

# English: Summer 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 2041: MAJOR AMERICAN WRITERS**

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

**SECTION 0001                      INTERNET                      ASYNCH                      E. LEWIS**

The course is designed to give students an overview of American literature from the colonial to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and subgenres such as creation myths, slave narratives, essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, Puritanism, romanticism, realism, regionalism, naturalism and modernism. 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 Enlightenment, the Age of Reason, the American Renaissance, the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance, etc.

**REQUIREMENTS INCLUDE:** Three exams (a take home test, take home midterm exam and proctored final exam) and one formal paper, in addition to quizzes and discussion board assignments are required for the course.

**TEXTS:** The Norton Anthology of American Literature, shorter 8th edition. ISBN 10: 0393918858 / ISBN 13: 9780393918854.  
Passing. Nella Larson  
Cat on a Hot Tin Roof. Tennessee Williams.  
Fight Club. Chuck Palahniuk

## **ENGL 2043: NEW ORLEANS LITERATURE**

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

**SECTION 0001                      INTERNET                      ASYNCH                      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  
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 O002                      INTERNET                      ASYNCH                      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.

REQUIREMENTS INCLUDE: Requirements for this course 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*  
(and PDFs to be provided)

## **ENGL 2152: TECHNICAL WRITING**

**SECTION O001                      INTERNET                      ASYNCH                      D. PIANO**  
**SECTION O002                      INTERNET                      ASYNCH                      K. FRANKLIN**  
**SECTION O003                      INTERNET                      ASYNCH                      I. FINK**

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 2228: READING POETRY

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

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

**SECTION O001**

**INTERNET**

**ASYNCH**

**J. GERY**

This is an introductory course in reading, discussing, interpreting, presenting and writing about a diverse selection of poems in English, from its beginnings through the present, in order to discover what distinguishes this genre within our Western literary heritage and what insights it offers into human experience. Lectures will consider ideas about poetic form, technique, subject matter, style, and theme - with some attention to historical context. But primarily students will focus on particular poems to see how these matters work. Student presentations and writing assignments allow each student the chance to explore individual works in detail, while exams will review aspects of form, subject matter, and theme.

REQUIREMENTS  
INCLUDE:

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

TEXTS:

Deutsch, Babette. *Poetry Handbook*. Fourth Edition.  
Ferguson, Margaret, et al, eds. *The Norton Anthology of Poetry*. 6th Edition.  
Shakespeare, William. *The Sonnets*.

## ENGL 2238: READING FICTION

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

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

**SECTION O001**

**INTERNET**

**ASYNCH**

**L. WHITE**

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

This course is intended for non-majors and is an introduction to reading and writing about short stories and novels. This semester we will take a thematic approach to the short story and novel—organizing our works around such themes as: the movement from innocence to experience, the reality of death, conformity and rebellion, relationship dynamics of various kinds, the individual in and against society, and so on. A thematic approach reveals that literature is one of many valid ways of learning about the human condition. We will see that

literature does not exist in a vacuum but in a relationship to our larger shared experiences. English 2238 introduces you to (or re-familiarizes you with) some of the great works of fiction in short and long form as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives.

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

TEXTS: Levine, LePan, Mather, *The Broadview Anthology of Short Fiction*  
Roth, *Goodbye Columbus*  
Morrison, *Sula*

## ENGL 2311: AMERICAN FILMS AS LITERARY ART

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

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

### AMERICAN HORROR FILMS

**SECTION 0001**

**INTERNET**

**ASYNCH**

**R. GOAD**

What do American horror films tell us about cultural anxieties, fears, and expectations? In this survey course of American horror films, students will explore how the tropes, themes, and narrative structures of American horror films. Along the way, students will explore how horror films reflect and distort anxieties regarding America's cultural "others." Alongside screening American horror films, students will read from queer, feminist, and critical race scholars to interrogate how horror films prescribe and describe cultural fears.

REQUIREMENTS INCLUDE: Reading notes and essay exams

POSSIBLE TEXTS: *Dread of Difference: Gender and the Horror Film* by Barry Keith Grant (selections)  
*Men, Women, and Chain Saws: Gender in the Modern Horror Film* by Carol J. Clover (selections)  
*Horror Noire* by Robin R Means Coleman (selections)  
*Race, Oppression and the Zombie: Essays on (Contributions to Zombie Studies)* edited by Christopher M. Moreman and Cory James Rushton (selections)  
*Get Out* (2017)  
*Eve's Bayou* (1997)  
*The Silence of the Lambs* (1991)  
*Halloween* (1989)

*The Creature from the Black Lagoon* (1954)  
*Night of the Living Dead* (1968)

## **ENGL 4161/5161: ADVANCED FICTION WRITING**

**SECTION 0001      INTERNET      ASYNCH      C. PETTAWAY**

Prerequisite for ENGL 4161: ENGL 2161 or ENGL 2160 or consent of department based on a writing sample.

Prerequisite for ENGL 5161: Consent of Department.

Guided practice in writing fiction and a close, intensive study of the techniques involved. May be taken twice for a maximum of six credit hours. This course aims to develop your understanding of the logistics of writing engaging fiction and further develop your writing voice. Weekly activities will concentrate on how to craft writing for publication.

REQUIREMENTS INCLUDE:      A total of 30 pages submitted for workshop. Peer workshop feedback.

TEXTS:      Selected craft readings (provided for you).

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

**SECTION 0001      INTERNET      ASYNCH      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:      Likely texts: *A Poetry Handbook* by Mary Oliver  
Assorted poems and texts on Moodle  
*The Penguin Anthology of American Poetry*, ed. Rita Dove  
A dictionary

TEXTS:      Assignments will include a presentation, a close reading essay, critiques on your peers' poems, weekly poems and responses, and a

portfolio of significantly revised work, due at the end of the semester. Grad students will have an extra assignment

## **ENGL 4918/5918: CREATIVE NONFICTION LITERATURE**

**SECTION O001**

**INTERNET**

**ASYNCH**

**R. GOAD**

Creative nonfiction (sometimes called narrative nonfiction or literary journalism) promises true stories that read like fiction. The course considers the techniques, possibilities, and tension of that enterprise. Students read a wide array of American nonfiction from the 1980s to today, including biographies, essays, oral histories, and memoirs. Along the way, students interrogate how the stylistic features and research methods influence the meanings created within texts. All readings are available for free through the course website.

REQUIREMENTS  
INCLUDE:

Meetings with professor and essay exams

TEXTS:

Possible texts:

Selections from *I Know Why the Caged Bird Sings* by Maya Angelou

"Notes from a Native Son" by James Baldwin

Selections from *In Cold Blood* by Truman Capote

"The Case of Theresa Schiavo" by Joan Didion

Selections from *What Is the Grass: Walt Whitman in My Life* by Mark Doty

"'It Was Us Against Those Guys': The Women Who Transformed Rolling Stone in the Mid-70s" by Jessica Hooper

"Thank You, Esther Forbes" by George Saunders

"Calypso" by David Sedaris

"Jane Garland" by Jean Stein

"On Witness and Respair: A Personal Tragedy Followed by Pandemic" by Jesmyn Ward

"On Pandering" by Claire Vaye Watkins

## **ENGL 6151: GREATER NEW ORLEANS WRITING PROJECT: WRITING INSTITUTE**

**SECTION W001**

**ONLINE**

**8:30 AM**

**– 3:30 PM**

**CENTRAL TIME**

**SYNCHRONOUS**

**MTWThF**

**J. SMITH**

Greater New Orleans Writing Project's 2023 Summer Institute is a seven-day online seminar, June 5-8 and 12-14, where participants learn strategies for teaching writing from a dynamic group of local teachers. It is suitable for those currently teaching or those who hope to teach in the future. This year's presentations cover a variety of assignments as well as a book chosen for the course.

Requirements include preparing and presenting a literacy autobiography, participating in all Zoom classes, sharing daily writing with the group, and editing and presenting a written work on the final day of the seminar.

This is a graduate-level course offered by the University of New Orleans that requires an undergraduate degree and is not limited to current UNO students. Local teachers can earn 120 hours of CLUs and are encouraged to use Professional Development funds. Contact Director Janet Barnwell Smith at [jbsmith5@uno.edu](mailto:jbsmith5@uno.edu) for permission to enroll and to learn more.

REQUIREMENTS  
INCLUDE: Requirements include preparing and presenting a literacy autobiography, participating in all Zoom classes, sharing daily writing with the group, and editing and presenting a written work on the final day of the seminar.

TEXTS: *Research-Based Strategies to Ignite Student Learning: Insights from Neuroscience and the Classroom.*