

English: Spring 2021 Course Descriptions

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

ENGL 2032: 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 0001
SECTION 0002

ONLINE
ONLINE

E. LEWIS
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 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. In this regard, you will become familiar with the terms that define the various historical periods, such as the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc.

REQUIREMENTS INCLUDE: Course requirements will include two major papers and three exams: take home exam 1, take home midterm exam and a proctored final exam. I will provide detailed information about the paper assignments and exams.

TEXTS: *The Norton Anthology of American Literature. 1865 to the Present.
Shorter 9th edition. ISBN: 978-0-393-26453-1
Additional texts will be assigned*

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 0001

ONLINE

K. RAYES

This asynchronous online section of ENGL 2041 is focused on the topic "The Rhetoric of American Cool." We will look at the quintessentially American concept of "coolness" through American writers such as Jack Kerouac, and Zora Neale Hurston, iconic American literary characters such as Jay Gatsby, the emergence of American Hip Hop as a literary form, and disparate works throughout the history of American Literature that have influenced and inspired the concept of a distinctly American sense of "cool."

REQUIREMENTS INCLUDE: Students will be expected to contribute to weekly Discussion Boards, complete quizzes, compose (2) four-page papers, take two exams, and design a short visual presentation.

TEXTS: *The Norton Anthology of American Literature*
F Scott Fitzgerald – The Great Gatsby
Jack Kerouac – On the Road

SECTION W001 TTH 9:30 – 10:45 J. SMITH

Students read, discuss, and interpret great short stories, poems, and novels written by some wonderful American writers. We will consider historical, cultural, and biographical contexts as we read texts that span more than one hundred and fifty years.

REQUIREMENTS INCLUDE: Requirements include two essays (four to five pages each), participation in Zoom calls, posts to Moodle discussion forums, and weekly T/F reading quizzes.

TEXTS: The reading list includes works written by Frederick Douglass, Harriett Beecher Stowe, Edgar Allan Poe, Jack London, Charles Chestnutt, William Faulkner, Zora Neale Hurston, Edith Wharton, Ernest Hemingway, F. Scott Fitzgerald, James Baldwin, Louise Erdrich, Alice Walker and Raymond Carver

ENGL 2043: NEW ORLEANS LITERATURE

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

SECTION O001 ONLINE J. KUCHTA
SECTION O002 ONLINE 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, forum posts, two analytical essays, and a midterm 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*
Williams, *A Streetcar Named Desire*

Additional texts TBA.

SECTION O003

ONLINE

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: Students are required to watch lecture videos, take short reading quizzes, write two essays (four to five pages each) and participate in weekly discussions, including leading the class discussion once during the semester..

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 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 LITERATURE OF DESIRE

SECTION H001

12 – 12:50 PM

MWF

J. HURTER

What is love, and why is it so important to us? In this course, we will look at the evolving portrayal of love in the literary tradition. We will establish traditional literary conceptions of desire, and then we will look at some of the ways these ideas have been altered and critiqued by contemporary authors whose experiences do not neatly fall into canonical categories of desirability. We will interrogate the normalization of heterosexual love in literature, as well as the patriarchal power dynamic that is so often present in literary representations of desire. The course will also examine the ways "the muse" has historically been represented as a feminine object of love/desire, and the implications this has for women and queer writers. Questions we will ask include: Who gets to be portrayed as desirable in literature, and why? How does literature ask us to act, or not act, on our desires? Which desires are portrayed as aberrant, and why? How are bodies represented in literature, and what are the implications of those representations?

REQUIREMENTS INCLUDE: TBD

TEXTS:

All About Love, bell hooks
Giovanni's Room, James Baldwin
Don't Call Us Dead, Danez Smith
Assorted texts on Moodle, including excerpts from Plato, Ovid, and Petrarch

GHOST STORIES

SECTION H002

9:30 - 10:45

TTH

R. WERNER

Telling ghost stories has long been a cultural rite of passage. Horror remains one of the most consistently popular genres of literature, and Literary Ghost Stories reveal much about the cultures that produce them. This course will center in on the literary tradition of the ghost story primarily in English from the early-nineteenth century through today, encouraging students to consider these texts from both a cultural and a psychological perspective. Students will read a wide variety of tales from both canonical and lesser-known writers, including stories by authors like Edgar Allan Poe, Elizabeth Gaskell, Oscar Wilde, Henry James, and Carlos Fuentes. By the end of the semester, students will be able to effectively analyze the elements of the fiction genre and discuss the historic, cultural, and psychological implications of these texts. They will conduct independent research to produce thoughtful and insightful writing on the theme of the course. The course will students to work together with a group to produce a presentation, and work independently to write a major researched argument on the theme of the course. The course will also test students' knowledge of the material in quizzes and a final exam. The course will be taught in a hybrid format with some material available online and weekly discussions that can be attended in-person or virtually.

REQUIREMENTS INCLUDE: Requirements include a group presentation, a major researched argument, quizzes, and a final exam.

TEXTS:

TBD

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.

AFRICAN AMERICAN WOMEN'S POETRY

SECTION W001

2:00 – 3:15

MW

L. HOGAN

This course explores the poetry of African American women. Students analyze and discuss selected poems by looking at craft, content, and historical context in addition to consulting literary criticism, (auto) biographies, and poetic statements. Featured poets include (but are not limited to) Phillis Wheatley, Gwendolyn Brooks, Audre Lorde, Rita Dove, Lucille Clifton, Maya Angelou, Tracy K. Smith, Mahogany L. Browne, and Jamila Woods.

REQUIREMENTS INCLUDE: Course requirements include weekly responses or quizzes, one exam, one poetry explication paper, and one creative, multi-media project (with a presentation element).

TEXTS: Jamila Woods et. al, eds., *The BreakBeat Poets Vol. 2: Black Girl Magic*

MAGICAL REALIST FICTION IN LATIN AMERICAN LITERATURE

SECTION H002

2:00 – 3:15

TTH

L. VERNER

Whereas Magical Realism embraces many artistic forms, we most often associate the literary variety with writers from Central and South America. As a movement, Magical Realism is broadly defined as occurring when magical, fantastical, or unrealistic elements invade an otherwise realistic and rational literary world and are accepted as unexceptional components of the narrative. The magical or fabulous elements of the literature are meant to represent the deeper truths of the characters, themes, and plots. This course will offer students a survey of Magical Realist Fiction in representative stories, novellas and novels from Central and South American authors.

REQUIREMENTS INCLUDE: This course requires three papers and a final exam.

TEXTS: *Laura Esquivel, Like Water for Chocolate*
Gabriel Garcia Marquez, from Collected Stories, "The Sea of Lost Time," "A Very Old Man with Enormous Wings," and "The Incredible and Sad Tale of Innocent Erendira and her Heartless Grandmother"
Gabriel Garcia Marquez, Of Love and Other Demons
Carlos Fuentes, Aura
Isabel Allende, The House of the Spirits
Carmen Naranjo, "And We Sold the Rain"
Jorge Luis Borges, "The Aleph" and "The South"
Octavio Paz, "My Life with the Wave"

SAMURAI AND GEISHA: JAPANESE GENDER ROLES IN LITERATURE

SECTION UHH1

11:00-12:15

TTH

L. VERNER

This course will examine the source, evolution, and cultural iconography of two images of Japanese culture, the samurai and the geisha. Each, in its own way, has come to represent, especially for the West, the "essence" of masculinity and femininity in Japan, and a mythology has grown up around each identity. These mythologies often present themselves as fixed, timeless phenomena, unshaped by changing historical circumstances and representing a set of transcendent Japanese values. This course will interrogate such assumptions through close reading of a variety of texts that make use of the legends of the samurai and the geisha. Our study

of the samurai will unearth its origins in the early medieval warrior class and its subsequent development and adaptation during the Sengoku, or “Warring States,” period (roughly 15th - early 17th centuries) and into the long Tokugawa peace. As we will see, the Tokugawa shogunate had to confront the problem of what to do with a highly trained, honor-based samurai class during a long period of almost uninterrupted peace. Our study of geisha will include both autobiographical and fictional representations of the enigmatic female icon. We will examine the historical circumstances that gave rise to the phenomenon of the geisha, the function of geisha in the past and the present, and the ways in which the realities of the geisha’s life conform to and conflict with popular romantic notions about geisha. As icons of female desirability, the study of geisha presents a unique opportunity to scrutinize what constitutes Japanese femininity and to examine the gap between how geisha perceive themselves and how the dominant masculine cultures of both Japan and the West perceive them.

REQUIREMENTS INCLUDE: This course requires four papers.

TEXTS: *Masuda, Sayo. Autobiography of a Geisha.*
Iwasaki, Mineko. Geisha, a Life.
Nagai, Kafu. Geisha in Rivalry.
Yamamoto, Tsunetomo. Hagakure.
Izumo, Takeda, Miyoshi Shoraku, and Namiki Senryu. Chushingura: The Treasury of Loyal Retainers.
Saikaku, Ihara. Selections from The Great Mirror of Male Love.
Selections from The Tale of the Heike.
“Patriotism” by Yukio Mishima
“Portrait of an Old Geisha” by Okamoto Kanoko

ENGL 2152: TECHNICAL WRITING

SECTION O001	ONLINE		K. RAYES
SECTION O004	ONLINE		K. RAYES
SECTION O005	ONLINE		D. PIANO
SECTION O006	ONLINE		I. FINK
SECTION W001	MWF	11 – 11:50 AM	K. MCDONALD
SECTION W002	MWF	12 – 12:50 PM	K. MCDONALD
SECTION H001	TTH	2 – 3:15 PM	R. POCHE

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 (ajspengl@uno.edu).

SECTION W001

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 and discussions of the assigned reading will help beginners create and revise poems and prose. In this class, we will begin to understand how permeable genre borders are so that students can access creative options available in multiple genres. To this end, we will focus on particular elements of creative writing essential to writing in any genre. We will read examples of prose and poetry to discuss craft and technique. 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: assigned reading and written responses, workshop preparation and participation, original writing in three genres, revisions of original writing, a brief paper, and participation in a class reading

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

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 W001

9:30 – 10:45 AM TTH

K. MCDONALD

SECTION W002

11AM –12:15PM TTH

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: Older plays (out of copyright) will be linked through Moodle
One or two scripts of modern plays may be required

Some plays commonly included:
Oedipus Rex by Sophocles
Hamlet by William Shakespeare

Importance of Being Earnest by Oscar Wilde
The Doll's House by Henrik Ibsen
Rosencrantz and Guildenstern Are Dead by Tom Stoppard
Angels in America: Millennium Approaches by Tony Kushner
Ruined by Lynn Nottage
Anna in the Tropics by Nilo Cruz
Unmentionables by Bruce Norris

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 0001

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. But 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. Sixth 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.

BLACK MAGIC: JUJU, VODOO, AND HOODOO

SECTION 0001

ONLINE

C. URAMA

SECTION 0003

ONLINE

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 0002

ONLINE

L. WHITE

This course is intended for non-majors and is an introduction to reading and writing about short stories and novels. This semester we will take a thematic approach to the short story and novel—organizing our works around such themes as: the movement from innocence to experience, the reality of death, conformity and rebellion, relationship dynamics of various kinds, the individual in and against society, and so on. A thematic approach suggests that literature is one of many valid ways of learning about the human condition. We will see that literature does not exist in a vacuum but in a relationship to our larger shared experiences, which it sometimes seeks to reflect and illuminate, challenge and extend, and sometimes even to change. English 2238 introduces you to (or re-familiarizes you with) some of the great works of fiction in short and long form as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives.

REQUIREMENTS INCLUDE: three exams, an interpretive research essay, and regular discussion forum participation.

TEXTS: TBD

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 0001

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 Non-Fiction. Students will develop both their close-reading skills and gain confidence 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.

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: TBD

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 0001

ONLINE

D. DOLL

A survey of British literature from its beginning to the end of the eighteenth century, this course focuses on representative major works of each literary period. Attention will be given to genre and literary forms as they developed over time. In addition, we will recognize repeated themes of the literature, including matters of gender, power, male-female relationships, death, and art. This course is designed for English majors; however, non-majors are welcome.

REQUIREMENTS INCLUDE: Course requirements include two medium-length papers (1200 words) and a final exam. Online participation will also determine a portion of the grade.

TEXTS: *The Broadview Anthology of British Literature Vol A.*

ENGL 2342: SURVEY OF BRITISH LITERATURE II

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

SECTION 0001

ONLINE

L. WHITE

This course explores major 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 and representative 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 that helped to shape these writers and their work.

REQUIREMENTS INCLUDE: Regular quizzes, a research essay, 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 0001

ONLINE

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 H001

11:00-11:50

MWF

R. WERNER

In this course, we will be reading a variety of texts written by women, with a particular focus on poetry. As long as there has been literature, there have been women writers; in fact, the first novel in the world, Murasaki Shikibu's *The Tale of Genji*, was written by a woman. Despite many obstacles meant to keep women out of the world of literature and publishing, we have always found a way to express resistance to the systems in place that told us we didn't belong. In this class, we will read poetry by women from around the world, as well as a variety of stories and one novel, that tell of diverse experiences of women from all walks of life. We will see that there is no one way to be a woman, and no one way to write from a woman's perspective.

REQUIREMENTS INCLUDE: TBD

TEXTS: *A Book of Women Poets from Antiquity to Now: Selections from the World Over*, ed. Alik Barnstone and Willis Barnstone
Nevada, Imogen Binnie
Deluge, Leila Chatti
Assorted texts on Moodle

SECTION W001

10 – 10:50 AM

MWF

S. RICHARDSON

This course is designed to provide students with an introduction to the works of poet and playwright William Shakespeare (1564-1616). We will examine this author's plays as both historical artifacts and spectacles, best understood when illuminated by live performance. In order to allow us to consider the ways that staging, props, and special effects are essential components of Shakespeare's dramatic works, this course will be especially concerned with considering how and why his plays resonate so deeply with audiences. In addition to select poetry, works to be discussed include some of Shakespeare's most famous comedies, histories, tragedies and

romances, such as A Midsummer Night's Dream, As You Like It, Richard III, Henry IV Pt.I, Hamlet, Othello, Macbeth and The Tempest.

REQUIREMENTS INCLUDE: Students will complete weekly reading response assignments, two 4-6 page essays, one 5-7 page essay and a final presentation.

TEXTS: The Riverside Shakespeare, 2nd ed., ed. G. Blakemore Evans, et al (ISBN-13: 978-0395754900). Though this is an expensive text, it is the edition preferred by American scholars and you will find that quite inexpensive used editions are widely available online.

SECTION 0001

ONLINE

D. RUTLEDGE

This course will take place during the Minisession from January 4 – 22, 2020.

This is an introductory course to the plays of William Shakespeare. No previous study of Shakespeare is expected. We will read five plays. The majority of the grade will be based on participation

REQUIREMENTS INCLUDE: Daily participation, one essay, and a final exam.

TEXTS: A Midsummer Night's Dream, As You Like It, Hamlet, King Lear, Macbeth, and The Tempest

SECTION P001

11AM–12:15PM TTH

K. CHOSA

The course is designed to acquaint students with news decision making, reporting, writing, editing and Associated Press style guidelines. Students will examine legal and ethical considerations in news stories. The course is laboratory-based and has substantial reporting, writing and editing assignments. Students will become acquainted with the basics of journalism as a profession and as a source of information about their community and their world.

REQUIREMENTS
INCLUDE: TBD

TEXTS: Rich, Carole. Writing and Reporting News. 8th edition. ISBN: 978-1-305-07733-1

ENGL3382: METHODS IN RESEARCH AND WRITING

Prerequisite: ENGL 2258. Open to English majors only.

SECTION W001 12 – 1 PM MWF R. GOAD

The word "research" tends to conjure images of lab rats and microscopes. Such a narrow view of inquiry effectively erases research within the humanities, ultimately limiting the scope of what's knowable within our world. This course aims to expand students' understanding of research by exploring how scholars in English studies produce knowledge.

REQUIREMENTS INCLUDE: During the first half of the semester, students survey research within the our field. After a midterm, students conduct their investigation by writing an annotated bibliography and literature review.

TEXTS: TBD

ENGL 4033/5033: AMERICAN MODERNISM

SECTION O001 ONLINE A. RIOUX

This course will explore American literary modernisms (plural) by examining the key literary, artistic, cultural, and social concerns of the first half of the twentieth century. Reading poetry and prose by a wide variety authors, we will examine literary responses to WWI, women's expanding roles, racial segregation and racism, challenges to conventional gender and sexual norms, expatriation and exile, European fascism and its reflections in America, and WWII. Authors may include Sherwood Anderson, Claude McKay, Nella Larsen, Ernest Hemingway, F. Scott Fitzgerald, James Baldwin, Kay Boyle, Zora Neale Hurston, Katherine Anne Porter, Richard Wright, Ann Petry, Ralph Waldo Ellison, Sinclair Lewis, John Okada, Toshio Mori, Martha Gellhorn, H.D., T. S. Eliot, Lola Ridge, Ezra Pound, Muriel Rukeyser, William Carlos Williams, Langston Hughes, Frank O'Hara, William Faulkner, Flannery O'Connor, and Carson McCullers.

REQUIREMENTS INCLUDE: This course will be conducted via Moodle, incorporating discussion forums as well as lectures. Assignments for the course will include reflections on the readings (guided by prompts), responding to your fellow classmates, a midterm reflection, a final portfolio, and a final project. Graduate students will have additional work, including an annotated bibliography.

TEXTS: TBD

ENGL 4092/5092: BLACK VOICES MATTER

SECTION W001 2 – 3:15 PM TTH J. SAFFOLD

#BlackVoicesMatter sits in the wake of the recent surge of born digital protest movements spurned by a highly polarized America. Our current era, marked by #BlackLivesMatter, #MeToo, #SayHerName, and numerous other causes with digital roots, builds upon longstanding protest traditions in African American history. This history has indelibly influenced some of the greatest pieces of African American literature. 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 unrest in African American history; the late slave period, the New Negro Renaissance, the Civil Rights Movement, and the current digital rights moment.

Course Objectives:

Generally, this course seeks to:

- Establish a literary history of protest in the African American tradition
- Explore the intersections of African American literature, history culture, and digital technologies
- Pioneer twenty-first century techniques in Afro-digital storytelling
- Provide non-traditional writing assignments geared towards improving digital writing skills
- Provide opportunities for each student to practice hosting course discussions

Specifically, at the end of this course, students should:

- Have a nuanced understanding of the African American tradition of resistance
- Gain familiarity with how to create data visualizations based on literature data
- Have a mastery of basic webhosting skills.
- Produce complex written arguments with multi-modal media evidence
- Have an understanding of scholarly and documentary peer editing
- Know the new approaches and trends in literature studies

REQUIREMENTS INCLUDE: TBD

TEXTS:

Murder at Montpelier by Douglas B. Chambers
Blake; or The Huts of America by Martin Delany
Jesse B. Semple Stories by Langston Hughes
Arc of Justice by Kevin Boyle
The Spook Who Sat by the Door by Sam Greenlee
Meridian by Alice Walker
Black Panther: A Nation Under Our Feet by Ta-Nehsi Coates
Push: A Novel by Sapphire
Just Mercy by Bryan Stevenson

ENGL 4093/5093: NARRATIVES OF AMERICAN SLAVERY

SECTION 0001

ONLINE

D. RUTLEDGE

This course covers a variety of seventeenth- and eighteenth-century narratives of slavery – mostly of slavery and emancipation. The narratives are of the north and the south, relating the lives of

men and women, some with intrusive editorial hands and others with editors who are less intrusive. Our purpose is to see what is distinct in the narratives and what themes they have in common. We want to discover how they spoke in their own time and what they have to say to ours. In the final weeks of class, we read three twentieth- and twenty-first century novels that cover some of the same themes.

All of the original narratives are available online. Students only need to purchase the three novels.

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

TEXTS:
Arna Bontemps, *Black Thunder*
Toni Morrison, *A Mercy*
Colson Whitehead, *The Underground Railroad*

ENGL 4161/5161: ADVANCED FICTION WRITING

SECTION W001

2 – 3:15 PM

TTH

TBD

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: ADVANCED PROFESSIONAL WRITING: EXPLORING THE PRACTICES AND PRINCIPLES OF 21ST C. COMPOSING

SECTION O001

ONLINE

D. PIANO

This course is designed for students who are interested in gaining more insight and practice into the variety of genres associated with professional writing. Students will be introduced to rhetorical theories, principles, and practices of professional writing and will produce collaborative and individual documents through the course of the semester. Through a variety of projects and readings, we will cover advanced theories of document design, business writing, visual presentations, web-based publishing, freelance journalism, ethics of technical writing, information literacy, 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, advocacy writing, intercultural communication, “citizen” journalism, and business writing. Additionally, emphasis will be placed on understanding the techniques, technologies, culture, and problems of publishing in a digital age. Lastly, the course intends to improve one’s writing through weekly writing exercises.

REQUIREMENTS INCLUDE: TBD

TEXTS: (all texts except for Leith are free through OER licenses and can be downloaded to a reader or other device)

- Goins, Anna et. al. Workplace Writing: A Handbook for Common Workplace Genres and Professional Writing (Open Educational Resource)
- Leith, Sam. Write to the Point: A master class on the Fundamentals of Writing for Any Purpose. NY: the experiment, 2018
- Mapes, Maggie. Speak Out, Call in: Public Speaking as Advocacy (Open Educational Resource)
- Roberts, Jasmine. Writing for Strategic Communication Industries (Open Educational Resource)

ENGL 4522/5522: SHAKESPEARE

SECTION W001

9:00 - 9:50

MWF

S. RICHARDSON

In this course, we will explore some of the best-known dramatic works of poet and playwright William Shakespeare (1564-1616). Through the close study of a selection of Shakespeare’s later plays, students will learn about the author’s development while also gaining a broader comprehension of social, political, and historical themes characteristic of English literature and culture during the early modern period. Class discussion will center on performance and identity, as we consider the continued relevance of Shakespearean drama, from theatrical practice on the seventeenth-century stage to current film adaptations. Works to be discussed will likely include Hamlet, Twelfth Night, Othello, Measure for Measure, King Lear, Macbeth, Anthony and Cleopatra, The Winter’s Tale and The Tempest.

REQUIREMENTS INCLUDE: Weekly reading response assignments, two 5-7 page essays, a final research essay project of approximately 10 pages, and an accompanying presentation.

TEXTS: The Riverside Shakespeare, 2nd ed., ed. G. Blakemore Evans, et al (ISBN-13: 978-0395754900). Though this is an expensive text, it is the edition preferred by American scholars and you will find that quite inexpensive used editions are widely available online.

ENGL 4701/5701: EARLY 18TH CENTURY LITERATURE

SECTION 0001

ONLINE

D. DOLL

A survey of the poetry and prose of the period 1660-1745, exploring the characteristic subjects, themes, and techniques of this period of highly "public" literature. We will focus on matters of governance and regulation of society, considering matters of politics, gender, and religion. We will also study the rhetoric of satire, in this the great age of satire.

REQUIREMENTS INCLUDE: Course requirements include two papers and a final exam. Online participation will also make up a significant part of the final grade

TEXTS: *British Literature 1640-1789*. 4th ed. DeMaria
Gulliver's Travels, Jonathan Swift

ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

DISASTER IN AMERICAN FICTION

SECTION 0002

ONLINE

E. STEEBY

SECTION W001

TH

6- 8:45 PM

E. STEEBY

I can't predict the next century will be able to read at all. Reading feels like a luxury if you're choking on toxic fumes and walking a scarred, terrible planet of fire.
--C.A. Conrad, poet

As is abundantly clear to us in 2020, we are increasingly living in an era defined by risk. Entire economies and industries are devoted to mitigating disaster and catastrophe, while much wealth is, paradoxically, secured through the proliferation and inevitability of cultures in chaos. This course will consider how 20th and 21st century American fiction has represented the devastation and illumination that occurs in and around "natural" and "man-made" crisis. In today's culture, dystopic zombie worlds are ubiquitous across genres. To gain perspective on how disaster fiction has resonated in earlier eras as well, we will read a range of fiction that depicts well-known disasters such as the 1927 Mississippi River flood, the Dust Bowl, and the AIDS crisis, as well as fiction that imagines potential (post) apocalyptic futures such as W.E.B. Du Bois' "The Comet" (1920), Octavia Butler's *Parable of the Sower* (1993), Don DeLillo's *White Noise* (1985), and films such as "Glory at Sea." Defining "disaster" as both punctuated crisis moments and sustained devastations, we will read critical articles addressing formations of ability, race, class, gender, sexuality, and the environment.

REQUIREMENTS INCLUDE: Students will be required to submit two long research papers, weekly reading responses, and to do a class presentation.

TEXTS: (Tentative)
Du Bois, "The Comet"

Faulkner, Wild Palms/If I Forget Thee, Jerusalem (ISBN: 0061120065)
Hurston, Their Eyes Were Watching God (ISBN: 0061120065)
Steinbeck, The Grapes of Wrath (ISBN: 0143039431)
DeLillo, White Noise (ISBN: 9780143105985)
Butler, Parable of the Sower (ISBN: 0446675504)
Schulman, Rat Bohemia (ISBN: 1551522357)
Morrison, Paradise (ISBN: 0804169888)
Ward, Salvage the Bones (ISBN: 1608196267)
Mandel, Station Eleven (ISBN: 0804172447)

ENGL 6090: SPEC STUDIES IN AMERICAN LIT

THE POETRY OF EMILY DICKINSON

SECTION W002 4:30 PM MTWTHF J. GERY

This course will take place during the Minisession from January 4 – 22, 2020.

This course is an intensive seminar on the poetry of Emily Dickinson (1830-86), one of the most influential poets in American literature. Although Dickinson published very few of the 1775 poems she wrote during her lifetime, it is well-known that, after her death, her editor Mabel Loomis Todd “revised” her poems in a way that obscured Dickinson’s genius. Yet with Thomas H. Johnson’s publication in 1955 of Dickinson’s unedited poems, she was rediscovered in the twentieth century as an equal in vision to her contemporary Walt Whitman. The poems were again edited and republished in another edition by R.W. Franklin in 1999. This unique history renders Dickinson virtually a contemporary of nineteenth-, twentieth, and twenty-first-century poets.

This seminar will focus on Dickinson’s poetry (and some of her letters), with some attention to her historical context. While her poetry benefits from being read chronologically, students will also consider diverse critical approaches to her work, such as those derived from metaphysical criticism, New Criticism, psychoanalytic criticism, theological criticism, social and Marxist criticism, archetypal criticism, New Historicism, deconstructionism, New Formalism, and various schools of feminist and gender criticism. While the course will review these interpretations, the primary focus in class will be on careful readings of Dickinson’s remarkable poems.

REQUIREMENTS INCLUDE: One short paper on a single poem, two in-class oral presentations on individual works (one poem, one critical source), and a research paper.

TEXTS: Culler, *Critical Theory: A Very Short Introduction*
 Dickinson, *Final Harvest: Emily Dickinson’s Poems* (ed. Thomas Johnson)
 Johnson, ed. *Emily Dickinson: Selected Letters*
 Martin, W., ed. *The Cambridge Companion to Emily Dickinson*

AMERICAN LITERARY REGIONALISM

SECTION 0001
SECTION 0002

ONLINE
ONLINE

A. RIOUX
A. RIOUX

This course will trace the developments of American regionalist literature in the antebellum period through the turn of the 20th century, paying particular attention to the roles that gender, class, race, ethnicity, and sexuality played in the depiction of regional cultures for a national audience. After the Civil War until about the turn of the century, regional sketches and stories dominated America's magazines and newspapers. The Western frontier, New Orleans, the Deep South, rural New England, and the Middle West were all mined for their literary gold. Beyond this brief description, however, there is little agreement on what exactly "regionalist literature" is and what function it served in the late-nineteenth century as the nation emerged from the Civil War and began to understand itself as an imperial power. Scholars do agree, however, that regionalist texts open up questions about how and why we read, how we classify people and places, how we experience "othered" peoples and cultures, and how we define ourselves as a nation and/or region. These are the kinds of questions that remain highly relevant today, particularly as we find ourselves in a period some are hopefully comparing to the post-Civil-War era of Reconstruction. Regionalist literature marked the possibilities and limits of American democracy as perhaps no other American literary movement.

REQUIREMENTS
INCLUDE:

This course will be conducted via Moodle, incorporating discussion forums as well as lectures. Assignments for the course will include reflections on the readings (guided by prompts), responding to your fellow classmates, a midterm reflection, an annotated bibliography, a final portfolio, and a final project.

TEXTS:

Chesnutt, Charles, *Conjure Tales and Stories of the Color Line*
(Penguin); ISBN: 978-0141185026
Fetterley and Pryse, *American Women Regionalists, 1850-1910*
(Norton); ISBN: 978-0393313635
Woolson, Constance Fenimore, "Miss Grief" and Other Stories
(Norton); ISBN: 978-0393352009

HIP HOP'S LITERATURE

SECTION W001

T

5 – 7:45 PM

J. SAFFOLD

Hip Hop's Literature considers the cultural spread of a youth expressive movement turned billion-dollar global industry through a prism of contemporary African American literature. Focusing novels like *The Coldest Winter Ever* and *Flyy Girl* and seminal historical texts like *Can't Stop, Won't Stop*, this course will chart how hip hop used raps on wax and print narratives to illuminate the plight of urban America while charting new directions in Black cultural expression that revolutionized entertainment and the arts. We will consider how hip hop catalyzed technological advances in sound and streaming media. This course will also take up important theoretical debates such as the pairing of feminism and hip hop to help students understand the ways hip hop created and defined American culture. Our explorations will ask students to consider how the historiographical "schools" of Hip Hop were conversant with the social, political, and economic concerns of the late twentieth century and the early twenty-first century.

TEXTS:

Flyy Girl by Omar Tyree

The Coldest Winter Ever by Sister Souljah

When Chicken Heads Come Home to Roost: A Hip Hop Feminist Breaks it Down
by Joan Morgan

Can't Stop, Won't Stop: A History of the Hip Hop Generation by Jeff Chang

ENGL 6154: NONFICTION WRITING WORKSHOP

SECTION W001

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.

REQUIREMENTS
INCLUDE: TBD

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

ENGL 6155: PROFESSIONAL EDITING AND WRITING PRACTICUM

SECTION W001

3:30 - 4:45

MW

R. GOAD

The best way to learn how to edit and write for a professional setting is to edit and write in a professional setting. This course helps students find their sea legs with a semester-long collaborative writing project.

REQUIREMENTS INCLUDE: Using editing techniques and digital tools common among writing professions, students will develop, propose, draft, revise, edit, and print an anthology of their work.

TEXTS: TBD

SECTION W002

5 – 6:15 PM

TTH

A. HIMELSTEIN

This course is designed to teach the underpinnings of scholarly communication through hands-on journal publishing. We will spend half of class and assignment time doing the work of publishing journals housed at the University of New Orleans. Students will practice the life cycle of the journal publishing process, become familiar with best practices in author relations and peer review editing, and understand the economic and social dimensions of the larger scholarly communication ecosystem.

REQUIREMENTS INCLUDE: Regular participation in discussions; several short assignments, collaborative project involving assigned journal

TEXTS: No text is required

ENGL 6161: WRITING FICTION

SECTION W001

6:00-8:45

M

B. JOHNSON

SECTION W002

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 W001

6:00-8:45

W

C. HEMBREE

This course is designed to challenge poets to cultivate the sense of "wonder" Mary Ruefle explores in *Madness, Rack, and Honey*. Three hundred years ago, Keats dubbed this open state "negative

capability": "being in uncertainties, Mysteries, doubts." Assignments and weekly workshops will privilege curiosity and play over certainty and perfection.

REQUIREMENTS INCLUDE: Requirements include original poetry, ten pages of revisions, a fake lecture, written comments on peer writing, informal responses to *Madness, Rack, and Honey*, an original interview of a poet, and participation in weekly workshops and a class reading.

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

ENGL 6190: TOPICS IN CREATIVE WRITING

THE ART OF THE MEMOIR

SECTION W002 6:00-8:45 TH 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.

REQUIREMENTS
INCLUDE: TBD

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.

REVISING FICTION

SECTION O001 ONLINE 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, discussions, and a series of revision assignments, writers will have the opportunity to revise their own previously-workshopped stories. This course is aimed at preparing the writer for the solitary work of revising and submitting a collection of stories. Requirements include a series of revision proposals, proposal assessments, setting up and participating in

a writer's group, weekly revision assignments, and a final defense of a completely revised story. Participation is key to learning how to assess and revise stories; participation is mandatory.

REQUIREMENTS INCLUDE: Prerequisites: All students must have completed ENGL 6941 and at least 9 hours in either 6161 or 6191.
Enrollment by permission of CWW Director only.

TEXTS: No text to purchase.

WRITERS AT WORK (FICTION)

SECTION W001 6 – 8:45 TH M. WALSH

Writers at Work (Fiction) is a course that blends high level discussions of craft and contemporary fiction with practical advice about establishing a career as a writer. The course will be balanced between reading contemporary story collections and novels and looking behind the curtain of the business side of publishing to learn how various writing careers have and can be shaped. The class will have the opportunity to interview via Zoom the writers of each book discussed, to hear about their working habits, paths to publication, and aesthetic visions. This course seeks not only to expand the student's knowledge about how to publish and build a writing life but also about the many other opportunities that exist beyond the traditional path (careers in editing, publishing, literary agency, comics).

REQUIREMENTS INCLUDE: Students will turn in weekly reading responses, design and lead interviews with high profile figures in the arts community and be responsible for a research paper at the end of the term. **As this course is expected to fill, priority enrollment will be given to fiction students in the resident and Online MFA programs**

TEXTS: The reading list and guest speakers for the course include the following (more specific book order list provided to those who enroll).
Kelly Link—Get in Trouble
Syed Masood—The Bad Muslim Discount
Dantiel Moniz—Milk Blood Heat
Steven Rowley---Lily and the Octopus
Benjamin Percy---Wolverine (comics)
Meg Reid—Publisher (Hub City Press)
Renee Zuckerbrot—Literary Agent (MMQ)
Emily Nemens—Editor (The Paris Review)

ENGL 6191: REMOTE FICTION WRITING

SECTION O001 ONLINE M. WALSH

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 0001

ONLINE

J. GERY

This is an advanced writing course 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.

REQUIREMENTS INCLUDE: Students regularly submit their own works to class for analysis, criticism and discussion. In addition to composing and revising poetry, each student will also be assigned three or more times during the term to present another student's poem to the class, and all students will prepare weekly comments on poems presented, then respond to and discuss other posted comments, with those comments to be reviewed by the instructor for response and evaluation. Students will further complete three 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 is crucial to writing it. In addition, at the end of the term, students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: 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*.
4-5 additional books of contemporary poetry (TBD)

ENGL 6194: REMOTE NONFICTION WORKSHOP

SECTION 0001

ONLINE

J. JAMES

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 W001

6:00-8:45

TH

D. GOW

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 6280: INTRODUCTION TO GRADUATE STUDIES IN ENGLISH

SECTION O001

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: Larsen, *Passing* (Norton Critical Edition) ISBN: 978-0-393-97916-9
Parker, *How to Interpret Literature: Critical Theory for Literature and Cultural Studies* ISBN: 019085569X

ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

TEACHING LITERATURE

SECTION P001 6:30 – 8:45 W D. DOLL

This course explores both the teaching practices common to the teaching of literature—exams, quizzes, reading responses, paper assignments, class discussion—and the theories behind those practices. For example, we will explore various kinds of exams but focus more largely on the purposes of testing in literature classes: what exactly are we testing and what are the effects of various kinds of tests on student learning?

REQUIREMENTS INCLUDE: Students will be encouraged to develop a central philosophy of teaching literature and twice during the semesters each student will teach a 30 minute class on a work of his/her own choosing. Course assignments will also include designing examples of the various practices along with explanations of underlying principles.

TEXTS: Course materials will include articles and shared assignments posted on Moodle as well as the literary texts their classmates will teach. This course is designed for those comfortable with face to face instruction, given the amount of in the front of the classroom teaching the course entails.

ENGL 6400: STUDIES IN ENGLISH LITERATURE BEFORE 1500

DREAM VISIONS

SECTION O001 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 anchoress 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 6807: STUDIES IN THE VICTORIAN PERIOD

"A BATTLE WITH THE AGE": DEFENDING POETRY

SECTION 0001

ONLINE

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 for years appeared 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, Eliot, Forster, and perhaps others..

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 INCLUDE: Requirements include a midterm exam and a final exam, a 6-8 page essay, a 10-12-page essay, regular discussion forum participation..

TEXTS: Kaplan, *Criticism: The Major Statements*
Collins and Rundle, *The Broadview Anthology of Victorian Poetry and Poetic Theory*