

# English: WINTER 2022/2023 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 2238: READING FICTION**

**SECTION 0001**

**INTERNET**

**INTERNET**

**C. PETTAWAY**

"This course is designed to introduce students to some of the major works of American, British and Global fiction from the nineteenth through the twenty-first centuries, both short stories and novels, through an examination of the formal elements of fiction. The syllabus is arranged both chronologically and thematically; in addition, a focus in the course is historical since an apprehension of the cultural context of a literary work enriches our understanding of the text.

REQUIREMENTS  
INCLUDE:

The major directive in the course is the acquisition of literary analysis skills; the critical thinking skills that you acquire in this course will be valuable in your other courses.

TEXTS:

Writing by women, African Americans, other minorities, and non-Western writers.

## **ENGL 4152/5152: TECHNICAL EDITING AND WRITING**

**SECTION P001**

**M-F**

**1:00 PM –  
4:30 PM**

**A. HIMELSTEIN &  
C. SHANNON**

This intensive will take students through the self-publishing process, teaching them how to move their work from draft status to a polished product ready to circulate in the world. Beginning with the manuscript each student brings with them into the course, the course will open with sessions of peer editing before moving into guidance on layout, cover design, copy editing, printing, and more. Once book designs are finalized, students will learn the business side of self-publishing, including marketing and distribution, toward creating an actionable plan for distributing their work. Students will also have the opportunity to utilize the printing equipment and services of Paper Machine, learning the mechanics and physical realities of printing. The course will culminate with a celebratory publication launch event. Each student will leave with copies of their work.

REQUIREMENTS  
INCLUDE:

There will be no tests or quizzes. Students' grade will be based on their momentum toward a finished product and their support of fellow classmates in the same.

TEXTS: Students will have access to the professors' zine libraries as well as Paper Machine's. The course will also have a companion course-pack of essays, online articles, and excerpts. Student manuscripts will also serve as texts in the context of peer review.

## **ENGL 6090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE**

### **EMILY DICKINSON**

*Prerequisite: consent of department. Advanced study of a special topic or topics in American literature. May be taken repeated twice for a maximum of 9 credit hours.)*

**SECTION W001**

**M-F  
(ONLINE)**

**4:30 PM –  
7:15 PM  
(ONLINE)**

**J. GERY**

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 1999 in a new 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 and biographical context. While her poetry benefits from being read chronologically, students will also consider diverse critical approaches to her work, such as those derived from New Criticism, psychoanalytic criticism, theological criticism, Marxist criticism, archetypal criticism, New Historicism, deconstructionism, and various schools of feminist and gender theory. While the class will consider various perspectives, the primary focus 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*  
[Rec.] Dickinson, *The Poems of Emily Dickinson: Reading Edition* (ed. R.W. Franklin)

# English: Spring 2023 Course Descriptions

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

## **ENGL 2031: SURVEY OF AMERICAN LITERATURE BEFORE THE CIVIL WAR**

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

*\*Required for English majors*

**SECTION P001                      MWF                      8:00 – 8:50 AM      D. RUTLEDGE**

This course will be a broad study of American literature from the Colonial period to the Civil War, 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.

REQUIREMENTS                      TBD  
INCLUDE:

TEXTS:                                      *Norton Anthology of American Literature, 8th Edition, Vols. A & B*

## **ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR**

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

**SECTION O001                      INTERNET                      INTERNET                      E. LEWIS**

This 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 Gilded Age, the Jazz Age, Harlem Renaissance, etc.

REQUIREMENTS                      TBD  
INCLUDE:

TEXTS:                                      *TBD*

## ENGL 2041: MAJOR AMERICAN WRITERS

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

\* *Course prerequisites: Credit for ENGL 1158 with a C grade or better.*

**SECTION O001                      INTERNET                      INTERNET                      K. LE**

A study of works of important authors from the 1600 to the present. Intended for non-English majors. The particular course will cover American literature from the 1920's to the contemporary period in a variety of genres, including drama, poetry, short story, non-fiction, and a novella. Students will learn how to engage with the selected works by performing close readings through analysis and interpretation of the content, craft, and historical context. How do these texts shape and define diverse perspectives of America?

REQUIREMENTS INCLUDE: Two essays analyzing a text or texts we are reading, a midterm and a final exam, quizzes and reading responses about the texts we read, and a discussion forum.

TEXTS: Pastoralia by George Saunders  
Non-fiction, short stories, essays, and poems found online.

## ENGL 2043: NEW ORLEANS LITERATURE

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

**SECTION P001                      MWF                      9:00 AM – 9:50 AM                      D. RUTLEDGE**

**SECTION O001                      INTERNET                      INTERNET                      K. FRANKLIN**

This course covers selected literary works set in New Orleans, and the surrounding areas, starting in the late 1800s and going into the future.

Student Learning Outcomes:

- Understand and discuss a broad range of New Orleans-based literature in relation to local, regional, and national cultural, social, and historical movements
- Produce complex written arguments in essay form that address the prominent themes and topics represented in the New Orleans literature
- Synthesize the significance of various texts and authors from different literary and historical periods in relation to one another

REQUIREMENTS INCLUDE: One research paper, a presentation, a mid-term, and a final exam, along with reading quizzes and class discussion.

TEXTS: Chopin, Kate, *The Awakening*  
Ondaatje, Michael, *Coming Through Slaughter*

Williams, Tennessee, *Streetcar Named Desire*  
Ward, Jesmyn, *Salvage the Bones*  
Ruffin, Maurice, *We Cast a Shadow*

**SECTION O002**

**INTERNET**

**INTERNET**

**E. STEEBY**

Description: While “New Orleans” recently celebrated its tricentennial, the writers of the “Bulbancha Is Still a Place” zine remind us: “Before the first Europeans came here, it was a place where people from over 40 distinct Native groups crisscrossed, traded, followed game and fish, moved due to rising and falling waters, and interacted with one another.” Ever-changing, this has been a gathering place for sacred and routine exchanges, profane and profitable transactions, for 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. The place of “many languages” cannot be reduced to one story. Levees and canals were built to try to contain shifting waterways in the service of plantation slavery, colonial governance, and later international container shipping. But, as we know all too well, the water refuses to be controlled. 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.

REQUIREMENTS  
INCLUDE:

Assignments include weekly Moodle discussion posts, one midterm exam, two short research papers, and a final essay exam.

TEXTS:

Kareem Kennedy, *Aunt Alice vs. Bob Marley*  
Monique Verdin, *Return to Yakni Chitto: Houma Migrations*  
Tennessee Williams, *A Streetcar Named Desire*

**ENGL 2071: AFRICAN-AMERICAN LITERATURE I**

**SECTION O001**

**INTERNET**

**INTERNET**

**C. PETTAWAY**

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

The literature in this course will be situated within a social, historical, political, and cultural context as a means to investigate the intersections of literature and culture. We will

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

REQUIREMENTS                      TBD  
INCLUDE:

TEXTS:                                      TBD

## **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.*

### **SCIENCE FICTION LITERATURE**

**SECTION O001                      INTERNET                      INTERNET                      K. RAYES**

This course is a survey of major authors of Science Fiction and their works, and major themes of the genre. In particular, the course will focus on the precursors to modern Sci-Fi, the history and evolution of the genre, and its contemporary diverse manifestations, such as Afro-Futurism and Cyberpunk. Students will analyze Sci-Fi texts, focusing on how the genre can dramatize and explore approaches to contemporary issues. The course includes early visionary texts, the futuristic visions of Jules Verne and H. G. Wells, Post-Cold War texts by Vonnegut and others, and landmark contemporary texts that examine trends such as the video game revolution and artificial intelligence.

REQUIREMENTS                      Students will contribute to regular weekly Discussion Boards, take  
INCLUDE:                                      regular weekly online quizzes and two exams, write a short (4-  
page) essay and produce a short creative online presentation.

TEXTS:                                      Card, *Ender's Game*  
Dick, *Do Androids Dream of Electric Sheep?*  
Vonnegut, *The Sirens of Titan*  
Shelley, *Frankenstein*  
and documents/short stories available on Moodle.

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

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

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

### **FICTION INTO FILM**

**SECTION P001                      T                                      4:00 – 6:45 PM                      N. EASTERLIN**

This course explores the relationship between works of fiction—short stories, novellas, and novels—and film adaptations of the selected literature. In class and assignments, we will discuss how directors and screenwriters have transformed works of literature for a very different medium from the printed word. Our evaluation of the reinterpretation of fiction for film necessarily addresses questions of gender, ethnicity, race, and politics in certain texts, because such matters as casting and editorial decisions foreground and, at times, even change aspects of the original story. Class time will be divided between discussion of the original works, film viewing, and discussion of the film adaptations.

**REQUIREMENTS INCLUDE:** Reading quizzes, two exams, and two essays. Additional short homework assignments will be given at my discretion.

**TEXTS:** The Norton Introduction to the Short Novel, 3rd ed., ed. Jerome Beaty, Norton, ISBN 978-0-393-96831-6  
 Their Eyes Were Watching God, Zora Neale Hurston, HarperCollins Publishers, ISBN 978-0061120060

**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.*

**Fairy Tales**

**SECTION O002**

**INTERNET**

**INTERNET**

**K. McDONALD**

Fairy tales are thought of as stories for children, but they are filled with scary, plotting stepmothers, parents who abandon their children, young women who find themselves betrothed to frogs or beasts, and other less than comforting scenarios that hardly seem the best choice for visions to fill children’s heads with as parents turn off the lights and leave them alone in the dark. How did this come to be? We’ll follow the fairy tale as it evolves from oral folk tale to printed collections of stories (such as Mother Goose and the Brothers Grimm), to what we see today—retellings in a wide variety of genres in every available medium --books, movies, songs, video games, even memes—and explore what makes them so adaptable, enduring, and appealing.

**REQUIREMENTS INCLUDE:** Students will have frequent quizzes or discussion forums, two papers, and two to three exams.

**TEXTS:** Folklore and Fairy Tales (an anthology of tales, short stories, and articles)  
 And two or three novels, such as  
 Enchantment by Orson Scott Card  
 Ugly Stepsister by Mcguine

Princess Bride by William Golding

Stardust by Neil Gaiman

Students may also be asked to watch a movie or two that are available to stream for a reasonable price (\$2 to 3 dollars).

## **ENGL 2091: 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.*

### **MAGICAL REALISM**

**SECTION P001**

**MW**

**11:00 AM –  
12:15 PM**

**L. VERNER**

This course focuses on a selected literature of diversity, such as Latino, Caribbean, or LGBTQ texts. The focus of this section will be Latin American Magical Realist fiction. 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:

Three 4-5 page papers; a final exam; contribution to class discussion.

TEXTS:

Laura Esquivel, *Like Water for Chocolate*, ISBN 978-0385420174.  
Gabriel Garcia Marquez, *Of Love and Other Demons*, ISBN 978-1400034925. Carlos Fuentes, *Aura*, ISBN 978-0374511715.  
Additional short stories posted to Moodle.

## **ENGL 2091: 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.*

### **ASIAN AMERICAN LITERATURE**

**SECTION P002**

**TTH**

**2:00 PM –  
3:15 PM**

**E. BRINA**



This course is an examination of major works by contemporary Asian American authors such as Maxine Hong Kingston, Amy Tan, Jhumpa Lahiri, Mira Jacob, Julie Otsuka, Celeste Ng, Ocean Vuong, Anthony Veasna So, and Cathy Park Hong. Through close readings and discussions, the goal is to further understand and appreciate what defines Asian American culture and identity, the primary concerns and common themes, as well as how history and politics are inexorably intertwined with both narrative and aesthetic choices.

REQUIREMENTS INCLUDE: There will be weekly critical responses to the readings and discussions, and one final essay.

TEXTS: TBD

## **ENGL 2152: TECHNICAL WRITING**

<b>SECTION O001</b>	<b>INTERNET</b>	<b>INTERNET</b>	<b>K. FRANKLIN</b>
<b>SECTION O002</b>	<b>INTERNET</b>	<b>INTERNET</b>	<b>K. RAYES</b>
<b>SECTION P001</b>	<b>TTH</b>	<b>8:00–9:15 AM</b>	<b>I. FINK</b>
<b>SECTION P002</b>	<b>TTH</b>	<b>9:30–10:45 AM</b>	<b>I. FINK</b>
<b>SECTION P003</b>	<b>TTH</b>	<b>11AM–12:15 PM</b>	<b>I. FINK</b>
<b>SECTION P004</b>	<b>MWF</b>	<b>9:00–9:50 AM</b>	<b>K. MCDONALD</b>
<b>SECTION P005</b>	<b>MWF</b>	<b>11:00–11:50 AM</b>	<b>K. MCDONALD</b>

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 2151: INTRODUCTION TO NON-FICTIONAL WRITING**

### **WRITING FOR THE WEB**

<b>SECTION P001</b>	<b>TTH</b>	<b>11:00 AM – 12:15 PM</b>	<b>D. PIANO</b>
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The theory and practice of exposition, description, and narration.

This course introduces students to different kinds of writing and composing for different audiences in digital platforms such as online journals/ magazines, social media apps, and webpages. It is an

introduction to how rhetoric can be used as a framework for writing on these multiple platforms. We'll be developing an understanding of information literacy, internet genres such as photo essays, hashtags, and selfies, and learn how to use writing for developing a presence on the web, for activism/slacktivism, and/or for marketing and professional reasons. Additionally, you'll be introduced to improving short- and long-form writing through exercises and analysis.

During the first part of the course, we will focus introducing you to the social aspects of web culture also known as "participatory" or "convergence culture" exploring how it differs from traditional print media and looking at the potential strengths and hazards of going public through posting and sharing. Next, the class will focus on the information literacy; exploring how to use the web for research purposes using search engines and hashtags and other non-traditional library methods. Lastly, the second half of the semester will be more writing intensive with experiential exercises to help develop your digital story-telling abilities, creation of a web presence, and visual rhetoric literacies.

REQUIREMENTS INCLUDE: 2 experiential exercises, weekly journals, final project

TEXTS: Clark, Roy Peter. *How to Write Short: Word Craft for Fast Times*. New York: Little Brown 2013

## **ENGL 2155: INTRODUCTION TO PROFESSIONAL WRITING**

**SECTION P001                      TTH                      2:00 PM – 3:15 PM                      R. GOAD**

A solid command of the written word is a valuable, marketable skill for many positions and industries. This course guides students through various genres of professional writing with an emphasis on purpose, audience, and style. Students will learn the basics of research, analysis, and planning for writing in the workplace. Through a series of interdisciplinary writing assignments, students will strengthen the professional, academic, technical, business, and digital writing skills.

REQUIREMENTS INCLUDE: A series of short writing assignments and culminate writing portfolio

TEXTS: TBA

## **ENGL/FTA 2200: INTRODUCTION TO PLAYWRITING**

**SECTION P001                      TTH                      2:00 PM – 3:15 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. To put it simply, this class helps students of any ability learn how to turn language into art and make that art come alive on the stage.

REQUIREMENTS INCLUDE: Students will write and revise multiple ten-minute plays while also providing verbal and written feedback to their peers.

TEXTS: TBD

**ENGL 2208: READING DRAMA**

*Offered each semester. A general introduction to the study and appreciation of drama.*

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

In this class, you will be introduced to a selection of significant works of drama, from antiquity to the present day. As we consider the development of performance practices and the historical contexts of these plays, students will gain a better understanding of the evolution of this art form and its continuing cultural significance. Dramatic performance is uniquely capable of uniting as well as challenging spectators. In addition to providing a broad chronological survey of dramatic works, this course will also help to prepare students for more advanced literary study by asking them to engage in attentive reading, interpretation, and writing about plays as both literary texts and scripts intended for performance.

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

TEXTS: *The Norton Anthology of Drama*, Shorter 3rd edition (ISBN-13: 978-0393283501)

**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 P001                      TTH                      9:00 AM – 10:15 AM                      J. KUCHTA**

**SECTION O001****ONLINE****ONLINE****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 (online section only), two analytical essays, 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  
 Additional texts and a short story anthology TBA.

**ENGL 2258: INTERPRETING LITERATURE**

*\*This course is designed for English majors with the appropriate level of difficulty.*

*\*Departmental consent is required.*

*\*Prerequisite: English 1158 or departmental consent. An intensive course in writing about various literary genres, designed to sharpen literary skills.*

*\*Required for English majors*

**SECTION P001****MWF****10:00 AM –  
10:50 AM****L. WHITE**

English 2258 is designed to prepare English majors for advanced literary study. To that end, we will undertake close readings of several texts from the major genres of non-fiction, fiction, poetry, and drama. To develop our close reading skills, we will become familiar with literary terminology as well as the conventions singular to each major genre, in the process building a vocabulary of critical terms and approaches.

REQUIREMENTS INCLUDE: The course is writing intensive, so there will be a number of short-to-medium-length essays (3-6 typed pages); we will also write a critical research paper, and there will be three exams.

TEXTS: Meyer, *The Compact Bedford Introduction to Literature*, 12th edition

**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 P001****MWF****12:00 PM –  
12:50 PM****L. WHITE**

A study of British literature from the Romantic period to the present, 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.

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:

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 P001****MW****9:30 AM –  
10:45 AM****L. VERNER**

A study of selections from the Jewish bible and the Christian New Testament. The course aims to give the student an understanding of the Bible as a literary and historical work, not as the revealed word of God. To this end we will study the Jewish bible (also known as the Old Testament), the Christian New Testament, the Apocrypha, and three non-canonical gospels. We will read and discuss depictions of heroism, love, spiritual and literal journeys, familial relations--in short, the subjects that make up much of the literature of all times and cultures. We will also consider biblical texts as political and historical documents produced and interpreted under specific cultural circumstances.

REQUIREMENTS  
INCLUDE:

Two 4-5 page papers; a midterm exam; a final exam; contribution to class discussion.

TEXTS:

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

**ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE**

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

**SECTION P001****TTH****2:00 – 3:15****N. EASTERLIN**

This course provides a sophomore-level introduction to literature by women. Through readings in the range of literary genres—poetry, fiction, drama, and nonfiction—we will explore the social, psychological, and literary relationship of individual women writers to their historical contexts. The course will focus on literature from the eighteenth century up to the present.

REQUIREMENTS  
INCLUDE:

Daily quizzes, three exams, and a progressive literature portfolio that includes three papers.

TEXTS:

*The Norton Anthology of Literature by Women*, 2-volume box set, Gilbert and Gubar, eds., W. W. Norton and Company (ISBN 978 0 393 930015 3)

**ENGL 2521: INTRODUCTION TO SHAKESPEARE****SECTION P001****TTH****11:00 AM –  
12:15 PM****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 histories, comedies, tragedies, and romances.

REQUIREMENTS  
INCLUDE:

Students will complete weekly reading response assignments, two 4-6 page essays, a final exam, 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 one preferred by American scholars and you will find that quite inexpensive used editions are widely available online.

**ENGL 3382: METHODS IN RESEARCH & WRITING****VAMPIRES****SECTION P001****TTH****9:30 AM –  
10:45 AM****R. WERNER**

**SECTION W001**                      **TTH (ONLINE)**                      **11:00 AM –**  
**12:15 PM**  
**(ONLINE)**    **R. WERNER**

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. We will explore the theme of Vampires as a way of unifying and grounding our class discussions and research. We will begin the semester by reading Bram Stoker’s 1897 novel, *Dracula*, and after midterm, we will discuss Silvia Moreno-Garcia’s 2016 novel *Certain Dark Things*. Our discussions of these and other texts will then become the starting point for the students’ own independent investigations. Students will have the freedom to choose their own topics for investigation within the broad theme of the course. Students will be expected to become familiar with both general and specialized tools available to scholars in the Earl K. Long Library, on the internet, and beyond. Students will also be asked to develop some degree of familiarity with at least one recent school of critical theory and will gain experience presenting their research both orally and in writing.

*For Section W001: While much of the course material will be presented asynchronously, we will have some synchronous sessions scheduled throughout the semester to discuss the literature and workshop your writing.*

REQUIREMENTS INCLUDE:                      Presentations, Reception History Review, Annotated Bibliography, and a major researched Academic Argument paper.

TEXTS:    *Acheson, Writing Essays about Literature*, Broadview Press ISBN 978-1-55481-551-7  
*Brookbank and Christenberry, MLA Guide to Undergraduate Research in Literature*, ISBN 978-1-60329-436-2  
*Stoker, Dracula*, Broadview Press ISBN 9781551111360  
*Moreno-Garcia, Certain Dark Things*, 9781250785589

## **ENGL 4031/5031: THE AMERICAN RENAISSANCE**

**SECTION W001**                      **TTH (ONLINE)**                      **11:00 AM –**  
**12:15 PM**    **K. MARTIN LONG**

A study of American literature from 1820 to the Civil War, this course will focus on some of the key authors during this time. We will reference F. O. Matthiessen's famous book, which coined the term "American Renaissance." We will be using texts that are in the public domain, and so you do not need to buy any books if you do not want to. One of the books

we will read throughout the semester is Melville's Moby-Dick, so you may want to pick up your own copy. Any edition is fine. You will also have some choice as to some supplemental texts that you may want to buy. We will be looking at some contemporary connections with the American Renaissance, and you may choose some works that you already know or that you would like to study. The course will have a lot of flexibility and choice built in. Graduate students will have some additional requirements.

**REQUIREMENTS  
INCLUDE:**

We may have some short assignments weekly, but these are just to make sure you're keeping up with the reading. We will have short papers and a final exam essay. Graduate students will do a presentation and the papers will be slightly longer.

**TEXTS:**

We will be reading Melville's Moby dick, along with shorter works by Emerson, Hawthorne, Poe, poems by Emily Dickinson and Walt Whitman. We will also read some shorter works and essays, again all in the public domain. You will be selecting at least one or two contemporary works that have a connection to the period.

## **ENGL 4032/5032: AMERICAN REALISM AND NATURALISM**

**SECTION H001**

**TTH (HYBRID)**

**3:30 PM –  
4:45 PM (HYBRID)**

**E. STEEBY**

*Life is always a tightrope or a feather bed. Give me the tightrope.*

*--Edith Wharton, Journal Entry, 1926*

The course will study American literature between the late 19th century and the early 20th century, a dynamic period in politics and artistic movements, as well as industrial and technological change. Students will read Realist and Naturalist novels and short stories in relation to the historical and literary background for the period, such as the "Gilded Age," the ongoing colonial settlement of "the frontier," and Jim Crow segregation. We will examine the innovations of these authors' literary modes in relation to other dominant literary movements and trends and in relation to social formations of race, class, gender, sexuality, religion, and more.

**REQUIREMENTS  
INCLUDE:**

Assignments include weekly Moodle discussion posts, one midterm exam, a research paper, and a final essay exam.

**TEXTS:**

*Puddnhead Wilson*, Mark Twain (Oxford University Press, USA; Reissue edition; April 15, 2009)  
*O Pioneers!*, Willa Cather (Oxford University Press, USA; February 15, 2009)



*House Behind the Cedars*, Charles Chesnutt (Modern Library; Modern Library Pbk. Ed edition; December 9, 2003)  
*Daisy Miller*, Henry James (Oxford University Press, USA; Reissue edition; March 15, 2009)  
*House of Mirth*, Edith Wharton (Oxford University Press, USA; February 24, 2000)  
*McTeague*, Frank Norris (Oxford University Press, USA; September 28, 2009)  
*The Portable American Realism Reader*, James Nagel and Tom Quirk (Penguin; December 1, 1997)

## **ENGL 4092/5092: AMERICAN MOVEMENTS II: AMERICAN IMMIGRANT POETRY**

*\*Prerequisite for ENGL 5092: consent of department. Discussion of one American literary movement period or genre. May include film. Topic may vary from semester to semester. May be taken twice with different topics and consent of department for a maximum of six credit hours.*

**SECTION W001**

**MW (ONLINE)**

**3:30 PM – 4:45 PM**

**J. GERY**

**(ONLINE)**

This course focuses on the poetry of American immigrants, that is, poetry written by those not born in the United States (or, occasionally, the children of immigrants) who have contributed significantly to American literature. The long history of such poetry in the U.S. dates at least from the Puritans (Anne Bradstreet, Edward Taylor) in the 17th and Phillis Wheatley in the 18th centuries. While considering that history, this course will mostly focus on modern and contemporary poets. By reading, discussing, and writing about a cross-cultural selection of American immigrant poets, students will study how these widely diverse poets accommodate American idioms, adopt traditional or alternative forms to explore cultural themes, and express their identities as displaced, reborn, or hybrid poets. In their writing on their “native” backgrounds, questions arise as to how these writers’ poetics may reflect larger patterns of assimilation into American ideology, even as each struggles to preserve, reject, reconcile, or celebrate her or his separate heritage. Furthermore, as outsiders or newcomers, these poets offer a rich critique of American values, often resisting conventional definitions. While some time will be given to the context of each poet, most class time will be devoted to discussion of assigned poems.

**REQUIREMENTS  
INCLUDE:**

A short essay, a midterm, one class oral presentation (two for graduate students), a term paper and annotated bibliography, and a final exam. Graduate students will be asked to choose a poet, survey that poet’s work, and present a representative poem to the class.

**TEXTS:**

Akbar, Kaveh. *Pilgrim Bell*, 2021

Brodsky, Joseph. *So Forth*, 1996  
 Chin, Marilyn. *The Phoenix Gone, The Terrace Empty*, 1994  
 Kim, Myung Mi. *Under Flag*, 1991, 2008  
 Levertov, Denise. *Sands of the Well*, 1996  
 McKay, Claude. *Harlem Shadows*, 1922, 2022  
 Ping. Wang. *My Name Is Immigrant*, 2020  
 Simic, Charles. *The Voice at 3 A.M.: Selected Late and New Poems*, 2003  
 Vazirani, Reetika. *White Elephants*, 1996  
 Walcott, Derek. *Selected Poems*. Ed. Edward Baugh, 2007  
 Wheatley, Phillis. *Complete Writings*. Ed. Vincent Carretta, 2001  
 Readings on handouts

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

**SECTION P001**

**MWF**

**1:00 PM –  
1:50 PM**

**J. HURTER**

The painter Pablo Picasso once said, "Inspiration exists, but it must find you working." In this course, we will spend the semester as working poets. You will work to find and hone your own poetic voice through experimentation with both subject matter and form, and you will revise the poems you draft with these techniques. The work you do in this class will, hopefully, make inspiration less elusive. By reading and discussing contemporary poetry, and by taking part in regular workshops with your peers, you will gain confidence and skill as a poet and as a reader. Our class will encourage you to be creative and to explore a variety of approaches to writing poetry.

REQUIREMENTS  
INCLUDE:

Your assignments will include a presentation, a close reading essay, feedback on your classmates' poems, and a portfolio of significantly revised poetry written throughout the semester. Graduate students will have an extra assignment.

TEXTS:

*Ordinary Genius* / Kim Addonizio  
*Letters to a Young Poet* / Rainer Maria Rilke  
*Deaf Republic* / Ilya Kaminsky  
*Deluge* / Leila Chatto  
*Don't Call Us Dead* / Danez Smith  
*The Year of Blue Water* / Yanyi  
 Assorted poems on Moodle

## **ENGL 4378/5378: ADVANCED STUDIES IN WOMEN AND LITERATURE**

*\*Prerequisite for ENGL 5378: consent of department. Advanced work in feminist critical theories*

and their application to fictional and non-fictional literature. May be taken twice with different topics and consent of department for a maximum of six credit hours

## **WOMEN'S AUTOBIOGRAPHY/LIFE WRITING**

**SECTION P001**

**TTH**

**2:00 PM –  
3:15 PM**

**D. PIANO**

This course introduces students to one of the most prolific and popular literary genres of the late twentieth century: life narrative. Defined by Sidonie Smith and Julia Watson as, "a set of ever-shifting practices that engage the past in order to reflect on identity in the present," the term life narrative encompasses numerous writing practices that include autobiography, memoir, auto-ethnography, testimonials, journals, diaries, zines, blogs, and letters, to name a few. In this class, we will focus primarily on long-form writing (essays/books) but also explore other self-representational genres such as online diaries, blogs, zines and films aiming to analyze how writers use self-representational practices to interrogate not only gender as a fluid identity category but its intersection with sexuality, race, ethnicity, disability, nationality, and class. The class will also be introduced to theories related to the development and history of life narrative as a field of academic study as well as significant concepts and themes that will facilitate our understanding of this complex and ubiquitous genre. While the course primarily focuses on recently published works, we will also read excerpts from canonical autobiographical texts to understand life-writing as enabling national narratives and calling those narratives into question.

REQUIREMENTS  
INCLUDE:

2 papers, midterm, final exam, presentation

TEXTS:

*Narrative of the Life of a Slave*—Frederick Douglass

*Coming of Age in Mississippi*—Anne Moody

*Minor Feelings*—Cathy Park Hong

*Exile and Pride: Disability, Queerness and Liberation*—Eli Clare

*A Thousand Ways to Pay Attention*—Rebecca Shiller

*Undrowned: Black Feminist Lessons from Marine Animals*—Alexis Gumbs

*In the Dream House*—Carmen Machado

*Burn It Down: Women Writing about Anger*—Ed. Lilly Danziger

## **ENGL 4521/5521: SHAKESPEARE**

*\*Prerequisite for ENGL 5521: consent of department.*

**SECTION O001**

**INTERNET**

**INTERNET**

**R. RUTLEDGE**

This course will focus on Shakespeare's earlier plays, their background, with some attention to Shakespeare's life and time.

REQUIREMENTS  
INCLUDE: TBD

TEXTS: *A Midsummer Night's Dream*  
*Much Ado About Nothing*  
*As You Like It*  
*Richard II*  
*Henry IV (Part One)*  
*Henry IV (Part Two)*  
*Henry V*

## **ENGL 4808/5808: LATER VICTORIAN LITERATURE**

*\* Prerequisite for ENGL 4808: consent of department.*

**SECTION P001**                      **MWF**                      **11:00 AM –**  
**11:50 AM**                      **L. WHITE**

Many writers of the later Victorian age explored the clashings of "civilization" and "culture." Some scholars believe Matthew Arnold's decision to abandon poetry for criticism constitutes an heroic effort to counter the march of "civilization" (Hebraism, philistinism, anarchy) with the enlightened reach of culture (Hellenism). Walter Pater's essays on Renaissance art explore the connections between deviance and genius, and quietly advocate hedonistic self-development through intense aesthetic contemplation. Oscar Wilde's theoretical dialogues respectfully subvert the critical positions of Arnold and radically extend those of Pater, in the process anticipating modern and postmodern approaches to art and culture that we usually associate with more ponderous names.

The work of these writers repeatedly asks: What are the role and function of art and the artist in an increasingly commercial age? We will address ourselves to this and related questions as we examine the poetry and criticism of Arnold, the critical writings of Pater and Wilde, the poetry and painting of the Pre-Raphaelite artists (the Rossettis, Swinburne, Holman Hunt, Millais, Burne-Jones), Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and the poetry of Hopkins, Hardy, and Housman.

REQUIREMENTS  
INCLUDE: *There will be a mid-semester take-home exam, a final, and two essays of medium length (6-8 pages). Graduate students will write a 6-8 page essay and research essay of approximately 12-15 pages.*

TEXTS: To be determined.

## ENGL 5391: SPECIAL TOPICS IN LANGUAGE & LITERATURE

### RADICAL THEATRE

**SECTION H001**                      **TTH (HYBRID)**                      **3:30 PM –**  
**4:45 PM**  
**(HYBRID)**    **J. MAXWELL**

This class looks at many of the different kinds of radicalism that happen in the theater. We'll look at works that are socially or politically radical in their themes. We'll look at works that are radical in their structure. We'll look at works that are radical in their content. We'll read plays that will shock, offend, confuse, delight, and challenge. Such radicalism can include a host of forms, aesthetics, and idioms. We will look broadly at a host of different understandings of radicalism by looking at three general time periods: the contemporary, mid-century, and pre-WWII.

REQUIREMENTS                      TBD  
INCLUDE:

TEXTS:                                      Erik Ehn, *Soulographie*, 53rd State Press  
    Sibyl Kempson, *Ich, KurbisGeist*, 53rd State Press  
    Adrienne Kennedy, *He Brought Her Heart Back in a Box and Other Plays*, TCG  
    Heiner Muller, *Hamletmachine*, PAJ  
    Gertrude Stein, *Last Operas and Plays*, Johns Hopkins University Press

## ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

### BLACK LIVES MATTER IN SOUTHERN LITERATURE

**SECTION W001**                      **T (ONLINE)**                      **6:00 PM – 8:45 PM**                      **E. STEEBY**  
**(ONLINE)**

*"We go waaaaay back, America./ Like mutts in the bed of a pickup./ Like righteous indignations./ Like riotous ignitions." --Terrance Hayes, "The Blue Baraka"*

This course will focus on fiction and nonfiction literature set primarily in the U.S. South that addresses social issues and concerns raised by the multifaceted contemporary Black Lives Matter political movement. As such, we will read literary texts that address the ongoing legacy of white supremacist political and cultural movements such as Jim Crow; police brutality; the criminal justice system; intersections of patriarchy, heteronormativity, and racism; and the disproportionate poverty experienced by people of color. We will focus on texts that address these historic and systemic realities, but that also document and imagine

alternatives and resistances to those realities. We will consider the following: How have writers employed Modernist experimentation, social realism, science fiction, African diasporic storytelling traditions, memoir and the like to address life under seige? While we are limiting our reading to texts set in the U.S. South, we will problematize the regional black/white binary in order to frame constructs of race as complex local, regional, national, and global phenomena that always also involve indigeneity, ethnicity, religion, class, gender, and sexuality. To form an intergenerational perspective on Southern protest writing, we will begin with a few short Jim Crow-era and Civil Rights-Era texts by writers such as Richard Wright, Zora Neale Hurston, Lillian Smith, William Faulkner, and James Baldwin, and then we will shift to more contemporary texts by African American authors.

REQUIREMENTS  
INCLUDE: Assignments include weekly Moodle discussion posts, presentation, midterm project and final essay

TEXTS: W.E.B. Du Bois: *Souls of Black Folk* (online)  
 Alice Walker: *In Search of Our Mothers' Gardens* (Mariner Books, Reprint: ISBN-10: 0156028646)  
 Natasha Trethewey: *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (UGA Press: ISBN-10: 0820343110)  
 Jesmyn Ward: *Men We Reaped* (Bloomsbury, ISBN-10: 1608197654)  
 Kiese Laymon: *Heavy* (Scribner, ISBN-10 : 1501125656)  
 Toni Cade Bambara: *Those Bones Are Not My Child* (Vintage, ISBN 9780679774082)  
 Brontez Purnell: *Since I Laid My Burden Down* (Feminist Press, ISBN: 9781558614314)

## ENGL 6154: NON-FICTION WRITING WORKSHOP

**SECTION P001                      T                      6:00 PM – 8:45 PM                      J. JAMES**

In this workshop in advanced non-fiction writing, students will write original works of creative nonfiction, refine their critical and teaching skills, and develop an individual voice and vision within a community of writers.

REQUIREMENTS  
INCLUDE: Students draft three original works of nonfiction, incorporate research and reporting into one of the original works, write critiques (constructive feedback) of all workshop submissions, and select and lead a discussion of a work of nonfiction (on an assigned day). The three original works total 24-30 pages (includes revision of one or more works).

TEXTS: *Tell It Slant*, 3rd Ed, Brenda Miller and Susan Paola, McGraw Hill-Education, 2019.

## **ENGL 6155: PROFESSIONAL WRITING & EDITING PRACTICUM**

**SECTION W001**                      **T (ONLINE)**                      **5:00 PM –**                      **A. HIMELSTEIN**  
**7:45 PM (ONLINE)**

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 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*  
INCLUDE:                                      *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: WRITING FICTION**

**SECTION P001**                      **M**                                      **6:00 PM –**                      **J. LEAKE**  
**8:45 PM**

**SECTION P002**                      **M**                                      **6:00 PM –**                      **B. JOHNSON**  
**8:45 PM**

ENGL 6161 is a graduate level fiction-writing course in the workshop tradition, conducted synchronously on site at the University of New Orleans.

As a result of the work done in this class, a student will be able to:

- 1) effectively analyze the elements of fiction writing and demonstrate an ability to construct fictional stories at a professional level
- 2) articulate their own theory of fiction writing and demonstrate its application in an analysis of contemporary texts and in the construction of their own texts.

3) analyze their own strengths and weaknesses as a thinker/writer and set goals for themselves as writers.

**REQUIREMENTS INCLUDE:** Students will write three new stories each, revise one story, and complete a few short creative assignments. Students will also compose written critiques for their peers' stories and participate actively in class discussions.

**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.*

**SECTION P001                      W                      6:00 PM –                      C. HEMBREE**  
**8:45 PM**

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

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

**TEXTS:** One selected volume of poetry for mentor presentation (TBD)

### **ENGL 6190: TOPICS IN CREATIVE WRITING: REVISION**

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

**SECTION H001                      W (HYBRID)                      6:00 PM –                      B. JOHNSON**  
**8:45 PM (HYBRID)**

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. A series of assignments will move the student incrementally through the various stages of revising a



previously workshopped story. The final project will be the fully revised version of that story along with a defense of the changes made.

*NOTE: While this course will take place on campus and in real time, it is available via Zoom for online students.*

REQUIREMENTS INCLUDE: An initial revision proposal, a series of 10 incremental revision assignments, and a final project that includes the fully revised version of one story along with a written defense of the changes made.

TEXTS: Texts will include digital essays that can be accessed on our Moodle page. These may include:  
*Self-Editing for Fiction Writers* by Renni Brown and Dave King (ISBN-10: 9780060545697 or ISBN-13: 978-0060545697)  
*Plot & Structure* by James Scott Bell (5th Edition: ISBN-10: 158297294X)

## **ENGL 6190: TOPICS IN CREATIVE WRITING: WRITERS AT WORK**

**SECTION W001                      TH (ONLINE)                      6:00 PM –                      M.O. WALSH**  
**8:45 PM (ONLINE)**

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\*\*

TEXTS: Morgan Talty, *Night of the Living Rez*. ISBN: 195353418X  
Leah Hampton, *F\*ckFace*. ISBN: 9781250259592  
Megan Abbott, *The Turnout*. ISBN: 0593084926  
Jonathan Escoffery, *If I Survive You*. ISBN: 037460598X

## **ENGL 6191: REMOTE FICTION WRITING**

**SECTION 0001**

**INTERNET**

**INTERNET**

**E. M. TRAN**

ENGL 6191 is a graduate level fiction-writing course in the workshop tradition, conducted asynchronously on Moodle. Students will write new stories and complete short creative assignments. Students will also compose written critiques on their peer's stories and participate actively on class discussion forums.

REQUIREMENTS  
INCLUDE:

Writing, revision, peer review, and class discussion

TEXTS:

TBD

## **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 0001**

**INTERNET**

**INTERNET**

**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. 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  
INCLUDE:

Students regularly submit their own works to class for analysis, criticism and discussion. 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. Students will complete three additional writing assignments (two poetry explications and a book review of a collection of contemporary poetry). 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 Ed. Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*. 4-5 additional books of contemporary poetry TBA

## **ENGL 6194: REMOTE NON-FICTION WRITING**

**SECTION 0001                      INTERNET                      INTERNET                      A. GISLESON**

A workshop in advanced creative nonfiction writing. Participants will write two or more works of literary nonfiction, at least one of which will include investigation or research. They will also turn in one significant revision of a work. They will participate in workshop discussion and write critiques of their peers' work. The instructor and members of the workshop will lead and participate in craft-based discussions of various works of literary nonfiction, as well as interviews and craft essays.

REQUIREMENTS INCLUDE: Two or more works including workshops. Multiple supplementary readings and discussion

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

## **ENGL 6200: SEMINAR IN PLAYWRITING**

**SECTION P001                      TH                      6:00 PM – 8:45 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 new plays.

REQUIREMENTS INCLUDE: Students will write and revise a one-act play. They will also write short responses to their peers.

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

## ENGL 6240: NONFICTION

\*Prerequisite: consent of department. Study of the genres of nonfiction.

**SECTION 0001**

**INTERNET**

**INTERNET**

**D. PIANO**

This course focuses on non-fiction writing genres such as reportage, memoir, the natural world, biography, travel, and art; these texts explore a particular person, event, or culture; bear witness or be a critical observer of an historical era, artistic creation, or time; construct a particular place or time for personal and/or political reasons; and examine relevant social issues pertaining to the writer's identity.

As a genre that has become increasingly popular, nonfiction also comes with numerous issues surrounding the construction of a text that reflects the writer's reality. We'll also consider ethical issues that all nonfiction writers must address such as issues of accountability to one's subject matter, of representation, and credibility; truth claims associated with the re-construction of historical fact and/or specific events; and the veracity of sources used for research, whether they be archival, secondary memory-based, observational, or representational.

REQUIREMENTS  
INCLUDE:

TBD

TEXTS:

Edward Abbey, *Desert Solitaire*  
Amy Irvine, *Desert Cabal*  
Leslie Silko, *The Turquoise Ledge*  
Raja Shehadeh, *Palestinian Walks*  
David Thoreau, *Walden*  
J. Drew Lanham, *The Homeplace: Memoirs of a Colored Man's Love Affair with Nature*  
Gabriel Garcia Marquez, *News of a Kidnapping*  
Carolyn Forché, *What You have Heard is True*  
Alexander Chee, *How to Write an Autobiographical Novel*  
Edwidge Danticut, *Create Dangerously: The Immigrant Artist at Work*  
Lilly Danziger, *Negative Space*  
Carmen Machado, *In the Dream House*  
Roz Chast, *Can't We Talk about Something Else?* (graphic novel)  
Mark Doty, *Still Life with Oysters and Lemon: On Objects and Intimacy*

## ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

### TALES TOLD AND RETOLD

**SECTION W001**                      **W (ONLINE)**                      **6:00 PM –**                      **N. EASTERLIN**  
**8:45 PM**  
**(ONLINE)**

In Tales Told and Retold, we will study well-established (canonical) literary works alongside twentieth- and twenty-first century revisions of those works as well as film adaptations of most of these written texts. Literature courses are usually organized chronologically or thematically, but in this course, we will pair texts across the historical divide. This method invites exploration of the historical, ideological, aesthetic, and other differences between the original works and later prequels, sequels, revisions, and adaptations. Thus, while comparing literary works will promote an improved understanding of history, subject matter, and form, it will also bring us closer to the alchemy of the creative process.

**REQUIREMENTS**                      Weekly quizzes, an annotated bibliography, a research paper, and a  
**INCLUDE:**                                      take-home final exam.

**TEXTS:**                                      *Wuthering Heights*, Emily Brontë, Broadview, 978-1551115320  
*The Lost Child*, Caryl Phillips, 978-1250094650  
*Jane Eyre*, Charlotte Brontë, Norton Critical, 978-0393264876  
*Wide Sargasso Sea*, Jean Rhys, ed. Judith Raiskin, Norton Critical,  
978-0393960129  
*The Portrait of a Lady*, Henry James, Norton Critical, 978-  
0393960129  
*Mrs. Osmond*, John Banville, 978-1101972892  
*MLA Handbook, 8th ed.*, 978-1603292627

## ENGL 6520: STUDIES IN SHAKESPEARE

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

### SHAKESPEARE'S SEA CHANGE

**SECTION O001**                      **INTERNET**                      **INTERNET**                      **S. RICHARDSON**

In *The Tempest*, Ariel sings hauntingly of sea-change. This semester we will explore the sea-change in Shakespeare's own work, as we examine the marvelous transformations which occur as he transitions from the early narrative poems and plays to the "rich and strange" inventions of his later years. Though we will focus on the later plays, and particularly the four great tragedies, the course is designed to provide students with a means of closely examining and investigating the evolution of essential themes throughout his works, with a special focus on

illusion, deception, and the limits of representation, as well as the responses of contemporary audiences and critics.

REQUIREMENTS  
INCLUDE:

Assignments will include weekly writing assignments, a final presentation, and a final research essay of 15 pages with an accompanying proposal and annotated bibliography.  
Readings will include: *Comedy of Errors*, *A Midsummer Night's Dream*, *As You Like It*, *Titus Andronicus*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *The Tempest*

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 one preferred by American scholars and you will find that quite inexpensive used editions are widely available online.

## **ENGL6807: STUDIES IN THE VICTORIAN PERIOD**

*\*Prerequisite: consent of department. Advanced study of English literature of the Victorian Age.*

*\*May be repeated once for a maximum of 6 credit hours.*

### **AESTHETICISM AND DECADENCE**

**SECTION O001**

**INTERNET**

**INTERNET**

**L. WHITE**

How do literature and the other arts connect with the growth or decline of culture? What happens artistically, culturally and otherwise at the ends of centuries? Evanescence, instability, decay, self-consciousness, an historical and personal sense of decline and fall--the primary concerns and characteristics of the period anticipated aspects of modernism, providing a transition into it, and also produced many of the tendencies that modernism came forth to control. This course will examine the major figures and texts in the development of English Aestheticism and Decadence, focusing primarily on the art, culture, and literary lives of the last two decades of the nineteenth century in England. Then we will turn to the English scene to examine the impact of Keats, Arnold, Ruskin, Turner, Whistler, and the Pre-Raphaelites on the development of "Art for Art's Sake" and the ways in which English Aestheticism departs from the continental version. Aestheticism has been called an "amorphous affair" and it does shade mysteriously into Decadence sometime in the 1880's, making it difficult to fit the writers most commonly identified with the movements into one or the other.

REQUIREMENTS  
INCLUDE:

A take-home mid-term exam, a final, and a 12-15 page research essay.

TEXTS:

Pater, *The Renaissance*, ed. Adam Phillips (Oxford)  
Wilde, *The Soul of Man Under Socialism & Selected Critical Prose*, ed. Linda Dowling (Penguin)

## **ENGL6943: THE CRAFT OF POETRY**

*\*Admission by permission of the department.*

**SECTION O001**

**INTERNET**

**INTERNET**

**C. HEMBREE**

Admission by permission of the 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. 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. In preparation for class, students will write analyses, discussion questions, and creative work in response to assigned readings. Students will also respond to the prepared questions of classmates. The purpose of this class is to familiarize the graduate creative writing student with craft elements that they may engage in their poetry.

REQUIREMENTS  
INCLUDE:

Weekly papers, a presentation, an annotated bibliography, 3-4 formal poems, a midterm, and a final exam are required for this class.

TEXTS:

Drury, John. *The Poetry Dictionary*. 2nd ed. ISBN: 1582973296  
Fussell, Paul. *Poetic Meter and Poetic Form*. ISBN: 0075536064  
Gonzalez, Rigoberto. *Pivotal Voices, Era of Transition: Toward a 21st Century Poetics* (Poets On Poetry). (e-book available through UNO Library)  
Longenbach, James. *The Art of the Poetic Line*. ISBN: 1555974880  
Ramey, Lauri. *Slave Songs and the Birth of African American Poetry*. (e-book available through UNO Library)  
Vendler, Helen. *Poems, Poets, Poetry*. 3rd ed. ISBN: 0312463197  
Voigt, Ellen Bryant. *The Art of Syntax*. ISBN: 1555975313

## **ENGL6944: THE CRAFT OF NONFICTION**

**SECTION H001**

**W (HYBRID)**

**6:00 PM –  
8:45 PM  
(HYBRID)**

**E. BRINA**

This course is an in-depth study of creative nonfiction from a writer's perspective with a focus on the elements of craft such as structure, arc, proportion, pacing, tone, etc. Texts include major works by iconic CNF authors such as George Orwell, James Baldwin, Joan Didion, Cheryl

Strayed, David Sedaris, David Foster Wallace, Ariel Levy, Eula Biss, and Ross Gay, among many others.

REQUIREMENTS  
INCLUDE: Weekly critical responses due, one final essay, as well as opportunities to generate and workshop your own material.

TEXTS: Posted to Moodle; TBD

## **JOUR6700: SPECIAL STUDIES IN PRINT JOURNALISM**

### **WRITING REVIEWS**

**SECTION W001                      W (INTERNET)                      6:00 PM –                      R. GOAD**  
**8:45 PM**  
**(INTERNET)**

This seminar and workshop hybrid course guides students through the theory and practice of writing criticism for a broad audience. Students will begin with foundation theoretical texts on interpretation and criticism. Then, students will reflect on contemporary conversations about criticism. From there, students will analyze reviews through a rhetorical lens. Finally, students will hone their taste and style through various long-form and short-form reviews of films, TV shows, and books. Finally, students will compile a portfolio of their work. All texts will be available for free on the course website.

REQUIREMENTS  
INCLUDE: A series of response papers, peer feedback, analytic papers, and a portfolio.

TEXTS: TBD