

# **English: Summer 2024 Course Descriptions**

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

## **ENGL 2032: MAJOR AMERICAN WRITERS**

➔ **The course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome to take the course.**

**SECTION 0001                      INTERNET                      ASYNCH                      E. LEWIS**

This literature course, designed for non-English majors, will examine US prose and poetry to determine what exactly a "major American writer" is. Over the course of this semester, we will investigate different movements in American writing and look closely at why history has found these particular authors worthy of inclusion.

REQUIREMENTS INCLUDE:                      Major requirements include reading quizzes, discussions, reading responses, two papers, a midterm, and a final exam.

TEXTS:                      The Compact Bedford Introduction to Literature, 13<sup>th</sup> ed.  
ISBN:9781319331849

## **ENGL 2041: MAJOR AMERICAN WRITERS**

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

**SECTION 0001                      INTERNET                      ASYNCH                      K. FRANKLIN**

This literature course, designed for non-English majors, will examine US prose and poetry to determine what exactly a "major American writer" is. Over the course of this semester, we will investigate different movements in American writing and look closely at why history has found these particular authors worthy of inclusion.

REQUIREMENTS INCLUDE:                      Major requirements include reading quizzes, discussions, reading responses, two papers, a midterm, and a final exam.

TEXTS:                      The Compact Bedford Introduction to Literature, 13<sup>th</sup> ed.  
ISBN:9781319331849

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

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

**SECTION O001      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 exams 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.

## **ENGL 2090: SPECIAL TOPICS IN LITERATURE**

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

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

## **VAMPIRE LITERATURE**

**SECTION O001      INTERNET      ASYNCH      R. WERNER**

Vampires have mesmerized Western culture for more than two hundred years. Before they sparkled, these monsters had been little more than hideous animated corpses in Eastern European folktales. Then, John Polidori wrote *The Vampyre* (1819), and introduced the world to a new monster—the seductive vampire. This trend continues to fascinate popular consciousness in both Britain and America. This course will present an overview of some of the most famous vampire tales from the nineteenth- through the twenty-first centuries. Students will explore the ways in which these monsters shift and change with the times that produce them.

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

TEXTS: John Polidori's *The Vampyre* (1819)  
Sheridan LeFanu's *Carmilla* (1872)  
Bram Stoker's *Dracula* (1897)  
Angela Carter's "The Lady of the House of Love" (1979)  
Jewelle Gomez from *The Gilda Stories* (1991)  
Nalo Hopkinson's "Greedy Choke Puppy" (2001)

## **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.*

### **FOOD WRITING**

**SECTION 0002**

**INTERNET**

**ASYNCH**

**T. JACOBSON**

Through this course, students will read and practice the craft of food writing, which may include but is not limited to "feature" and academic articles, literary food writing, food blogging, reviews, recipe writing, and memoirs. Students will not only practice their writing skills but also successfully examine the cultural, political, and historical rhetoric of food and nutrition and employ these rhetorical tactics into their own texts. Students will contribute to a blog where they will post their writing assignments. Students will produce: one introductory blog post, one personal essay, one recipe or "how to," one restaurant/other review, one food article/ethnography. Midterm exam will consist of a quiz over reading materials, and the semester will culminate with an academic research paper with MLA citations that investigates a culture through food.

REQUIREMENTS INCLUDE: This is a reading and writing course. Students will read and discuss works by multiple authors, including classmates. They will complete blog posts with their writing assignments, a midterm exam over reading material, and a final research paper on a food topic of their choice.

TEXTS: Texts may include: *Eating Words: A Norton Anthology of Food Writing* (ed. Sandra M. Gilbert and Roger J. Porter) ISBN: 978-0393353518  
*Will Write for Food: Pursue Your Passion and Bring Home the Dough*  
*Writing Recipes, Cookbooks, Blogs, and More* (Dianne Jacobs) 4th Edition, ISBN: 978-0306873997

Consider the Oyster (MFK Fisher) North Point Press ISBN: 978-0-86547-335-5

Plus, supplied PDF's, handouts, and web-based resources/materials from other authors, such as, Michael Twitty, Edward Lee, Bryant Terry, Charlotte Druckman, David Foster Wallace, Sara Roahen, Melissa M. Martin, and other New Orleans writers.

## **ENGL 2091: SPECIAL TOPICS IN LITERATURE**

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

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

### **ASIAN-AMERICAN LITERATURE**

**SECTION O001**

**INTERNET**

**ASYNCH**

**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**

**SECTION O001**

**INTERNET**

**ASYNCH**

**D. PIANO**

**SECTION O002**

**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 2208: READING DRAMA

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

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

**SECTION O001**

**INTERNET**

**ASYNCH**

**K. McDONALD**

This course is an introductory survey designed for non-English majors. We'll read plays ranging from classical to modern and examine both what defines drama as a genre and how playwrights through the centuries have adhered to certain elements of the classical form while modifying or playing with others to expand and enhance the genre. We'll analyze these works, looking at how the plays are crafted to convey the plot and underlying themes, and compare this to how the themes are presented in other works of literature as well as popular media (short stories, novels, movies, television, etc.).

REQUIREMENTS  
INCLUDE:

A midterm, a final, quizzes, and two short analytical essays.

TEXTS:

Older plays (out of copyright) will be linked through Canvas  
One or two scripts of modern plays may be required  
Some plays commonly included:  
*Oedipus Rex* by Sophocles  
*Hamlet* by William Shakespeare  
*The Doll's House* by Henrik Ibsen  
*Rosencrantz and Guildenstern Are Dead* by Tom Stoppard  
*Angels in America: Millennium Approaches* by Tony Kushner  
*Ruined* by Lynn Nottage  
*Anna in the Tropics* by Nilo Cruz  
*Unmentionables* by Bruce Norris

## ENGL 2228: READING POETRY

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

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

**SECTION O002**

**INTERNET**

**ASYNCH**

**J. GERY**

*A general introduction to the study and appreciation of poetry.*

*Prerequisites/Corequisites: Credit for ENGL 1158/ENGL 1159 with C or better.*

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 0001                      INTERNET                      ASYNCH                      C. PETTAWAY**

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

This course is designed to introduce students to works of American, British, and global fiction from the 19<sup>th</sup> - 21<sup>st</sup> centuries, both short stories and novels, through an examination of the formal elements of fiction. 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. Readings include writing by women, African Americans, other minorities, and non-Western writers.

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

TEXTS: *The Confessions of Frannie Langton, Moonrise Over New Jessup, The Only Good Indians, Women Talking*

## ENGL 4152/5152: TECHNICAL EDITING & WRITING

**SECTION 0001                      MTuWThF                      1-4:30 PM                      A. HIMELSTEIN**

Dates: 06/03/2024 - 06/27/2024. Week One takes place online; Weeks 2 & 3 are on site.

Introduces students to the profession of technical editing and writing: the basics of editing, including levels of edit and digital editing; document design; and editing and writing in a variety of technical modes, such as memos, proposals, reports, instructions, charts, tables, and figures. Students are recommended, but not required, to take either ENGL 2155, ENGL 2152, or JOUR 2700 before taking ENGL 4152

This course is for students with unpublished creative material that's waiting in their files—and the passion to turn that material into a self-published book. Whatever genre of book project they have in mind, this intensive will teach students how to move their work from draft status to a polished product ready to be shared with the world.

After a peer-based round of workshopping, the course will move into the layout phase, including cover and page design, copy editing, and more. Students will also have the opportunity to use the printing equipment and services of Paper Machine, learning about the mechanics of printing and binding in a direct, practical way. Once book designs are finalized and printing underway, we'll dive into the business side of self-publishing, with each student creating an actionable plan for marketing and distributing their book in a way that supports their values and aspirations as creators. Discussions of self-publishing in historical, political, and cultural contexts will enrich the hands-on journey of creating books together.

The course will culminate with a celebratory publication launch event, and each student will leave with finished copies of their work.

REQUIREMENTS INCLUDE: A finished draft of a manuscript you wish to self-publish.

TEXTS: You will be required to edit and copy-edit your peers work.

## **ENGL 4154/5154: CREATIVE NONFICTION**

**SECTION 0001      INTERNET      ASYNCH      E. BRINA**

The goal of the course is to learn, practice, and develop the craft of creative nonfiction, which includes the subgenres of personal essay/memoir, profile, travel writing, nature writing, literary journalism and criticism, etc. Although creative nonfiction deals primarily with the distinct point-of-view of the narrator – the narrator's unique rendition and reflection of facts, real events, and real experiences –

literary devices (scene, plot, character, etc.) are concertedly implemented. Students will compose two drafts, provide and receive feedback, incorporate feedback and revise one of their drafts in a supportive community. We will also read and draw inspiration from exemplar essays and excerpts from larger works.

REQUIREMENTS TBD  
TEXTS INCLUDE:

TEXTS: TBD

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

**SECTION INTERNET ASYNCH J. KUCHTA**  
**0001**

*\*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.

The goal of this course is to further your practice in the writing of short fiction. Each student will produce and workshop a minimum of two short stories over the course of the semester (three if time permits). No novel portions or short shorts. Emphasis is on fresh literary invention and meaningful selection of concrete details. Students must also vigorously participate during forum-based workshops as well as annotate and provide written critiques of all stories workshopped. This class is solely a workshop for student writing and is designed for English majors.

REQUIREMENTS Two original short stories (three if time permits), forum posts, story annotations, and written critiques.

TEXTS: The only texts for this course are the students' short stories.