

ENGL 2031: SURVEY OF AMERICAN LITERATURE BEFORE THE CIVIL WAR (Units: 3.00/3.00)
SECTION P001 TUESDAY and THURSDAY 11:00 AM-12:15 PM D. Rutledge

A study of American literature from the Colonial period to the Civil War, emphasizing the literary elements of the texts and their relation to the literary, historical, and cultural contexts. This course is open to all students; it is required of English majors.

Possible Texts:

Broadview Anthology of American Literature, Concise Edition, Volume 1

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR (Units: 3.00/3.00)
SECTION O001 12:00 AM-12:00 AM INTERNET E. Lewis

This online course is designed to give students an overview of American literature from the post Civil War to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and sub genres such as 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, realism, regionalism, naturalism, modernism and postmodernism. 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 Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance etc.

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

Course requirements include three exams--a take home exam, a midterm exam and a final exam-- an annotated bibliography and research paper; in addition to class assignments and discussion forums.

ENGL 2041: MAJOR AMERICAN WRITERS (Units: 3.00/3.00)
SECTION O001 12:00 AM-12:00 AM INTERNET E. Lewis

This online course is designed to introduce students to some of the major works of American fiction from the nineteenth to the twenty-first centuries, both short stories and novels, through an examination of the formal elements of fiction. The syllabus is arranged both chronologically and thematically; in addition, a focus in the course is historical, since the cultural context of a literary work enriches our understanding of the text. 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.

Course requirements include three exams--a take home exam, a midterm exam and a final exam--and one formal paper; in addition to class assignments and discussion forums.

ENGL 2043: NEW ORLEANS LITERATURE (Units: 3.00/3.00)*
SECTION P002 MONDAY and WEDNESDAY 3:30 PM-4:45 PM E. Steeby
*This course satisfies the General Education Literature Requirement.

When "New Orleans" 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. 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. We will read texts by Solomon Northup, Kate Chopin, Alice Dunbar-Nelson, Tom Dent, Maurice Carlos Ruffin, and others.

Students will be required to submit bi-weekly discussion board posts, a midterm essay exam, a final exam, and a final research project.

Possible Texts:

Monique Verdin, *Return to Yakni Chitto: Houma Migrations* ISBN: 9781608011254
(UNO Press)
Tennessee Williams, *A Streetcar Named Desire* ISBN-10: 978081121602 (New Directions)

ENGL 2043: NEW ORLEANS LITERATURE (Units: 3.00/3.00)*

SECTION O001	12:00 AM-12:00 AM	INTERNET	J. Kuchta
SECTION O002	12:00 AM-12:00 AM	INTERNET	J. Kuchta

*This course satisfies the General Education Literature Requirement.

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: Reading quizzes, forum posts, an analytical essay, and a written midterm and final exam. Both exams will have short and long-answer components.

Possible Texts:

Butler, *Good Scent from a Strange Mountain*
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: Finding My Seat at the New Orleans Table*
Williams, *A Streetcar Named Desire*
Additional texts TBA.

ENGL 2071: AFRICAN-AMERICAN LITERATURE I Writings of African-Americans to 1939 (Units: 3.00/3.00)*

SECTION O001	12:00 AM-12:00 AM	INTERNET	D. Rutledge
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*This course satisfies the General Education Literature Requirement.

We will cover authors from Phillis Wheatley to the Harlem Renaissance, discussing the main movements and authors of those years. Regular participation is the primary requirement of the class. There will also be two tests, two papers, and a final.

This course may be used to satisfy the General Education Literature requirement.

ENGL 2072: AFRICAN-AMERICAN LITERATURE II (Units: 3.00/3.00)*

SECTION O001	12:00 AM-12:00 AM	INTERNET	C. Pettaway
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*This course satisfies the General Education Literature Requirement.

This course explores the theme of Black joy in African American literature since 1939. Moving beyond narratives of struggle, we will examine how African American writers celebrate resilience, love, community, creativity, and the richness of everyday life. Students will engage with texts that affirm Black identity, culture, and the complexities of joy. Themes include humor, spirituality, family, and friendship. Students will consider the radical nature of joy as a form of resistance and self-empowerment within the African American experience.

Requirements: Two creative projects, reflection essays, reading quizzes

Possible Texts:

Clayton, Dhonielle, et al. *Whiteout*
Cruz, Kleaver. *The Black Joy Project*

ENGL 2090: SPECIAL TOPICS IN LANGUAGE AND LITERATURE: (Units: 3.00/3.00)*

*This course satisfies the General Education Literature Requirement.

SECTION P001: Vampire Literature

MONDAY and WEDNESDAY 12:30 PM-1:45 PM

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 aristocratic vampire. This trend continues to fascinate popular consciousness in both Britain and America. Whether it is Angela Carter’s somnambulistic Countess or Jewelle Gomez’s avenging Gilda, our culture’s current ideas of vampires owe their core characteristics to Romantic era depictions.

This course will present an overview of some of literature’s most famous vampires. Students will explore the ways in which these monsters shift and change with the times that produce them.

REQUIREMENTS:

Students will complete two exams and will apply the analytic and close reading skills they develop throughout our course work in individual research projects on the course’s theme

Possible Texts:

Werner and Lewis (eds) *Vampire Literature* Broadview
Stoker *Dracula* Broadview

SECTION P002: Shared Worlds: Exploring Animal-Human Relations in Literature and Film

TUESDAY and THURSDAY 2:00 PM-3:15 PM D. Piano

This course combines critical analysis of texts with creative exploration and personal reflection of students’ own relation to nonhuman beings. Its focus is to examine how deeply entwined animals are in human experiences by exploring representations and narratives of animals in literature and film. Students will be introduced to Animal Studies as a cross-disciplinary field that intersects with English Studies, especially post-colonial studies, critical race studies, and women and gender studies as well as connecting to the human sciences. By the end of the semester, students will not only be aware of the multifaceted roles animals play in visual and literary culture but can also demonstrate awareness of the ethical and environmental issues surrounding human-animal relationships.

Texts will cover all genres of literary texts such as short stories, novels, poetry, memoir and creative nonfiction to documentary, art, and animation films. Representations of animals will range from the fantastical and monstrous to the realistic, supernatural, and allegorical. This range is necessary to illustrate how most if not all representational genres explore human-animal relationships. Texts will be organized around specific issues related to speciesism, post-humanism, the ethics of eating, and captivity, functionality, and display.

Assignments include weekly response papers, midterm and final, a multi-media presentation, and a critical review of a resource.

Possible Texts:

Coetzee, J. M. *The Lives of Animals*.

Ozeki, Ruth. *The Year of Eating Meat*.

Gumbs, Alexis. *Undrowned: Black Feminist Lessons from Marine Animals*.

London, Jack. *Call of the Wild*.

Hogan, Linda. *The Radiant Lives of Animals*

Lanham, Drew. *The Homeplace: Memoir of a Colored Man’s Love Affair with Nature*.

Sepulveda, Luis. *The Old Man Who Read Love Stories*.

Silko, Leslie. *The Turquoise Ledge*.

Short stories by Edward P. Jones, Richard Wright, Angela Carter, Jeff Vandermeer, Haruki Murakami, Zora Neale Hurston, Ken Liu.

Poetry by Marianne Moore, Camille Dungy, Linda Hogan, Mark Doty, Elizabeth Bishop and others.

Films might include the documentary *Blackfish*, Craig Foster’s *My Octopus Teacher*, and Haruki Miyasaki’s *Spirited Away*.

SECTION H002 David Bowie: The Enduring Presence of an Icon

TUESDAY and THURSDAY

11:00 AM-12:15 PM

S. Gladden

This special topics course takes as its subject one of the most important artists of the last 50 years, David Robert Jones, better known as David Bowie, whose career spanned five decades and whose influence continues to be felt. Focusing on a wide variety of primary texts, including music, writing, film, and painting, as well as secondary texts by journalists, scholars, and other writers in various fields, this course will explore the enduring presence of Bowie in our culture almost ten years after his death. Primary texts will be available online through streaming services, presenting little to no cost for students; in addition, several volumes of critical analyses and reception may be required. Students will create work together and in collaboration with classmates to explore relationships between and among texts as well as the ways in which texts interrogate questions and problems still central to our lives. Graded work will include regular quizzes, two reflective essays, a group project, and an individual presentation or creative work.

Possible Texts:

Toija Cinque, Christopher Moore, and Sean Redmond, eds., *Enchanting David Bowie:*

Space/Time/Body/Memory (Bloomsbury 2015)

Susan Compo, *Earth Bound: David Bowie and The Man Who Fell to Earth* (Jawbone 2017)

Paolo Hewitt, *Bowie: Album by Album* (Insight Editions 2013)

Hugo Wilcken, *Low* (Bloomsbury, 33 1/3 series, 2005)

PDFs of additional scholarship and works in progress will also be provided throughout the semester, all with permissions of the authors.

ENGL 2091: SPECIAL TOPICS IN LITERATURE AND DIVERSITY (Units: 3.00/3.00)*

*This course satisfies the General Education Literature Requirement.

SECTION P001: Gender and Fairy Tales

MONDAY and WEDNESDAY

9:30 AM-10:45 AM

R. Werner

When *The Little Mermaid* came out in 1989, Disney was ill-prepared for the cultural backlash which greeted the film's depiction of a young woman who sacrifices all for love. In the years since then, not only has Disney tried to appease feminist complaints, but woman-centered retellings of classic tales have become a mainstay of fantasy literature and film. This trend is exemplified in films like *Maleficent* and television series like *Once Upon a Time*.

This course will investigate the way sex and gender roles in fairy tales have been questioned, challenged, and reinvented by both writers and filmmakers. Students will examine how authors from Angela Carter to Anne Sexton reinvent classic tales such as *Cinderella*, *Beauty and the Beast*, *Snow White*, and *Sleeping Beauty*. The class will also investigate the gender roles in popular fairy tale films.

Students will be responsible for applying what they learn in class to an extended individual research project on the theme of the course and in discussions and exams.

Possible Texts:

The Bloody Chamber by Angela Carter (1979)

Folk and Fairy Tales edited by: Martin Hallett and Barbara Karasek (2008)

Ash by Melinda Lo (2009)

ENGL 2218: READING CREATIVE NONFICTION (Units: 3.00/3.00)*

SECTION H001 hybrid TUESDAY and THURSDAY

2:00 PM-3:15 PM

S. Gladden

SECTION H002 hybrid TUESDAY and THURSDAY

3:30 PM-4:45 PM

S. Gladden

*This course satisfies the General Education Literature Requirement.

This course focuses on the genre of creative nonfiction and features works of various kinds including memoir, reflection, essays, literary journalism, and travel writing. We will explore and understand the “five r’s” of creative nonfiction—real life, reflection, research, reading, and (w)riting—and the tensions between fact and truth in works of the genre. Drawing largely on selections from two anthologies, this course will include a close focus on work by several authors and will conclude with a virtual visit by author Karen Salyer McElmurray who will join us to reflect on her work and to take questions from our class. Graded work will include occasional quizzes, two reflective essays, and a final examination.

Possible Texts:

Truman Capote, *Answered Prayers* (Vintage 1994)

Lee Gutkind, ed., *In Fact: The Best of Creative Nonfiction* (W.W. Norton 2004)

Karen Salyer McElmurray, *I Could Name God in Twelve Ways* (University Press of Kentucky 2024)

Karen Salyer McElmurray, *Surrendered Child: A Birth Mother’s Journey* (University of Georgia Press 2006)

David Sedaris, *The Best of Me* (Back Bay Books 2021)

Lex Williford and Michael Martone, eds., *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to Present* (Touchstone 2007)

PDFs of additional selections will also be provided throughout the semester, all with permissions of the authors and/or publishers. Among these works are the following:

Craig Brown, *A Voyage Around the Queen* (Farrar, Straus and Giroux 2024)

Ty Matejowsky, *Smothered and Covered: Waffle House and the Southern Imaginary* (University of Alabama Press 2023)

Chris Rose, *1 Dead in the Attic: After Katrina* (Simon and Schuster Paperbacks 2015)

Richard Terrill, *Essentially: Essays by Richard Terrill* (Holy Cow! Press 2022)

ENGL 2258: INTERPRETING LITERATURE (Units: 3.00/3.00)

SECTION P001 MONDAY and WEDNESDAY 9:30 AM-10:45 AM K. Franklin

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. Students will focus on fostering close, analytical reading skills to help them gain confidence in writing about literature. For each of the four genres, students will produce a literary paper, and much of the classtime will be devoted to developing and drafting these papers.

Requirements: Major requirements include discussions, reading responses, and four literary analyses.

Possible Texts:

Acheson, Katherine O., *Writing Essays about Literature: A Brief Guide for University and College Students*, Broadview Press.

The Compact Bedford Introduction to Literature

ENGL 2258: INTERPRETING LITERATURE (Units: 3.00/3.00)

SECTION W001 TUESDAY and THURSDAY 3:30 PM-4:45 PM C. Pettaway

This course is designed to teach students the analytic skills they will need to critically read and interpret literary texts. Students will be introduced to the major features of four major genres of literature: Fiction, Drama, Poetry, and Literary Non-Fiction. Students will develop both their close-reading skills and gain confidence writing about literature. Students will produce an assignment closely examining a literary work for each of the four genres. This is a writing intensive class. Students’ writing, drafting, and participation will form the majority of their grade.

Requirements: TBA

Possible Texts: TBA

ENGL 2377: BIBLE AS LITERATURE (Units: 3.00/3.00)*

SECTION P001 MONDAY and WEDNESDAY 2:00 PM-3:15 PM L. Verner

*This course satisfies the General Education Literature Requirement.

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text.

Requirements: weekly quizzes; four exams; two papers.

Possible Texts:

The Oxford Study Bible: Revised English Bible with the Apocrypha, eds. Suggs, Sakenfeld and Mueller, ISBN 978-0195290004

ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE (Units: 3.00/3.00)*

SECTION O002 12:00 AM-12:00 AM INTERNET J. Hurter

*This course satisfies the General Education Literature Requirement.

In this course, we will be reading a variety of texts written by women, with a particular focus on poetry. As long as there has been literature, there have been women writers; in fact, the first novel in the world, Murasaki Shikibu's *The Tale of Genji*, was written by a woman. Despite many obstacles meant to keep women out of the world of literature and publishing, we have always found a way to express resistance to the systems in place that told us we didn't belong. In this class, we will read poetry by women from around the world, as well as a variety of stories and essays, and one novel, that tell of diverse experiences of women from all walks of life. We will see that there is no one way to be a woman, and no one way to write from a woman's perspective.

Possible Texts:

A Book of Women Poets from Antiquity to Now: Selections from the World Over, ed. Alik Barnstone and Willis Barnstone

Nevada by Imogen Binnie

Deluge by Leila Chatti

Assorted texts on Moodle

ENGL 3381: INTRODUCTION TO CONTEMPORARY THEORY (Units: 3.00/3.00)

SECTION P001 TUESDAY and THURSDAY 3:30 PM-4:45 PM N. Easterlin

This course introduces students to a range of contemporary theoretical approaches to literature and culture. What influences our points of view as readers and observers? What forms of literary and other art have been draped with the laurels of greatness, and why? Alternatively, what works have possibly been overlooked in the canonization process? What makes literary and other art different from everyday discourse and objects? How does critical theory inform our perspective outside of the artworld? These are some of the main questions we will consider over the course of the semester. Readings and assignments will cycle among Michael Ryan's introductory text; Elizabeth Bishop's poems, Alice Munro's short stories, and other literary works (Canvas posts); and key primary theoretical texts (Canvas posts).

Possible Texts (Students are required to purchase the assigned books):

Literary Theory: A Practical Introduction, 3rd ed., Michael Ryan; ISBN: 978-1-119-06174-8

The Complete Poems, 1927-1979, Elizabeth Bishop; ISBN -13: 978-0-374617004

Selected Stories, Alice Munro; ISBN-13: 978-0-679-76674-2

ENGL 3381: INTRODUCTION TO CONTEMPORARY THEORY (Units: 3.00/3.00)
SECTION W001 MONDAY and WEDNESDAY 3:30 PM-4:45 PM J. Gery

This course provides an introduction to contemporary theory and its application to reading literature, as well as to analyzing other texts, phenomena and contexts. The seminar will focus primarily on various modern and postmodern theoretical approaches to literature, including Russian Formalism, New Criticism, Psychoanalytic Criticism, Structuralism, Marxist and Critical Theory, Archetypal Criticism, New Historicism, Deconstructionism, Feminist Theory and Gender Studies, Postcolonialism, and Ecocriticism, as time allows. While lectures will provide some historical context for these evolving perspectives, class time will be devoted to close readings of original texts that define each theory, as well as to applying them to poetry and fiction. Oral presentations and papers will allow students to examine individual theories in more detail than may be possible in class discussion.

REQUIREMENTS: Two short analytical papers, two in-class oral presentations on individual works (one literary, one theoretical), an annotated bibliography, and a research paper

Possible Texts:

- Culler, Jonathan, *Literary Theory: A Very Short Introduction*, 2011.
- Dove, Rita, ed. *The Penguin Anthology of Twentieth Century American Poetry*, 2011.
- Rice, Philip, and Patricia Waugh, eds. *Modern Literary Theory*. Fourth Edition, 2001, 2013.
- Woolf, Virginia. *Mrs. Dalloway*, 1923

ENGL 4034/5034: CONTEMPORARY AMERICAN LITERATURE (Units: 3.00/3.00)
SECTION P001 MONDAY and WEDNESDAY 5:00 PM-6:15 PM E. Steeby

“We go waaaaay back, America./ Like mutts in the bed of a pickup./ Like righteous indignations./ Like riotous ignitions.” --Terrance Hayes, “The Blue Baraka”

This course will focus on post-1990 U.S. literature that innovates form, style, and genre to represent late 20th- and early 21st-century contexts of broad cultural and political change, as well as personal crisis. Students will read graphic memoir, short fiction and novels to understand how some of the most experimental and irreverent contemporary writers negotiate the contentious terrain of American culture. For example, we’ll read texts such as Louise Erdrich’s novel, *The Round House*, an Indigenous crime drama, and the fiction of writers such as Jhumpa Lahiri who represent diasporic relationships and the legacies of immigration. We’ll also address the ways in which contemporary literature has revisited familiar historical narratives such as Paul Beatty’s satirical *White Boy Shuffle*. We’ll read across various genres, such as the speculative fiction of N.K. Jemisin and the Neo-Southern Gothic fiction of Jesmyn Ward. We’ll read short fiction by writers like Annie Proulx, Bryan Washington, Denis Johnson, and Amy Hempel. Throughout, students will learn a multiethnic approach to U.S. literature that looks to the intersections of race, class, gender, and sexuality.

Requirements: two short research papers, final exam, and weekly reading responses.

Possible Texts:

- Paul Beatty, *White Boy Shuffle* (Picador, ISBN-10: 031228019X)
- Alison Bechdel, *Fun Home* (Mariner, ISBN-10 : 0618871713)
- Jennifer Egan, *A Visit from the Goon Squad* (Vintage, ISBN-10 : 0307477479)
- Louise Erdrich, *The Round House* (Harper Perennial, ISBN-10 : 9780062065254)
- Jonathan Franzen, *The Corrections* (Picador, ISBN-10 : 1250824028)
- N.K. Jemisin, *The Fifth Season* (Orbit, ISBN-10 : 0316229296)
- Jhumpa Lahiri, *Unaccustomed Earth* (Vintage, ISBN-10 : 0307278255)
- Toni Morrison, *Paradise* (ISBN-10 : 0804169888)
- Annie Proulx, *Close Range: Wyoming Stories* (Scribner, ISBN-10 : 0684852225)
- Jesmyn Ward, *Sing, Unburied, Sing* (Scribner, ISBN-10 : 15011226075)

ENGL 4163/5163: ADVANCED POETRY WRITING (Units: 3.00/3.00)

SECTION P001 MONDAY and WEDNESDAY 2:00 PM-3:15 PM J. Hurter

The painter Pablo Picasso once said, "Inspiration exists, but it must find you working." In this course, we will spend the semester as working poets. You will work to find and hone your own poetic voice through experimentation with both subject matter and form, and you will revise the poems you draft with these techniques. The work you do in this class will, hopefully, make inspiration less elusive. By reading and discussing contemporary poetry, and by taking part in regular workshops with your peers, you will gain confidence and skill as a poet and as a reader. Our class will encourage you to be creative and to explore a variety of approaches to writing poetry.

Possible Texts:

Ordinary Genius by Kim Addonizio, ISBN 978-0393334166
The Year of Blue Water by Yanyi, ISBN 978-0300242645
Judas Goat by Gabrielle Bates, ISBN 978-1953534644
Slow Lightning by Eduardo C Corral, ISBN 978-0274749911
Merriam Webster Pocket, Oxford Mini, or comparable portable, hard copy dictionary
Assorted poems and essays on Canvas and a dedicated notebook and something to write with

ENGL 4801/5801: BRITISH ROMANTIC-ERA WRITERS, 1780-1810 (Units: 3.00/3.00)

4801 SECTION P001 TUESDAY and THURSDAY 5:00 PM-6:15 PM N. Easterlin
5801 SECTION W001 TUESDAY and THURSDAY 5:00 PM-6:15 PM N. Easterlin

This course offers an introduction to some of the main themes and genre developments of the British romantic era in and through selected poetry and fiction. Students will explore key preoccupations, such nature, religion, education, equality, and individualism, in the works of writers of English, Irish, and Scots descent and nationality. Coinciding with these and other topics and emerging social and cultural concerns, literary genres were changing. The course will investigate some transformations in poetic form as well as the emergence of fictional prose.

Assignments: an annotated bibliography, a research paper, a mid-term exam, and a final exam.

Possible Texts:

A.L. Barbauld, Anna Letitia Barbauld: *Selected Poetry*, Broadview ISBN-13: 9781551112411
Charlotte Smith, *The Poems of Charlotte Smith*, Broadview ISBN: 9781554812844 / 1554812844
Gamer and Porter, eds. *Lyrical Ballads*, 1798 and 1800, Broadview ISBN: 9781551116006 / 1551116006
Richard Holmes, ed., *Samuel Taylor Coleridge: Selected Poetry*, Penguin ISBN-13: 9780140424294 \$11.47 REQ
Robin Runia, ed. *Moral Tales: A Selection*, Broadview ISBN-13: 978-1-55481-550-0
Maria Edgeworth, *Castle Rackrent*, Broadview ISBN-13: 9781554814596
MLA Handbook for Writers of Research Papers, 9th ed. ISBN-13: 9781603292627

ENGL 6161: FICTION WORKSHOP (Units: 3.00/3.00)

SECTION P001 MONDAY 6:00 PM-8:40 PM M.O. Walsh

Admission by permission of the department. Training in the writing of short stories. May be repeated for credit. ENGL 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. All students will be required to write three new stories, complete weekly critiques, engage in weekly discussion, complete one revision, and write one essay.

ENGL 6153: UNO PUBLISHING LAB (Units: 3.00/3.00)
SECTION H001 hybrid TUESDAY 5:00 PM-7:45 PM A. Himmelsein

In conjunction with the University of New Orleans Press, this lab teaches students the publishing process, following a text from draft form to its final publication. The course will include workshops on editing for content, copy-editing, and publishing industry practice. Students will also learn the business side of publishing, including marketing, distribution, printing, and design of texts, as well as bookstore and author relations.

Requirements:

Reading portions of 50 manuscripts, and reading 10 manuscripts in their entirety. Short evaluations of many manuscripts, and an editorial process on the chosen manuscript.

Possible Texts:

Manuscripts Submitted to Contest.

ENGL 6154: NON-FICTION WRITING WORKSHOP (Units: 3.00/3.00)
SECTION P001 TUESDAY 6 :00 PM-8 :40 PM A. Giselson

A workshop in advanced creative nonfiction writing. Participants will write two or more works of literary nonfiction, at least one of which will include investigation or research. They will also turn in one significant revision of a work. They will participate in workshop discussion and write critiques of their peers' work. The instructor and members of the workshop will lead and participate in craft-based discussions of various works of literary nonfiction, as well as interviews and craft essays.

REQUIREMENTS: Two or more works including workshops. Multiple supplementary readings and discussion

Possible Texts:

Essays, book excerpts, interviews and other nonfiction of the various subgenres of creative or literary nonfiction. They will all be available on Canvas

ENGL 6161: FICTION WORKSHOP (Units: 3.00/3.00)
SECTION P002 MONDAY 6:00 PM-8:40 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. Students will write three new stories each, revise one story, and complete a few short creative assignments. Students will also compose written critiques on their peers' stories and participate actively in class discussions.

Requirements:

Department consent required

Possible Texts:

No textbooks

ENGL 6163: POETRY WORKSHOP (Units: 3.00/3.00)
SECTION P001 WEDNESDAY 6:00 PM-8:40 PM J. Gery

Admission by permission of the department. Training in the writing of poetry. May be repeated for credit. This is an advanced workshop in the writing of poetry. The class will focus primarily on students' poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism, and

discussion, as well as prepare written critiques of others' works. In addition, each student will be assigned twice during the term to present another student's poem and to lead class discussion.

Requirements:

Besides poems, students will write two short papers on individual poems and a review of a book of contemporary poetry. At the end of the course students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

Possible Texts:

Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). *The Norton Anthology of Modern and Contemporary Poetry*. Third Ed.
Deutsch, Babette. *Poetry Handbook*. Fourth Edition
4-5 books of contemporary poetry

ENGL 6190: SPECIAL TOPICS IN CREATIVE WRITING: A SWIM IN THE POND IN THE RAIN (Units: 3.00/3.00)

SECTION O001 12:00AM-12:00AM

INTERNET

M.O. Walsh

Admission by permission of the department. First preference will be given to students in the fiction writing track of the MFA.

This course will use George Saunders' text *A Swim in the Pond in the Rain* to study the craft techniques of four canonical Russian short story writers: Chekhov, Turgenev, Tolstoy and Gogol. Students in the course will utilize these techniques in the ideation and creation of their own fictional texts. The course will use discussion boards, class presentations, writing exercises, and video lectures in an asynchronous format.

All students will be responsible for weekly writing assignments, weekly discussion board posts, a class presentation, a formal essay, and a new short story based on course prompts.

Possible Texts:

George Saunders, *A Swim in the Pond in the Rain*. ISBN: 978-1984856036

ENGL 6191: REMOTE FICTION WORKSHOP (Units: 3.00/3.00)

SECTION O001 12:00AM-12:00AM

INTERNET

B. Johnson

Admission by permission of the department. Training in the writing of short stories and novels taught via distance learning techniques. May be repeated for credit. (Units: 3.00/3.00)

This course requires written permission from Director of the Creative Writing Workshop.

ENGL 6193: REMOTE POETRY WORKSHOP (Units: 3.00/3.00)

SECTION O001 12:00AM-12:00AM

INTERNET

C. Hembree

Each class member will design and create a portfolio of poems. Weekly workshops will respond to drafts and revisions of original student writing. This course will explore the place of awe, recklessness, paradox, curiosity, dread, and determination in the creative process. If the poem is "a House that tries to be haunted," what does it mean to succeed and to fail at this trying? Do the specters change or persist across a poet's oeuvre? How does the work continue when the world and even the poet no longer believe in it? Requirements include nine weekly poems, a revised portfolio of the semester's work, forum posts responding to peer writing, informal responses, a YouTube presentation on a mentor poet, and a final paper.

Requirements:

Nine weekly poems, ten pages of revisions, workshop feedback on peer writing, forum

responses to shared reading, a YouTube presentation on a mentor poet, a final paper, and participation in a class reading

Possible Texts:

One selected volume of poetry for mentor presentation (TBD)

ENGL 6194: REMOTE NON-FICTION WORKSHOP (Units: 3.00/3.00)

SECTION O001 12:00AM-12:00AM

INTERNET

J. James

A workshop in advanced creative nonfiction writing. Participants will write two or more works of literary nonfiction, at least one of which will include investigation or research. They will also turn in one significant revision of a work. They will participate in workshop discussion and write critiques of their peers' work. The instructor and members of the workshop will lead and participate in craft-based discussions of various works of literary nonfiction, as well as interviews and craft essays.

Requirements:

Two or more works including workshops. Multiple supplementary readings and discussion

Possible Texts:

Essays, book excerpts, interviews and other nonfiction of the various subgenres of creative or literary nonfiction. They will all be available on Canvas.

ENGL 6196: ADAPTATION (Units: 3.00/3.00)

SECTION O001 12:00AM-12:00AM

INTERNET

J. Maxwell

Department Consent required. Adaptation of material from one genre to another provides important opportunities for writers to better hone their craft while simultaneously creating 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.

ENGL 6198: WRITERS AT WORK: POETRY (Units: 3.00/3.00)

SECTION W001 THURSDAY 6:00 PM-8:40 PM

C. Hembree

As this course is expected to fill, priority enrollment will be given to poetry students in the resident and Online MFA programs.

Writers at Work (Poetry) is a course that blends high level discussions of craft and contemporary poetry with practical advice about establishing a career as a poet. The course will be balanced between reading contemporary poetry collections and discussing 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 class guests to learn 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 including and beyond a tenure-track professorship (careers in editing, publishing, literary agency).

Requirements:

Students will turn in weekly reading responses, conduct interviews with working poets, and give a presentation.

ENGL 6200: PLAYWRITING WORKSHOP (Units: 3.00/3.00)
SECTION P001 Thursday 6:00 PM-8:40 PM J. Maxwell

Prerequisite: Consent of department. Studies and practice in writing plays for the live theatre stage. Students should have written at least one play before enrolling in this class. May be repeated for credit. (Units: 3.00/3.00)

ENGL 6240: NONFICTION LITERATURE
SECTION O001 12:00AM-12:00AM INTERNET D. Piano

This course focuses on non-fiction writing genres such as reportage, memoir, survivor accounts, biography, political and travel writing, and historical events written by novelists, critics, academics, and poets who have chosen nonfiction genres to explore a particular person, event, or culture; to bear witness or be a critical observer of an historical era or time period; to reconstruct an historical period or event, or to examine relevant social issues pertaining to the writer's identity. Considering their primary genre of expression, we'll consider their motives for writing nonfiction, examining issues not only related to form and content but also purpose and audience. In other words, we will attempt to answer the question: How does nonfiction represent specific kinds of experiences, social issues, or historical events better than poetry and/or fiction? Is it to generate interest or outrage about an issue, bring to light a submerged event or history, deliver a social critique, or reveal an intimate knowledge of a particular subject?

We'll also consider ethical issues that all nonfiction writers must attend to such as the relation between the writer and their subject; issues of representation and accountability; truth claims associated with the re-construction of historical fact and/or specific events; and the veracity of sources used for research, whether they be archival, memory-based, observational, or representational.

Requirements:

Assignments include a midterm, a final critical essay, an online audio-visual presentation, and weekly discussion forums.

Possible Texts:

Paul Auster *The Invention of Solitude*
Roz Chast *Can't We Talk about Something Else?* (graphic novel)
Athena Dixon *The Loneliness Files*
Amitav Ghosh *In an Antique Land: History in the Guise of a Traveller's Tale*
J. Drew Lanham, *The Homeplace: Memoirs of a Colored Man's Love Affair with Nature*
Raja Shehadeh, *We Could Have Been Friends, My Father and I*
Gabriel Garcia Marquez, *News of a Kidnapping*
Colson Whitehead *The Colossus of New York*
Carolyn Forché *What You Have Heard is True*
Leslie Marmon Silko *The Turquoise Ledge*
Carmen Maria Machado *In the Dream House*
Tara Westover *Educated*

ENGL 6280: INTRODUCTION TO GRADUATE STUDIES (Units: 3.00/3.00)

SECTION O001

12:00AM-12:00AM

INTERNET

N. Easterlin

Designed to meet the needs of graduate students in both literature and professional writing, this course provides an overview of the history and current breadth of English studies, introduces basic considerations in current literary and cultural theory, and offers instruction in relevant rhetorical forms. Irrespective of chosen concentrations, students will gain from learning about literature, theory, and professional writing and practicing research and writing techniques.

Possible Texts:

MLA Handbook for Writers of Research Papers, 9th ed., MLA ISBN 978-160329627

Gerald Graff, *Professing Literature: An Institutional History*, 20th Anniversary Edition,
ISBN-13: 9780226305597 U of Chicago P (PL)

Edward P. Jones, *Lost in the City*, 0-06-056628-0 Amistad/HarperCollins

EBB, Collected Poems of Elizabeth Barrett Browning, ISBN-13: 9781840225884,
Wordsworth Editions, 2015

Optional Text: This text is available in the 6th edition through Earl Long Library as an ebook;
assigned chapters have been added as PDFs to the Canvas page:

A Reader's Guide to Contemporary Literary Theory, 6th ed., ISBN-13: 9781138917460,
Ed. Brooker, Selden, and Widdowson, Pearson Longman (RG)

ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE: MEDIEVAL WOMEN'S WRITING (Units: 3.00/3.00)

SECTION W001

TUESDAY

6:00 PM-8:40 PM

L. Verner

This class will provide the student with a comprehensive picture of the lives and literature of medieval women, in their own words. While many commonly assume that medieval women left few and inconclusive records of their lives, or that what literature as survives is of a strictly religious nature, in fact medieval women participated in a variety of arenas--political, courtly, scholarly, domestic and amorous as well as spiritual--and bequeathed to us their thoughts and feelings on many issues. Thus, the goals of this course are 1-to dispel misconceptions about female silence and marginality in the literature of the Middle Ages; 2-to provide as complete as possible a portrait of female experience from that period; and 3-to provide the student with the necessary literary and critical tools to engage in scholarly investigation and analysis of the literature under consideration and, by extension, of medieval literature in general.

Requirements: Weekly class participation; annotated bibliography; research paper; and class presentation.

Texts: Julian of Norwich, *Revelations of Divine Love*; Marie de France, *The Lais of Marie de France*; Betty Radice, ed., *The Letters of Abelard and Heloise*; Christine de Pizan, *The Selected Writings of Christine de Pizan*; Margery Kempe, *The Book of Margery Kempe*; *Holy Women of Byzantium: Life of Mary/Marinos*; selected letter from Laura Cereta, St. Catherine of Siena, and the Paston family.

ENGL 6398: INTERNSHIP

SECTION O001 M.O. Walsh

Students engaged in an internship with one of UNO's partner organizations will report progress and attendance to the Professor, along with the Coordinator of the organization sponsoring the internship. All students will be required to write a formal essay at the conclusion of the internship. This a 3 credit hour course.

No texts required.

ENGL 6941: CRAFT OF FICTION (Units: 3.00/3.00)

SECTION P001 WEDNESDAY

6:00 PM-8:40 PM

B. Johnson

This class is designed for fiction writers. We will examine short stories of various styles with a writer's eye toward identifying how they are constructed. Using craft essays to study the elements of fiction—plot, characterization, POV, etc—students will learn to identify the underpinnings of successful stories and to use that understanding in their own written work.

This is a required course for MFA students. Admission is contingent upon approval by the director of the Creative Writing Workshop.

Requirements: Each student will present a craft essay and short story, submit weekly craft essay summaries and story critiques, and complete several short creative writing projects. Participation is a critical part of this class and thus full participation on the forum or in class will be mandatory for a passing grade

Possible Texts: Burroway & Stuckey-French, *Writing Fiction: A Guide to Narrative Craft*, 10th Edition ISBN-13: 978-0226616698

ENGL 7000: Thesis Research
SECTION 0001 M.O. Walsh

This course guides students through the research and preparation of their thesis project. Students will be required to meet with the Professor and complete weekly tasks in conjunction with their Thesis Director and the Graduate School to complete their thesis project. This course is Pass/Fail. Course Materials will be available in Canvas.