:15**

**TTH**

**K. MARTI**

In this course for non-English majors we study the Bible in the same way students in other literature courses study Shakespeare, Henry James, Jane Austen, etc. That is, students in this course will talk about and write term papers about the same issues they have dealt with in other high school and college English courses: poetic form, prose style, narrative tradition, plot, theme, character, historical background, mythological parallels, etc. Students will write a midterm report and a term paper, and will take a midterm exam and a final exam.

TEXT: The Oxford Study Bible: Revised English Bible with the Apocrypha

**SECTION 476**

**ONLINE**

**R. SHENK**

An online course in which students read the Bible (books of the Old Testament and New Testament, and a book or two of the Apocrypha) and then address each of these books as one might address a work of literature, by asking questions about theme, plot, characterization, imagery, genre, and so on. Some attention will be paid to the overall themes, plot, characterization, and so on, found in the Bible taken as a whole. Students will write three papers, and take midterm and final exams.

Text: Oxford Study Bible, but any standard translation is okay.

## ENGL 2378: Introduction to Women's Literature

**SECTION 001**

**9:00-9:50**

**MWF**

**R. WERNER**

This course will investigate the history of women's literary writing through all four major genres: poetry, fiction, non-fiction, and drama. While the survey will touch on some of the earliest women writers, for the majority of the class we will focus on women's literary texts from the eighteenth century through the end of the twentieth century. Over the course of the semester, students will be exposed to writing by women from different time periods, countries, races, and sexualities. We will discuss the issues that impact the writing of these diverse women and their use of writing to encounter and even try to shape their worlds. We will also investigate how women writers respond to each other, creating a continuum female literary figures that transcends boundaries. Students will study writers such as Margaret Cavendish, Charlotte Brontë, Virginia Woolf, Zora Neale Hurston, Jean Rhys, Maya Angelou, Caryl Churchill, and Toni Morrison. Students will be assessed with a major individual research project and through two exams.

Texts include: Jane Eyre by Charlotte Brontë (1847)  
Dust Tracks on the Road by Zora Neale Hurston (1942)  
Wide Sargasso Sea by Jean Rhys (1966)  
And Still I Rise by Maya Angelou (1978)

## ENGL 2521: INTRODUCTION TO SHAKESPEARE

SECTION 001

11:00-11:50

MWF

R. WERNER

This course will introduce students to a range of Shakespeare's comedies, tragedies, histories, and romances. We will consider these plays in the Early Modern context, but much of your discussion will center on their continuing relevance as performance texts. We will consider not only the theatrical conventions in Renaissance England but also recent cinematic versions of the plays we read. We will study a variety of plays as well as pertinent scholarly essays. Students will engage both in close reading of the texts and in a discussion of how the themes touch on a variety of social and cultural issues that remain relevant to this day. Students will be assessed with a major critical research project and in two exams.

Possible texts include: *Richard III*  
*The Taming of the Shrew*  
*Much Ado About Nothing*  
*Twelfth Night*  
*Macbeth*  
*Hamlet*  
*Othello*  
*The Tempest*

## ENGL 3394: CRITICAL APPROACHES TO HAWTHORNE

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

SECTION 001

2:00-3:15

MW

P. ROGER

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

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

TEXTS: Norton Critical Editions of *the House of the Seven Gables*, *The Blithedale Romance*, and *Nathaniel Hawthorne's Tales*  
Peter Barry, *Beginning Theory*, 4<sup>th</sup> Edition

## ENGL 4031/5031: THE AMERICAN RENAISSANCE

SECTION 476

ONLINE

D. RUTLEDGE

This online course will look at American literature from about 1830 to the Civil War, a period that includes such writers as Walt Whitman, Edgar Allan Poe, Frederick Douglass, Emily Dickinson, Herman Melville, and Ralph Waldo Emerson. We will read Nathaniel Hawthorne's *The Scarlet Letter*. We will also look at some of the urgent social issues of the time – the early woman's movement, slavery and abolition, the war on Mexico, and conflicts with Native Americans. The course will have two papers, two tests, and a final. It will also have much required participation.

## ENGL 4152/5152: TECHNICAL EDITING

SECTION 476

ONLINE

R. SHENK

A course primarily in technical editing, which also introduces students to the standard genres and techniques of technical writing. We'll begin by working with a couple of technical writing case studies but proceed quickly into editing a variety of technical documents. Along the way, we'll read and practice via workbook the fundamentals of grammar, punctuation, and technical style that we all once knew but may have forgotten.

Weekly assignments immediately reviewed and returned by the instructor will take the place of long projects common in some technical writing courses. I'll draw on my own experience and that of others to help inform this course; we'll also look at job applications, resumes, and opportunities for employment as technical editors. Some workbook assignments, and a final exam.

Texts: Anne Eisenberg, *Guide to Technical Editing*  
Rude and Eaton, *Technical Editing*, 5th edition; the best modern guide;  
Editorial Experts, *The Copyeditor's Guide to Substance and Style* (2nd or 3rd edition).

\* Buying these editions online in used condition will lessen your cost; make sure the *Substance and Style* workbook you buy (not now in print) does not already have the exercises filled out, if you can.

## ENGL 4161/5161: ADVANCED FICTION 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

11:00-12:15

TTH

J. KUCHTA

The goal of this course is to further your practice in the writing of short fiction. Each student will produce and workshop a minimum of two short stories over the course of the semester (three if time permits). A substantial revision of one of those stories will also be required. No novel portions and no genre fiction. 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, fan fiction, fantasy, and romance). Students must also vigorously participate during workshops and provide written critiques of all stories workshopped. This class is solely a workshop for student writing and is designed for English majors.

TEXTS: Student texts – students are responsible for all story copies and copying costs.

## ENGL 4378/5378: SEX, POWER, AND THE SHORT STORY II, 1900-PRESENT

**SECTION 001**

**9:30-10:45**

**TTH**

**N. EASTERLIN**

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

Expected assignments: an annotated bibliography, a research paper, a mid-term and a final exam.

### **REQUIRED TEXTS (additional readings will be posted on Moodle):**

Robert Wright, *The Moral Animal*, Vintage; ISBN: 9780679763994

Helen Fisher, *Why We Love?: The Nature and Chemistry of Romantic Love*,  
Henry Holt; ISBN 978-0805077964

Edith Wharton, *The New York Stories*, NYRB; ISBN 978-1590172483

D.H. Lawrence, *The Prussian Officer and Other Stories*, Penguin;  
ISBN: 9780140187809

Alice, Munro, *Selected Stories*, Random House; ISBN 978-1603292624

*MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> ed., MLA; ISBN 1603292624

## ENGL 4391/5391 / BIOS 4590/5590: ENVIRONMENTAL WRITING

**SECTION 001**

**2:00-3:15**

**TTH**

**N. ANTHONY and R. GOODMAN**

The goal of the course is for students to create science-based writing about environmental issues that is highly accessible to the ordinary reader. Students from the English Department will be paired with students from the Biological Sciences Department and expected to work on a semester-long collaborative project focused on an environmental issue of their choice. They will research it deeply and create a written portfolio about their findings. Students will also participate in weekly classroom discussions and exercises on a wide range of environmental themes selected by the two instructors for this course. Texts will draw from both original scientific publications and popular writing by our best environmental writers like Elizabeth Kolbert, Bill McKibben, Stephen Jay Gould, Jared Diamond, David Quammen and, locally, Bob Marshall and Nathaniel Rich. At the end of the semester, students should be better scientists and better writers. There is a pressing need to make the complex issues that face the natural world, and the people and animals who inhabit it, understandable to those who want to protect it. Lucid, compelling writing, based on sound science, can help.

## ENGL 4401/ENGL 5401: LITERATURE OF THE LATER MIDDLE AGES

SECTION 001

3:30-4:45

TTH

K. MARTI

Students in this course will read stories about an enchanted castle where a knight must prove his reputation as a ladies' man, murderous fairies, beheading contests, a stolen lamb disguised as a human newborn, a woman turned into a weeping dog, and men who travel into their own brains, among others. The later Middle Ages in England produced one of the greatest literatures in history, but many readers' acquaintance with this period stops with Chaucer's Canterbury Tales. Students who like Chaucer will like the works of his contemporaries; we will read from William Langland's Piers Plowman, Sir Gawain and the Green Knight, Pearl, the Wakefield cycle, selected lyrics, etc. Students are permitted and encouraged to use translations to help them understand assigned readings in Middle English. Two exams, a midterm report, and a term paper are required. Students will not be tested on their ability to translate medieval English into modern English.

TEXTS: Garbaty, Medieval English Literature  
Andrew and Waldron, The Poems of the Pearl Manuscript, rev. ed. (1987)  
Langland, Piers Plowman: A Norton Critical Edition, ed. Robertson and Shepherd (2006)

## ENGL 4802/ENGL 5802: LATER ROMANTIC WRITERS

SECTION 476

ONLINE

P. SCHOCK

Course content: the work of the second generation of English Romantic writers: Byron's romance narrative poem of 1816, *Child Harold's Pilgrimage* (Canto III), his "metaphysical" dramas, *Manfred* and *Cain: A Mystery*, and his epic satire, *Don Juan*; Shelley's utopian "lyrical drama," *Prometheus Unbound*, his blank-verse tragedy, *The Cenci*, his lyric poems, his exploration of the Romantic love-quest (*Alastor, or the Spirit of Solitude*), and his final, fragmentary dream vision, *The Triumph of Life*; Mary Shelley's *Frankenstein* (we will read the original, 1818 edition of the novel) and her disturbing novella, *Matilda*; Keats's odes, romances, ballads, and his two attempts to write an epic on the overthrow of the Titans by the Olympian Gods, *Hyperion* and *The Fall of Hyperion*. By the end of the semester, students will not only have read a series of central Romantic works, but should also have a thorough understanding of the following elements of Romantic writing and culture: transformations of various genres and modes of writing; the iconoclastic use of pagan and Christian myth; conceptions of the self and heroism; revisions of traditional religious, moral, and metaphysical thought; the Byron-Shelley debate over Romantic utopianism and perfectibilitarianism; conceptions of the social and political role of the writer, and the impasse liberal writers faced in an age of re-established empires across Europe. Requirements include one short paper before midterm and a 7-10 page essay (graduate students must also complete a project in annotated bibliography, a midterm and final exam, and your application to reading assignments and weekly participation in the discussion boards posted on Moodle.

TEXTS: Byron. Ed. Jerome McGann (Oxford Authors Series)  
Keats, *Selected Poems and Letters*. Ed. Douglas Bush (Houghton Mifflin/Riverside)  
Shelley, Mary. *Frankenstein*, ed. D. L. MacDonald and Kathleen Scherf. Second edition, Broadview, 1999  
*Shelley's Poetry and Prose*. Eds. Fraistat and Reiman (Revised edition, Norton, 2002)

## ENGL 4915/5915: THE MODERN NOVEL

SECTION 001

11:00-11:50

MWF

L. WHITE

A study of the novel from 1900 to 1945. During this period, many writers challenged traditional conceptions of narrative form, point of view, the absolutes of “reality” and “truth.” More traditional realist texts certainly still appeared, and we will study a few, but we will also give extensive attention to more thematically and formally experimental fiction—that which examines, among other important subjects, the construction of self, developing artistic sensibilities struggling against societal constraints, and more general existential crises born of attempts to locate new versions of/alternatives to moribund belief systems and cultural imperatives. Much of the fiction of this period, regardless of mode, explores the complex interactions between subjectivity and authority, and this will be a special emphasis of ours. We will look at representative English, Irish, American, and Continental texts.

Assignments: a mid-semester take-home exam, a final, a short essay, and a research paper.

POSSIBLE TEXTS: Conrad, Heart of Darkness; Forster, Howards End; Joyce, either selected stories from Dubliners or A Portrait of the Artist as a Young Man; Fitzgerald, The Great Gatsby; Wharton, The Age of Innocence; Hemingway, The Sun Also Rises; Kafka, The Metamorphosis; Mann, Death in Venice; Woolf, Mrs. Dalloway; Faulkner, Light in August.

## ENGL 6090: #BLACKLIVESMATTER IN SOUTHERN LITERATURE

SECTION: 476

ONLINE

E. STEEBY

This course will focus on fiction and nonfiction literature set primarily in the U.S. South that addresses social issues and concerns raised by the multifaceted contemporary Black Lives Matter political movement. As such, we will read literary texts that address the ongoing legacy of white supremacist political and cultural movements such as Jim Crow; police brutality; the criminal justice system; intersections of patriarchy, heteronormativity, and racism; and the disproportionate poverty experienced by people of color. We will focus on texts that address these historic and systemic realities, but that also document and imagine alternatives and resistances to those realities. We will consider the following: How have writers employed Modernist experimentation, social realism, science fiction, African diasporic storytelling traditions, memoir and the like to address life under siege? While we are limiting our reading to texts set in the U.S. South, we will problematize the regional black/white binary in order to frame constructs of race as complex local, regional, national, and global phenomena that always also involve indigeneity, ethnicity, religion, class, gender, and sexuality. To form an intergenerational perspective on Southern protest writing, we will begin with a few short Jim Crow-era and Civil Rights-Era texts by writers such as Richard Wright, Zora Neale Hurston, Lillian Smith, William Faulkner, and James Baldwin, and then we will shift to more contemporary texts by African American authors. Requirements will include: midterm and final research papers, a class presentation, and weekly responses.

### POTENTIAL TEXTS:

Kiese Laymon, *How to Slowly Kill Yourself and Others in America* and *Long Division*

Jesmyn Ward, *Men We Reaped* and *Sing, Unburied, Sing*

Colson Whitehead, *The Underground Railroad*

Alice Walker, *The Third Life of Grange Copeland*

Toni Cade Bambara, *These Bones Are Not My Child*

Danielle Evans, *Before You Suffocate Your Own Fool Self*



## ENGL 6090: #BLACKLIVESMATTER IN SOUTHERN LITERATURE

**SECTION: 601**

**6:00-8:45**

**TH**

**E. STEEBY**

This course will focus on fiction and nonfiction literature set primarily in the U.S. South that addresses social issues and concerns raised by the multifaceted contemporary Black Lives Matter political movement. As such, we will read literary texts that address the ongoing legacy of white supremacist political and cultural movements such as Jim Crow; police brutality; the criminal justice system; intersections of patriarchy, heteronormativity, and racism; and the disproportionate poverty experienced by people of color. We will focus on texts that address these historic and systemic realities, but that also document and imagine alternatives and resistances to those realities. We will consider the following: How have writers employed Modernist experimentation, social realism, science fiction, African diasporic storytelling traditions, memoir and the like to address life under siege? While we are limiting our reading to texts set in the U.S. South, we will problematize the regional black/white binary in order to frame constructs of race as complex local, regional, national, and global phenomena that always also involve indigeneity, ethnicity, religion, class, gender, and sexuality. To form an intergenerational perspective on Southern protest writing, we will begin with a few short Jim Crow-era and Civil Rights-Era texts by writers such as Richard Wright, Zora Neale Hurston, Lillian Smith, William Faulkner, and James Baldwin, and then we will shift to more contemporary texts by African American authors. Requirements will include: midterm and final research papers, a class presentation, and weekly responses.

### **POTENTIAL TEXTS:**

Alice Walker, *The Third Life of Grange Copeland*

Toni Cade Bambara, *These Bones Are Not My Child*

Danielle Evans, *Before You Suffocate Your Own Fool Self*

Kiese Laymon, *How to Slowly Kill Yourself and Others in America* and *Long Division*

Jesmyn Ward, *Men We Reaped* and *Sing, Unburied, Sing*

Colson Whitehead, *The Underground Railroad*

## 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**

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.

## ENGL 6155: PROFESSIONAL EDITING AND WRITING PRACTICUM

**SECTION 476**

**ONLINE**

**R. POCHÉ**

This course introduces students to the various roles professional editors serve in bringing print and digital publications to fruition. Students will practice the basic forms and techniques of professional editing. They will also further develop their skills in grammar usage, punctuation, syntax, and style and learn copy marking, copyediting, and proofreading conventions used in a variety of fields and for a variety of publications.

The course is designed as both a seminar and a practicum, meaning that students will have an opportunity to share their discoveries on the purposes and applications of professional editing and to 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. Students will be introduced to the professional editorial cultures of a variety of fields, including those of journalism, public relations, and academic, literary, commercial, trade, and corporate publishing.

In addition to completing several quizzes and editing tasks throughout the semester, students will take a mid-term and final exam in which they will edit a collection of manuscripts. At the end of the semester, students will submit a portfolio of their editorial work, which should display mastery of the editing conventions the course teaches. The work in this portfolio will have been amassed throughout the semester. Students will also complete a final essay project.

### **Texts (tentative):**

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

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

Paul Bradshaw and John Morrish, *Magazine Editing in Print and Online*, 3<sup>rd</sup> edition

## ENGL 6161: WRITING FICTION

**SECTION 601**

**6:00-8:45**

**M**

**B. JOHNSON**

**SECTION 602**

**6:00-8:45**

**M**

**J. LEAKE**

**SECTION 603**

**6:00-8:45**

**M**

**R. BARTON**

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**

**6:00-8:40p**

**W**

**K. MURPHY**

Students can expect a nuts and bolts workshop that honors the gift of the first draft and demystifies the editing of the next one hundred. The goals are to raise your awareness about your own voice, diction, craft, form, and tradition, with an emphasis on the relationship between content and form. The workshop will be evenly divided between formal and free-verse exercises which are generated by the participants. Everything from the title to the white silence following the last line will be considered relevant to discuss in an appropriate literary vocabulary. Bring an open, compassionate, industrious mind, a brave heart, and a passion for language.

Requirements: Honest attempts at exercises; written comments on peer poems; presentation of a writing exercise; a 1000 word analysis of a contemporary formal poem; mandatory attendance

TEXTS: TBA

## **ENGL 6191: ONLINE FICTION WORKSHOP**

**SECTION 476**

**ONLINE**

**M. O. WALSH**

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 6193: ONLINE POETRY WORKSHOP**

**SECTION 476**

**ONLINE**

**TBD**

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: To be determined

**SECTION 476****Online****D. DOLL**

This course is devoted to the theoretical and historical conventions and developments of the novel, beginning with the apparently obvious: What makes a novel a novel? We will explore matters of narrative strategy, focusing on narrative distance, point of view, and kinds of narration. In addition, we will focus on varying notions of fictional character, human psychology, and the relationship between plot and character.

The course requirements include two medium length papers, the first of 8-10 pages on one novel and the second a comparative essay of 15-20 pages. Weekly responses via Moodle are also required. And of course there will be plenty of reading.

TEXTS: Austen, *Pride & Prejudice*  
James, *What Maisie Knew*  
Conrad, *The Secret Agent*  
Ellison, *Invisible Man*  
Waugh, *A Handful of Dust*  
Allende, *The House of the Spirits*  
Kundera, *Immortality*  
Gaiman, *American Gods*

**SECTION 601****6:00-8:45pm****T****D. DOLL**

This course is devoted to the theoretical and historical conventions and developments of the novel, beginning with the apparently obvious: What makes a novel a novel? We will explore matters of narrative strategy, focusing on narrative distance, point of view, and kinds of narration. In addition, we will focus on varying notions of fictional character, human psychology, and the relationship between plot and character.

The course requirements include two medium length papers, the first of 8-10 pages on one novel and the second a comparative essay of 15-20 pages. And of course there will be plenty of reading.

TEXTS: Austen, *Pride & Prejudice*  
James, *What Maisie Knew*  
Conrad, *The Secret Agent*  
Ellison, *Invisible Man*  
Waugh, *A Handful of Dust*  
Allende, *The House of the Spirits*  
Kundera, *Immortality*  
Gaiman, *American Gods*

## ENGL 6280: INTRO TO GRAD STUDIES

**SECTION 001**

**11:00-12:15**

**TTH**

**A. BOYD RIOUX**

This course is designed to prepare students not only for their graduate studies in English but also for their post-graduate pursuits. We will pay special attention to the history of literary criticism, approaches to studying and analyzing literature, research methods, the conventions of scholarly writing, writing beyond the academy, presentation skills, the state of the humanities today, career opportunities for English M.A.'s, and opportunities for further study. Students will complete the kinds of assignments they can expect in their graduate studies--such as an annotated bibliography, written responses, a book review, a presentation, a research proposal, and a research paper—as well as assignments that will prepare them for a world beyond the academy.

NOTE: Students are asked to read *The Great Gatsby* before the semester begins, as we will be discussing it throughout the semester through the critical essays included in Tyson's *Critical Theory Today*.

### **TEXTS:**

#### Required

Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (Routledge) ISBN-10: 0415506751

F. Scott Fitzgerald, *The Great Gatsby* (Scribner) ISBN-10: 0743273567

Maureen Corrigan, *So We Read On: How The Great Gatsby Came to Be and Why It Endures* (Back Bay Books) ISBN-10: 0316230065

Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing*, Third Edition (Norton) ISBN-10: 0393617432

#### Optional

MLA Handbook, Eighth Edition ISBN-10: 1603292624

## ENGL 6281: INTRODUCTION TO COMPOSITION STUDIES

**SECTION 001**

**3:30-4:45**

**MW**

**D. PIANO**

This course will provide students with a substantive theoretical, practical, and historical background in composition studies as an academic discipline and a teaching practice by introducing concepts, philosophies, and methodologies that have informed the teaching of writing. In addition to studying how writing is taught at the university level, we will also examine relevant pedagogical issues such as language diversity, teacher/student identities, issues of power and authority in and out of the classroom, and teaching with technology.

While the class is geared toward providing students with the basic knowledge and skills for teaching first year writing, it also will convey the interdisciplinary theoretical roots of contemporary composition studies, revealing how the field intersects with cultural studies, feminist studies, critical theory, literacy studies, and ethnic studies. Because of the direction of the field toward multi-modal textual production, I emphasize writing that includes alphabetic, visual, and aural modalities.

### Possible Texts:

*What to Expect When You're Expected to Teach: The Anxious Craft of Teaching Composition* by Anne Bramblett (Author), Alison Knoblauch (Author)

*A Guide to Composition Pedagogies*, 2nd Edition Gary Tate et al

*Teaching Community: A Pedagogy of Hope*--bell hooks

## ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

### SECTION 001 RENAISSANCE EPIC

2:00-3:15

MW

R. SHENK

A study of Renaissance Epic, mainly English epic. We'll start with a reading of Virgil's *Aeneid* so as to become familiar with one classical model of epic. After that, we'll proceed to one read one book of Spenser's *Fairie Queene*. Then we'll read Milton's *Paradise Lost* in detail, after which we'll consider three of Shakespeare's plays (*Henry IV Part I*, *Henry IV Part II*, and *Henry V*) as a mini-epic of their own. We'll conclude by reading Milton's *Paradise Regained*. Three papers, a midterm, and a final.

Texts: Virgil. Robert Fitzgerald, trans., *The Aeneid*;

Milton, John; *The Complete Poetry and Essential Prose of John Milton*, Kerrigan, Rumrich, and Fallon, eds. I recommend this text, but other standard Milton texts would be ok;

Shakespeare, William. I recommend *The Riverside Shakespeare*, but other standard modern editions containing the three plays mentioned above would be ok;

Spenser. Edmund. A text containing Book 1 of the *Fairie Queene*.

### SECTION 002 LITERATURE OF THE AFRICAN DIASPORA

2:00– 3:15

TTH

N. OSUNDARE

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

**Requirements:** midterm exam, final exam, term paper and annotated bibliography, class presentation and participation.

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

## ENGL 6941: The Craft of Fiction

SECTION 601

6:00-8:45

W

B. JOHNSON

This 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.

This is a required course for MFA students. Admission is contingent upon approval by the director of the Creative Writing Workshop.

Requirements: Each student will present a craft essay and 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 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* 7<sup>th</sup> Edition

ISBN-13: 978-0321277367

## ENGL 6943: THE CRAFT OF POETRY

SECTION 601

6:00-8:45

M

J. GERY

This course focuses on the structure, language, prosody, figuration, and other technical devices that go into the making of poetry. We will attempt to define, explore, debate, and practice three aspects of poetry composition: (1) rhythm and prosody, (2) poetic forms, and (3) style. Readings will consist of a mixture of theoretical and critical prose, poems, and reference works, including Classical texts as well as selected historical and recent texts on poetics. Classes will be comprised of brief lectures, student presentations, and discussion on various aspects of the technique, function, and art of poetry.

Requirements will include one short paper, six exercises in poetry writing, 2-3 class presentations, and a term paper. The two papers will provide students the opportunity to analyze a poem closely and to write a critical introduction to a contemporary poet's work, focusing on style and technique. Exercises will allow each student to practice the techniques we discuss in inventive ways. The presentations will ask each student to analyze a poem closely, to research and define a single aspect of poetics, and (as time permits) to introduce and critique a poet's work.

TEXTS: Aristotle. *Poetics*. Tr. Anthony Kenny (Oxford UP). 2013.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*. 4th edition. HarperCollins, 1974, 1982. (Recommended)

Ferguson, Margaret, et al, eds. *The Norton Anthology of Poetry*. **Shorter 5th edition**. Norton, 2005

Hoover, Paul, ed. *Postmodern American Poetry: A Norton Anthology*. **2nd Edition**. Norton, 2013.

Pound, Ezra. *The ABC of Reading*. New Directions, 1934, 2010.

Rankine, Claudia. *Citizen: An American Lyric*. Graywolf, 2014.

Turco, Lewis. *The Book of Forms: A Handbook of Poetics Including Odd and Invented Forms*. **Revised and Expanded Edition**. UP of New England, 2012.

Williams, William Carlos. *Selected Poems*. New York: New Directions, 1985.

## ENGL 7000: THESIS

## ENGL 7040: EXAMINATION ONLY

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**DEPARTMENT OF ENGLISH**  
**Spring 2018 Other Classes of Interest**

*Successful completion of English 1158 is a prerequisite for all Journalism classes*

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

**SECTION 001                      2:00-3:15                      TTH                      S. RICHARDSON**

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

**Texts:** *A History of U.S. Feminisms*, Second Edition, Rory Dicker, Seal Press, 2016  
*The Essential Feminist Reader*, Ed. Estelle Freedman, Modern Library, 2007

**FTA 6200: SEMINAR IN 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.

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