

**DEPARTMENT OF ENGLISH**  
**SUMMER 2019 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.**

*English majors should not take this course, as it duplicates material covered in 2031 and 2032.*

**SECTION 476**

**ONLINE**

**E. LEWIS**

The online course is designed to give students an overview of the major American writers 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 American Renaissance, the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance, etc.

REQUIREMENTS: Two exams, two formal papers and scheduled quizzes are required for this course, as well as participation in Discussion Board assignments.

TEXT: *The Norton Anthology of American Literature*, shorter 8th edition. ISBN 10: 0393918858 / ISBN 13: 9780393918854.

**ENGL 2043: NEW ORLEANS LITERATURE**

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

*This course has a prerequisite of English 1158.*

**SECTION 476**

**ONLINE**

**J. KUCHTA**

In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have short answer and essay components.

TEXTS (tentative & partial): Cable, *Old Creole Days*  
Chopin, *The Awakening and Selected Short Stories*  
Dent, *Ritual Murder*  
Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*  
Roahen, *Gumbo Tales*  
Williams, *A Streetcar Named Desire*

## ENGL 2090: SPECIAL STUDIES IN LITERATURE AND LANGUAGE

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

*This course is designed for non-English majors but open to majors as electives.*

### SECTION 476 VAMPIRES

ONLINE

R. WERNER

Vampires have mesmerized Western culture for nearly 200 years now. Before John Polidori wrote *The Vampyre* in 1819, these monsters had been little more than animated corpses in Eastern European folktales, but his aristocratic Lord Ruthven began a trend that continues to fascinate popular consciousness in both Britain and America. Whether it is Anne Rice's genteelly effeminate Lestat, or Buffy's tragically romantic Angel, our culture's current ideas of vampires owe their core characteristics to nineteenth century depictions. This course will present an overview of some of the most famous vampires of literature with a focus on the nineteenth and twentieth centuries, including texts by Sheridan LeFanu, Bram Stoker, Anne Rice, and Angela Carter. We will also watch the 2014 film, *What We Do in the Shadows*, with its humorous take on the history of vampire literature. Students will explore the ways in which these monsters shift and change with the times that produce them. This course covers issues of race, gender, sexuality, and psychology.

**REQUIREMENTS:** Students will apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course's theme. The course will also test students in both a midterm and a final exam. The course will also test students in both a midterm and a final exam.

**POSSIBLE TEXTS:** John Polidori's *The Vampyre* (1819)  
Sheridan LeFanu's *Carmilla* (1872)  
Bram Stoker's *Dracula* (1897)  
Anne Rice's *Interview with a Vampire* (1976)

### SECTION 477 MODERN GERMAN WRITERS

ONLINE

P. KÖSTNER

This course, taught in English, will take us on a journey through German literature written between 1910 and 1950 and will include works of prose, poetry, and drama. As voices of German modernism, we will read Franz Kafka's "The Metamorphosis," and Thomas Mann's *Death in Venice*. Both of these works were published in the years leading up to World War I and were quietly critical of the Prussian status quo. We will continue with *All Quiet on the Western Front* by Erich Maria Remarque and Irmgard Keun's *The Artificial Silk Girl*. Both of these writers were associated with a literary/art movement called "Neue Sachlichkeit," or New Objectivity, and they published their works shortly before the National Socialists came to power. We will also analyze excerpts of writings by the Jewish writers Stefan Zweig, who published his last works in 1942 from exile in Brazil, and Paul Celan, whose poetry was informed by the tragedy of the Holocaust. As part of what Germans call "Trümmerliteratur," or "rubble literature," we will discuss "The Man Outside," a play by the West-German writer Wolfgang Borchert who tried to come to terms with the horror of World War II and its aftermath in his works.

**REQUIREMENTS:** A reading journal, one short paper, a midterm and a final exam, as well as weekly online class discussions.

**TEXTS INCLUDE:** Franz Kafka "The Metamorphosis"  
Thomas Mann *Death in Venice*  
Erich Maria Remarque *All Quiet on the Western Front*  
Irmgard Keun *The Artificial Silk Girl*  
Wolfgang Borchert "The Man Outside"

## ENGL 2152: TECHNICAL WRITING

<b>SECTION 476</b>	<b>ONLINE</b>	<b>K. FRANKLIN</b>
<b>SECTION 477</b>	<b>ONLINE</b>	<b>E. HOGAN</b>
<b>SECTION 478</b>	<b>ONLINE</b>	<b>K. MCDONALD</b>
<b>SECTION 479</b>	<b>ONLINE</b>	<b>R. HOSKINS</b>

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing. For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

TEXT: 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.*

<b>SECTION 001</b>	<b>ONLINE</b>	<b>B. REIGER</b>
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Writing about literature is as simple as engaging in a conversation. And what better literature to study than the literature of conversation, drama. This is a survey course of major works of drama from the modern to the ancient. What does each piece talk about? How does that conversation relate to us today?

REQUIREMENTS: A midterm essay, a midterm exam, a final essay, a final exam, weekly quizzes and discussions.

TEXT: This is an Open Educational Resources course. All texts are provided via Moodle.

## 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.*

<b>SECTION 001</b>	<b>11:00-1:45</b>	<b>TTH</b>	<b>N. EASTERLIN</b>
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Storytelling—narrative—is foundational to human intelligence and community, and fictional stories are an extension of these forms of thought and interaction. What are the ways of organizing and telling a story? How does the choice of teller affect the audience's understanding of characters and events? What is the relationship between subject matter and the author's choice of form, point of view, and style? In this introduction to the short story, the novella, and the novel, we will consider these and other questions through close reading and discussion of a diverse, international range of authors. We will also consider differences between literary and film versions of several stories.

REQUIREMENTS: Daily quizzes, a mid-term and a final exam, and a progressive paper portfolio.

EXPECTED TEXTS: *The Norton Introduction to the Short Novel*, ed. Jerome Beaty, 3rd edition (1999); ISBN 978-0-393-96831-6  
*Wounded*, Percival Everett, Graywolf Press; ISBN 978-1-555-97427-5  
*Their Eyes Were Watching God*, Zora Neale Hurston, HarperPerennial; ISBN 978-0-072-43422-4

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

*\*Designed for English majors and non-majors. May be repeated once for credit.*

**SECTION 476****ONLINE****R. POCHÉ**

The goal of this course is to help talented student writers become better writers of short fiction. Students will examine and practice various techniques and conventions of fiction writing so that they may continue developing their own unique craft. Each student will produce and workshop three short stories over the course of the semester. Their work will be carefully read, considered, and commented on by the instructor and other writers in the class. Workshop participants are expected to offer detailed critiques on other writers' work and to engage in lively and useful workshop discussion. All workshop participants are expected to produce literary stories that are unusually ambitious, insightful, entertaining, and well crafted.

TEXT: Kardos, *The Art and Craft* (ISBN: 978-1-4576-1390-6)

**ENGL 4391/5391: SPECIAL TOPICS IN LANGUAGE AND LITERATURE: SEXUALITY IN AMERICAN LITERATURE**

*\*Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.*

**SECTION 476****ONLINE****E. STEEBY**

This course will advance students' understanding of sexuality studies and U.S. literature through analysis of multiethnic 20th and 21st-century novels, memoirs, poems and short stories. As much as possible, we will connect popular culture to literary narratives that represent lived and imagined sexualities, desires, and bodies that are dynamic and often unresolved. For example, how does literature challenge our preconceived notions that sexuality can be reduced to "gay"/ "straight", "normal"/ "perverse"? We will also read a few short theoretical and analytical texts provide us with contexts and methodologies for understanding constructs of sexuality as they intersect with formations of race, gender, and class. Through the assigned literary works, we will approach sexualities as lived realities and as systems of meaning that change over time and vary with context.

REQUIREMENTS: Students will be responsible for regular discussion posts, a midterm and final exam, and two research papers.

TEXTS: Ed. Roxane Gay, *Not That Bad*, (Harper, ISBN-10: 0062851462)  
James Baldwin, *Giovanni's Room* (Vintage, ISBN-10: 0345806565)  
Eileen Myles, *Chelsea Girls* (Ecco, ISBN-10: 0062394665)  
Jhumpa Lahiri, *Interpreter of Maladies* (Mariner, ISBN-10: 039592720X)  
Maggie Nelson, *The Argonauts* (Greywolf, ISBN-10: 1555977359)  
Justin Torres, *We the Animals* (Mariner, ISBN-10: 0547844190)

## **ENGL 6151: GNOWP INVITATIONAL SUMMER INSTITUTE**

**SECTION: 001**

**8:30-3:30**

**M-F, JUNE 16-26 K. RAYES**

The purpose of the Greater New Orleans Writing Project Summer Institute is to explore credible research on and to share successful practices in the teaching of writing. In addition, participants write and share their writing with one another. You will be part of a community of teachers who are dedicated to discovering, fostering, and promoting the best practices in the teaching of writing. We expect you as a professional teacher to participate in all activities and to contribute your best writing and best efforts as a member of our community of teachers. Teacher participants will collaborate to improve their own writing; share teaching and learning techniques in writing; learn how to enhance writing instruction in their own classrooms, and learn how to become consultants to other classrooms in order to share their expert knowledge on the teaching of writing. The Summer Institute is based on assumptions developed by the National Writing Project, which is firmly situated in authoritative research in writing and supported by the National Council of Teachers of English.

TEXTS: Assorted handouts and readings provided to participants as a course packet

**ENGL 7000: THESIS**

**ENGL 7040: EXAMINATION ONLY**

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