

➔ **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

SECTION O002 INTERNET ASYNCH 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 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
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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.

3:15 PM

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

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

SECTION P001

TTH

**9:30 AM –
10:45 AM**

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.

SECTION O001

ONLINE

ASYNCH

C. PETTAWAY

This course is designed to introduce students to 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 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* and *Moonrise Over New Jessup*

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 0001

ONLINE

ASYNCH

E. RICHARDSON

English 2258 is a writing intensive course designed to prepare English majors for advanced literary study. It centers on the careful examination and discussion of texts from four major genres: fiction, poetry, drama, and non-fiction. The key to the course will be close, analytical reading that generates a critical response or interpretation of the text, as opposed to a description or summarization of it. As you better develop your analytical reading skills over the course of the semester, you will also gain a vocabulary of important critical terms, becoming familiar with standard literary terminology, as well as the respective conventions of each major genre.

REQUIREMENTS INCLUDE: Students will be expected to complete weekly discussion-response and peer-response assignments, four essay assignments, and a final presentation.

TEXTS: Acheson, Katherine O., *Writing Essays about Literature: A Brief Guide for University and College Students* (2nd Edition). Broadview Press. (2021). ISBN: 978-1554815517
James, James. *Fat Ham*. Theatre Communications Group (2023). ISBN: 978-1636701684
Shakespeare, William. *Hamlet*. Broadview Press. 2018. ISBN: 978-1554813780
*additional readings will be made available online

ENGL 2341: SURVEY OF BRITISH LITERATURE I

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

SECTION P001

TTH

**11:00 AM –
12:15 PM**

E. RICHARDSON

In this course, we will study the development of British literature from its known beginnings to the late eighteenth century. Students will become familiar with important literary terms, historical trends, and recurrent themes as we explore works written in a variety of genres. We will examine the role of works that are considered standard to the canon, but we will also examine the ways in which the canon must evolve and be readdressed on a regular basis—for example, we will address early women writers who have gained greater acknowledgement and representation in recent years, exploring their contributions to and engagement with early British literature and culture.

**REQUIREMENTS
INCLUDE:**

Students will complete weekly reading response assignments, two 4–6-page essays, one 5–7-page essay and a final presentation.

TEXTS:

The Broadview Anthology of British Literature: Concise Edition, Volume A (3rd edition), ed. Joseph Black, et al. (ISBN-13: 978-1554813124)

ENGL 2377: THE BIBLE AS LITERATURE

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

SECTION P001

TTH

**11:00 AM –
12:15 AM**

L. VERNER

A study of selections from the Old and New Testaments. 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 3382: METHODS IN RESEARCH & WRITING

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

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 – 3:15 PM R. WERNER

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 0002

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

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 – 7:45 PM (ONLINE) A. HIMELSTEIN

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 – 8:45 PM M.O. WALSH

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 –
8:45 PM****B. JOHNSON**

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 –****C. HEMBREE**

**8:45 PM
(ONLINE)**

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*. 4-5 additional books of contemporary poetry TBD

ENGL6194: REMOTE NON-FICTION WRITING WORKSHOP

SECTION 0001

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 – J. MAXWELL
8:45 PM

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 – 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 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 0001

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 N. EASTERLIN
(ONLINE)

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 INCLUDE: TBD

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