

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

SECTION P001 MWF 11:00 AM – 11:50 AM D. RUTLEDGE

This course covers selected literary works set in New Orleans. We begin with some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. We then look at the depictions of our city from such major writers such as William Faulkner and Zora Neale Hurston. Tennessee Williams' A Streetcar Named Desire is our topic for two weeks. We also look at more recent works, such as Robert Olen Butler's short stories and Maurice Carlos Ruffin's collection The Ones Who Don't Say They Love You. One of our goals will be to show the range and richness of our city's literature.

REQUIREMENTS INCLUDE: There will be two papers, two tests, a final exam and many quizzes.

TEXTS: TBD

ENGL 2071: AFRICAN-AMERICAN LITERATURE I

SECTION O001 MWF 10:00-10:50 AM C. PETTAWAY

African American Literature I will explore the linguistic and cultural roots and traditions of literary writing by African Americans by focusing on select readings in poetry, drama, essays, and fictional prose. The overall goal of the course is to introduce students to the history of the different genres, contexts, and content of literary production by African Americans up until 1939.

REQUIREMENTS INCLUDE: Weekly quizzes, comprehensive analysis/reflections, 3 major projects

TEXTS: Texts include work by: Phillis Wheatly, William Wells Brown, Ellen Watkins Harper, and Harriet Wilson

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.*

20TH CENTURY HORROR LIT

SECTION O001 INTERNET ASYNCH K. LE

Reading, evaluation, and discussion of selected writers, works, or literary topics. May be taken twice for a maximum of six credit hours. The course will cover horror media and literature in a variety of genres and mediums from the 20th Century. Guillermo Del Toro says, "To learn what we fear is to learn who we are." Through analysis and interpretation of the texts, students will explore how horror reflects upon us as individuals and a society. Students will learn how to write comparative analyses with texts like Pet Sematary and Rosemary's Baby alongside their film adaptations. We will ask questions such as: how does horror

illuminate our understanding of societal boundaries? Why are we afraid of what we are afraid of, and how can we discern meaning from those fears?

REQUIREMENTS INCLUDE: Three analytical essays, a final exam, reading responses, and weekly discussion questions.

TEXTS: *Dark Tales*, Shirley Jackson
The Haunting of Hill House, Shirley Jackson
Rosemary's Baby, Ira Levin
Pet Sematary, Stephen King

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.*

BUT DOES THE DOG DIE? DOG AS PROTAGONIST

SECTION P001 TTH 11:00 AM-12:15 PM J. KUCHTA

In this Special Studies course, But Does the Dog Die? Dog as Protagonist, students will read several novels and a selection of short stories that all have dogs as their protagonists. In doing so, we will explore the ways in which authors have chosen to depict their canine leads and delve into their interiorities – or not. Some questions to ponder are as follows: Why have some authors anthropomorphized their protagonists while others have left them *au naturel*? What do these works tell us about dogs? What do these protagonists have to say about their relationships with us and how we treat them? Are they more than a wet nose and a tail wag? Are they sentient beings with rights and deserving of proper treatment? Finally, what can we learn from these brave beasts and their trials and tribulations? Do they have something to teach us not only about themselves but also about ourselves?

REQUIREMENTS INCLUDE: TBD

TEXTS: *The Plague Dogs*, Adams
Timbuktu, Auster
"The Dialogue of the Dogs" Cervantes
"Investigations of a Dog," Kafka
Call of the Wild & White Fang, London
"Memoirs of a Yellow Dog," O. Henry
The Art of Racing in the Rain, Stein
Additional texts TBA.

ENGL 2152: TECHNICAL WRITING

SECTION O001	INTERNET	ASYNCH	E. HOGAN
SECTION O002	INTERNET	ASYNCH	E. HOGAN
SECTION O003	INTERNET	ASYNCH	I. FINK
SECTION O004	INTERNET	ASYNCH	K. MCDONALD
SECTION P001	MWF	10:00-10:50 AM	K. MCDONALD

SECTION P004**MWF****11:00–11:50 AM****K. MCDONALD**

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

An introduction to the basic forms and techniques of creative writing. Prerequisite: ENGL 1158 or consent of department.

SECTION P001**TTH****11:00 AM – 12:15 PM****C. HEMBREE**

This course provides students the opportunity to receive constructive feedback on their creative writing and participate in the critiques of peer work. Weekly workshops of student writing and discussions of the assigned reading will help beginners create and revise poems and prose.

This course will be primarily a writing course. However, we will read various examples of prose and poetry to discuss craft and technique. We will develop an extensive literary vocabulary to facilitate our discussion of writing. We will use writing exercises to prompt in-class and out-of-class writing, and by the end of the semester, each student will have produced a substantial amount of creative writing.

REQUIREMENTS
INCLUDE:

An original poem, short story, and essay; written comments on peer writing; informal response papers in response to shared reading and exercises; a final paper; and a portfolio of revised work.

TEXTS:

David Starkey's *Creative Writing: Four Genres in Brief*. 4th ed.

ENGL 2208: READING DRAMA

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

SECTION O001**TTH****11:00 AM –
12:15 PM****J. MAXWELL**

Theatre is an art form we can trace all the way back to the ancient Greeks, yet maintains a profound relevance to contemporary life. This class will introduce students to contemporary work on the stage and include a wide variety of styles and aesthetics as it tries to show some of the breadth of this visceral, deeply human art form. We'll read plays that are shocking, political, and silly by turns. The class will serve as an introduction to the vibrant and complex art forms that make up drama. We'll look at the difference how plays live as art objects on the page and on the stage

simultaneously. We'll look at how plays give us tools to navigate the real world and how these art works benefit our regular lives.

REQUIREMENTS
INCLUDE: TBD

TEXTS: Tony Kushner. *Angels in America: A Gay Fantasia on National Themes: Part One: Millennium Approaches Part Two: Perestroika*. ISBN 978-1559362313
August Wilson. *Fences*. ISBN 9780452264014
Suzan-Lori Parks. *Topdog/Underdog*. ISBN: 1-55936-201-4
Lisa D'Amour. *Detroit*. ISBN 0865478651
Rajiv Joseph. *Gruesome Playground Injuries*. ISBN: 1593762941
Mac Wellman and Young Jean Lee, eds. *New Downtown Now*. ISBN: 0-8166-4731-3
Reginald Edmund, ed. *Black Lives / Black Words*. ISBN: 978-1-78682-151-5

ENGL 2228: READING POETRY

*Offered each semester. A general introduction to the study and appreciation of poetry.
Prerequisites/Corequisites: Credit for ENGL 1158/ENGL 1159 with C or better*

SECTION P001	TTH	2:00 PM – 3:15 PM	J. GERY
SECTION O001	ONLINE	ASYNCH	K. MCDONALD

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 may include frequent quizzes, written responses, formal papers, an oral presentation, an original poem, and exams.

TEXTS: Texts may include:
Deutsch, Babette. *Poetry Handbook*. Fourth Edition.
Ferguson, Margaret, et al, eds. *The Norton Anthology of Poetry*. 6th Edition.
Shakespeare, William. *The Sonnets*.
or
Perrine's *Sound and Sense*, 15th ed. Eds. Arp and Johnson

ENGL 2238: READING FICTION

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 3382: METHODS IN RESEARCH & WRITING

SECTION P001 MW 2:00 PM – 3:15 PM N. EASTERLIN

This course introduces students to research methods through the theme of Irish history and literature and Ireland's symbolic conceptualizations. Through numerous library sessions, students will gain strong skills in finding the research resources they need for their projects in this class and in future research endeavors. Through class focus on reading, summarizing, and evaluating scholarly resources, on organizing these for formal essays, and on selected readings in literature and history, students will become adept at the techniques required for writing beyond the B.A. level.

REQUIREMENTS INCLUDE: TBD

TEXTS: *Bitter Freedom*, Maurice Walsh: ISBN paper 0571243010; ISBN HC 1631491954
The Oxford Book of Irish Short Stories, ed. William Trevor: ISBN-13 9780199583140 (This title with other ISBNs is also acceptable, since they are reissues, not new editions)
Irish Poetry: An Interpretive Anthology from before Swift and after Yeats, ed. McCormack, (IP): ISBN-13:9780814756683
MLA Handbook for Writers of Research Papers, 9th ed.: ISBN-13 978-1-60329-262-7 9

ENGL 3382: METHODS IN RESEARCH & WRITING

VAMPIRES

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

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.

REQUIREMENTS
 INCLUDE: Virtual 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 4070/5070: SPECIAL TOPICS

Women, Literature, & Society

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

This upper-level course for English majors will interrogate the pervasive Victorian icons of the paterfamilias and the angel in the house from the perspectives of Gender Studies and Queer Theory. While many take it for granted that these ideals were held throughout the Victorian period, in fact, they were constantly being shaped, questioned, challenged and even mocked in the poetry, fiction, prose, and drama of the era. Writers as diverse as Charles Dickens, John Stuart Mill, and Oscar Wilde produced texts that offer interesting insights into Victorian attitudes towards marriage. Queen Victoria's own marriage and famously long mourning period set the tone for the era, but Victorian attitudes towards marriage varied widely. Since the 1990s, films and BBC adaptations of Gaskell's *Wives and Daughters*, Dickens's *David Copperfield*, and Wilde's *An Ideal Husband* speak to the continued interest in the questions raised by these texts. This course will examine a range of literature from four major genres to begin to tease out the subtleties of this aspect of Victorian culture. Students will also be challenged to examine a variety critical sources to deepen their understanding of the theoretical concerns raised by the literature. Through individual research, students will pursue individual research projects on the theme of the course. Students will also be assessed in a midterm and final exam.

**REQUIREMENTS
INCLUDE:**

Undergraduates (4070): Midterm Exam, Final Exam,
Participation, Biography Essay, Research Paper

Graduate students (5070): Midterm Exam, Final Exam,
Participation, Criticism Presentation, Research Paper

TEXTS:

Possible Texts Include:

Essays and letters by John Stuart Mill, Lady Caroline Norton,
Margaret Oliphant, and Eliza Lynn Linton

Poetry by Coventry Patmore, Alfred, Lord Tennyson, Robert
Browning, and Elizabeth Barrett Browning,

David Copperfield (1850) by Charles Dickens

East Lynne (1861) by Ellen Wood

Wives and Daughters (1866) Elizabeth Gaskell

The Second Mrs. Tanqueray (1893) by Sir Arthur Wing Pinero

An Ideal Husband (1895) by Oscar Wilde

ENGL 4190/5190: SPECIAL TOPICS IN PROFESSIONAL WRITING

SECTION P001

TTH

2:00 PM – 3:15 PM

D. PIANO

Are you interested in building a stronger web presence for professional reasons, writing freelance articles for the web, learning how and where to write web content, using social media as advocacy work, or showcasing your journalism/creative work? This course is designed for students who are interested in gaining more insight and practice with a variety of communication genres and professions associated with professional writing. Students will be introduced to rhetorical theories, principles, and practices of professional digital writing and will produce different kinds of documents tailored to the digital landscape. Topics include audience analysis, content strategy, SEO optimization, social media writing, visual rhetoric and document design, digital story-telling, and web content creation. By the end of the course, students will have started to build the skills necessary to excel as digital content creators and communicators in various professional contexts.

**REQUIREMENTS
INCLUDE:**

Weekly craft exercises in style, revising a document for accessibility and design, a rhetorical analysis and presentation of a social media campaign, and a final digital-based project that will be tailored to your professional interests and goals.

TEXTS:

Bacon, Nora. *The Well-Crafted Sentence: A Writer's Guide to Style*, 3rd Ed. New York: Bedford/Saint Martin's, 2018.

Carroll, Brian. *Writing and Editing for Digital Media*, 5th ed. Routledge, 2023

ENGL 4391/5391: SPECIAL TOPICS IN LANGUAGE & LITERATURE

Prerequisite for ENGL 4391/5391: consent of department.

May be taken twice with different topics and consent of department for a maximum of six credit hours.

LATIN AMERICAN MAGICAL REALISM

SECTION O001

ONLINE

ASYNCH

L. VERNER

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

**REQUIREMENTS
INCLUDE:**

for 4391, three 4-5 page papers; for 5391, three papers totaling at least 20 pages and moderation of one class discussion on Canvas; for both, contribution to class discussion on Canvas.

TEXTS:

Laura Esquivel, *Like Water for Chocolate*; Gabriel Garcia Marquez, *Of Love and Other Demons*; Carlos Fuentes, *Aura* and *Christopher Unborn*; Alejo Carpentier, *The Kingdom of This World*; Isabel Allende, *The Stories of Eva Luna*; additional stories/novellas/excerpts posted to Canvas.

ENGL 4391/5391 SPECIAL TOPICS IN LANGUAGE & LITERATURE

Prerequisite for ENGL 4391/5391: consent of department.

May be taken twice with different topics and consent of department for a maximum of six credit hours.

AMERICAN POETRY SINCE 1945

SECTION O002

ONLINE

ASYNCH

J. GERY

This course traces American poetry since 1945, with an emphasis on those poems and movements that represent some of the significant directions poets have taken since World War II – including (though not limited to) the Middle Generation, Beat poets, Black Mountain

poets, Confessional poets, Black Arts Movement, feminist poets, New York School, neo-surrealist poets, LANGUAGE poets, New Formalists, and Hybrid School, among others. Although lectures will partly be devoted to the Modernist background, social history, poetic manifestos, and ideological context of various poets and their concerns, the primary focus of class will be on the reading, presentation of, discussion of, and writing about individual poets and their works, in order to come to terms with their distinct voices and ideas.

REQUIREMENTS INCLUDE: A short essay, a midterm, 1-2 class presentations of poems, a term paper, and a final exam. Graduate students will be asked to do an annotated bibliography.

TEXTS: Ashbery, *Self-Portrait in a Convex Mirror*
 Baraka, *Somebody Blew Up America*
 Brooks, *Selected Poems*
 Ginsberg, *Howl and Other Poems*
 Gunn, *The Man with Night Sweats*
 Levertov, *Selected Poems*
 McClatchy, ed., *Vintage Book of Contemporary American Poetry*
 Rankine, *Citizen: An American Lyric*
 Rich, *Adrienne Rich's Poetry and Prose*
 Additional Readings TBD

ENGL 4391/5391 SPECIAL TOPICS IN LANGUAGE & LITERATURE

Prerequisite for ENGL 4391/5391: consent of department.

May be taken twice with different topics and consent of department for a maximum of six credit hours.

Illness, the Body, and Literature

SECTION 0003

ONLINE

ASYNCH

J. HURTER

Americans today are living through something that hasn't happened in over a hundred years: a deadly airborne pandemic in the Western world, which continues to cause both mass death and mass disability. But just because it's new to us doesn't mean it's new to literary history. In this course, we will examine depictions of the "sick" body and the "healthy" body in literature and art from the bubonic plague era through today. We will read narratives of societal collapse due to plague, memoirs of illness, theoretical essays on the cultural construction of illness and disability, and literature written by chronically ill and/or disabled writers. With the rise of white replacement theory in increasingly mainstream American media, this course will include a look back at the history of eugenics both in WWII era Germany and, before that, in late 19th-century America and England. We will interrogate mainstream ideas of wellness in American culture, including those depicted on "wellness influencer" social media. We will also look at the impact of the ongoing HIV/AIDS epidemic, both in the 1980's and today. Finally, this course will look at the intersection of various categories of oppression, including gender, sexuality, and race, with medicalization and ideas of illness. To that end, we will also extend our discussion of illness to include mental illness, a category often ascribed, historically and today, to marginalized identities. Course

readings will include fiction, nonfiction, poetry, and theory. We will also supplement with materials from the visual arts.

REQUIREMENTS
INCLUDE: TBD

TEXTS:

- A Journal of the Plague Year* by Daniel Defoe
- Excerpts from Boccaccio's *Decameron*
- Endymion* by John Keats
- "On Being Ill" by Virginia Woolf
- "Constructing Normalcy: The Bell Curve, The Novel, and the Invention of the Disabled Body in the Nineteenth Century" by Lennard J. Davis
- Excerpts from *Viral Modernism* by Elizabeth Outka
- "Panopticism" by Michel Foucault
- The Cancer Journals* by Audre Lorde
- The Undying* by Anne Boyer
- "Abortion and Disability" by Ruth Hubbard
- "Illness as Metaphor" and "AIDS and its Metaphors" by Susan Sontag
- Close to the Knives* by David Wojnarowitz
- Excerpts from *Sexual Visions* by Ludmilla Jordanova
- Don't Call Us Dead* by Danez Smith
- Deluge* by Leila Chatti
- Poems from *Oculus* by Sally Wen Mao
- Paul Takes the Form of a Mortal Girl* by Andrea Lawlor

ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

LGBTQ LITERATURE & THEORY

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

This course will focus on recent 21st-century publications by lesbian, gay, bisexual, transgender, and queer, and indigenous two-spirit authors. We'll concentrate primarily on contemporary fiction but will also read memoir and some hybrid genre texts. Reading texts published by large publishing houses and small independent presses, we'll consider how publishers shape both the content and reach of the texts. We'll also consider how contemporary writers are innovating modes of storytelling—animating queer pasts by telling Black queer narratives of slavery and envisioning queer futures in genres such as speculative fiction. For all the readings, we will develop an intersectional analysis, understanding gender and sexuality to be shaped by and inseparable from race, class, disability, age, region, religion, and more. For example, some queer coming of age novels on our list explore Puerto Rican working class life, Chinese-American urban culture, or white middle class, small town dynamics. Navigating queer and trans parenting as well as gay domesticity are also central to some of our readings. To help guide us in our understandings of the literary texts and contexts, we'll consult grounding theoretical and historical sources throughout the semester by artists, scholars and historians such as: Roderick Ferguson,

Saidiya Hartman, Audre Lorde, José Muñoz, Maggie Nelson, Jasbir Puar, Nayan Shah, and C. Riley Snorton. Our aim is consider the full prismatic spectrum of LGBTQ and two-spirit experience, to analyze how these authors and characters wrestle and wrangle, falter and fail, survive and thrive in community and in practice.

REQUIREMENTS INCLUDE: Students will submit two research papers and a class presentation, in addition to participating in weekly Canvas discussions.

TEXTS: Alison Bechdel, *Fun Home*
adrienne maree brown, *The Grievers*
T Fleischmann, *Time Is a Thing the Body Moves Through*
Robert Jones, *The Prophets*
Saeed Jones, *How We Fight for Our Lives*
Malinda Lo, *Last Night at the Telegraph Club*
Carmen Maria Machado, *Her Body and Other Parties*
Justin Torres, *Blackouts*
Ocean Vuong, *On Earth We're Briefly Gorgeous*
Bryan Washington, *Memorial*

ENGL 6154: NON-FICTION WRITING WORKSHOP

SECTION P001 **T** **6:00 PM –** **E. BRINA**
8:45 PM

A workshop in creative nonfiction writing. All forms of creative nonfiction (reporting, lyric, travel, nature, hybrid, etc.) are welcome, however the instructional content focuses on the personal essay, which is inherently political, historical, philosophical, literary, and often incorporating both research and criticism. Through the workshop process, students will acquire and refine understanding of fundamental elements of craft involved in writing creative nonfiction, as well as practice and experiment with techniques.

REQUIREMENTS INCLUDE: Students will compose three drafts of original creative nonfiction and a significant revision of one of these, approximately 10-15 pages per submission, 40-50 pages total.

TEXTS: TBD

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 INCLUDE: 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: 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 –** **M.O. WALSH**
8:45 PM

ENG 6161 is a graduate level fiction writing course in the "workshop" tradition. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peers' stories and participate actively in class discussion. The course texts are student generated, so no textbooks need to be purchased. Students should, however, budget for copying and printing costs throughout the semester.

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

TEXTS: N/A

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. Training in the writing of poetry. May be repeated for credit.

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

This course is designed to challenge poets to cultivate the sense of "wonder" Mary Ruefle explores in *Madness, Rack, and Honey*. Three hundred years ago, Keats dubbed this open state of "being in uncertainties, Mysteries, doubts" negative capability. Assignments and weekly workshops will privilege curiosity and play over certainty and perfection.

REQUIREMENTS INCLUDE: Original poetry, eight-to-ten pages of revised poetry, a fake lecture, written comments on peer writing, informal responses to shared reading and exercises, an original interview of a poet, participation in weekly workshops and an end-of-semester class reading.

TEXTS: Mary Ruefle's *Madness, Rack, and Honey*

ENGL 6190: TOPICS IN CREATIVE WRITING

Prerequisite: consent of department. May be repeated once for a maximum of 6 credit hours

THE LONG POEM

SECTION W002 TH (ONLINE) 6:00 PM – 8:45 PM (ONLINE) C. HEMBREE

This course is an in-depth study of the late twentieth and early twenty-first-century American long poem. Creative process will center our inquiry into the challenges and rewards inherent in writing the long poem, generative processes and formal strategies used by long-form poets, and the diverse traditions that inform contemporary long poems. To this end, we will examine poet interviews and artist statements alongside the assigned poems. Requirements include weekly response papers, an oral report, an annotated bibliography, draft and revision of a 90-150-line long poem, two reflection papers, and workshop participation. Each student will be workshopped twice over the course of the semester.

REQUIREMENTS INCLUDE: Weekly response papers, an oral report, an annotated bibliography, draft and revision of a 90-150-line long poem, two reflection papers, and workshop participation. Each student will be workshopped over the course of the semester.

TEXTS: Cha, Teresa Hak Kyung. *DICTEE*.
Choi, Don Mee. *DMZ Colony*.

Hayes, Terrance. *American Sonnets for My Past and Future Assassin*.
 Notley, Alice. *The Descent of Alette*.
 Oppen, George. *Of Being Numerous*. PDF
 Rankine, Claudia. *Citizen: An American Lyric*.
 Wright C.D. *Deepstep Come Shining*.
 A Poet's Glossary, The Poetry Dictionary, or comparable portable poetry dictionary

ENGL 6191: REMOTE FICTION WRITING

SECTION 0001 ONLINE ASYNCH B. JOHNSON

ENGL 6191 is a graduate level fiction-writing course in the "workshop" tradition, conducted on Canvas.

REQUIREMENTS INCLUDE: Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peer's stories, give a presentation, and participate actively on class discussion boards.

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

ENGL6193: 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 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.

REQUIREMENTS INCLUDE: Requirements include 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 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*.

ENGL6194: REMOTE NON-FICTION WRITING WORKSHOP

SECTION O001

ONLINE

ASYNCH

J. JAMES

In this online workshop in advanced non-fiction writing, students write and discuss 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, select and lead an online discussion of a work of nonfiction, and through discussion forums, offer critiques and overall constructive feedback of all workshop submissions and reading assignments. The three original works total 24-30 pages (the page total includes revision of one or more of the three original works).

TEXTS:

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

ENGL6195: REVISION

SECTION P001

WED

**6:00 PM –
8:45 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
INCLUDE:**

Requirements include three revision proposals, three fully revised stories, weekly written assessments of classmates' revisions, and participation in a final mini-defense of one revised story.

TEXTS:

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)

ENGL6196: ADAPTATION

SECTION P001

TUES

**6:00 PM –
8:45 PM**

J. MAXWELL

Adaptation of material from one genre to another provides important opportunities for writers to better hone their craft while simultaneously creating early-career, 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. The praxis of this exploration is an unique farrago of genre. Adaptation is a ubiquitous part of Western literature, and its use as a literary mode continues to mushroom, becoming ever more important.

REQUIREMENTS INCLUDE: 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

ENGL6198: WRITERS AT WORK (FICTION)

SECTION W002	THURS (ONLINE)	6:00 PM – 8:45 PM (ONLINE)	M.O. WALSH
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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: Tentative Texts:
Gabe Habash, *Stephen Florida* ISBN: 978-1566894647
Rumaan Alam, *Leave the World Behind* ISBN: 978-0062667649
Kirstin Chen, *Counterfeit* ISBN: 978-0063119550
Andrew Porter, *The Disappeared* ISBN: 978-0593534304
Morgan Thomas, *Manywhere*. ISBN: 978-1250863027
Other Guests TBA

ENGL6200: SEMINAR IN PLAYWRITING

SECTION P001

THURS

**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 one-act or full-length plays.

REQUIREMENTS
INCLUDE:

TBD

TEXTS:

None

ENGL6232: STUDIES IN RHETORIC AND COMPOSITION

SECTION W001

WED (ONLINE)

**5:00 PM –
7:40 PM
(ONLINE)**

D. PIANO

With the rise of AI writing bots such as Bard and ChatGPT, scholars in rhetoric and composition are addressing how best to work with these new technologies in the classroom. Rather than perceive them as a threat to the critical work we do in the humanities, many are not only exploring writing bots' affordances, but also redesigning the classroom in creative ways that mirror 21st c. literacies. As Sydney Dobrin argues, "GenAI writing bots are not destroying writing; they are reinvigorating it." This class intends to look at how the inclusive of more non-traditional writing assignments offer writing instructors alternatives to traditional print essays. While not completely disregarding print technologies and their possibilities for re-inventing the writing classroom, this course introduces students to the pedagogies, theories, and practices of multi-modal composition and digital writing that have become staples of many writing programs around the US. Not only will we explore the writing classroom as a networked space, but also understand how communities organized by race, gender, sexuality, nationality, and ability are shaped using various digital platforms.

Through readings, discussion, presentations, and assignments, the course will address three of the outcomes promoted by NCTE (National Council of Teachers of English) in their statement on Digital Literacies: to participate effectively and critically in a networked world; to explore and engage critically, thoughtfully, and across a wide variety of inclusive texts and tools/modalities; and consume, curate, and create actively across contexts. Students in the course will be expected to not only gain a theoretical understanding of current scholarship and pedagogy surrounding multi-modal composing, but also create their own multi-modal texts and engage in digital writing.

**REQUIREMENTS
INCLUDE:**

Assignments include short weekly response essays, a digital rhetorical or multimodal analysis/review and presentation, a midterm, a digital multimodal pedagogy proposal or a multi-media exhibition.

TEXTS:

Texts will be primarily online or available through PDF except for the following:

Banks, Adam J. *Digital Griots: African American Rhetoric in a Multimedia Age*. Southern Illinois University Press, 2011.
Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*. SIU Press, 2012
Wall, Douglas M. and Stephanie Vie. *Social Writing/Social Media: Publics, Presentations, and Pedagogies*. Online Resource.

ENGL6520: STUDIES IN SHAKESPEARE

Prerequisite: departmental consent

SECTION O001

ONLINE

ASYNCH

E. RICHARDSON

In Hamlet, Ophelia is famously described as “a document in madness” and the prince’s decision “to put an antic disposition on” is of course central to the action of the play. Antonio opens Merchant of Venice with the words, “in sooth, I know not why I am so sad.” The question, of course, is how Shakespeare and his audiences understood these conditions. This semester we will explore depictions of madness and melancholy in Shakespeare’s plays as we simultaneously examine the author’s distillation of contemporary ideas about these subjects in works such as Bright’s Treatise on Melancholy (1586), Wright’s Passions of the Mind (1604) and Burton’s Anatomy of Melancholy (1621). By focusing on the ways comedic works are shaped by investigations of melancholy, and tragedies influenced by studies of insanity, students will gain a deeper understanding of the evolution of essential themes within Shakespeare’s works, as well as a better comprehension of early modern ideas about the workings of the human mind.

**REQUIREMENTS
INCLUDE:**

Assignments will include weekly discussion forum assignments, two presentations, and a final research essay of 15 pages with an accompanying proposal and annotated bibliography.

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.

ENGL6900: STUDIES IN ENGLISH LITERATURE OF THE 20th CENTURY

SECTION W001

TUES (ONLINE)

**5:00-7:45
(ONLINE)**

N. EASTERLIN

This course surveys some of the post-World War II fictional prose of the British Anglophone (English-language) tradition, including Commonwealth, postcolonial, and immigrant works. In

contemporary literature, the realist perspective governing the nineteenth-century novel has been dramatically altered by colonial history, modern warfare, and movements for gender and other forms of equality. While exploring Irish writers in particular this semester, the course also investigates historical and cultural dynamics in the work of several major Indian, South African, and Caribbean-English novelists.

REQUIREMENTS TBD
INCLUDE:

TEXTS: Caryl Phillips, *Cambridge*
 Claire Keegan, *Small Things Like These*
 J.M. Coetzee, *Life and Times of Michael K*: 9780140074481
 Colm Tóibín, *The Blackwater Lightship*: 9780743203319
 William Trevor, *The Story of Lucy Gault*: 9780142003312
 Zadie Smith, *White Teeth*: 9780375703867
 Kiran Desai, *The Inheritance of Loss*: 9780802142818