

English: Spring 2025 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.

WGS 2010: INTRODUCTION TO WOMEN'S AND GENDER STUDIES

An introduction to the social, historical, and cultural dimensions of women's role in society. This course may be used to satisfy the General Education Humanities requirement.

SECTION P001 MW 2:00 PM – 3:15 PM L. VERNER

This course is an introduction to the discipline of Women's and Gender Studies. It aims to give the student a historical understanding of the experiences of women globally and nationally, as well as the vocabulary for speaking about women's history and contemporary issues. This will require the student to read and respond to both critical and personal essays from a variety of disciplines, including but not limited to sociology, anthropology, history, political science, art, film, and literature.

REQUIREMENTS INCLUDE: four exams, class participation (including group work), and a group research presentation.

TEXTS: *Feminist Frontiers*, 10th edition, eds. Taylor, Whittier and Rupp, ISBN 978-1538108109; *A History of U.S. Feminisms*, updated & revised edition (2016), by Rory Dicker, ISBN 978-1580055888; additional texts available on Canvas.

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 O001 ONLINE ASYNCH 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.*

ENGL 2043: NEW ORLEANS LITERATURE

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

SECTION P001 T TH 12:30- PM-1:45 PM J. KUCHTA

This course covers selected literary works set in 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 or so years.

REQUIREMENTS INCLUDE: Reading quizzes, forum posts, an analytical essay, and a written midterm and final exam, both of which will have short and long-answer 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*
Roahen, *Gumbo Tales: Finding My Seat at the New Orleans Table*
Williams, *A Streetcar Named Desire*
Additional texts TBA.

SECTION POO2 T TH 2:00 pm-3:15 pm E. STEEBY

When “New Orleans” 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 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. How can literature help us know, remember, and envision New Orleans as an indigenous city, an immigrant city, a city of diverse gender and sexual expressions, a city made out of mounds of seashells, a city defined by African diaspora? We will consider memoirs, 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. We will read texts by Solomon Northup, Kate Chopin, Alice Dunbar-Nelson, Tom Dent, Maurice Carlos Ruffin, and others.

REQUIREMENTS INCLUDE: Students will be required to submit bi-weekly discussion board posts, a midterm essay exam, a final exam, and a final research project.

TEXTS: Monique Verdin, *Return to Yakni Chitto: Houma Migrations* ISBN: 9781608011254 (UNO Press)
 Tennessee Williams, *A Streetcar Named Desire* ISBN-10: 978081121602 (New Directions)

ENGL 2071: Afro American Literature I

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

SECTION 0001 ONLINE ASYNCH D. Rutledge

Writings of African-Americans to 1939. We will cover authors from Phillis Wheatley to the Harlem Renaissance, discussing the main movements and authors of those years.

REQUIREMENTS INCLUDE: Regular participation is the primary requirement of the class. There will also be two tests, two papers, and a final.

TEXTS: TBA

ENGL 2072: Afro American Literature II

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

Writings of African-Americans since 1939. This course explores the theme of Black joy in African American literature. Moving beyond narratives of struggle, we will examine how African American writers celebrate resilience, love, community, creativity, and the richness of everyday life. Students will engage with texts that affirm Black identity, culture, and the complexities of joy. Themes include humor, spirituality, family, and friendship. Students will consider the radical nature of joy as a form of resistance and self-empowerment within the African American experience.

REQUIREMENTS INCLUDE: Three creative projects, reflection essays, reading quizzes

TEXTS: YA novels, supplemental editorial and critical essays, short stories

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

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

May be taken twice for a maximum of six credit hours. These courses are designed for non-English majors but open to majors as electives.

LITERATURE OF THE JAZZ AGE

SECTION P001

MW

2:00 PM-3:15

J. SMITH

We'll begin the course by examining popular Jazz Age writers, many of whom spent time as expatriates in Paris. From there, we'll move to New York to explore the Harlem renaissance. We'll consider how the migration of African Americans north not only exploded Jazz on to the scene there, but also how writers of the day forever changed African American identity. Finally, we'll return home to understand the vital role the New Orleans literary scene played in the larger Modern experiment.

REQUIREMENTS

Students will take three exams and write two essays

INCLUDE:

TEXTS:

The Norton Anthology of American Literature, 1914 – 1945
(most recent
edition)

CRAFTING THE WITCH

SECTION P002

T TH

12:30 PM-1:45 PM

S. RICHARDSON

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as by the public at large. Since women were accused of and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising, but their many representations are often unexpected. As we read a variety of works that include characterizations of these remarkable figures, we will consider the dynamic of prejudicial treatment and accusations of evil. Through our study of literary works featuring witches, and supplementary material about witchcraft, we will attempt to clarify why early modern people felt witches posed such a real and dangerous

threat to the community and consider what fictional depictions of witches tell us about the lives of the very real women persecuted for these “crimes”.

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

TEXTS: Condé, *I, Tituba, Black Witch of Salem*
Euripides, *Medea*
Fletcher and Massinger, *The Prophetess*
Miller, *The Crucible*
Rowe, Penguin *Book of Witches* (excerpts)
Rowley, Dekker and Ford, *The Witch of Edmonton*
Seneca, *Medea*
Shakespeare, *Macbeth*

VAMPIRE LITERATURE

SECTION P003 M W 12:30 PM-1:45 PM R. WERNER

Vampires have mesmerized Western culture for more than two hundred years. Before they sparkled, these monsters had been little more than hideous animated corpses in Eastern European folktales. Then, John Polidori wrote *The Vampyre* (1819), and introduced the world to a new monster—the seductive aristocratic vampire. This trend continues to fascinate popular consciousness in both Britain and America. Whether it is Angela Carter’s somnambulistic Countess or Jewelle Gomez’s avenging Gilda, our culture’s current ideas of vampires owe their core characteristics to Romantic era depictions.

This course will present an overview of some of literature’s most famous vampires. Students will explore the ways in which these monsters shift and change with the times that produce them.

REQUIREMENTS INCLUDE: Students will complete two exams and will apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course’s theme.

TEXTS: Werner and Lewis (eds) *Vampire Literature* Broadview
Stoker *Dracula* Broadview
TBA

ENGL 2091: SPECIAL STUDIES IN LITERATURES OF DIVERSITY

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

May be taken twice for a maximum of six credit hours. These courses are designed for non-English majors but open to majors as electives.

Modern Caribbean Anglophone Poetry

SECTION P001 T TH 3:30 PM-4:45 PM J. GERY

Description: This course focuses on a selected literature of diversity, Caribbean poetry in English since 1900. After an introduction to the techniques of poetry, this course will consider poems from before 1900 through the twentieth century to the present, in a comparative study of the African, European and indigenous influences on Caribbean verse. The class will compare poems in dialect, oral poetry (including calypso, reggae, and dub poetry), and literary poetry. Through representative readings and course lectures, some class time will be devoted to the history, culture, politics, and languages of the West Indies -- as well as to aspects of post-colonial theory, especially in supplemental materials on Caribbean culture by Césaire, Fanon, Naipaul, Brathwaite, Walcott, and others. But the primary emphasis in class will be on the poetry itself -- on the interpretation of specific poems and recognition of significant themes.

SLO: By the end of the semester, students will be able to:

1. effectively analyze poetry, especially Modern Caribbean Anglophone poetry, as well as demonstrate a basic understanding of poetic technique, craft, and stylistic characteristics.
2. demonstrate a basic understanding, through both oral and written forms, of how to approach and interpret poetry in relation to literary analysis in general, as well as of the unique history and range of modern Caribbean poetry.

REQUIREMENTS INCLUDE: Two short papers analyzing poetry (the second involving minimal research), midterm and final exams, and brief class presentations on individual poems.

TEXTS: Brathwaite, Edward Kamau. *Middle Passages*
Brown, Stewart, and Mark McWatt, eds. *The Oxford Book of Caribbean Verse*
Burnett, Paula, ed. *The Penguin Book of Caribbean Verse in English*
Dawes, Kwame. *Duppy Conqueror: New and Selected Poems*
Goodison, Lorna. *Selected Poems*
McKay, Claude. *Selected Poems*. Ed. Joan R. Sherman
Walcott, Derek. *Selected Poems*. Ed. Edward Baugh

ENGL 2152: TECHNICAL WRITING

SECTION O001 INTERNET ASYNCH I. FINK

SECTION O002 INTERNET ASYNCH E. HOGAN

SECTION O003 INTERNET ASYNCH E. HOGAN

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: A 3-hour literature course at 2000 level or above or consent of the department. An introduction to the basic genres and subgenres, forms, and techniques of creative writing.

SECTION P001 T TH 2:00 PM-3:15 PM C. PETTAWAY

The goals of this course are to develop your understanding of the logistics of creative writing, strengthen your critical reading skills, and develop your writing voice. You will constructively critique the written works of your classmates and support one another on this path of skill improvement. Weekly readings and discussions will concentrate on how to craft creative writing, including conversations about character development, plot structure, narrative viewpoint, and so forth. Reading and analyzing published works will allow you to see how other artists approach their craft and help you begin generating your own content.

REQUIREMENTS
INCLUDE: Two workshop submissions, a final portfolio including a workshop submission revision and reflection, written workshop feedback, discussion, reading quizzes

TEXTS: Narratives on developing craft

ENGL 2228: READING POETRY

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

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

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

SECTION O001 ONLINE ASYNCH J. HURTER

Reading Poetry is an introductory literature course where students will learn to read, analyze, and appreciate poetry. We will be covering a variety of poems, written from antiquity to today, and we will consider poetry's purpose in our world: why do we read it, and why do we write it? What can poetry do that prose cannot? How do we know if something is poetry? Lessons on analysis and close reading will be supplemented with writing exercises that ask you to respond creatively to readings, and also at times to craft your own poems. By the end of this course you should have a strong understanding of the tools poets use, such as form and figurative language, and you should feel confident in your ability to read and enjoy poetry.

REQUIREMENTS TBA

INCLUDE:

TEXTS: TBA

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 0001 ONLINE ASYNCH K. FRANKLIN

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

REQUIREMENTS INCLUDE: Requirements include reading responses, analytical essays, a mid-term, a final exam, class discussions, and a presentation.

TEXTS: Lawn, Diaz *40 Short Stories*, Bedford/St Martin's, 6th ed, ISBN:9781319355579 and a novel, TBA.

SECTION 0002 ONLINE ASYNCH J. KUCHTA

A general introduction to the study and appreciation of fiction. Students will read a selection of short stories and several novels in relatively chronological order. The goals of this course are to introduce you to a wide variety of literature, to teach you the fundamentals of literary analysis, to encourage you to express your reactions to these various genres through writing and discussion, and to expose you to the pleasurable aspects of reading.

REQUIREMENTS INCLUDE: Reading quizzes, forum posts, an analytical essay, and a written midterm and final exam, both of which will have short and long-answer components.

TEXTS: Frankenstein (Signet Classics edition – 1831), Shelley
Their Eyes Were Watching God, Hurston
Once Were Warriors, Duff
40 Short Stories: A Portable Anthology, 6th Edition, Lawn
Additional texts TBA

ENGL 2341: SURVEY OF BRITISH LITERATURE I

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

SECTION P001 TTH 9:30 AM-10:45 AM S. RICHARDSON

A study of British literature from the Anglo-Saxon Period through the later eighteenth century, emphasizing the literary elements of the texts and their relation to the literary, historical, and cultural contexts. This course is open to all students; it is required of English majors. (Units 3.00/3.00)

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

REQUIREMENTS INCLUDE: Students will complete weekly reading response assignments, two 4–6-page essays, one 5–7-page essay 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 2377: BIBLE AS LITERATURE

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

SECTION P001**M W****11:00 AM-12:15 PM****L. VERNER**

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text.

REQUIREMENTS weekly quizzes; four exams; two papers.

INCLUDE:

TEXTS: *The Oxford Study Bible*, eds. Suggs, Sakenfeld, and Mueller, Oxford UP. ISBN 978-0195290004

JOUR 2700: INTRODUCTION TO JOURNALISM

Introduction to news gathering and writing for both print and digital media.

SECTION O001**ONLINE****ASYNCH****K. FRANLIN**

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 Several articles, peer feedback, reading responses, discussion boards.

TEXTS: The Missouri Group, *News Reporting & Writing*, 13th ed, ISBN: 9781319505677

ENGL 3382: METHODS IN RESEARCH AND WRITING

This course familiarizes students with the current research strategies while exploring a topic or text relevant to literary or cultural studies. Taught in a wired classroom, this writing-intensive seminar provides students with hands-on instruction in research methodology. Prerequisites: credit for ENGL 1158 or 1159 and ENGL 2258, at least six hours of literature courses from 2000-2999, and more than forty-four total undergraduate credit hours.

SOUTHERN GOTHIC

SECTION W001 **ONLINE** **SYNCH** **T TH** **12:30PM-1:45 PM** **E. LEWIS**

This course familiarizes students with current research strategies while exploring a topic or text relevant to literary or cultural studies. This writing-intensive seminar provides students with hands-on instruction in research methodology. We will explore the Southern Gothic theme as it is represented in several canonical texts; the breadth of the genre will afford students the opportunity to branch out and pursue their own individual research interests. Students will be expected to become familiar with both general and specialized tools available to scholars in the Earl K. Long Library, on the internet, and beyond and be required to develop some degree of familiarity with at least one recent school of critical theory and will gain experience presenting their research both orally and in writing.

REQUIREMENTS INCLUDE: Students will be evaluated on several projects: a Group Presentation on Digital Research, a Reception History Review, and an Individual Research Paper on the topic. To prepare for the final paper, students will also submit a Research Topic Proposal and an Annotated Bibliography.

TEXTS: *The Gothic and Beyond in Southern Literature and Culture.*

ENGL 4045/5045: SOUTHERN LITERATURE

Prerequisite for ENGL 5045: consent of department. The literature of the American South surveyed from its colonial origins to the present, with special attention to the major figures.

ENGL 4045 SECTION P001 **IN** **PERSON** **T TH** **5:00 PM-6:15 PM** **E. STEEBY**

ENGL 5045 SECTION W001 **ONLINE** **SYNCH** **T TH** **5:00 PM-6:15 PM** **E. STEEBY**

Imani Perry, a writer who calls the South her home, reminds us: "...places give you a deep sense of feeling, and that's important, but to understand, you also have to challenge your feelings, and for me, challenging my feelings included understanding that there are, in many ways, *Souths*, plural..." The goal of this course is to survey the literatures of the U.S. South, to consider the many Souths, and to examine how region has been imagined in relation to the nation and beyond. As such, we will look at a variety of genres and literary forms, such as autobiography,

short stories, and novels dating from the nineteenth to the twenty-first century. We will consider how those texts are informed by contexts such as slavery, segregation, immigration, migration, and imperialism. Students will learn about the relationship between literature and Southern social movements for racial, gender, and sexual liberation. In particular, students will apply methods of cultural analysis to dynamic (and often contested) representations of regionalism and cultural geography. The course will include texts by writers such as Kiese Laymon, William Faulkner, Eudora Welty, Lillian Smith, Barbara Kingsolver, and Monique Truong. We will periodically supplement our readings with film, music, and photography in order to better understand how literature has shaped Southern culture.

REQUIREMENTS INCLUDE: Students will be required to write two essays, take a final exam, and will be responsible for periodic reading responses.

TEXTS: *The Literature of the American South* ISBN-10: 0393972704 (Norton)
Carson McCullers, *The Heart Is a Lonely Hunter* ISBN-10: 0618526412 (Mariner)
Monique Truong, *Bitter in the Mouth* ISBN-10 : 0812981324 (Random House)
Barbara Kingsolver, *Demon Copperhead* ISBN-10 : 0063251981 (Harper Perennial)
Jesmyn Ward, *Sing, Unburied, Sing* ISBN-10: 1501126075 (Scribner)

ENGL 4155/5155: Professional Writing and Editing

Prerequisite for ENGL 5155: consent of department. Teaches students the basic forms and techniques of professional editing and writing as well as the various roles professional editors and writers serve throughout the production of print and digital publications. Students develop their skills as grammarians and prose stylists and learn copy marking, copy editing, and proofreading conventions used in a variety of genres, such as corporate, scholarly, literary, commercial, and nonprofit writing, public relations and advertising. Students are encouraged, but not required to take one of the following writing courses before taking ENGL 4155: ENGL 2155, ENGL 2152, or JOUR 2700.

SECTION 0001

ONLINE

ASYNCH

D. PIANO

This course teaches students the basic forms and techniques of professional copyediting and the various roles professional editors and writers serve throughout the production of print and/or digital publications. Students develop their skills as editors and prose stylists and learn copy marking, copy editing, and proofreading conventions used in a variety of genres that may include commercial and nonprofit writing, public relations, and advertising. Additionally, not only will hard skills of editing be taught through weekly assignments and exercises meant to develop and enhance editing skills, but students will gain a deeper understanding of how to work with people whose work they are editing, otherwise known as soft skills. Lastly, students will be taught how to design documents that are accessible and readable.

If you like words, rules, attention to details, and working with words and sentences along with meaning at the micro level, if you want to improve your writing through practice, and have an interest in copyediting as a potential career, this class is for you.

REQUIREMENTS INCLUDE: Weekly discussion boards, weekly editing exercises, weekly style exercises, two response essays, and a collaborative author-editor project. Graduate students will write a book review and create an audio-visual presentation.

TEXTS: Einsohn, Amy and Marilyn Schwarz. *The Copyeditor's Handbook*, 4th ed. 2019 (available online)
Einsohn, Amy and Marilyn Schwarz. *The Copyeditor's Workbook*, 4th ed. 2019 (available online)
Saller, Carol Fisher. *The Subversive Copy Editor, 2nd Edition: Advice from Chicago (or, How to Negotiate Good Relationships with Your Writers, Your Colleagues, and Yourself)*
Williams, Joseph and Joseph Bizup. *Style: Lessons in Clarity and Grace*. I will be working from the Eleventh Edition. Pearson: 2014.

ENGL 4156/5156: ENVIRONMENTAL WRITING

Prerequisite for ENGL 5156: consent of department.

SECTION P001 T TH 2:00 PM-3:15 PM J. MAXWELL

The goal of the course is for students to create science-based writing about environmental issues that is highly accessible to the ordinary reader. This should be distinguished from nature writing, which is not necessarily based on science. Throughout the semester, students will participate and in turn lead weekly classroom discussions and exercises on a wide range of environmental themes selected by the class and the two instructors for this course. Readings will be drawn from science journalism and popular texts by some of our best environmental writers. Students from the English Department will be paired with

Graduate (5391): Requirements: three papers (20-page minimum total over three papers); final exam; class participation; short (10-15 minutes) class presentation on topic/text TBD.

TEXTS: Silence: A Thirteenth-Century French Romance, ed. & trans. Roche-Mahdi, ISBN 978-0870135439; "The Passion of St. Pelagius" in The Works of Hrotsvit of Gandersheim, ed. Price (free on Kindle); (to be posted on Canvas) The Life of St. Mary/Marinos; The Questioning of John/Eleanor Rykener; Chaucer, The Miller's Tale; Bieris de Romans, Chanson to Lady Maria; "The Trial of Katharina Hetzeldorfer"; penitentials relating to sodomy; and canon law related to intersex rights, as well as other texts TBD.

ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

Prerequisite: consent of department. Advanced study of American literature from the end of the Civil War to the present. May be taken 2 times for a maximum of 6 credit hours

Disaster in American Fiction

SECTION 0001 ONLINE ASYNCH 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 2024, 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 My Louisiana Love. 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 Students will be required to submit two long research papers, weekly
INCLUDE: discussion posts, and a class presentation.

TEXTS: Du Bois, "The Comet" (available online)
 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)
 Leslie Marmon Silko, "Lullaby" (available online)
 John Okada, No-No Boy, excerpts (pdf provided)
 Ward, Salvage the Bones (ISBN: 1608196267)
 Mandel, Station Eleven (ISBN: 0804172447)

ENGL 6154: NON-FICTION WRITING WORKSHOP

Prerequisite: consent of department. A workshop in advanced non-fiction writing. May be repeated for credit.

SECTION T 6:00 PM-8:40 PM R. BATES
P001

An in-person graduate workshop in creative and/or researched nonfiction writing.

COURSE GOALS

Experimentation with techniques involved in writing literary nonfiction.

Refinement of skills involving ideas, research, shape, language, example, detail, and nuance.

Refinement of critical and teaching skills through self-selection and presentation of a work of nonfiction of each participant's choice.

Refinement of an individual vision and voice within a community of writers.

REQUIREMENTS DESIGNED TO ACHIEVE COURSE GOALS

Participants will draft three works of nonfiction.

Participants will incorporate research and reporting in one or more of these works.

Participants will type ample, mindful critiques and line edit peers' drafts and give and receive constructive oral criticism in workshop discussions.

Once during the semester each participant will select, teach, and profess a work of nonfiction to the workshop.

PARTICIPANT LEARNING OUTCOMES

Participants will become more skillful creative writers.

Participants will become more resourceful reporters and literary journalists.

Participants will become better constructive critics of their own writing and the writing of their peers.

Participants will become more knowledgeable of the genre and sub-genres of literary nonfiction and its subgenres and more astute readers of diverse work in the field.

REQUIREMENTS COURSE REQUIREMENTS

TS INCLUDE:

Assignments: During the semester write three works of nonfiction and a significant revision of one of these, approximately 20-30 pages (or more) total. I'll be happy to discuss prospective essay—or excerpt—topics, but participants are free to decide independently what their subjects and approach will be as well as the lengths of individual works—so long as the overall approximate page total is met.

Research: At least one of the three works (NF 1, 2, or 3) should incorporate some kind of research. That is, the writer should gain and share knowledge in the process of writing the work, learning something she or he didn't know beforehand, something necessary to the completion of the work, preferably something that causes the writer's gaze to track outward toward some aspect of the world beyond her or him. The research can be formal, involving print and/or electronic resources, or more physical in nature, involving field observation and practical investigation, legwork, interviewing, and so on—or all of these. This research should be primarily about a subject beyond/greater than the writer—some distinctive aspect of or issue in New Orleans or the larger world, for instance—even though the point of view of the piece may be first person. Note: Participants in the nonfiction concentration who have met this research requirement in a previous nonfiction workshop are, if they wish, excused from meeting it in this workshop—while any participant inclined to write only researched nonfiction is encouraged to experiment by writing at least one work in which research isn't central. Participants are free, however, to write exclusively researched nonfiction if they wish.

Workshop vibe and protocol: The overall goal for this workshop is to be a supportive, helpful environment in which each participant feels safe and free to share work with full confidence that it will be received non-judgmentally and with open minds and due respect. The aim of our written and oral criticism of work by peers is judiciously to critique the writing and not the writer. To that end, during discussion of a draft, we will be strict in not addressing the writer and in grounding our comments in work on the page. If error can't be entirely avoided (how can it not be

since we're all flawed and small in some way?) I urge that we err on the side of generosity as opposed to its opposite.

Critiques: Because participants' writing peers are expected to depend on their honest (though tactful), constructive commentary and participation, it is important that all of us be well prepared for critiques and that we write specific responses to others' works in progress. These typed critiques need be no more than a double-spaced page in length and should be submitted in two copies—one for the writer whose draft is critiqued and one for me. Participants should return to the writer their notated, line-edited hard copies of the writer's draft after we've discussed it in workshop.

Participation: Other appropriate participation includes attending regularly and punctually and having all assigned drafts and critiques completed before class. Pertinent and courteous participation in oral discussion also is an expected part of each participant's work in the course.

Class Format: Primarily discussion. We will be critical resources for each other in the process of strengthening everyone's writing, and everyone is expected to participate in discussions. We will analyze the purposes, ideas, research, and artistry of works by workshop participants and give brief attention to works by professional authors chosen by participants and faculty.

Presentations: Once during the semester, each participant will assign, make a short presentation on, read a favorite passage or passages from, profess, and lead discussion of a relatively short work of nonfiction that the participant admires. Related to this work, the participant will give the group a writing prompt for in-class writing to follow.

In-class writing: I hope that we will have time toward the end of most of our meetings to write together in class in response to optional prompts that I or the writer presenting that evening will offer.

Attendance and punctuality: Participants are expected to be consistently present and on time in order to be of benefit to their writing peers and to contribute positively to the learning atmosphere in the workshop. Workshop discussions cannot be recreated or "made up." Except in rare special instances, absences and lateness are unacceptable, not least because they prevent participants from fulfilling their responsibilities to their fellow writers in the group. Therefore, unexcused absences and lateness may adversely affect a participant's

grade. Please contact me, preferably well beforehand, about any circumstance that will cause you to be tardy or absent.

Conferences: I'm always interested in talking with you. Please stop by during office hours or make an appointment any time you'd like to discuss your work or anything else pertinent to your participation in the workshop.

TEXTS:

READINGS

Participants' submissions.

Published work assigned weekly by faculty and/or participants

ENGL 6155: PROFESSIONAL WRITING AND EDITING PRACTICUM

This advanced practicum in professional writing and editing provides students the opportunity to further develop their skills as practicing writers and editors in professional fields outside of an academic setting. Each section may focus on a specific topic or area of professional writing/editing. Please consult that semester's course descriptions. Students encouraged but not required to first take at least one professional writing course at the 4000 or 5000-level before signing up for this advanced practicum. May be repeated twice for a maximum of 9 credits hours.

**SECTION ONLINE SYNC T 5:00 PM-7:45 PM A. HIMELSTEIN
W001 H**

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 *Ellipsis*, the journal housed at the University of New Orleans. Students will practice the life cycle of the journal publishing process and become familiar with best practices in author relations and peer review and editing. We will also discuss the economic and social dimensions of the larger scholarly communication ecosystem, and the changes currently reshaping the scholarly communications world.

REQUIREMENTS JOURNALS we will publish this semester: *Ellipsis: A Journal of Arts, Ideas, and Literature* Journals we will discuss and look at that are headquartered on Campus: *Beyond the Margins: A Journal of Graduate Literary Scholarship*, *Contemporary Austrian Studies*

TEXTS: No texts are required for purchase for this course. Each week we will provide readings that students should be ready to discuss in class.

ENGL 6161: FICTION WORKSHOP

Admission by permission of the department. Training in the writing of short stories and novels. May be repeated for credit.

SECTION P001 M 6:00 PM-8:40 PM B. JOHNSON

ENGL 6161 is a graduate level fiction-writing course in the workshop tradition, conducted synchronously on site at the University of New Orleans. Students will write three new stories each, revise one story, and complete a few short creative assignments. Students will also compose written critiques on their peers' stories and participate actively in class discussions.

REQUIREMENTS TBA
INCLUDE:

TEXTS: No texts are required

SECTION P002 M 6:00 PM-8:40 PM J. LEAKE

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

REQUIREMENTS Students will write three new pieces each. Students will also compose
INCLUDE: 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

Admission by permission of the department. Training in the writing of POETRY. May be repeated for credit.

SECTION P001 W 6:00 PM-8:40 PM C. HEMBREE

This class will require a good deal of fooling around. In the spirit of Rachel Blau Duplessis' admonition to "trample the vanity of the poem," we will value surprise, weirdness, and depth over the "vanity" of ideas and perfectionism. Ideas can overdetermine a draft, and perfectionism can act as a glue trap for the poem, the mousy poem. Individual and group writing exercises will encourage poets to focus on procedure and language instead of ideas, and the pace of the course will stave off early-onset perfectionism. With the understanding that poets must read deeply and widely in their field, students will study contemporary poetry and craft texts to generate creative and critical writing, revise drafts written over the course of the semester, and reflect on their creative process.

REQUIREMENTS INCLUDE: Students will complete nine weekly poems, a *thoroughly* revised portfolio of the semester's work, workshop responses to peer writing, a presentation, and a final paper.

TEXTS: Drury, John. *The Poetry Dictionary*. 2nd ed. ISBN: 1582973296
Behn, Robin, and Chase Twichell, editors. *The Practice of Poetry: Writing Exercises From Poets Who Teach*. ISBN: 006273024X
Merriam-Webster Pocket, Oxford Mini-, or comparable dictionary
TBD

ENGL 6191: REMOTE FICTION WORKSHOP

Admission by permission of the department. Training in the writing of short stories and novels taught via distance learning techniques. May be repeated for credit.

SECTION O001 ONLINE ASYNCH M.O. WALSH

ENG 6191 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.

REQUIREMENTS INCLUDE: Three new stories, one revision and essay. Weekly critiques.

TEXTS: N/A

ENGL 6193: REMOTE POETRY WRITING

Admission by permission of the department. Training in the writing of poetry taught via distance learning techniques. May be repeated for credit.

SECTION O001 ONLINE ASYNCH 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. 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, with those comments to be reviewed by the instructor for response and further

discussion. Students will further complete three additional writing assignments, since a familiarity with traditional, modern and contemporary poetry is crucial to writing it.

As mandated by the UNO administration under the category of "Student Learning Outcomes," by the end of the semester, students will be able to:

1. effectively compose, draft, recite, discuss, defend, revise, and design into portfolios their own original poetry
2. demonstrate an ability to analyze and interpret poetry, both published poetry and original poems in draft, through oral presentations and written explications, as well as to apply various techniques and devices to their own writing, as well as to evaluate collections of poetry.
3. develop strategies for approaching literature, especially poetry, and for applying those strategies to their own creative texts.

REQUIREMENTS Three submitted poems for class, a "bouquet" of three poems, three written class presentations of other students' poems, two poetry explications, a book review of a collection of contemporary poetry, and a final manuscript of 1113 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 Ed.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.

45 additional books of contemporary poetry TBA

ENGL 6194: REMOTE NON-FICTION WORKSHOP

Prerequisite: consent of department. A workshop in advanced non-fiction writing taught via distance-learning techniques. May be repeated for credit with consent of department.

SECTION O001 ONLINE

ASYNCH

J. JAMES

In this online (asynchronous) workshop in advanced non-fiction writing, students write and discuss original works of creative nonfiction, refine their critical reading, writing, and teaching skills, and develop an individual voice and vision within a community of writers. May be repeated for credit with consent of department.

REQUIREMENTS Students draft three original works of nonfiction, incorporate research and reporting into one of the original works, select and lead an online discussion of a work of nonfiction, as well as offer critiques and overall constructive feedback of all workshop submissions and reading assignments (through discussion forums). The three original works total

24-30 pages (the page total includes revision of one or more of the three original works).

TEXTS: Tell It Slant, 3rd Ed, Brenda Miller and Susan Paola, McGraw Hill-Education, 2019; as well as Table Scraps and Other Essays, Juyanne James, Resource Publishers, 2019.

ENGL 6195: REVISION

Department Consent required. Advanced-level skills course in revising fiction. Through scholarly readings and group edits done in real time, writers will have the opportunity to revise their own previously workshopped material. May be repeated once for credit, but only if offered in a different genre than first completion (fiction, poetry, creative non-fiction, or playwriting).

SECTION W001 ONLIN E SYNCH W 6:00 PM-8:40 PM B. JOHNSON

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

REQUIREMENTS TBA

INCLUDE:

TEXTS: No purchase required

ENGL 6196: ADAPTATION

Admission by permission of the department.

SECTION P001 T 6:00 PM-8:40 PM J. MAXWELL

Adaptation of material from one genre to another provides important opportunities for writers to better hone their craft while simultaneously creating professional opportunities beyond the university. In this course, within a critically informed paradigm, students select material to adapt to a new genre, explore the intricacies of both the original and new genres, then write and revise an adaptation within a workshop model.

REQUIREMENTS Students will present on the text they want to adapt and the genre they're adapting into. They will write and revise their adaptation using a modified full-class workshop. They will write weekly responses to their peers' texts

TEXTS: *Creative Writing: Four Genres in Brief*. 3rd Edition, by David Starkey, Bedford/St. Martin's Press, 2016. ISBN-13: 978-1319035334

Adaptation and Appropriation (The New Critical Idiom), 2nd Edition, by Julie Sanders, Routledge Press, 2015. ISBN-13: 978-1138828995

ENGL 6198: WRITERS AT WORK (FICTION)

Department consent required. Writers at Work blends discussions of craft and contemporary literature with practical advice about establishing a career as a writer. The course balances reading contemporary writers with looking behind the curtain of the business side of publishing. Students will examine and discuss writers and their aesthetic visions, working habits, and experiences publishing their work.

SECTION W001 ONLIN E SYNCH TH 6:00 PM-8:40 PM M.O.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).

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 who have not previously taken the course**

TEXTS: 'Pemi Aguda, *Ghostroots* ISBN: 978-1324065852
 Sean Ennis, *Hope and Wild Panic* ISBN: 979-8990324008
 Annell Lopez, *I'll Give You a Reason* ISBN: 978-1558613126
 Kent Wascom, *The Great State of West Florida* ISBN: 978-0802162847
 Ana Reyes, *The House in the Pines* ISBN: 978-0593186732
 Other Guests (Editors, Literary Agents, etc) TBA

ENGL 6200: SEMINAR IN PLAYWRITING

Admission by permission of the department. Studies and practice in writing plays for the live theatre stage. Students should have written at least one play before enrolling in this class.

May be repeated for credit.

SECTION P001 TH 6:00 PM-8:40 PM J. MAXWELL

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

REQUIREMENTS INCLUDE: Along with generating substantial texts that receive extensive revision, the class also has students write ten minute plays for participation in Southern Rep's 6x6 play series.

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

ENGL 6231: STUDIES IN RHETORIC AND COMPOSITION

Prerequisite: consent of department. Studies in either classical or modern rhetoric and composition, with topics varying from semester to semester. May be taken two times for a maximum of six credit hours.

PERSUASIVE PERSPECTIVES: RHETORICAL APPROACHES TO ANIMAL-HUMAN RELATIONS

SECTION W001 ONLIN SYNCH W 6:00 PM-8:40 PM D. PIANO

This seminar explores how rhetoric can shape how animals are perceived and represented for particular reasons and for particular audiences. Through an analysis of both visual and verbal texts, students will examine how rhetoric, imagery, discourse, and narrative influence public and social perceptions of animals, affecting ethical considerations and advocacy efforts. Students will engage with Animal Studies theory as a cross-disciplinary field that intersects with English Studies, including post-colonial studies, critical race studies, and women and gender studies, as well as the human sciences. By the end of the semester, students will not only understand the complex roles animals play in visual and literary culture but also demonstrate an awareness of the ethical and environmental issues inherent in human-animal relationships.

REQUIREMENTS Weekly response papers, a midterm, a presentation, a final
INCLUDE:

TEXTS: Sunaira Taylor, *Beasts of Burden: Animals and Disability Liberation*
Randy Malamud, *An Introduction to Animals and Visual Culture*
Aph Ko, *Aphro-ism: Essays on Pop Culture, Feminism, and Black*
Veganism from Two Sisters
Linda Hogan, *The Radiant Lives of Animals*
Excerpts from Marge de Mello, *Animals and Society: An Introduction to*
Human-Animal Relationships
Keith, William and Christian Lundberg, *The Essential Guide to Rhetoric*
Possible film viewings include:
Being Caribou (2005)—dir. Leeanne Allison
Okja (2017)—dir. Bong Joon Ho
Winged Migration (2001)—dir. Jacques Perrin

ENGL 6520: STUDIES IN SHAKESPEARE

Advanced study of Shakespearean poetry or drama. Prerequisite: consent of department.

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

SECTION O001 ONLINE

ASYNCH

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 assist students in developing a broader understanding of how depictions of violent criminal acts upon the stage also express cultural concerns that not only were present during the early modern period, but also are still in circulation today, including criticisms about judicial procedure, fears in response to political instability, and debate centering on gender.

REQUIREMENTS ASSIGNMENTS will include weekly discussion responses, two
INCLUDE: presentations, and a final research essay of 15 pages with an
accompanying proposal and annotated bibliography.

TEXTS: Chettle's The Tragedy of Hoffman
Kyd's The Spanish Tragedy
Ford's The Broken Heart
Marston's Antonio's Revenge
Middleton's The Revenger's Tragedy
Shakespeare's Titus Andronicus and Hamlet
Webster's The Duchess of Malfi

ENGL 6943: THE CRAFT OF POETRY

Prerequisite: consent of department. Studies a variety of poetic texts in depth from a poet's point of view, evaluating such aspects as prosody, structure, scansion, and poetic forms. Given that the texts and/or Instructor vary each semester, the course may be taken two times for a maximum of six credit hours.

This course must be scheduled by M.O. Walsh, director of the Creative Writing Workshop.

SECTION P001 TH 6:00 PM-8:40 PM 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.

REQUIREMENTS Students will write weekly papers and three to four poems. A
INCLUDE: presentation, annotated bibliography, midterm, and final exam are also
required for this class.

TEXTS: Brown, Jericho, and Darlene Taylor, editors. *How We Do It: Black Writers on Craft, Practice, and Skill*. ISBN: 0063278189
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
Vendler, Helen. *Poems, Poets, Poetry*. 3rd ed. ISBN: 0312463197
Voigt, Ellen Bryant. *The Art of Syntax*. ISBN: 1555975313
Merriam-Webster Pocket, Oxford Mini-, or comparable portable, hard copy dictionary
Books for oral presentation TBD