

English: Spring 2020 Course Descriptions

*Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.
Successful completion of 45 hours of coursework, including six hours of 2000-level literature courses, is a prerequisite for all courses numbered 3000 and above.*

ENGL 2031: SURVEY OF AMERICAN LITERATURE BEFORE THE CIVIL WAR

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 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 non-fiction, short stories, and poetry.

REQUIREMENTS INCLUDE: The assignments will include two papers, two tests during the semester, a final exam, and many quizzes.

TEXTS: *Norton Anthology of American Literature, 9th Edition, Vols. A & B*

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR

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

SECTION 001 9:30-10:45 TTH J. BARNWELL SMITH

Moving chronologically through a kaleidoscope of American Literature, written since the Civil War, we will read short stories, poetry, novels, speeches, and essays that allow us to gain a more in-depth understanding of key genres and their historical and cultural contexts. We'll begin with the oral traditions of African-American folklore. We'll examine literature written by progressive women - Charlotte Perkins Gilmore, Kate Chopin, Edith Wharton, and Zora Neale Hurston - and turn to work associated with later nineteenth-century Naturalism. We'll read powerful stories of the twentieth century, of two world wars, of segregation and racism, and of female volition. This literature includes Modern works associated with the Jazz Age/the expatriates, the Harlem Renaissance/New Negro Renaissance as well as bohemian New Orleans and southern short fiction. We'll witness the shifting landscape of American identity and postmodern literature as we move further into the twentieth century, and we'll end with contemporary literature of the twenty-first century.

REQUIREMENTS INCLUDE: Two essays (5-6 pages each) and three passage ID exams and reading quizzes

TEXTS: *Norton Anthology of American Literature, Shorter Ninth Edition: 1865-Present, Robert Levine, ed.*
Several novels TBD

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR

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

SECTION 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. The course is designed for English majors with the appropriate level of difficulty, but non-majors are welcome to take the course.

REQUIREMENTS INCLUDE: Course requirements will include two papers, three exams (a take-home exam, midterm exam, and final exam) in addition to quizzes, discussion board assignments, and group work.

TEXTS: *The Norton Anthology of American Literature. 1865 to the Present*
Shorter 9th edition. ISBN: 978-0-393-26453-1
Other Texts TBD

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

9:30-10:45

TTH

K. FRANKLIN

This literature course, designed for non-English majors, will examine American prose and poetry to determine what exactly a “major American writer” is. By looking at writers selected for an anthology, we will investigate different movements in American writing and look closely at why history has found these particular authors worthy of inclusion.

REQUIREMENTS INCLUDE: Major requirements include reading quizzes, class discussion, two papers (one creative and one research), a midterm, and a final exam.

TEXTS: Berke, Amy; Bleil, Robert; Cofer, Jordan; and Davis, Doug, "Writing the Nation: A Concise Introduction to American Literature 1865 to Present" (2015). *English Open Textbooks*. 5.
<https://oer.galileo.usg.edu/english-textbooks/5>
ISBN: 978-1-940771-34-2
Students may download this textbook for free or purchase a print version.

SECTION 002

9:30-10:45

TTH

J. HURTER

This course introduces non-English majors to literary analysis using the works of major American writers from 1600 to now. In this multi-genre course, we will be reading fiction, nonfiction, and poetry, with a focus on how each author’s work reflects and addresses the political and social conditions of their era. We will also track the evolution of the American Dream, with a focus on what it has historically meant, and still means, for different groups of Americans. Authors studied will include Frederick Douglass, Nathaniel Hawthorne, Emily Dickinson, Charlotte Perkins Gilman, Audre Lorde, James Baldwin, Carmen Maria Machado, Louise Erdrich, and others.

REQUIREMENTS INCLUDE: The course will require two analytical essays, two major exams, and one presentation; students will also be heavily graded on participation.

TEXTS: TBD

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 003

2:00-3:15

MW

R. BATES

This is a course designed to guide students in experiencing the work of important American writers and their historical contexts from the country's beginnings to the present. Students will read and study poetry, fiction, nonfiction, and drama for the purpose of deepening knowledge and appreciation of American literature in each of these genres. The course is designed to also strengthen students' abilities to read critically, to analyze literary works, and to write well.

REQUIREMENTS INCLUDE: Two exams, a short paper and a longer paper, occasional written reading responses, and occasional reading quizzes.

TEXTS: *The Norton Anthology of American Literature*, Shorter Eighth Edition.
August Wilson, *Seven Guitars*.

SECTION 476

ONLINE

E. LEWIS

This online 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 characterize the various literary movements during the periods, for example, Puritanism, romanticism, realism, regionalism, and naturalism and modernism. The cultural and historical contexts of these periods will be an important focus of our study. A major directive in the course is the acquisition of literary analysis skills; the critical thinking skills acquired in this course will be valuable in other courses.

REQUIREMENTS INCLUDE: There will be three exams--a take home exam, a midterm exam and a final exam--one formal paper, in addition to quizzes and discussion forums.

TEXTS: *The Norton Anthology of American Literature*, shorter 8th edition
ISBN 10:0393918858 ISBN 13:9780393918854
Other texts TBD

ENGL 2043: NEW ORLEANS LITERATURE

➔ This course satisfies the General Education Literature Requirement.

SECTION 001

2:00-3:15

TTH

P. ROGER

The major objective of the course is to gain an understanding of literature about New Orleans and its connections to the history and culture of New Orleans. We will read fiction, plays, 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, and John Biguenet.

REQUIREMENTS INCLUDE: The assignments include two short essays analyzing a text or texts we are reading, a midterm and a final exam, reading notes about the texts we read, and an oral presentation.

TEXTS:

Lafcadio Hearn, *Chita*
Kate Chopin, *The Awakening*
Tennessee Williams, *A Streetcar Named Desire*
Valerie Martin, *Property*
John Biguenet, *Shotgun*

SECTION 002

11:00-12:15

TTH

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: Requirements include two essays (4-5 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*

ENGL 2043: NEW ORLEANS LITERATURE

➔ This course satisfies the General Education Literature Requirement.

SECTION 476
SECTION 477

ONLINE
ONLINE

J. KUCHTA
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In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama.

REQUIREMENTS INCLUDE: Reading quizzes, forum posts, two analytical essays, and a mid-term and final exam.

TEXTS: (Tentative)
Robert Olen Butler, *Good Scent from a Strange Mountain*
George Washington Cable, *Old Creole Days*
Kate Chopin, *The Awakening and Selected Short Stories*, Signet Classics Edition
Tom Dent, *Ritual Murder*
Alice Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*
Tennessee Williams, *A Streetcar Named Desire*

SECTION 478

ONLINE

P. ROGER

The major objective of the course is to gain an understanding of literature about New Orleans and its connections to the history and culture of New Orleans. We will read fiction, plays, 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, and John Biguenet.

REQUIREMENTS INCLUDE: The assignments include two short essays analyzing a text or texts we are reading, a midterm and a final exam, reading notes about the texts we read, and an oral presentation.

TEXTS: Lafcadio Hearn, *Chita*
Kate Chopin, *The Awakening*
Tennessee Williams, *A Streetcar Named Desire*
Valerie Martin, *Property*
John Biguenet, *Shotgun*

ENGL 2072: AFRO-AMERICAN LITERATURE II

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

Can be used for credit in the Africana Studies minor.

SECTION 001

9:30-10:45

TTH

J. SAFFOLD

This course will introduce students to foundational and innovative themes through a broad range of writers in African-American literature. While African-American writers share some of the same literary concerns, issues, and strategies (realism, modernism, postmodernism, questions of form) with other writers in the United States, Black writers also have helped expand the literary terrain of the United States by emphasizing literary uses of music, by re-shaping the spiritual autobiography and captivity narrative (both integral types of literature in the United States) into liberation/freedom narratives, and by redefining the literature of the United States in a number of other interesting ways.

The literature in this course will be situated within a social, historical, political, and cultural context as a means to investigate the intersections of literature and culture. We will thematically traverse the twentieth and twenty-first centuries by considering four units: The Black family, Black femininity, Black masculinity, and neo-slave narratives, afro-futures & the Black present. Final note: This course will have an intensive focus on reading, writing, discussion, and critical thinking.

Course Objectives:

- Develop textual analysis and academic writing skills by analyzing some of the most important African-American literature from the New Negro Renaissance to the present.
- Consider how social, political, and economic shifts in the United States have impacted African-American literature.
- Gain a broad understanding of the development of twentieth and twenty-first century literature in multiple genres.
- Understand the shared experiences and histories of African Americans through time and space.
- Examine the diversity of thought produced by African Americans through time and space.

REQUIREMENTS INCLUDE: Class Participation (10%)
Group Presentation (10%)
African-American Author Biography (15%)
Midterm Exam (25%)
Final Research Paper Proposal (10%)
Final Research Paper (30%)

TEXTS: *Norton Anthology of African American Literature, Volume 2: Realism, Naturalism, Modernism to the Present. Second Edition* edited by Henry Louis Gates Jr. and Valerie Smith.
Go Tell It on the Mountain by James Baldwin
Americanah by Chimamanda Adiche
Beloved by Toni Morrison
Between the World and Me by Ta-Nehesi Coates
Flyy Girl by Omar Tyree

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

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

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

AFRICAN-AMERICAN WOMEN'S POETRY

SECTION 001

12:00-12:50

MWF

E. HOGAN

This course will survey the work of black women poets in the United States, primarily focusing on writers of the twentieth and twenty-first centuries. Students will learn to interpret poems based on form and content while also reading brief biographies, essays on poetic craft, and contextual information to inform their poetic analyses. Poets to be featured include (but are not limited to) Phillis Wheatley, Gwendolyn Brooks, Audre Lorde, Lucille Clifton, Maya Angelou, Sonia Sanchez, Rita Dove, the BreakBeat poets (e.g., Mahogany L. Browne and Jamila Woods), and Tracy K. Smith.

REQUIREMENTS INCLUDE: Weekly responses, one poetry explication paper, one exam, and one creative, multi-media project with a presentation element.

TEXTS:

REQUIRED: *The BreakBeat Poets, Vol. 2: Black Girl Magic* (2018). Edited by Jamila Woods, Mahogany L. Browne, and Idrissa Simmonds.

TBD: *I Know Why the Caged Bird Sings* by Maya Angelou

TBD: *Poetry Dictionary* second edition, by John Drury

OPTIONAL: *Sister Outsider: Essays and Speeches* by Audre Lorde

FROM BATTLEFRONT TO HOMEFRONT: THE LEGACY OF WORLD WAR II IN LITERATURE

SECTION 002

9:30 - 10:45

TTH

K. RAYES

World War II has been called "the defining moment of the twentieth century," and this course examines its influences into our everyday life today. We will focus on the many ways that WWII has been portrayed in different literary genres, and how they still speak to us as a diverse, international society today. Texts will include a graphic novel, a science fiction/war novel mash-up, Quentin Tarantino's film "Inglorious Basterds," portions of a short story collection, and a satiric novel. Students will analyze literary themes such as the rise of Nazism and Nazi Extermination Camps, the absurdity of war, and the individual's duty to society in wartime and peacetime.

REQUIREMENTS INCLUDE: Requirements include completion of weekly reading journals and quizzes, two short papers, and two essay exams.

TEXTS:

Maus, Speigelman

Slaughterhouse Five, Vonnegut

Berlin Stories, Isherwood

Catch-22, Heller

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

→ This course satisfies the General Education Literature Requirement.

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

FICTION INTO FILM

SECTION 003

2:00-3:15

TTH

N. EASTERLIN

Storytelling—narrative—is foundational to human intelligence and community, and fictional stories are an extension of these forms of thought and interaction. What are the ways of organizing and telling a story? How does the choice of teller affect the audience's understanding of characters and events? What is the relationship between subject matter and the author's choice of form, point of view, and style? How must written stories be altered when adapted to film? In this introduction to the short story, the novella, and the novel and to the adaptation of these written forms into film we will consider these and other questions through close reading and discussion of a diverse, international range of authors.

REQUIREMENTS INCLUDE: Daily quizzes, a mid-term and a final exam, and two papers.

TEXTS: *The Norton Introduction to the Short Novel*, ed. Jerome Beaty, 3rd edition (1999); ISBN 978-0-393-96831-6
Their Eyes Were Watching God, Zora Neale Hurston, Harper Perennial; ISBN 978-0-072-43422-4

SPECULATIVE FICTION

SECTION 190

11:00-12:15

TTH

D. DOLL

Exploring a three-hundred-year range of speculative fiction, this course explores the genre's "soft" edge (fantasy based in myth, fable, and folktale) and its "hard" edge (science fiction heavy in science and technology). But of course, the categories do not remain discrete; indeed, that's why the term speculative fiction was invented. Accordingly, we'll attempt both constructing an orderly outline of the categories of fantasy and science fiction and then blurring those outlines.

REQUIREMENTS INCLUDE: Two papers and two exams

TEXTS: *Stardust*, Neil Gaiman
The Buried Giant, Kazuo Ishiguro
The Color of Magic, Terry Pratchett
Gulliver's Travels, Jonathan Swift
The Diamond Age, Neal Stephenson
Walkaways, Cory Doctorow
The Left Hand of Darkness, Ursula K. Leguin

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

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

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

THE EUROPEAN SPY NOVEL

SECTION 191

11:00-12:15

TTH

L. VERNER

The course will examine the development of the spy novel from its birth in the early twentieth century through the early twenty-first century in its historical, geographic, and literary aspects. The nature of the spy novel gives the student the chance to fine tune his/her logic skills through the necessity of reasoning from the evidence as it is presented in the novel. In addition, the student must learn something of the history and politics of Europe in the twentieth century, often in greater detail than is presented in a regular history book.

But perhaps the most intriguing approach to studying these novels involves charting the development “the enemy” over the course of the twentieth century. The terms in which the villains are depicted and the acts in which they are implicated offer a fascinating opportunity to interrogate historical depictions of evil and otherness, as well as the impetus to question the methods whereby we as Westerners are manipulated and influenced by such depictions. In addition to the reading assignments, we will view at least two cinematic interpretations of our texts.

REQUIREMENTS INCLUDE: Three papers and a final exam; regular attendance and class participation.

TEXTS:

The Secret Agent by Joseph Conrad

Casino Royale by Ian Fleming

Our Man in Havana by Graham Greene

Background to Danger by Eric Ambler

The Spy Who Came In From the Cold by John le Carré

Kingdom of Shadows by Alan Furst

ENGL 2091: CRAFTING THE WITCH: THE WITCH IN LITERATURE

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

This course satisfies the Diversity requirement for English majors.

SECTION 001 2:00-3:15 MW S. RICHARDSON

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times, when witches like Hecate and Erictho made appearances in works by authors such as Euripides and Lucan, through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as the public at large. Since women were accused and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising, but their many representations often are. As we read a variety of works that include characterizations of these remarkable figures, we will explore this issue from the standpoint of and consider the dynamic of prejudicial treatment and accusations of evil. We will also consider what fictional depictions of witches tell us about the lives of the women who were persecuted for these “crimes.”

REQUIREMENTS INCLUDE: In-class weekly reading responses, two researched essays (ranging from 3-6 pages), one presentation, a midterm, and a final exam.

TEXTS: (specific editions and supplementary works TBA):
Maryse Condé’s I, Tituba, Black Witch of Salem
Euripides’ Medea
Arthur Miller’s The Crucible
Rowley, Dekker, and Ford’s The Witch of Edmonton
Seneca’s Medea
Shakespeare’s Macbeth

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:00-9:50	MWF	I. FINK
SECTION 002	11:00-11:50	MWF	I. FINK
SECTION 004	2:00-3:15	TTH	R. POCHE
SECTION 005	11:00-12:15	TTH	K. RAYES
SECTION 476	ONLINE		D. PIANO
SECTION 477	ONLINE		E. HOGAN
SECTION 478	ONLINE		K. RAYES

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing.

REQUIREMENTS INCLUDE: For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

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

ENGL 2160: INTRODUCTION TO CREATIVE WRITING

Prerequisite of one English course that includes fiction or consent of department (rssmith4@uno.edu).

SECTION 001

11:00-12:15

TTH

C. HEMBREE

This course provides students the opportunity to receive constructive feedback on their creative writing and participate in the critiques of peer work. Weekly workshops of student writing, as well as discussions of the assigned reading, will help beginners create and revise poems and prose. An introductory writing course is a wonderful place to begin examining the various boundaries we erect between poetry, fiction, nonfiction, criticism, etc. In this class, we will begin to understand how permeable those borders are so that as you develop as writers, creative options available in multiple genres. To this end, we will focus on particular elements of creative writing that are essential to writing in any genre. We will explore description, detail, dialogue, imagery, tension, lyricism, etc. We will learn to navigate and read the world as writers, to realize the world as text, to understand that everything around us has the capacity to spawn creative work.

This course will be primarily a writing course. However, we will read various examples of prose and poetry in order to discuss craft and technique. We will develop an extensive literary vocabulary to facilitate our discussion of writing. We will use writing exercises to prompt in-class and out-of-class writing, and by the end of the semester, each student will have produced a substantial amount of creative writing.

REQUIREMENTS INCLUDE: Weekly writing in various genres, short weekly papers on shared reading, 10-page portfolio of revisions, and a self-reflection paper

TEXTS: Starkey, David. *Creative Writing: Four Genres in Brief* 3rd ed. ISBN: 1319035337
Any dictionary

ENGL 2200 / FTA 2200: INTRODUCTION TO PLAYWRITING

Prerequisite of FTA 1005.

SECTION 001

3:30-4:45

TTH

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.

REQUIREMENTS INCLUDE: Students will write and revise multiple ten-minute plays, and write responses to their peers.

TEXTS: *Naked Playwriting: The Art the Craft, and the Life Laid Bare* by William Downs and Robin Russin. ISBN: 1-879505-76-2.

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

9:00-9:50

MWF

K. MCDONALD

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.).

We'll read some (not all) of the plays listed, and probably one or two that aren't on this list. (Several of these are short one or two act plays). Digital copies will be provided of plays that are out of copyright and available for free, but students may need to buy copies of one or two of the newer plays (these are usually around \$10 to 15 dollars).

REQUIREMENTS INCLUDE: A midterm, a final, two 3-5-page analytical essays, and frequent quizzes

TEXTS: TENTATIVE (See note in description)
Oedipus
The Importance of Being Earnest
A Doll's House
The Rising of the Moon
Trifles
The Stronger
"Master Harold"... and the Boys
A Raisin in the Sun
Six Characters in Search of an Author
The Unmentionables
Angels in America

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 002

2:00-3:15

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 introduces students to contemporary work on the stage, historically important writers who shaped modern movements, and includes a wide variety of styles and aesthetics 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 serves as an introduction to the vibrant and complex art forms that make up drama. We'll look at the difference of how plays live as art objects on the page and on the stage simultaneously.

REQUIREMENTS INCLUDE: Midterm, final exam, and weekly quizzes.

TEXTS:

August Wilson. *Fences*. ISBN 9780452264014

Lisa D'Amour. *Detroit*. ISBN 0865478651

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

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

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

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

Other works will be provided as video links or PDFs in class.

ENGL 2228: READING POETRY

→ This course satisfies the General Education Literature Requirement.

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

SECTION 001

11:00-12:15

TTH

N. OSUNDARE

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

REQUIREMENTS INCLUDE: Two short take-home essays, two quizzes, mid-semester exam, final exam, and class participation

TEXTS: *The Norton Anthology of Poetry* (Shorter Fifth Edition),
(ed). M. Ferguson, M. Salter, J. Stallworthy

SECTION 476

ONLINE

J. GERY

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

REQUIREMENTS INCLUDE: Requirements will include a 3-4-page paper on an individual poem, a written presentation of a poem to the class, a midterm exam, an original poem, and a final exam.

TEXTS: Deutsch, Babette. *Poetry Handbook*. Fourth Edition.
Ferguson, Margaret, et al, eds. *The Norton Anthology of Poetry*. Shorter Fifth Edition.
Shakespeare, William. *The Sonnets*.

ENGL 2238: 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 001	9:00-9:50	MWF	C. URAMA
SECTION 002	12:00-12:50	MWF	C. URAMA

For this reading fiction course, *Tales of the Caribbean*, students will examine the novel of National Book Award winning author, Jesmyn Ward, alongside Caribbean short fiction to investigate New Orleans' positioning as the "northernmost point in the Caribbean." The texts chosen for this course will facilitate a broader understanding of the connection between New Orleans and the Caribbean specifically related to cultural symbols, slave commerce, Creolism, the role of the Catholic church, and the resistance of the enslaved. In addition to Jesmyn Ward, students will read literature from authors including Jamaica Kincaid, Akwaeke Emezi, Edwidge Danticant, Amina Gautier, Patricia Engel, and others to gain a broader understanding of the art of fiction writing through reading, appreciating and interpreting. We will focus on the elements of fiction writing (plot, character, setting, point of view, tone etc.), as well as incorporate nonfiction readings to help students to better understand the historical context of fictional works.

REQUIREMENTS INCLUDE: Two exams, two papers, one presentation, and five reading quizzes

TEXTS: TBD

SECTION 003	2:00-3:15	TTH	D. DOLL
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This course, focused on the reading and interpretation of short stories and novels, is constructed around four themes: coming of age, social criticism, male-female relationships, and human isolation. For each theme we will look at several short stories and one novel, drawing differences and seeing connections. We will explore the conventions of fiction as they bear upon making meaning of these short stories and novels.

REQUIREMENTS INCLUDE: Two papers, two exams, and reading quizzes on the novels.

TEXTS: *The Seagull Book of Stories* 4th ed. Joseph Kelly, ed.
Like Water for Chocolate Laura Esquivel
Pride and Prejudice Jane Austen
A Handful of Dust Evelyn Waugh
Henderson the Rain King Saul Bellow

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

Students do not need to buy an anthology for the course; PDFs or links to the short stories will be posted. Students will need to buy the novels (listed below). *Frankenstein* is available online, but it is recommended that students buy a copy (approximately \$4.95 for a new copy). The online texts do not have page numbers, which makes it difficult to follow the instructor's notes.

REQUIREMENTS INCLUDE: A midterm, a final, two 3-5-page analytical essays, and frequent quizzes

TEXTS:

Frankenstein by Mary Shelley. Signet Classics, 2000. ISBN: 978-0-451-53224-4

Song of Solomon by Toni Morrison. Vintage (Random House), 2000. ISBN: 978-1-4000-3342-3

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

ENGL 2258: INTERPRETING LITERATURE

This course is required for English majors and requires department consent. Contact Advisor Rachael Smith (rsmith4@uno.edu) for permission to enroll.

SECTION 476

ONLINE

R. WERNER

This course is designed to teach students the analytic skills they will need to critically read and interpret literary texts. Students will be introduced to the major features of four major genres of literature: fiction, drama, poetry, and literary nonfiction. Students will develop their close-reading skills and gain confidence in writing about literature. Students will produce a paper closely examining a literary work for each of the four genres. We will spend a good deal of time developing and drafting your papers. We will also cover effective techniques for writing an essay exam. This is a writing intensive class, so students' writing, drafting, and participation will all form the major part of their grades.

REQUIREMENTS INCLUDE: This is a writing-intensive class, so students' writing, drafting, and participation will all form the major part of their grades. We will also take an essay exam.

TEXTS: *Acheson Writing Essays about Literature* Broadview Press, 2011 (ISBN: 978-1-55111-992-2)
The Broadview Introduction to Literature Course Packet electronic (Broadview should contact students about this electronic course pack) ISBN: 978-1-55459-321-7.

ENGL 2341: SURVEY- BRITISH LITERATURE I

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

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

SECTION 476

ONLINE

S. RICHARDSON

In this course, we will study the development of British literature from its known beginnings to the late eighteenth century. Students will become familiar with important literary terms, historical trends, and recurrent themes as we explore works written in a variety of genres. We will examine the role of works that are considered standard to the canon, but we will also examine the ways in which the canon must evolve and be readdressed on a regular basis. For example, we will address early women writers who have gained greater acknowledgement and representation in recent years, exploring their contributions to and engagement with early British literature and culture.

REQUIREMENTS INCLUDE: Participation in bi-weekly discussion forums, two presentations, and three researched papers (ranging from 3-6 pages).

TEXTS: *The Broadview Anthology of British Literature: Concise Edition, Volume A* (3rd edition), ed. Joseph Black, et al. (ISBN-13: 978-1554813124)

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

11:00-11:50

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 social and cultural conditions that helped to shape them.

REQUIREMENTS INCLUDE: 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*, vol. II, 10th ed.

ENGL 2377: THE BIBLE AS LITERATURE

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

SECTION 002

11:00-12:15

TTH

K. MARTI

In this course 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 courses: poetic form, narrative tradition, plot, theme, character, historical background, mythological parallels, etc.

REQUIREMENTS INCLUDE: A midterm report, a term paper, a midterm exam, and a final exam.

TEXTS: *The Oxford Study Bible: Revised English Bible with the Apocrypha*

ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE

➔ This course satisfies the General Education Literature Requirement.

SECTION 001

11:00-11:50

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 how they use their 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.

REQUIREMENTS INCLUDE: Students will be assessed with a major individual research project and through two exams.

TEXTS:

Angelou *And Still I Rise* (1978) Virago Press Reprinted 1999 (8th edition (ISBN-13: 978-0860687573)

Behn *The Rover* 2nd Edition (Ed. Russell) Broadview Press 1999 (ISBN 9781551112145)

Churchill *Top Girls* (2nd Edition) Methuen Drama 2018 (ISBN 9781350028579)

Harjo *Conflict Resolution for Holy Beings* W. W. Norton & Company 2017 ISBN 9780393353631

Hurston *Dust Tracks on the Road* (1942) Harper Perennial 2017 (ISBN-13: 978-0062695796)

Brontë *Jane Eyre* (1847) Broadview Press 1999 (ISBN: 9781551111803)

Rankine *Citizen* Graywolf Press 2014 (ISBN 9781555976903)

Rhys *Wide Sargasso Sea* (1966) W. W. Norton & Company 2016 (ISBN: 978-0393352566)

ENGL 3382: METHODS IN RESEARCH & WRITING

Prerequisite: ENGL 2258. Open to English majors only.

SECTION 001

12:00-12:50

MWF

R. WERNER

This course is designed to give English majors the research skills they need to be prepared for advanced coursework. The primary goal of the course is to give English Majors intensive instruction on the research process and reinforce best practices for using research in academic writing. We will explore the theme of Vampires as a way of unifying and grounding our class discussions and research. We will begin the semester by discuss Bram Stoker's 1897 novel, *Dracula*. Our discussions of that novel will then become the starting point for the students' own investigations.

Students will have the freedom to choose their own topics for investigation within the broad theme of the course. Students will be expected to become familiar with both general and specialized tools available to scholars in the Earl K. Long Library, on the internet, and beyond. Students will also be asked to develop some degree of familiarity with at least one recent school of critical theory and will gain experience presenting their research both orally and in writing.

REQUIREMENTS INCLUDE: Students will make several presentations and be responsible for several research projects. They will produce a substantive and in-depth research project on a topic of their choosing (within the broad theme of the course).

TEXTS: Acheson *Writing Essays about Literature* Broadview Press, 2011 ISBN: 978-1-55111-992-2
Stoker *Dracula* Byron (Ed) Broadview Press 1997 ISBN 9781551111360
Booth (et. Al.) *The Craft of Research* (4th ed) University of Chicago Press ISBN: 978-0226239736

ENGL 4033/5033: AMERICAN MODERNISM

SECTION 001

9:30-10:45

TTH

E. STEEBY

This course will survey writers who might be considered the troublemakers of the first half of the twentieth century: the Modernists. We will look at just how key writers associated with literary modernism (and some who often aren't) troubled the conventions of literary form and style with experimental and hybrid narrative modes. Students will read texts that provoke questions such as: What is a novel and how do we read one? How does storytelling make truth? How do we arrive at the untold stories? What is fit to print and what is too perverse? Students will be asked to analyze literary modernism in relation to larger cultural and social movements that intersected with and influenced literary texts. Consequently, we will consider modernism in relation to modernity, and will especially look to those cultural workers who were interrogating notions of progress, power, and knowledge. We will read novels and a selection of poetry and plays. Excerpts from films and photography will be used to supplement class discussion as well.

REQUIREMENTS INCLUDE: Students will be required to write reading responses and two short research papers and to take a midterm and final exam.

TEXTS:

(Tentative)

Hemingway, Ernest: *The Sun Also Rises* (Scribner 2016)

Stein, Gertrude: *Three Lives* (Bibilobazaar 2007)

Faulkner, William: *The Sound and the Fury* (Vintage 1991)

Toomer, Jean: *Cane* (Liveright 1993)

Larsen, Nella: *Quicksand* (Dover 2006)

Williams, William Carlos: *In the American Grain* (New Directions 2009)

ENGL 4093/5093: NARRATIVES OF AMERICAN SLAVERY

SECTION 476

ONLINE

D. RUTLEDGE

By reading accounts of American slavery written by African Americans during the time of slavery and more recent narratives that depict slavery in America, this course will demonstrate the deep and continuing significance of narratives of slavery in American literature and culture. Understanding these narratives is essential to understanding American literature.

We study narratives written by men and women, from the north and the south, nonfiction and fiction. Our readings for the first half of the course will be available on Moodle and will include Douglass, Solomon Northrup, Ellen and Willam Craft, Sojourner Truth, and William Wells Brown. The second half of this course looks at novels and stories written by African Americans after the Civil War, depicting the slave experience. The syllabus includes Charles Chessnut's *Paul Marchand F.M.C*, Arna Bontemp's *Black Thunder*, Toni Morrison's *A Mercy*, and Colson Whitehead's *The Underground Railroad*.

REQUIREMENTS INCLUDE: In addition to weekly participation, the course has two tests, two essays, and a final exam.

TEXTS: TBD

ENGL 4152/5152: TECHNICAL EDITING AND WRITING

SECTION 476

ONLINE

R. GOAD

Poor communication can conceal the best ideas. If no one can read it, no one can use it. For professionals across a variety of fields, writing well is thus an essential skill - not a luxury. This class pushes students to consider writing not as the last step in the research journey, but rather as a crucial element of their professional process. The objective of this course is to prepare students with the writing, presentation, and research skills necessary to be effective technical communicators. Through regular and sustained writing, students will breakdown the conventions of communicating complex information to a variety of audiences. To encourage a continual practice of revision, students participate in a series of drafting, pre-writing exercises, peer review, and editing workshops.

REQUIREMENTS INCLUDE: All students will complete several short drafting assignments, quizzes, research summaries, an instructive exercise, and a final research assignment. Graduate students complete additional assignments such as handouts and video presentations.

TEXTS: *Technical Communication* by John M. Lannon and Laura J. Gurak, 15th edition

ENGL 4161/5161: ADVANCED FICTION WRITING

SECTION 001

11:00-11:50

MWF

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.

REQUIREMENTS INCLUDE: Two short stories (three, if time permits), a substantial revision of one story, and written critiques.

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

ENGL 4190/5190: WRITING, LITERACY, AND TECHNOLOGY

SECTION 476

ONLINE

D. PIANO

This course is designed for those interested in investigating the relationship between writing, literacy, and technology, particularly addressing issues related to producing, collecting and distributing print and electronic documents and teaching with digital media. Students will be introduced to rhetorical theories, principles of design and visual rhetoric, theories of professional writing and new media/digital pedagogies. Through a variety of projects and readings, we will cover advanced theories of document design, web-based publishing, the implications of social media on teaching and learning, educational media, information delivery, and multimedia production. The course intends to provide students with the ability to understand, construct, and manipulate written and visual information in a way that is directly transferable to a wide variety of professional situations that include workplace writing, writing for the web, "citizen" journalism, and technical writing. Additionally, emphasis will be placed on understanding the techniques, technologies, culture, and problems of publishing in a digital age

REQUIREMENTS INCLUDE: Short experiential essays; an annotated bibliography; designing of a digital project based on student interests; a final exam

TEXTS: TBD

ENGL 4391/5391: ENVIRONMENTAL WRITING

SECTION 001

2:00-3:15

TTH

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. (This should be distinguished from nature writing, which is not necessarily based in science.) Throughout the semester, students will participate and in turn lead weekly classroom discussions and exercises on a wide range of environmental themes selected by the class and two instructors for this course. Readings will be drawn from science journalism and popular texts by some of our best environmental writers (Elizabeth Kolbert, Bill McKibben, Stephen Jay Gould, Jared Diamond, David Quammen and, locally, Bob Marshall and Nathaniel Rich).

Students from the English Department will be paired with students from the Sciences to work on a semester-long collaborative project focused on an environmental issue of their choice. They will research it deeply and through feedback from both professors create a popular article suitable for publication. Lastly, students will be expected to research their own material and present their semester-long project to their peers at the end of the semester. Through this class, students should become 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.

REQUIREMENTS INCLUDE: (See course description.)

TEXTS: (See course description.)

ENGL 4521/5521: SHAKESPEARE

SECTION 001

10:00-10:50

MWF

L. VERNER

An advanced course in the study of Shakespeare's plays, intended primarily for English majors, ENGL 4521/5521 aims to give the student a solid understanding of Shakespeare's place in Western literature and culture. Students will learn to comprehend and appreciate Shakespeare's language, literary skill, and socio-political world view through close-reading and analysis. Students will familiarize themselves with various schools of critical thought in relation to Shakespeare scholarship and will construct their own critically informed views of Shakespeare's drama in coherent written arguments, with both textual and critical support.

REQUIREMENTS INCLUDE: Two papers; midterm exam; final exam.

TEXTS:

I will have the bookstore order the following plays in Signet Classics editions, but students may already own other editions that the instructor may approve for use in the class; students must ask permission to use other editions.

Richard III

Henry V

Titus Andronicus

Julius Caesar

Hamlet

The Comedy of Errors

The Taming of the Shrew

Love's Labor's Lost

A Midsummer Night's Dream

The Merchant of Venice

Much Ado About Nothing

As You Like It

ENGL 4801/5801: ROMANTIC-ERA WOMEN WRITERS

SECTION 001

11:00-12:15

TTH

N. EASTERLIN

This course offers an introduction to women writers of poetry and fiction in the British Romantic era. The first several classes will provide a general definition of romanticism and identify its links to the works of major male "Romantic" writers. After this, the course will explore whether women writers of the period address the same concerns as the male poets and novelists or focus their efforts elsewhere. The course includes writers of English, Irish, and Scots descent and nationality.

REQUIREMENTS INCLUDE: An annotated bibliography, a research paper, a mid-term exam, and a final exam.

TEXTS:

(EXPECTED)

A.L. Barbauld, *Anna Letitia Barbauld: Selected Poetry*, Broadview,
ISBN-13: 9781551112411

Charlotte Smith, *The Poems of Charlotte Smith*, Oxford, ed. Stuart
Curran, ISBN-13: 9780195083583

Anne Plumptre, *Something New*, ed. Deborah McLeod,
ISBN-13: 9781551110792

Maria Edgeworth, *Castle Rackrent*, ISBN-13: 9781554814596

Letitia Elizabeth Landon, *Letitia Elizabeth Landon: Selected Writings*,
Ed. McGann and Reiss, ISBN-13: 9781551111353

MLA Handbook for Writers of Research Papers, 8th ed.,
ISBN-13: 9781603292627

ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865: #BLACKVOICESMATTER

SECTION 001

11:00-12:15

TTH

J. SAFFOLD

#BlackVoicesMatter sits in the wake of the recent surge of born digital protest movements spurred by a highly polarized America. Our current era, marked by #BlackLivesMatter, #MeToo, and numerous other causes with digital roots, builds upon longstanding protest traditions in African-American history. Together, we will use African-American literature to consider how Black writers have chosen to respond to enduring injustices. We will critically engage fiction and nonfiction texts, paying close attention to how socio-economic and historical moments have impacted what and how African Americans write. #BlackVoicesMatter will draw literature from four moments of great civil or social uproar in African-American history; the late slave period, the New Negro Renaissance, the Civil Rights Movement, and the current digital rights moment.

REQUIREMENTS INCLUDE: Weekly Discussion Forum Posts
Midterm/Critical Essay
Final Research Paper

TEXTS:

(Tentative)

Lost in the City by Edward P. Jones

Push: A Novel by Sapphire

A Raisin in the Sun by Lorraine Hansberry

The Souls of Black Folk by W. E. B. Du Bois

The Narrative Life of Frederick Douglass written by Himself

ENGL 6090: SPEC STUDIES IN AMERICAN LIT: THE LITERATURE OF EXILE

SECTION 001

2:00-3:15

MW

A. RIOUX

Gertrude Stein, herself an American exile living in France, expressed the seemingly necessary state of exile for American writers when she wrote that "everybody who writes is interested in living inside themselves in order to tell what is inside themselves. That is why writers have to have two countries, the one where they belong and the one in which they live really. The second one is romantic, it is separate from themselves, it is not real but is really there." In this formulation exile is a choice that distinguishes the writer from ordinary Americans, and the place of exile is anywhere, perhaps even a state of mind, but it is where the writer truly "belong[s]." For other writers, however, exile was something painful, a sense of never belonging. In other cases, exile could be a choice and yet still be painful. And exile could also be forced, the result of war and dislocation, the only way to survive. Exile in this formulation is a last resort and something to endure.

At the heart of all exile experiences, however, is a feeling of being elsewhere than a place conceived of as home. This was a prominent theme from the 1920s through the 1950s as American writers grew increasingly critical of mainstream American society for its conformism, consumerism, and racism. Such forces could make the creation of art impossible but also produced pressures that writers could productively work against. European political unrest and war in the 1930s and 40s also provided new opportunities for Americans to venture abroad just as it forced others into exile, finding America a refuge or a site of imprisonment.

We will read stories of Americans abroad in France, Austria, Germany, Spain, Denmark, Italy, and northern Africa. Also, we will read of exiles within America, both foreign- and native-born. In addition to the books below, we will read stories by Bernard Malamud, Jean Stafford, Langston Hughes, Katherine Anne Porter, Sinclair Lewis, Glenway Wescott, F. Scott Fitzgerald, Ernest Hemingway, and others.

REQUIREMENTS INCLUDE: Assignments for the course will include regular discussion starters and reflections, a midterm reflection, a presentation, a final portfolio, and a final project.

TEXTS:

Sherwood Anderson, *Winesburg, Ohio* (Oxford World Classics: ISBN 9780199540723)

Nella Larsen, *Quicksand and Passing* (Rutgers University Press: ISBN 978-0813511702)

Kay Boyle, *Death of a Man* (New Directions: ISBN 978-0811210898)

Muriel Ruykeyser, *Savage Coast* (The Feminist Press: ISBN 978-1558618206 - out of print - buy used or ebook)

Yoshiko Uchida, *Desert Exile* (University of Washington Press: ISBN 9780295994758)

Paul Bowles, *The Sheltering Sky* (Echo Press: ISBN: 978-0062351487)

James Baldwin, *Giovanni's Room* (Vintage: ISBN 978-0345806567)

Elizabeth Spencer, *The Light in the Piazza and Other Italian Tales* (University Press of Mississippi ISBN: 978-0878058372)

Vladimir Nabokov, *Pnin* (Vintage ISBN: 978-0679723417)

ENGL 6090: SPEC STUDIES IN AMERICAN LIT: THE LITERATURE OF EXILE

SECTION 476

ONLINE

A. RIOUX

Gertrude Stein, herself an American exile living in France, expressed the seemingly necessary state of exile for American writers when she wrote that "everybody who writes is interested in living inside themselves in order to tell what is inside themselves. That is why writers have to have two countries, the one where they belong and the one in which they live really. The second one is romantic, it is separate from themselves, it is not real but is really there." In this formulation exile is a choice that distinguishes the writer from ordinary Americans, and the place of exile is anywhere, perhaps even a state of mind, but it is where the writer truly "belong[s]." For other writers, however, exile was something painful, a sense of never belonging. In other cases, exile could be a choice and yet still be painful. And exile could also be forced, the result of war and dislocation, the only way to survive. Exile in this formulation is a last resort and something to endure.

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We will read stories of Americans abroad in France, Austria, Germany, Spain, Denmark, Italy, and northern Africa. Also, we will read of exiles within America, both foreign- and native-born. In addition to the books below, we will read stories by Bernard Malamud, Jean Stafford, Langston Hughes, Katherine Anne Porter, Sinclair Lewis, Glenway Wescott, F. Scott Fitzgerald, Ernest Hemingway, and others. Assignments for the course will include regular discussion starters and reflections, a midterm reflection, a presentation, a final portfolio, and a final project.

REQUIREMENTS INCLUDE: Assignments for the course will include regular discussion starters and reflections, a midterm reflection, a presentation, a final portfolio, and a final project.

TEXTS:

Sherwood Anderson, *Winesburg, Ohio* (Oxford World Classics: ISBN 9780199540723)

Nella Larsen, *Quicksand and Passing* (Rutgers University Press: ISBN 978-0813511702)

Kay Boyle, *Death of a Man* (New Directions: ISBN 978-0811210898)

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James Baldwin, *Giovanni's Room* (Vintage: ISBN 978-0345806567)

Elizabeth Spencer, *The Light in the Piazza and Other Italian Tales* (University Press of Mississippi ISBN: 978-0878058372)

Vladimir Nabokov, *Pnin* (Vintage ISBN: 978-0679723417)

ENGL 6154: NONFICTION WRITING WORKSHOP

SECTION 601

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 deliberately shorter work; participate in workshop discussion and write critiques of their peers' work; and lead and participate in writerly discussions of published works of literary nonfiction.

REQUIREMENTS INCLUDE: Three essays.

TEXTS: Readings posted on Moodle.

ENGL 6155: PROFESSIONAL EDITING AND WRITING PRACTICUM

SECTION 001

3:30 - 4:45

MW

R. GOAD

Technology continuously redefines the boundaries of our communicative processes. Today, most stages of a working writer's life - from pitch, publication, and circulation - requires fluency in digital practices. This course demystifies writing for online audiences through guest lectures, hands-on writing workshops, and class discussions. Through this course, Students gain real-world experience in writing for digital spaces. In the capstone project, students collaborate using cutting-edge workplace technologies and management techniques to publish a website on a topic of their choice. Along the way, students develop writing, editing, and design skills crucial for success within today's professional and technical writing environments.

REQUIREMENTS INCLUDE: Short weekly exercises, peer evaluations, project proposal, and a capstone project

TEXTS: TBD

ENGL 6161: WRITING FICTION

SECTION 601	6:00-8:45	M	R. BARTON
SECTION 602	6:00-8:45	M	M. WALSH
SECTION 603	6:00-8:45	M	J. LEAKE

ENGL 6161 is a graduate level fiction-writing course in the "workshop" tradition.

REQUIREMENTS INCLUDE: Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peers' stories and participate actively in class discussion.

TEXTS: The course texts are student generated, so no textbooks need to be purchased. Students should, however, budget for copying and printing costs throughout the semester.

ENGL 6163: WRITING POETRY

SECTION 001	6:00-8:45	W	C. HEMBREE
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Each class member will design and create a portfolio of poems. Weekly workshops will respond to drafts and revisions of original student writing. This course will explore the place of awe, recklessness, paradox, curiosity, dread, and determination in the creative process. If the poem is "a House that tries to be haunted," what does it mean to succeed and to fail at this trying? Do the specters change or persist across a poet's oeuvre? How does the work continue when the world and even the poet no longer believe in it?

REQUIREMENTS INCLUDE: Five weekly poems, a five-to-seven-page sampler, ten pages of revisions, written comments on peer writing, informal responses to shared reading, a presentation on a mentor poet, a final paper, and participation in a class reading

TEXTS: One selected volume of poetry for mentor presentation TBD

ENGL 6191: REMOTE FICTION WRITING

SECTION 476

ONLINE

B. JOHNSON

ENGL 6191 is a graduate level fiction-writing course in the "workshop" tradition, conducted on Moodle.

REQUIREMENTS INCLUDE: 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.

TEXTS: No textbooks need to be purchased. Students must have reliable and frequent internet access.

ENGL 6193: REMOTE POETRY WRITING WORKSHOP

SECTION 476

ONLINE

J. GERY

This is an advanced workshop offered online in the composition, reading, analysis, criticism, and revision of poetry. The class will focus primarily on students' poetry: its composition, craft, vision, revision, and artistry. Students regularly submit their own works to class for analysis, criticism and discussion. In addition to composing and revising poetry, each student will also be assigned three or more times during the term to present another student's poem to the class, and all students will prepare weekly comments on poems presented, then respond to and discuss other posted comments, with those comments to be reviewed by the instructor for response and evaluation.

REQUIREMENTS INCLUDE: In addition to presentations and responses, students will complete three additional writing assignments (two poetry explications and a book review of a collection of contemporary poetry), since a familiarity with traditional, modern and contemporary poetry

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

REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP

ENGL 6194: REMOTE NONFICTION WORKSHOP

SECTION 476**ONLINE****R. BATES**

An electronic workshop in advanced creative nonfiction writing.

REQUIREMENTS INCLUDE: Participants will write three works of literary nonfiction (at least one of which will include investigation on research and one that may be a deliberately shorter work, write critiques of their peers' work) and read, post responses to, and discuss published works of literary nonfiction.

TEXTS: Essays and excerpts posted on Moodle.

ENGL 6200 / FTA 6200: SEMINAR IN PLAYWRITING**SECTION 601****6:00-8:45****TH****J. MAXWELL**

At its best, playwriting takes the strengths of poetry, nonfiction, 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 new plays.

REQUIREMENTS INCLUDE: Write a one act play and revise it twice, and write weekly peer responses.

TEXTS: *Naked Playwriting: The Art the Craft, and the Life Laid Bare* by William Downs and Robin Russin. ISBN: 1-879505-76-2

ENGL 6231: LITERARY THEORY: KNOWLEDGE AND WELL-BEING

SECTION 601

5:00-7:45

W

N. EASTERLIN

This course will explore the nature of literary experience and the hypothesized benefits of imaginative reading. The course will begin with an introduction to relevant movements and trends in literary theory since 1900, including Russian Formalism, the New Criticism, and reader response theory. The movements and schools will serve as context for an intensive focus on cognitive-evolutionary approaches to literature, including cognitive ecocriticism. These recent developments aim to integrate research from cognitive psychology and evolutionary social science with literary studies, pointing toward the ethical and psychological benefits of literary experience.

REQUIREMENTS INCLUDE: A mid-term and a final exam; a group report; and a bibliographical essay or research paper.

TEXTS: TBA
Note: A number of readings will be posted to Moodle.

ENGL 6280: INTRODUCTION TO GRADUATE STUDIES IN ENGLISH

SECTION 476

ONLINE

E. STEEBY

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

REQUIREMENTS INCLUDE: Students will be expected to do oral presentations, an annotated bibliography, research papers, and several shorter assignments.

TEXTS: Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (Routledge)
Nella Larsen, *Passing* (Norton Critical Edition)
MLA Style Manual and Guide to Scholarly Publishing, 3rd Edition

ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

LITERATURE OF THE AFRICAN DIASPORA

SECTION 001

2:00-3:15

TTH

N. OSUNDARE

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

REQUIREMENTS INCLUDE: Midterm exam, final exam, research term paper & bibliography, attendance & class 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

REVISING FICTION

SECTION 601

6:00-8:45

W

B. JOHNSON

This course is designed specifically to give apprentice writers the tools for that which will comprise the better part of their writing lives: planning and executing revisions. Through readings and group edits done in real time, writers will have the opportunity to revise three previously-workshopped stories of their own. This course is aimed at preparing the writer for the work of revising and submitting a collection of stories.

REQUIREMENTS INCLUDE: Requirements include three revision proposals, three fully revised stories, weekly written assessments of classmates' revisions, and participation in a final mini-defense of one revised story.
Prerequisites: All students must have completed ENGL 6941

TEXTS:

Self-Editing for Fiction Writers by Renni Brown and Dave King
(ISBN-10: 9780060545697 or ISBN-13: 978-0060545697)
Plot & Structure by James Scott Bell
(5th Edition: ISBN-10: 158297294X)

ENGL 6400: STUDIES IN ENGLISH LITERATURE BEFORE 1500: DREAM VISIONS

SECTION 476

ONLINE

K. MARTI

Students will read Chaucer's four dream visions and Chaucer's only completed masterpiece, *Troilus and Criseyde*. Chaucer's four dream visions are *The Book of the Duchess*, *The House of Fame*, *The Parliament of Fowls*, and *The Legend of Good Women*. Students will also read *The Showings of Julian of Norwich*, the first English woman to be identified as an author. Julian was an anchorite who spent years buried alive within the walls of the cathedral at Norwich and who recorded the visions she had during her interment. And students will read *The Book of Margery Kemp*, the first autobiography in English. Margery Kemp had erotic dreams that she describes, rebuked male church authorities to their face, and very frequently cried uncontrollably in public. Julian of Norwich and Margery Kemp are extremely important figures in the history of English literature who have been mostly overlooked in English curricula, perhaps because they are women.

REQUIREMENTS INCLUDE: A midterm report, a term paper, a midterm exam, and a final exam.

TEXTS: *The Book of Margery Kempe*, ed. Staley, Norton Critical Edition
The Showings of Julian of Norwich, ed. Baker, Norton Critical Edition
Chaucer, *Dream Visions and Other Poems*, ed. Lynch, Norton Critical Edition
Chaucer, *Troilus and Criseyde*, ed. Barney, Norton Critical Edition

ENGL 6700: SWIFT AND STERNE

SECTION 601

5:00-7:45

T

D. DOLL

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

REQUIREMENTS INCLUDE: Two papers, one annotated bibliography, one oral presentation.

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

ENGL 6900: MODERNIST BRITISH FICTION

SECTION 001

3:30-4:45

TTH

L. WHITE

This seminar focuses on the period of "High Modernism" (roughly the first two decades of the twentieth century) when writers often challenged traditional conceptions of narrative form, point of view, time, subject matter, and of course customary conceptions of "reality" and "truth." What emerged from this period as empire waned and Victorian/Edwardian certitude diminished were novels and short fiction about, among other important subjects, the construction of self, developing artistic sensibilities struggling against myriad socio-cultural constraints, and more general existential crises born of attempts to locate new versions of/alternatives to outworn belief systems. 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.

REQUIREMENTS INCLUDE: Students will write a 5-page essay and a 10-12-page essay; there will be midterm and final exams and extensive activity via discussion forums.

TEXTS:

(Tentative)

Conrad, *Heart of Darkness* and/or *The Secret Agent*

Forster, *Howards End*

Joyce, stories from *Dubliners*

Lawrence, *Sons and Lovers* or *Women in Love*

Woolf, *Mrs. Dalloway*

Ford, *The Good Soldier*

Stories by Katherine Mansfield

ENGL 6900: MODERNIST BRITISH FICTION

SECTION 476

ONLINE

L. WHITE

This seminar focuses on the period of “High Modernism” (roughly the first two decades of the twentieth century) when writers often challenged traditional conceptions of narrative form, point of view, time, subject matter, and of course customary conceptions of “reality” and “truth.” What emerged from this period as empire waned and Victorian/Edwardian certitude diminished were novels and short fiction about, among other important subjects, the construction of self, developing artistic sensibilities struggling against myriad socio-cultural constraints, and more general existential crises born of attempts to locate new versions of/alternatives to outworn belief systems. 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.

Possible texts:

REQUIREMENTS INCLUDE: Students will write a 5-page essay and a 10-12-page essay; there will be midterm and final exams and extensive activity via discussion forums.

TEXTS: (Tentative)
Conrad, *Heart of Darkness* and/or *The Secret Agent*
Forster, *Howards End*
Joyce, stories from *Dubliners*
Lawrence, *Sons and Lovers* or *Women in Love*
Woolf, *Mrs. Dalloway*
Ford, *The Good Soldier*
Stories by Katherine Mansfield

ENGL 6944: THE CRAFT OF NONFICTION

SECTION 601

6:00-8:45

W

R. GOODMAN

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

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

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