**DEPARTMENT OF ENGLISH**

**FALL 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: AMERICAN LITERATURE TO 1865**

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

**SECTION 001 11:00 - 11:50 MWF D. RUTLEDGE**

This course covers a wide range of American literature, starting in the early 1600s and ending with the Civil War poetry of Walt Whitman. Along the way we will read short stories by Edgar Allan Poe and Nathaniel Hawthorne, narratives of slavery by Frederick Douglass and Olaudah Equiano, poetry by Anne Bradstreet and Emily Dickinson, and a whole lot more.

REQUIREMENTS: Two essays, two tests, plus a final exam, and many reading quizzes

TEXT: *Norton Anthology of American Literature,* 9th Edition, 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 9:30 – 10:45 TTH E. LEWIS**

This course is designed to give students an overview of American literature from the post Civil War to the contemporary period with an emphasis on both content and the formal elements of style and structure.  We will be looking at different genres and sub genres 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.  To this end, students will become familiar with the terms that define the various historical periods, such as the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc.

REQUIREMENTS: Will include two papers and two exams in addition to quizzes and group work.  This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome to take the course.

TEXTS: *The Norton Anthology of American Literature. 1865 to the Present.*

Shorter 9th edition.  ISBN:  978-0-393-26453-1

Larson, Nella. *Passing*ISBN: 1614270007

Williams, Tennessee. *Cat on a Hot Tin Roof.*ISBN:  0811216012

Wilson, August. *Fences.* ISBN:  0452264014

Flynn, Gillian.*Gone Girl*ISBN-10: 0307588378

**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 476 ONLINE E. LEWIS**

The course is designed to give students an overview of American literature from the colonial to the contemporary period with an emphasis on 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, naturalism and modernism.  The cultural and historical contexts of these periods will be an important focus of our study.  In this regard, students will become familiar with the terms that define the various historical periods, such as the Enlightenment, the Age of Reason, the American Renaissance, the Roaring Twenties, the Jazz Age, the Harlem Renaissance, etc.

REQUIREMENTS INCLUDE: Three exams and two papers, in addition to quizzes and discussion forums.

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

Larsen, Nella. -*Passing*.  Martino Publishing, 2011.

ISBN-10:  1614270007.  ISBN - 13:  978-1614270003

Palahniuk,Charles. --*Fight Club*W.W. Norton

ISBN  978-0-393-32734-2

Williams, Tennessee.*Cat on a Hot Tin Roof*

ISBN  978-0-8112-1601-2

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

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

**SECTION 001 12:00 – 12:50 MWF J. KUCHTA**

In this course, students will read a variety of works set in New Orleans, beginning in early-1800s New Orleans and ending in Post-Katrina New Orleans. We will discuss themes (race, gender, religion, culture, etc.) common to the various genres of New Orleans literature (short stories, novels, plays, and essays). We will also analyze how and why these themes are relevant and or have changed (or not) alongside the many ways in which New Orleans itself has or hasn’t changed in the last 200 years.

REQUIREMENTS INCLUDE: : Reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have short answer and essay components.

TEXTS: Butler, *Good Scent from a Strange Mountain*

 Cable, *Old Creole Days*

 Chopin, *The Awakening and Selected Short Stories*

Dent, *Ritual Murder*

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

 Johnson, *Sandrine’s Letter to Tomorrow*

Williams, *A Streetcar Named Desire*

As well as some other stories and essays.

**SECTION 476 ONLINE J. 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: 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 2071: AFRICAN-AMERICAN LITERATURE I\***

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

*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 476 ONLINE J. SAFFOLD**

This course will introduce students to early African American literature and letters. Beginning with narratives detailing the Middle Passage, moving to impassioned speeches for abolition, and ending with important early twentieth century questions about how to move “Up From Slavery” and what makes the “Souls of Black Folk.” Together, we will explore how people who once were denied the abilities to read and write used paper and pen to advocate for change. We will read poetry, short stories, slave narratives, and explore digital resources like the Slave Voyages database of slave ship records.

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 chronologically journey from the harrowing narratives of bondage to post-Black Reconstruction debates on the intellectual and aesthetic obligations of African American literature.

REQUIREMENTS: Two short essays analyzing a text or texts we are reading, a midterm and a final exam, class participation, and reading notes.

TEXTS: *Norton Anthology of African American Literature*, Volume 1

**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.*

**SECTION 001 2 – 3:15 TTH N. EASTERLIN**

**FICTION TO FILM**

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: 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

**SECTION 476 ONLINE 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. In particular, the course will focus on the precursors to modem Sci-Fi, the history and evolution of the genre, and its contemporary manifestations, such as Afro-Futurism and Cyberpunk. 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, the futuristic visions of Jules Verne and H. G. Wells, Post-Cold War texts by Vonnegut and others, and landmark contemporary texts that examine trends such as the video game revolution and artificial intelligence.

REQUIREMENTS: Students will participate in weekly Discussion Boards, write two exams and two short papers, and create a short presentation.

TEXTS: *The Prentice Hall Anthology of Science Fiction and Fantasy*

Orson Card: *Ender’s GamE*

 Philip K. Dick: *Do Androids Dream of Electric Sheep?*

Kurt Vonnegut: *The Sirens of Titan*

Mary Shelley: *Frankenstein*

and documents available on Moodle.

**ENGL 2091: SPECIAL STUDIES IN LITERARY DIVERSITY\***

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

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

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

**WOMEN’S VAMPIRE LITERATURE**

Although the most famous literary vampires were created by men, for nearly two hundred years now, women writers have shown a different side to this classic monster. Since the earliest women’s vampire literature, writers have used these monsters to engage in social criticism. This course will explore the history of women’s vampire literature. While most of our texts come from the U.S. and Britain, the authors and their creations come from a range of backgrounds, races, and sexualities. These texts represent protest and critique, as much as entertainment and escapism. All offer a unique perspective not found in more widely anthologized vampire narratives by men.

REQUIREMENTS: A major researched essay on the theme of the course, a midterm and a final exam, reading notes about the texts we read, and an oral presentation.

TEXTS: Elizabeth Grey “The Skeleton Count” (1828)

Florence Marryat *The Blood of the Vampire* (1896)

Mary Elizabeth Braddon “The Good Lady Ducayne” (1896)

Mary Wilkins-Freeman “Luella Miller” (1903)

C. L. Moore “Shambleau” (1933)

Anne Rice *Interview with a Vampire* (1976)

Angela Carter “The Lady of the House of Love” (1979)

Jewelle Gomez *The Gilda Stories* (1991)

Jane Yolen “Mama Gone” (1991)

Naol Hopkinson “Greedy Choke Puppy” (2001)

Octavia E. Butler *Fledgling* (2005)

Silvia Moreno-Garcia “A Handful of Earth” (2015)

**SECTION 002 9:30 – 10:45 TTH J. SAFFOLD**

**WATCHING THE WIRE: AMERICA’S OTHER STORY**

HBO’s crime drama, *The Wire* (2002-2008) has been lauded as one of the most powerful television programs of all time for its ability to humanize the 1980s urban drug epidemic. Set in Baltimore “Murderland” and loosely based on real events, the show tackles the difficult subjects of urban blight, mass incarceration, the de-industrialization of America, the school to prison pipeline, and the corruption of state and local politics. *The Wire* blurs the line between history and fiction with stunningly impactful results.

While the show has often been considered for its merits as a sociological and anthropological masterpiece—this class will focus on the literary and cultural significance of this work in contemporary American storytelling. Specifically, students will study how the show employed historical events and real people to create iconic characters that would give voice to some of the biggest social issues in the contemporary moment. This class will approach social inequality through a lens of African American narrative depiction and students will learn how historical, economic, and political forces converge to tell powerful African American stories.

REQUIREMENTS: Include class participation, weekly reflections, quizzes, newspaper assignments, newspaper portfolio

TEXTS: *The Wire*, Seasons 1-5. To acquire the series you should either a) register or sign in to iTunes and purchase the complete series; b) buy the DVDs on Amazon; c) use your HBO GO package to stream it; or d) find used or library copies of the series.

**\*\*All students are required to have access to the complete series. \*\***

Simon, David and Edward Burns. *The Corner: A Year in the Life of an Inner-City Neighborhood* <https://www>.amazon.com/Corner-Year-Life-Inner-City-Neighborhood/dp/0767900316

See Moodle for all other texts.

**ENGL 2152: TECHNICAL WRITING**

**SECTION 001 9:30 – 10:45 TTH D. PIANO**

**SECTION 002 12:00 – 12:50 MWF K. MCDONALD**

**SECTION 003 10:00 – 10:50 MWF K. MCDONALD**

**SECTION 476 ONLINE E. HOGAN**

**SECTION 477 ONLINE K. FRANKLIN**

**SECTION 478 ONLINE E. HOGAN**

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

REQUIREMENTS: 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 CREATIVE WRITING: FICTION**

*Prerequisite of one English course that includes fiction or consent of department****.*** *Contact Reggie Poche (rjpoche3@uno.edu) for permission to enroll*.

**SECTION 001 11:00-11:50 MWF J. KUCHTA**

This course introduces the student to the principles and practices of writing short 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, romance, and fantasy). This class is primarily a workshop for student writing.

REQUIREMENTS: Course work includes reading and discussing published fiction, practice in the elements of craft through a variety of in-class and take-home assignments, the completion of at least two original short stories, vigorous participation during workshops, written critiques, and a revision.

TEXTS: Kardos, *The Art and Craft of Fiction: A Writer’s Guide*, 2nd Edition

 Student texts (copying costs should be expected)

**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.).

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

TEXTS: An anthology of drama (specific anthology to be determined)

**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 J. HURTER**

This course will familiarize students with not only how to read, but more importantly, how to really enjoy poetry. We will be looking at a variety of work from the Western literary tradition, beginning as early as the 1400s but with a primary focus on the 20th and 21st centuries. Students will leave the course with an understanding of formal poetic elements, especially the ways those elements have been repurposed and altered over time (for example, how is a sonnet written in 2019 likely to be different from a sonnet written in 1500?) Central questions for the class include: How is poetry unique as an artform? What can poetry do that other forms of writing can't? What *should* poetry do? What is the purpose of poetry in our world today?

REQUIREMENTS INCLUDE: 2 essays (one close reading, one comparative) and 2 exams

TEXTS:*The Penguin Anthology of 20th Century Poetry*, ed. Rita Dove

 *Why Poetry* by Matthew Zapruder

 *Citizen* by Claudia Rankine

 *Deaf Republic* by Ilya Kaminsky

 *R E D* by Chase Berggrun

 Supplemental readings on Moodle

**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 1:00-1:50 MWF K. MCDONALD**

Exploring other worlds, meeting new people, feeling what it would be like to be someone else: we all know that these and many other exciting adventures are available to us through fiction. But how do the words on the page actually transport us to these places, or transform us in to the characters of these tales? Using a variety of stories and novels, we’ll examine how authors use elements of fiction to create worlds, people, and situations that come alive for readers. We’ll also explore how they convey particular attitudes, ideas, and themes through these stories, providing not only good entertainment, but stories that lead to an awareness and knowledge of ourselves and the world around us that enhances our lives.

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

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

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

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

 An anthology of short stories (specific anthology to be determined)

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

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.

TEXTS: TBD

**SECTION 003 11:00-11:50 MWF I. FINK**

Students in this course will study the elements of fiction as they appear in selected short stories and three novels.  They will learn to analyze literary texts for form, theme, and historical context and write papers about their reading experience. Students in the class will write three short papers (3-4 pages each) on assigned topics, take a take-home mid-term and a cumulative final exam (in class).

REQUIREMENTS: reading questions on the assigned stories and novels, quizzes, and class exercises. Class participation is mandatory.

TEXTS: TBD

**SECTION 004 9:30 – 10:45 TTH 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.

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.

TEXTS: TBD

**ENGL 2258: INTERPRETING LITERATURE**

\**This course is required for English majors; requires department consent. Contact Reggie Poche (rjpoche3@uno.edu) for permission to enroll*.

**SECTION 001 11:00 – 12:15 TTH A. RIOUX**

Prerequisite: 1158. English 2258 is designed to introduce English majors to the skills and habits of mind required to excel in their major. Students will learn to analyze literary texts in several genres through close reading. We will spend time in class on the writing process—invention, drafting, revising, and editing—as well as on discussing and

analyzing the texts we read. This course is writing intensive.

REQUIREMENTS: Regular written responses to readings, two short-to-medium-length essays (3-6 pages), a presentation, a midterm reflection, a final portfolio, and a critical research paper (8-10 pages).

TEXTS: To be determined. You can contact Dr. Rioux at aeboyd@uno.edu for a list as the semester approaches.

**ENGL 2341: SURVEY OF 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 001 9:30 – 10:45 TTH 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: Weekly discussion forum assignments, three 4-6 page essays, and a final presentation.

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 12:00-12:50 MWF L.WHITE**

This course will explore major English poetry, non-fiction, 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.

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

TEXT: Greenblatt, Stephen (General Editor). The Norton Anthology of English Literature, II. E

 10th ed..

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

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

**SECTION 001 11:00 – 12:15 TTH K. MARTI**

**SECTION 003 2:00 – 3:15 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.

TEXT: *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, most of the semester 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.

REQUIREMENTS: A major researched essay on the theme of the course, a midterm and a final exam, reading notes about the texts we read, and an oral presentation.

TEXTS: Behn *The Rover* (1677)

Brontë *Jane Eyre* (1847)

Hurston *Dust Tracks on the Road* (1942)

Rhys *Wide Sargasso Sea* (1966)

Angelou *And Still I Rise* (1978)

Churchill *Top Girls* (1982)

Rankine *Citizen* (2014)

Harjo *Conflict Resolution for Holy Beings* (2017)

**ENGL 2521: INTRODUCTION TO SHAKESPEARE\***

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

**SECTION 476 ONLINE D. RUTLEDGE**

This is an introductory course to the plays of William Shakespeare. No previous study of Shakespeare is expected. We will read seven plays, covering each of his genres.

REQUIREMENTS: Two tests during the semester, plus a final exam, two papers, and weekly participation.

TEXTS: *A Midsummer Night’s Dream*

*As You Like It*

*Henry IV (Part One)*

*Hamlet*

*King Lear*

*Macbeth*

*The Tempest*

**ENGL 3381: INTRODUCTION TO CONTEMPORARY THEORY**

**\**This course is required for English majors; requires department consent. Prerequisite: ENGL 2258.***

**SECTION 001 2:00 – 3:15 TTH E. STEEBY**

This course will introduce students to contemporary modes and methods of literary criticism and theory through the study of two key 19th- and 20th-century U.S. novels that depict dramatic resistance to slavery and/or the plantation system. These texts represent two of the most influential national narratives of race, class, gender, and sexuality. We will read Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, which became synonymous with the abolition movement, and Toni Morrison’s 1987 Pulitzer Prize winning novel *Beloved*. Students will learn to read these novels through a variety of critical frameworks, such as: critical race theory, Marxism, ecocriticism, African American Studies, postcolonial theory, queer theory, new historicism, psychoanalysis, post-structuralism, and feminist literary studies.

REQUIREMENTS INCLUDE: Moodle discussion posts, two short papers, a presentation, a longer research paper, a midterm and a final exam.

English 3381 is a writing-intensive course designed for English majors.

**TEXTS:** Stowe, Harriet Beecher: Uncle Tom's Cabin (Norton Critical Edition 1993)

Morrison, Tony: Beloved(Vintage 2004)

Tony Morrision’s Beloved: A Casebook (available online at UNO, via library website)
Tyson, Lois: Critical Theory Today: A User-Friendly Guide (Routledge)

**ENGL 4043/5043: NEW ORLEANS LITERATURE**

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

**SECTION 001 11:00 – 12:15 TTH E. STEEBY**

While “New Orleans” recently celebrated its tricentennial, the writers of the “Bulbancha Is Still a Place” zine remind us: “Before the first Europeans came here, it was a place where people from over 40 distinct Native groups crisscrossed, traded, followed game and fish, moved due to rising and falling waters, and interacted with one another.” Ever-changing, this has been a gathering place for sacred and routine exchanges, profane and profitable transactions, for well over a thousand years. As this course takes up the topic of “New Orleans Literature” then, we will anchor understandings of our local multiethnic/ multiracial culture and history from this critical and expansive context. Just as levees were built to contain shifting networks of waterways in the service of plantation slavery, colonial governance, and later international container shipping, so have there been attempts to contain the stories of this place. But the stories, like the waterways, refuse to be controlled. How does the literature of this place help us understand New Orleans as an African city, an indigenous city, an immigrant city, a queer city, a city of sex work, a city made out of mounds of seashells? We will read Choctaw tales, punk graphic memoirs, speculative fiction from 2019 and 1854, Creole short stories, spoken-word poetry, plays, and more. Students will connect the literary genealogy of the city with its rich genealogies of performance, music, food, film, and visual arts.

**TEXTS:** George Washington Cable, *The Grandissimes* (Kessinger)

 Kate Chopin, *The Awakening and Other Stories* (Modern Library)

 Charles Chesnutt, *Paul Marchand, F.M.C.* (University Press of Mississippi)

Thomas C. Dent (edited by Kalamu Ya Salaam), *New Orleans Griot: The* *Tom Dent Reader* (UNO Press)

Margaret Wilkerson Sexton, *A Kind of Freedom* (Counterpoint Press)

*Bulbancha Is Still a Place: Indigenous Culture from New Orleans* zine (edited by Jeffery U. Darensbourg)

Maurice Carlos Ruffin, *We Cast a Shadow* (Penguin Random House)

**ENGL 4093/5093: STUDIES IN BLACK LITERATURE: BLACK WOMEN WRITERS**

*For ENGL 4093: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required*.

**SECTION 001 11:00-12:15 TTH J. SAFFOLD**

In the wake of the #BlackLivesMatter Movement and moments of reckoning like #MeToo, the intersection of race and gender has become one of the most contentious spaces in contemporary times, especially for Black women. Authors, theorists, and critics writing as and in service to Black women over the twentieth and twenty-first centuries have provided critical entrees into the thoughts, hopes, and disappointments that come with being Black and a woman. This course seeks to understand the thoughts, concerns, and words of Black women through literature. A variety of fiction and non-fiction readings by and about Black women will highlight the ways race, class, gender and other socially constructed forms of difference combine, intersect, and complicate narratives of Blackness and femininity. Special attention will be paid to Black women as agents in their lives, Black women as thinkers and theorizers, and the various ways in which Black women in the U.S. have reimagined our world.

REQUIREMENTS: Participation, one group presentation, one final paper proposal, and one final paper. ENGL 4093 students will also take one midterm exam, and ENGL 5093 students will write one annotated bibliography and one Black woman writer’s biography.

TEXTS: Henry Louis Gates Jr. and Nellie Y. McKay, Eds. *Norton Anthology of African American Literature*,

 Second Edition. ISBN-13: 978-0393977783 / ISBN-10: 0393977781

 *The Coldest Winter Ever* by Sister Souljah ISBN-10: 1416521690 / ISBN-13: 978-1416521693

**ENGL 4155/5155: PROFESSIONAL EDITING & WRITING**

*For ENGL 4155: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required*.

**SECTION 001 9:30-10:45 TTH R. POCHE**

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 put these discoveries to practical use by editing documents of certain genres that could be valued in their professional lives.

Many professions seek editors who can help hone precise, competent prose while managing writers and maintaining a publication’s production schedule. As an introduction to this professional editorial culture, students will edit documents from a variety of fields, including those of journalism, public relations, and academic, literary, commercial, trade, and corporate publishing.

REQUIREMENTS: At the end of the semester, students will submit a portfolio of their editorial work, which should display mastery of the editing conventions and practices the course teaches. They will also take a mid-term and final exam in addition to completing several quizzes on editing tasks. Graduate students (those taking ENGL 5155) will complete more extensive assignments for inclusion in their portfolio, including an essay on an editing topic of personal interest.

TEXTS (tentative): Amy Einsohn, *The Copyeditor’s Handbook: A Guide for Book Publishing and Corporate Communications*, 2011

Carol Fisher Saller, *The Subversive Copy Editor*, second edition, 2016

Joseph Bizup, *Style: The Basics of Clarity and Grace*, fifth edition, 2014

Steve Dunham, *The Editor’s Companion,* 2015

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

*For ENGL 4163: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required. ENGL 2163 or ENGL 2160 or consent of department based on a writing sample.*

**SECTION 001 11:00-12:15 TTH C. HEMBREE**

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

REQUIREMENTS: Weekly assignments, writing exercises, a 600-word reflection, reader response papers, poems responding to exercises, a portfolio of revised poems, and an oral report on a first book of poetry (selected from my list).

TEXTS: Addonizio, Kim. *Ordinary Genius*: *A Guide for the Poet Within.*

First book of poetry (selected from my list)

Portable, bound dictionary

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

*For ENGL 4250: credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required*.

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

The major objective of the course is to gain an understanding of 21st century Young Adult literature. We will read, discuss, and analyze culturally diverse fiction and nonfiction, focusing on literary elements, thematic connections, and relevance of the literature to the lives of teen readers. Literature is about understanding how we make sense of our world, our culture, and ourselves, so to that end, we will utilize a book club and writing workshop approach to develop our understanding of both the literature we read and our community of readers.

REQUIREMENTS: Short weekly essays with various purposes including analytical, critical, creative, and personal pieces. Compiling the work in a portfolio, students will select and revise at least two of the papers and analyze progress as a writer over the span of the semester. Students taking the course for graduate credit will complete a graduate project.

TEXTS include:

Jason Reynolds   *Long Way Down*

Marilyn Hilton   *Full Cicada Moon*

Laurie Halse Anderson*Shout*

Laurie Halse Anderson *Fever, 1793*

Benjamin Alire Saenz   *Aristotle and Dante Discover the Secrets of the Universe*

Jared Krosoczka*Hey Kiddo!*

Elizabeth Acevedo   *Poet X*

Marina Budhos    *Ask Me No Questions*

Cherie Dimaline   *The Marrow Thieves*

**ENGL 4391/5391: AMERICAN POETRY SINCE 1945**

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

**SECTION 476 ONLINE J. GERY**

This course traces American poetry since 1945, with an emphasis on those poems and movements that represent some of the significant directions poets have taken since World War II – including (though not limited to) the Middle Generation, Beat poets, Black Mountain poets, Confessional poets, Black Arts Movement, feminist poets, New York School, neo-surrealist poets, LANGUAGE poets, New Formalists, and Hybrid School, among others. Although lectures will partly be devoted to the Modernist background, social history, poetic manifestos, and ideological context of various poets and their concerns, the primary focus of class will be on the reading, presentation of, discussion of, and writing about individual poets and their works, in order to come to terms with their distinct voices and ideas.

REQUIREMENTS: include a short paper, 1-2 class presentations, a midterm, a term paper, and a final exam.

TEXTS: Ashbery, *Self-Portrait in a Convex Mirror*

Baraka, *Somebody Blew Up America*

Brooks, *Selected Poems*

Ginsberg, *Howl and Other Poems*

 Gunn, *The Man with Night Sweats*

Levertov, *Selected Poems*

McClatchy, ed., *Vintage Book of Contemporary American Poetry*

Rankine, *Citizen: An American Lyric*

Rich, *Adrienne Rich's Poetry and Prose*

Additional Readings

**ENGL 4398: INTERNSHIP IN ENGLISH**

*\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required. Contact Reggie Poche (rjpoche3@uno.edu) for permission to enroll*.

**SECTION 001 TBD TBD E. BROOKS**

A course emphasizing writing skills in internships in local industrial, business, and government agencies. The student will act as an intern for a local business in order to gain valuable knowledge of the various ways their coursework is applicable to “real life” situations while being guided by a faculty mentor. May be taken twice by undergraduates only for a maximum of six credit hours.

**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 4815/5815: THE NINETEENTH-CENTURY ENGLISH NOVEL**

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

**SECTION 001 1:00 – 1:50 MWF L.WHITE**

We will study selected novels from the Romantic and Victorian Periods, beginning with Austen’s Emma and concluding, most likely, with Conrad’s Heart of Darkness. In addition to examining the formal and thematic developments in the genre, we will explore the novels in the context of the century’s central social and cultural developments, including: changing gender roles, the impact of science and technology, the rise of the middle class and related issues (transference of political/economic power, increasing literacy, compulsory education, etc.), urbanization, the crisis of religious faith, the expansion of empire, and so on. Between Austen and Conrad, we will discuss five or six of the age’s representative novels. Authors to be considered include M. Shelley, E. Bronte, Dickens, Eliot, Hardy, Stevenson, Wilde.

REQUIREMENTS: two medium-length essays (5-7 pages), a mid-term and final, and perhaps a couple of projects tied to class discussion (e.g. generating reading questions, brief reports).

TEXTS: TBD

**ENGL 6001: EARLY AMERICAN POETRY FROM BRADSTREET TO DICKINSON**

**SECTION 601 5 – 7:45 T J. GERY**

This course focuses on two hundred years of American poetry from the colonial period of the seventeenth century to the Civil War, ranging from the publication of Anne Bradstreet’s *The Tenth Muse* in 1650 to the 1855 edition of Walt Whitman’s *Leaves of Grass* and the poems of Emily Dickinson composed through the 1860s. Primarily, we will consider the works of seven poets – Anne Bradstreet (1612-1672), Edward Taylor (1642-1729), Philip Freneau (1752-1832), Phillis Wheatley (1753-1784), Edgar Allan Poe (1809-1849), Walt Whitman (1819-1982), and Emily Dickinson (1830-1886). As time and interest allow, we will read representative poems by Native Americans, Joel Barlow, Lydia Sigourney, William Cullen Bryant, Ralph Waldo Emerson, Henry Wadsworth Longfellow, John Greenleaf Whittier, Frances Osgood, Frances Harper, and others, as well as supplemental readings that help situate the poetry historically, culturally, and ideologically. Most class time, however, will be devoted to the careful reading, analysis, presentation, and discussion of individual poems.

REQUIREMENTS: will include a short paper, two brief class presentations, an annotated critical bibliography, and a term paper.

TEXTS: Levine, Robert S., *et al*, eds. *The Norton Anthology of American Literature*

(Vol. Package 1: Vols. A & B). Ninth Edition (2016).

 Bradstreet, Anne. *The Works of Anne Bradstreet*. Ed Jeannine Hensley (recommended)

 Dickinson, Emily. *Final Harvest: Emily Dickinson’s Poems*. Ed. Thomas H. Johnson

 Poe, Edgar Allan. *The Complete Poetry of Edgar Allan Poe* (Signet)

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

**ENGL 6007: THE STORIES OF AMERICAN WOMEN’S LIVES**

**SECTION 001 2:00 – 3:15 TTH A. RIOUX**

**SECTION 476 ONLINE A. RIOUX**

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

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

TEXTS: TBD. Feel free to contract Dr. Rioux (aeboyd@uno.edu) for a full list as the semester approaches.

**ENGL 6153: UNO PUBLISHING LAB**

**SECTION 001 3:30-4:45 MW A. HIMELSTEIN**

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

REQUIREMENTS INCLUDE: Written manuscript evaluations; regular participation in discussion; global and line edits of one selected manuscript; and a final project related to the publication of the manuscript.

TEXT:  Biel, Joe. *A People's Guide to Publishing*

**ENGL 6154: NONFICTION WRITING WORKSHOP**

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

**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 6161: WRITING FICTION**

**SECTION 601 6:00-8:45 M M. O. WALSH**

**SECTION 602 6:00-8:45 M B. JOHNSON**

**SECTION 603 6:00-8:45 M J. LEAKE**

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

*REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP*

**SECTION 601             6:00‑8:45         W J. GERY**

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

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O’Clair (Eds.). [*The Norton Anthology of Modern and Contemporary Poetry*](http://www.wwnorton.com/college/titles/english/namcop3/)**.** Third Ed.

 Deutsch, Babette. *Poetry Handbook*. Fourth Edition

 4‑5 books of contemporary poetry

**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.

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

**ENGL 6193: REMOTE POETRY WRITING**

*REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP*

**SECTION 476 ONLINE C. HEMBREE**

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: 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

TEXT: One selected volume of poetry for mentor presentation TBD

**ENGL 6194: NONFICTION WRITING WORKSHOP**

**SECTION 476 ONLINE R. GOODMAN**

An online workshop in advanced creative nonfiction writing. Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in online discussion forums each week about the writing and write critiques of their peers’ work. If time permits, the instructor and members of the workshop will lead and participate in creative writing-based online discussions of published works of literary nonfiction.

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

# **ENGL 6200/FTA 6200: PLAYWRITING**

## SECTION 601 6:00-8:45 TH J. MAXWELL

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre’s skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer’s words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop new plays.

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

# **ENGL 6247: THE SHORT STORY AS A GENRE**

## SECTION 601 5:00 – 7:45 M N. EASTERLIN

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

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

EXPECTED REQUIRED TEXTS:

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

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

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

Katherine Mansfield, *Katherine Mansfield: Selected Stories*, Norton Critical,

 978-0-393-92533-3

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

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

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

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

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

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

OPTIONAL TEXTS:

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

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

Lorrie Moore, *Bark*, 978-0307594136

William Trevor, *Selected Stories*, 978-0143115960

**ENGL 6280: INTRO TO GRAD STUDIES**

**SECTION 601 6:00 – 8:45 TH 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: 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) **ISBN-10:** 0415506751

Nella Larsen, *Passing*(Norton Critical Edition) **ISBN-10:** 0393979164

**ENGL 6281: INTRODUCTION TO COMPOSITION STUDIES THEORY AND PRACTICE**

**SECTION 476 ONLINE R. GOAD**

Unlike the fields of Rhetoric or English, which usually focus on a body of knowledge or a set of texts, Composition studies hinge on an activity. That is, rather than focus on a text, and composition specialists consider the production of text. In this course, students will contextualize the field of composition first by surveying the history of writing instruction in the United States. Then, students will evaluate various techniques for teaching writing, familiarizing themselves with the best practices. As a capstone project, students will complete a teaching portfolio. Instead of lectures, students will produce podcasts with the instructor.

REQUIREMENTS: analytic essays, online discussion board posts, a podcast episode, and teaching portfolio

Texts: TBA

**ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE**

**STEPHENSON & GAIMAN: HARD AND SOFT EDGES OF SPECULATIVE FICTION**

**SECTION 601 5:00 – 7:45 W D. DOLL**

**SECTION 476 ONLINE D. DOLL**

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

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

TEXTS:

Gaiman Stephenson

*Stardust Snow Crash*

*Neverwhere The Diamond Age*

*Ocean at the End of the Lane Anathem*

*American Gods*

**ENGL 6500: “BLOOD WILL HAVE BLOOD”: THE EARLY MODERN TRAGEDY OF REVENGE**

**SECTION 001 3:30 – 4:45 TTH S. RICHARDSON**

**SECTION 476 ONLINE S. RICHARDSON**

This course is designed to provide students with a comprehensive overview of the revenge tragedies of Shakespeare and his contemporaries, with a particular focus on the impact of scenes of violence upon audiences. Plays like *Titus Andronicus* and *Hamlet* feature spectacular violence, but this also figures in works by other popular dramatists, such as Marston, Middleton, and Webster. How might we explain the early modern fascination with bloody acts of revenge and murder? What might these theatrical works suggest about our own continued and apparently limitless interest in viewing scenes of violence in films, television programs, and of course in video games? Students will attempt to answer these questions as they read a selection of revenge plays, as well as some of the murder pamphlets that may well have inspired them. Through close readings of these texts, the course will also assist students in developing a broader understanding of how depictions of violent criminal acts upon the stage also express concerns about judicial procedure, political instability, and appropriate gender roles, concerns characteristic of culture during the early modern period and still in circulation today.

REQUIREMENTS: Assignments will include weekly writing, two presentations, and a final research essay of 16-20 pages with an accompanying proposal and annotated bibliography.

TEXTS:

Kyd’s *The Spanish Tragedy*

Ford’s *Tis Pity She’s a Whore*

Marston’s *Antonio's Revenge*

Middleton’s *The Revenger's Tragedy*

Shakespeare’s *Titus Andronicus* and *Hamlet*

Webster’s *The White Devil*

And selected plays by Seneca, pamphlets, and critical essays

**ENGL 6807: “A BATTLE WITH THE AGE”: DEFENDING POETRY**

**SECTION 001 2:00 – 3:15 MW L. WHITE**

“An evaluation of literature necessarily involves assumptions about its role and function. Considering poems, prefaces, essays, and other relevant texts, discuss the function of literature as it was viewed (or envisioned) from the Restoration to the present. Responses should include comparison of authors’ discursive statements with selections from their creative productions to determine whether their declarations about the role and function of literature are supported by or conflict with their actual creative output.”

This prompt, which regularly appears in the British Literature II Masters Examination rotation, provides the focus for this seminar. We will give some attention to relevant Classical and Renaissance sources ((Plato, Aristotle, Sidney, and so on), then begin in earnest with the core neoclassical statements--Dryden (“An Essay of Dramatic Poesy,” Pope (“An Essay on Criticism”), and Johnson (“Preface to Shakespeare”). The majority of the course will be devoted to the major critical documents of the Romantic and Victorian periods as well as many of the creative texts that both occasioned and emerged from these critical positions. Authors will include Wordsworth, Coleridge, Shelley, Keats, Hallam, Browning, Arnold, Pater, Wilde, James, Eliot, and their contemporaries.

The course will explore in depth the dialogic engagement that often exists between nineteenth-century creative texts and critical discourse; in doing so, we will assess the various compatibilities of and discrepancies between theory and practice as well as attempt to determine possible influences of emerging critical dicta on the formal and thematic elements of literature. Also, we will chart the elevation of criticism to the level of art.

REQUIREMENTS: May include a take-home midterm exam, a final exam, two 4-6 page essays, a 10-page essay, a couple of brief presentations, regular class participation.

TEXTS: TBD

**ENGL 6941: CRAFT OF FICTION**

**SECTION 601 6 – 8:45 W B. JOHNSON**

This literature class is designed for fiction writers. We will examine short stories of various styles with a writer’s eye toward identifying how they are constructed. Using craft essays to study the elements of fiction—plot, characterization, POV, narrative structure, style, etc.--students will learn to identify the underpinnings of successful stories and to use that understanding in their own written work.

Admission is contingent upon approval by the director of the Creative Writing Workshop.

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

TEXTS: Selected digital stories and craft essays

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

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

**ENGL 6943: THE CRAFT OF POETRY**

**SECTION 476 ONLINE C. HEMBREE**

This course is an intensive study of poetic forms for students of creative writing. We will read lyric poems from a variety of time periods as well as texts on English language prosody to understand the *texture* and *structure* of formal verse, nonce forms, free verse, and hybrid poetry. For our weekly meetings, students will write analyses, discussion questions, and creative work in response to assigned readings. Students will also respond to the prepared questions of other classmates. The purpose of this class is to familiarize the graduate creative writing student with craft elements that she may engage in her poetry. Students will write weekly papers and three to four poems.

REQUIREMENTS: A presentation, annotated bibliography, midterm, and final exam.

TEXTS: Drury, John. *The Poetry Dictionary*. 2nd ed. ISBN: 1582973296

Fussell, Paul. *Poetic Meter and Poetic Form*. ISBN: 0075536064

Longenbach, James. *The Art of the Poetic Line*. ISBN: 1555974880

Ramey, Lauri. *Slave Songs and the Birth of African American Poetry.* ISBN: 1349536334

Vendler, Helen. *Poems, Poets, Poetry*. 3rd ed. ISBN: 0312463197

Voigt, Ellen Bryant. *The Art of Syntax*. ISBN: 1555975313

Books for oral presentation

Any dictionary

**ENGL 6946 CRAFT OF DRAMA**

**SECTION 601 6:00-8:45 W J. MAXWELL**

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

TEXTS: *Fences* by August Wilson

*Angels in America: A Gay Fantasia on National Themes; Part Two: Perestroika* by Tony

*Grounded* by George Brant

*Airline Highway* by Lisa D’Amour

*Vietgone* by Qui Nguyen

*Iphigenia Crash Land Falls On The Neon Shell That Was Once Her Heart (A Rave Fable)* by Caridad Svich

*The Bald Soprano* by Eugene Ionesco

**JOUR 6700: FEATURE WRITING**

**SECTION 476 ONLINE B. RUTLEDGE**

JOUR 6700 will cover feature writing this semester. Via literature, in-class discussion, and fieldwork, students will learn about the reportorial and writing techniques and tools used by professional writers when working on a feature assignment. They will refine those tools and techniques in in-class and take-home exercises meant to hone reporting, interviewing, observation, and creative writing skills. Various approaches to feature writing--from investigative pieces to fly-on-the-wall accounts--will be read, discussed, and dissected to better understand what makes a powerful and long-lasting feature story.

TEXT: To be determined