

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES Department of English

### English Department Faculty Lower Division Course Descriptions – Fall 2020

#### **ENGL 1303: First Year Writing I**

**Satisfies: Communications Core**

**Class number: 14379**

**Instructor: Eunjeong Lee**

**Day and Time: TTH 10-11:30**

A detailed study of the principles of rhetoric as applied in reading and writing expository essays.

#### **ENGL 2330: Writing in the Discipline (Prerequisite: ENGL 1304)**

**Satisfies: Writing in the Discipline Core**

**Class number: 15827**

**Instructor: Sunny Yang**

**Day and Time: TTH 10-11:30**

English 2330 gives students advanced instruction and practice in writing and reading essays within an academic discipline and make students aware of how disciplinary conventions and rhetorical situations call for different choices in language, structure, format, tone, citation, and documentation. Students conduct investigations into writing and reading conventions in their fields and receive advanced instruction in planning, drafting, arranging, revising, and editing discipline-specific essays.

#### **ENGL 2340: Cosmic Narratives (Prerequisite: ENGL 1304)**

**Satisfies: Language, Philosophy, and Culture Core**

**Class number: 26604**

**Instructor: Barry Wood**

**Day and Time: TTH 10-11:30**

\*\*Those who need this course to count for LPC core under ILAS, should register for ILAS 2360. \*\*

Narrative history of the Universe from its beginnings to the present emphasizing relevance of cosmic narratives to human situation.

### English Department Upper Division Course Descriptions – Fall 2020

#### **ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 16619**

**Instructor: TBA**

**Day and Time: TTH 2:30PM-4:00PM**

This course will focus on the development of skills in critical reading of and critical writing about literary texts. Course Goals: The goal of this course is to instill critical thinking skills and improve students'

ability to analyze literary, rhetorical, and cultural texts. Improved writing and reading skills and introduction to a sample of basic critical schools and literary genres are among the secondary goals.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 17119**

**Instructor: TBA**

**Day and Time: TTH 11:30AM-1:00PM**

This course will focus on the development of skills in critical reading of and critical writing about literary texts. Course Goals: The goal of this course is to instill critical thinking skills and improve students' ability to analyze literary, rhetorical, and cultural texts. Improved writing and reading skills and introduction to a sample of basic critical schools and literary genres are among the secondary goals.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 18049**

**Instructor: Lynn Voskuil**

**Day and Time: Online**

This course, required for all literature majors, will teach you many of the skills you will need to complete upper-division English courses successfully. You will learn how to read literature and literary criticism effectively; write about literature persuasively; do research in the library and online; compile a bibliography of secondary sources; and write an upper-division paper. We will focus on just one literary text—Bram Stoker's novel Dracula—but you will also be required to read several sources about the novel and integrate them into your own writing. Tasks and requirements will be structured to take advantage of the best online practices, and you will also learn some techniques that will help you manage your time well, both for this course and for the rest of your college career.

Please note that this course is entirely online. There are no classes you will need to attend in person or on campus, and there will be no real-time sessions (sessions that you will be required to attend online at a specific time). This means that you will be able to complete the assignments at the times that are most convenient for you. You will have access to Dr. Voskuil via email and Zoom or phone, if necessary. This course structure obviously gives you a lot of flexibility. Such flexibility could also be your downfall, however, if you don't keep up with the work; you will need to be self-motivated to do well in this course.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 19920**

**Instructor: Lauren Brozovich**

**Day and Time: Mo We 4:00PM-5:30PM**

This course will introduce students to multiple conceptual and theoretical frameworks for analyzing literary texts. Focusing on one modern American novel and the work of three contemporary American poets, students will be introduced to feminist theory, structuralism, poststructuralism, and ecocriticism. This course will train students to develop strong critical reading skills, strong critical writing skills, and strong critical research skills. After writing a series of short analytical papers throughout the semester, students will write a final research paper, in which they will apply literary theory to a literary text. Primary texts to be studied will include Ernest Hemingway's *The Sun Also Rises* and poetry by Elizabeth Bishop, A.R. Ammons, and Jorie Graham.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 24671**

**Instructor: Kavita Singh**

**Day and Time: MW1:00PM-2:30PM**

This class serves as an introduction to the English major. Our primary texts will be a novel by Jamaican writer Michelle Cliff (*Abeng*) and a long poem by Guyanese writer David Dabydeen (*Turner*). Students will learn a range of theoretical approaches to analyzing these texts, drawing on critical race theory, cultural studies and postcolonial studies, post-structuralist feminist and gender theories, and trauma theory. A selection of critical essays will illustrate strategies for analyzing and writing about literature. Ultimately, students will strengthen their reading skills, learn how to develop and complete a research project, and hone their own writing style, particularly as needed for the English major.

**Learning objectives:**

- Become familiar with various approaches to reading
- Learn how to ask questions that generate an original analysis
- Understand how to read criticism and theory
- Practice using theory and criticism in one's own papers
- Learn how to conduct research for success in the English major
- Refine one's critical writing practice

In addition to primary texts referenced above, critical and theoretical readings may include texts by:

Terry Eagleton, Frantz Fanon, Roland Barthes, Angeletta K. Gourdine,

Simone de Beauvoir, Farah Griffin, Cathy Caruth, Edward Said, and Stuart Hall.

**ENGL 3302: Medieval Literature (Prerequisite: ENGL 1304)**

**Satisfies: British literature before 1798 or Advanced English Elective**

**Class number: 18566**

**Instructor: Lorraine Stock**

**Day and Time: TTH 10:00AM-11:30AM**

**The Middle Ages as "A Distant Mirror" of Contemporary Culture: Gender and Sexuality; Male and Female Heroism; Mythical Beasts and Monsters**

The course shall explore affinities between the literature and history of the European Middle Ages (c. 900-1500) and prominent cultural and political developments of the 20th -21st century in a variety of medieval texts that have been adapted into feature films and television series. As we study and discuss the texts, we shall observe how contemporary popular culture has interpreted these texts cinematically so that

they reflect not only the Middle Ages, but also issues current to the period of film production. In that sense, the course will explore historical events of both the European Middle Ages and the American experience of the 20th-21st century.

The course is organized around 4 major topics:

1. The Arthurian legend as depicted in romances such as the 13c *The Vulgate Cycle, Sir Gawain and the Green Knight* and their various films and TV adaptations, which reflect changing issues of gender construction and sexuality;
2. Medieval Female Warriors as exemplified by the 13th-century romance, *Silence*, about a cross-dressing female knight;
3. Themes of gender, sexuality, female subjectivity, shapeshifting, and werewolves, as reflected in the 12th-century Breton *Lais* of Marie de France, their analogues and literary and cinematic adaptations. These narratives extend themes explored in units 1 and 2.

**Course assignments** will include short analytical papers or essay exams, weekly quizzes on the readings and assigned film clips (available on Blackboard), and a weekly reflection on the material in a message board.

### **Course Goals and Objectives**

In this course you will learn how to:

- read and interpret medieval literature
- read and interpret films as "texts"
- conduct research using library resources

#### Required Texts

1. *The Lancelot-Grail Reader*, ed. Norris J. Lacy. (Routledge) ISBN-10: 0815334192; ISBN-13: 978-0815334194.
2. *Sir Gawain and the Green Knight*, ed. and trans. by James Winney (Lewiston NY: Broadview Press, 1992). ISBN-10:0921149921; ISBN-13: 978-0921149927
3. *Silence: A Thirteenth-Century French Romance* (Paperback), trans. Sarah Roche-Mahdi; Michigan State Univ. Pr; Revised edition (June 1, 1999); ISBN-10: 0870135430; ISBN-13: 978-0870135439.

Selected texts and secondary readings put on the course Blackboard site.

### **ENGL 3306: Shakespeare-Major Works (Prerequisite: ENGL 1304)**

**Satisfies: British Lit before 1798 or Advanced English Elective**

**Class number: 15289**

**Instructor: Jamie Ferguson**

**Day and Time: MW 2:30PM-4:00PM**

### **SHAKESPEARE: THE MAJOR WORKS**

“He was not of an age, but for all time!” (Ben Jonson, 1623)  
“Every age creates its own Shakespeare.” (Marjorie Garber, 2004)

#### **Description**

This is an introduction to the dramatic works of William Shakespeare, through reading of six of the major plays: *I Henry IV*, *Hamlet*, *Measure for Measure*, *King Lear*, *Macbeth*, and *The Tempest*. We shall approach these plays as examples of Shakespeare's work in four genres: tragedy, comedy, history, and romance; we shall also follow Shakespeare's thematic concerns and artistic development across these generic boundaries. We shall use various critical categories to discuss and write about the plays: source-

study, character-study, imagery and symbolism, formal analysis, performance and textual history. We shall study the plays in their social, political, and religious contexts and review some of the relevant criticism associated with each play. Students will write several brief exercises (in paraphrase, analysis, and interpretation) and two short argumentative essays.

**ENGL 3312: Literature of Restoration and 18th Century (Prerequisite: ENGL 1304)**

**Satisfies: Brit Lit before 1798 or Advanced English Elective**

**Class number: 24676**

**Instructor: David Mazella**

**Day and Time: MWF 9:00AM-10:00AM**

Student will focus on works of Dryden, Pope, Swift, Johnson, and Blake; the poetic genres; the rise of journalism and the novel; biography and drama; historical and philosophical background.

**ENGL 3313: Restoration and 18<sup>th</sup> Century Drama (Prerequisite: ENGL 1304)**

**Satisfies: British literature before 1798 or Advanced English Elective**

**Class number: 19921**

**Instructor: Claude Willian**

**Day and Time: MWF 10:00AM-11:00AM**

This course focuses on the plays written and performed in the theaters of London between 1660 and 1800. These plays are by turns strange, thoughtful and hilarious, and they address the whole fabric of society, from the richest to the poorest, the most powerful to the most precarious, tracking or suggesting how these people felt about shifting attitudes towards sexuality, society, religion, and the theater itself.

**ENGL 3315: The Romantic Movement: Crossing Borders**

**Satisfies: Any British literature or Advanced English Elective**

**Class number: 19921**

**Instructor: David Womble**

**Day and Time: MWF 10:00AM-11:00AM**

This course will explore how fiction, poetry, and visual culture of the Romantic era understood the concept of “the border.” Why were figures of mobility such as the immigrant, the exile, and the vagrant such popular tropes in Romantic literature? During the late eighteenth century and early nineteenth, a defining new social problem was emerging populations began to move around. Regional cultures had to accommodate unfamiliar demographics, and British culture as a whole began to understand itself differently through the lens of poets, novelists, and painters who wrote from the perspective of being displaced from their homes. Through a small selection of secondary readings, students can expect to gain a sense of the politics of crossing borders in this era, and we will ask how border-crossing in literature intervened in those political debates. We will pay particular attention to what borders are designed to keep out, and what happens to characters and cultures when those boundaries become porous and let outsiders in.

The course will cover work by:

Anna Laetitia Barbauld, William Blake, Samuel Taylor Coleridge, Olaudah Equiano

Hannah More, Ann Radcliffe, Percy Bysshe Shelley, Mary Shelley  
Charlotte Smith, and William Wordsworth

As a little taste of what the syllabus will be like: texts will be organized into weekly units such as “Do Borders Appear in Nature?,” “Evil Within/Evil Without,” “Non-State Spaces,” “Gender & Sexuality,” and “The Borders of the Self.” Students will write two short essays, a final paper, and a handful of discussion posts.

**ENGL 3316: Literature of the Victorian Age (Prerequisite: ENGL 1304)**

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 24839**

**Instructor: Lynn Voskuil**

**Day and Time: Online**

In the nineteenth century, during the reign of Queen Victoria, Britain became the strongest imperial power and the most influential nation on earth. Using lecture, discussion, film, collaborative projects, and interactive online activities, ENGL 3316 will explore the texts and ideas that shaped British literature and culture during this period, from roughly 1830 to 1900. We will sample all major genres of Victorian literature—poetry, fiction, drama, and nonfiction prose—with the goal of understanding how Britain responded aesthetically, culturally, and ethically to the privileges and anxieties prompted by its position as a world power in an era of high imperialism. Topics to be examined include the mutually formative roles of industry and empire; the place of gender in imperialist discourse; the ways in which genres like travel narratives, industrial fiction, and melodrama responded to colonial concerns; and the ways in which literary form registered imperial ideology.

Please note that this course is entirely online. There are no classes you will need to attend in person or on campus, and there will be no real-time sessions (sessions that you will be required to attend online at a specific time). This means that you will be able to complete the assignments at the times that are most convenient for you. You will have access to the instructor via email and Zoom or phone. This course structure obviously gives you a lot of flexibility. Such flexibility could also be your downfall, however, if you don't keep up with the work; you will need to be self-motivated to do well in this course.

**ENGL 3318: The British Novel since 1832 (Prerequisite: ENGL 1304)**

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 17779**

**Instructor: Sebastian Lecourt**

**Day and Time: TTH 4:00PM-5:30PM**

**This course surveys important works of fiction written in Great Britain since about the year 1832. We will read novels in a variety of genres that take us from the Regency through industrialism, Modernism, multiculturalism, and the post-9/11 era, as well as scholarly essays that model different forms of critical engagement with the primary materials. Readings may include Jane Austen's *Pride and Prejudice*, Arthur Conan Doyle's *The Sign of the Four*, Virginia Woolf's *Mrs. Dalloway*, Sam Selvon's *Lonely Londoners*, and Kazuo Ishiguro's *Never Let Me Go*. Students will write two essays; regular attendance and participation are also required.**

**ENGL 3322: Contemporary Novel (Prerequisite: ENGL 1304)**

**Satisfies: Global Literature or Advanced English Elective**

**Class number: 16434**

**Instructor: Lois Zamora**

**Day and Time: Online**

This course will focus on recent novels that have been described by the term "magical realism." Magical realism engages the usual devices of narrative realism, but with a difference: the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading.

**Required Texts:**

*Magical Realism: Theory, History, Community*, eds. Lois Parkinson Zamora and Wendy B. Faris (Duke University Press, 1995)  
Gabriel García Márquez, *One Hundred Years of Solitude* (Colombia)  
Jorge Luis Borges, *Labyrinths* (Argentina)  
Alejo Carpentier, *The Kingdom of this World* (Cuba)  
Louise Erdrich, *Tracks* (USA)  
Leslie Marmon Silko, *Ceremony* (USA)  
Isabel Allende, *The House of the Spirits* (Chile)

**Assignments:**

There are seven reading quizzes, weekly posting on the discussion board, a final paper and a final exam. Grades are determined as follows:

|                  |                                    |
|------------------|------------------------------------|
| Final exam       | 30%                                |
| Final paper      | 30%                                |
| Quizzes          | 30%                                |
| Discussion Board | 10% (weekly postings are required) |

**ENGL 3322: Contemporary Novel (Prerequisite: ENGL 1304)**

**Satisfies: Global Literature or Advanced English Elective**

**Class number: 20205**

**Instructor: Hosam Aboul-Ela**

**Day and Time: TuTh 2:30-4pm**

This course covers a sample of important contemporary novels from a variety of geohistorical contexts. Each work involves a border crossing of some type and/or portrays characters in settings that are to them strange or distant. Travel will move in many different global directions. Citizenship, identity, and--most of all--history will recur as themes that tie together the diverse group of novels. Through comparison, this set of novels raise key social questions that impinge on our lives and our cultures in the contemporary world: globalization, migration, nationalism, and community. The novels on the syllabus have each been chosen in order to add an additional perspective or context to the broad theme of global migration. The main goals of the course are to improve each student's skill at interpretation, explication, and

composition. You will become a better writer and a better critical thinker provided you apply yourself. Familiarization with the themes of migration, globalization, and identity should also benefit your engagement with contemporary culture, media, arts, and politics. You will also learn about several important living novelists from various parts of the world.

**Required Texts** [6 or 7 chosen from the following]

Antoon, Sinan. *The Book of Collateral Damage*.  
Bae Suah. *A Greater Music*.  
Danticat, Edwidge. *The Dew Breakers*.  
Desai, Kirin. *Inheritance of Loss*.  
Hamid, Muhsin. *The Reluctant Fundamentalist*.  
Hwang Sok-yong. *The Guest*.  
McCarthy, Cormac. *All the Pretty Horses*.  
Oloomi, Azareen. *Call Me Zebra*.  
Vida, Vendela. *The Divers Clothes Lie Empty*.  
Zaqtan, Ghassan. *Where the Bird Disappeared*.

**ENGL 3327: Masterpieces of British Literature to the Eighteenth Century (Prerequisite: ENGL 1304)**

**Satisfies: British literature before 1798 or Advanced English Elective**

**Class number: 16488**

**Instructor: Mark Womack**

**Day and Time: Online**

This course will introduce you to major works of British literature from the Anglo-Saxon period through the 18th century. We will study these literary texts as literary texts — works of verbal art designed to delight readers and auditors — not primarily as historical documents. We will spend virtually all our time analyzing specific passages in great detail, thinking about how the text in front of us works on our minds and ears as we read it. This course will thus provide an opportunity to learn how to read literature closely and to write about it with precision and clarity.

Although not organized around any particular themes, the course will grapple with two critical questions: 1) “Why have these works persisted in our culture for so long?” and 2) “How do these writers manipulate the resources of language to shape our experience as readers?” As you will see, I believe these questions about canon formation and about literary form are inseparably related.

**ENGL 3328: Masterpieces of British Literature from Eighteenth Century**

**(Prerequisite: ENGL 1304)**

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 26147**

**Instructor: Paul Guajardo**

**Day and Time: MW 1:00PM-2:30PM**

This course will introduce you to major works by major British authors representative of the romantic, Victorian, and modern periods.

**ENGL 3330: Beginning CW: Fiction (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Fiction**

**Class number: 12149**

**Instructor: TBA**

**Day and Time: Tu Th 11:30AM-1:00PM**

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft vocabulary and techniques from our textbook.

**ENGL 3330: Beginning CW: Fiction (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Fiction**

**Class number: 19915**

**Instructor: TBA**

**Day and Time: MW 1:00PM-2:30PM**

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft vocabulary and techniques from our textbook.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Poetry**

**Class number: 17890**

**Instructor: TBA**

**Day and Time: TTH 10:00AM-11:30AM**

Analysis and writing of poetry. Techniques and craft vocabulary essential to construction of poems. Exploration of both traditional and contemporary poetry; practice in poetic techniques.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Poetry**

**Class number: 18570**

**Instructor: TBA**

**Day and Time: MW 2:30PM-4:00PM**

Analysis and writing of poetry. Techniques and craft vocabulary essential to construction of poems. Exploration of both traditional and contemporary poetry; practice in poetic techniques.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Poetry**

**Class number: 19916**

**Instructor: TBA**

**Day and Time: TTH 5:30PM-7:00PM**

Analysis and writing of poetry. Techniques and craft vocabulary essential to construction of poems. Exploration of both traditional and contemporary poetry; practice in poetic techniques.

**ENGL 3332: Intro to CW Nonfiction (Prerequisite: 3 hours in 2000- or 3000- level literature.)**

**Satisfies: 3 hours in 2000- or 3000- level literature.**

**Class number: 26148**

**Instructor: Audrey Colombe**

**Day and Time: MW 2:30PM-4:00PM**

Analysis and writing of nonfiction. Techniques and craft vocabulary essential to nonfiction. Exploration of both traditional and contemporary nonfiction: practice in nonfictional techniques.

**ENGL 3341: Business & Professional Writing (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cultural Production or Advanced English Elective**

**Class number: 18572**

**Instructor: Paul Butler**

**Day and Time: Online**

Business and Professional Writing is designed to familiarize you with writing in business and professional settings. You will learn to write such common business documents as memos, letters, resumes, reports, and proposals. We will address questions such as:

- (1) How does your organization of information show what you value in your documents?
- (2) How does your writing respond to the needs of different contexts?
- (3) How do cultural or social factors affect the effectiveness of your writing?
- (4) What considerations emerge from digital aspects of your documents?

**Texts:**

Kolin, Philip C. *Successful Writing at Work*. 11<sup>th</sup>ed. Boston: Cengage Learning, 2019. Print  
**(required).**

**Course Objectives:**

- To write in genres used in business today, including social media and other digital technologies
- To write with attention to the rhetorical situation involving occasion, purpose, audience, context, constraints
- To analyze the cultural and social implications of textual choices
- To understand design and content decisions involving visual, multimodal, and digital rhetoric
- To focus on surface and stylistic features of your writing to help improve clarity and efficiency
- To achieve excellence in your writing for business and professional purposes

**ENGL 3341: Business & Professional Writing (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cultural Production or Advanced English Elective**

**Class number: 24682**

**Instructor: Paul Butler**

**Day and Time: Online**

Business and Professional Writing is designed to familiarize you with writing in business and professional settings. You will learn to write such common business documents as memos, letters, resumes, reports, and proposals. We will address questions such as:

- (5) How does your organization of information show what you value in your documents?
- (6) How does your writing respond to the needs of different contexts?
- (7) How do cultural or social factors affect the effectiveness of your writing?
- (8) What considerations emerge from digital aspects of your documents?

**Texts:**

Kolin, Philip C. *Successful Writing at Work*. 11<sup>th</sup>ed. Boston: Cengage Learning, 2019. Print (required).

**Course Objectives:**

- To write in genres used in business today, including social media and other digital technologies
- To write with attention to the rhetorical situation involving occasion, purpose, audience, context, constraints
- To analyze the cultural and social implications of textual choices
- To understand design and content decisions involving visual, multimodal, and digital rhetoric
- To focus on surface and stylistic features of your writing to help improve clarity and efficiency
- To achieve excellence in your writing for business and professional purposes

**ENGL 3348: Thoreau (Prerequisite: ENGL 1304)**

**Satisfies: American Lit before 1900, Any American Lit req, or Advanced English Elective**

**Class number: 24684**

**Instructor: Michael Snediker**

**Day and Time: MW 1:00PM-2:30PM**

The study of American philosopher, naturalist, essayist, and journal writer, Henry David Thoreau.

**ENGL 3350: American Literature to 1865 (Prerequisite: ENGL 1304)**

**Satisfies: American Lit before 1900, Any American Lit req, or Advanced English Elective**

**Class number: 17122**

**Instructor: Jason Berger**

**Day and Time: TTH 10:00AM-11:30AM**

Considering a wide scope of narratives ranging from “discovery” through the Civil War, this survey course will explore literary, historical, and social aspects of the construction of the United States. Since the earliest European excursions into the lands of the Americas, the “new world” was represented as both an opportunity and a problem: a means to garner lands, wealth, and resources, but also a site of complex cultural and social exchange and antagonism. Our approach toward American literature will be to explore the ways it negotiates such sites of crisis and anxiety as the country moves from a network of agrarian colonies into a modern industrial nation state. Through a combination of lecture, discussion, and written assignments, we will interrogate how writers and literary genres--from Anne Bradstreet’s poetry to William Wells Brown’s fiction--respond to tension-wrought aspects of American experience and identity.

**ENGL 3351: American Literature after 1865 (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit req or Advanced English Elective**

**Class number: 15965**

**Instructor: Lauren Brozovich**

**Day and Time: MW 1:00PM-2:30PM**

This survey of American literature from 1865 to the present will introduce students to the analysis of literary texts from all genres: poetry, drama, fiction, and nonfiction prose. The course will focus on three major periods in American literary history: (1) the fifty years following the Civil War (1865-1914); (2) World War I, the interwar years, and World War II (1914-1945); and (3) the contemporary period (1945 to the present). In addition to studying historical developments and literary movements, we will consider several major topics in 21st-century American literary studies: race, class, gender, sexuality, and the environment.

**ENGL 3351: American Literature after 1865 (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit req or Advanced English Elective**

**Requirement: ENGL 1304: First Year Writing II**

**Class number: 17145**

**Instructor: Sarah Ehlers**

**Day and Time: MW 11:00AM-12:00PM (Hybrid)**

English 3351 will introduce a wide scope of American literary texts while considering emerging paradigms for understanding American literature. Through a combination of lecture, discussion, and collaborative activities, we will explore how the major political upheavals and historical transformations of the twentieth century and twenty-first centuries have shaped the U.S. literary landscape. At the same time, we will consider how American experience is determined by global contexts and forces, such as immigration, economic downturn, ecological disaster, and technological development. Analyzing works by canonical and non-canonical authors writing in diverse genres, we will explore how literature has and continues to inform our understandings of political and cultural realities. Our readings will be framed by such questions as: How do contemporary writings question how personal and national identities are constructed? What is the role of a national literature in the midst of global climate change? How do U.S. writers respond to moments of political crisis? *Note: This course is 1/3 hybrid. Monday and Wednesday classes will take place on campus; Friday classes will be facilitated online.*

**ENGL 3352: 19th Century American Fiction (Prerequisite: ENGL 1304)**

**Satisfies: American Lit before 1900, Any American Lit req or Advanced English Elective**

**Class number: 15290**

**Instructor: Barry Wood**

**Day and Time: TTH 10:00AM-11:30AM**

In this course students will focus on development of theme, symbolic patterns, and form in the nineteenth-century American novel from a historical, sociocultural, and/or generic perspective.

**ENGL 3353: Modern American Fiction (Prerequisite: ENGL 1304)**

**Satisfies: Any American Literature or Advanced English Elective**

**Class number: 18573**

**Instructor: William Monroe**

**Day and Time: TTH 4:00PM-5:30PM**

Development of theme, symbolic patterns, and form in the modern American novel from a historical, sociocultural, and/or generic perspective.

**ENGL 3354: Contemporary American Fiction (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit req or Advanced English Elective**

**Class number: 12151**

**Instructor: Lawrence Hogue**

**Day and Time: TTH 1:00PM-2:30PM**

Contemporary American Fiction will be examined within the context of an emerging postmodern American society. Since the 1960s, a new phenomenon of American social reality has emerged. The emergent forms of a new commercial culture, the rise of computer and information networks (facebook, twitter, instagram), the mechanization of culture, the mediation of culture by the media, the shift from print literacy to images, urbanization, the absence of meta-narratives, and the co-existence of diverse cultures, races, sexualities, and religions are all features of this new postmodern American society. We have diverse urbanization coinciding with the proliferation and extension of mass culture. This is a pregnant moment in the United States because you have the racial, religious, sexual, and cultural pluralization of institutions and practices and thus the creation of an image of the United States as a newly heterogeneous society. Within the span of the semester, we will hear as many of these diverse voices and examine as many of the literary trends as possible. We will read texts written mostly after 1980. The readings will be taken from the following texts: Paul Auster's The New York Trilogy, Don DeLillo's White Noise, Tommy Orange's There There, Philip Roth's American Pastoral, Paul Beatty's The Sellout, Aimee Bender's The Girl in the Flammable Skirt or The Color Master: Stories, Darcey Steinke's Jesus Saves, Rikki Ducornet's The Jade Cabinet, Bonnie Jo Campbell's American Salvage, Andrew X Pham's Catfish and Mandala, Toni Morrison's Jazz, Mohja Kahf's The Girl in the Tangerine Scarf, Carole Maso's Ava, David Foster Wallace's Brief Interviews With Hideous Men, Mary Gordon's Final Payments, Brian Evenson's Fugue State, Lance Olsen's 10:01, Harold Jaffe's Anti-Twitter, and George Saunders's In Persuasion Nation. Requirements include a short paper, a mid-term exam and a final exam.

**ENGL 3358 : Hong Kong Cinema (Prerequisite : ENGL 1304)**

**Satisfies: Global Literature or World Literature**

**Class number: 24694**

**Instructor: Karen Fang**

**Day and Time: TTH 4:00PM-5:30PM**

Bruce Lee. Jackie Chan. John Woo. Chow Yun-fat. These names spring to mind when we think of Hong Kong film, but how much more to the distinct national cinema exists beyond these figures famed from martial arts-inspired action? This course in film studies surveys one of the most locally successful and internationally influential film traditions outside of Hollywood. By looking at Hong Kong movies from the 1980s and 1990s—the era of renown for most of the preceding stars—as well as films from before that time and after, we will explore the distinguishing aspects of this fascinating non-western film style. What generic, stylistic, and thematic elements characterize Hong Kong cinema, and what do they suggest about the local culture in which these films were made and viewed? How do these attributes compare with other western and non-western film styles, and what forms of Hong Kong cinema have been most

popular abroad? To what extent does Hong Kong cinema reflect the idiosyncrasies of the territory's social and political situation, and how much is it a product of global film traditions in which all movies inevitably also partake?

Requirements: presentations, midterm and final. All screenings are to be completed independently and outside of the classroom. Films are subtitled, and all readings are in English.

**ENGL 3360: Survey of African American Lit (Prerequisite: ENGL 1304)**

**Satisfies: Any American Literature, Literature since 1950 or Advanced English Elective**

**Class number: 19926**

**Instructor: Cedric Tolliver**

**Day and Time: MW 1:00PM-2:30PM**

This course will be simple and straightforward. You will read several genres of literature in the African American literary tradition: slave narratives/autobiographies, poetry and fiction, and nonfiction prose. Your success in the course will depend on the demonstration of your skill at interpreting literary texts, supporting that interpretation with research, and writing a convincing, interpretative essay. We will read texts drawn from: Gates, Henry L., and Valerie A. Smith, eds. *The Norton Anthology of African American Literature*. 3<sup>rd</sup> ed. New York: W.W. Norton & Co, 2014.

**ENGL 3365: Postcolonial Literature (Prerequisite: ENGL 1304)**

**Satisfies: Literature since 1950, World Lit (Educ Cert), Additional Lit req, or Advanced English Elective**

**Class number: 18575**

**Instructor: Auritro Majumder**

**Day and Time: MW 4:00PM-5:30PM**

This course will introduce students to literature of the late twentieth and early twenty-first centuries emerging from former colonial regions such as South Asia, the Caribbean, and Africa, as well as their diaspora. It will be relevant to those interested in global English literatures in the aftermath of the British Empire. This will be a reading and discussion-based class; writing requirements include an in-class midterm exam and three essays – an 800-word close reading, a 1200-1500-word short paper, and a 2000-word final essay. We will focus on what is meant by the often-seen phrase postcolonial literature, and discuss how literary genres such as novel, drama, and poetry function in global and non-Western contexts. Conversely, how do we, as readers in North America, fit into these conversations? Since we will develop most of our ideas in this class through conversation, a willingness to participate in informed and thoughtful debate is essential. In addition, you are expected to take notes in class, follow up on suggested reading resources, and generally be invested in humanistic thinking.

**ENGL 3365: Postcolonial Literature (Prerequisite: ENGL 1304)**

**Satisfies: Literature since 1950, World Lit (Educ Cert), Additional Lit req, or Advanced English Elective**

**Class number: 24696**

**Instructor: Auritro Majumder**

**Day and Time: MW 5:30PM-7:00PM**

This course will introduce students to literature of the late twentieth and early twenty-first centuries emerging from former colonial regions such as South Asia, the Caribbean, and Africa, as well as their diaspora. It will be relevant to those interested in global English literatures in the aftermath of the British

Empire. This will be a reading and discussion-based class; writing requirements include an in-class midterm exam and three essays – an 800-word close reading, a 1200-1500-word short paper, and a 2000-word final essay. We will focus on what is meant by the often-seen phrase postcolonial literature, and discuss how literary genres such as novel, drama, and poetry function in global and non-Western contexts. Conversely, how do we, as readers in North America, fit into these conversations? Since we will develop most of our ideas in this class through conversation, a willingness to participate in informed and thoughtful debate is essential. In addition, you are expected to take notes in class, follow up on suggested reading resources, and generally be invested in humanistic thinking.

**ENGL 3396: Selected Topics: Literary Study and the Lessons of the Archive**

**(Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Class number: 24698**

**Instructor: Sarah Ehlers**

**Day and Time: MW 1:00PM-2:30PM**

In the institutional archive, where food and drink are strictly prohibited, there is nothing to eat but history. This is, at least, how theorist Roland Barthes's described the nineteenth-century chronicler of the French Revolution Jules Michelet—as an “eater of history.” “Everything in him is prepared to constitute history as a nutriment,” Barthes wrote. “Michelet organizes his weakness as a parasite would do, i.e., he burrows into the heart of historical substance, feeds on it, grows in it, and existing only by its means, triumphantly invades it.” Such consumption is the occupational hazard of the archival researcher, as historian Carolyn Steedman reminds. Michelet, according to her, quite literally ingested the dust and debris “of all the filthy trades that have, by circuitous routes, deposited their end-products in the archives.”

Of course, we won’t be eating any documents in this class. Though we may stir up a little dust. Through the assigned readings, we will explore theoretical, critical, and practical aspects of literary archives, asking questions such as: What is an archive? How are archives created and organized, and how does this influence their meanings? What kinds of stories do archives tell, and what stories do they leave out?

During the first half of the semester, we’ll read widely about literary and historical archives while making visits to the University of Houston special collections library to examine materials there. In the second half of the class, we’ll turn to contemporary literary works that use archival source materials, examining how creative artists reconstruct and reinvent archives in order to resist institutionalized ways of thinking about identity, collectivity, geography, and history. Across the semester, we will discuss how archives—and experiments with them—have generated crucial theories for understanding historical and political arrangements, and we will attempt our own innovations with method and format. This is a hands-on class that will open up new perspectives on literary works and introduce you to new possibilities for creative and critical work.

**ENGL 3396: Selected Topics History of Rhetoric: Major Texts**

**(Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Class number: 24699**

**Instructor: James Kastely**

**Day and Time: TTH 2:30PM-4:00PM**

For the past 2,400 years the study of rhetoric has been a core component of any advanced education. The twentieth century has witnessed a resurgence in rhetoric as a critical discipline.

Rhetoric is what the historian of philosophy, W.B. Gallie, characterized as an “essentially contested concept.” It is a term in which varying understandings of the term conflict and in which the conflict is central to how we understand that term. Rhetoric has been understood in a variety of ways, and any history that seeks to do justice to the concept and the history of rhetoric needs to foreground these multiple understandings and to explain why they cannot be synthesized into a stable definition. A course in the history of rhetoric should provide a path into rhetoric as a practice. Consequently, the course should not be organized as a particular narrative but rather as a series of contending efforts to conceptualize rhetoric. I have found that the best way to do that is to read closely several of the majors’ texts and to locate the problems that provoked the text and to investigate the ways in which the text proposes that we address those problems. Such an approach needs to be sensitive both to the cultural and historical contexts of these texts and to the philosophical or theoretical issues pursued in the texts.

**Readings/Texts:**

Sophocles, *Philoctetes*

Gorgias, "Encomium for Helen"

Plato, *Gorgias*

---, *Phaedrus*

Aristotle, *Rhetic*

Augustine, *On Christian Doctrine*

Cicero, *De Inventione*

Machiavelli, *The Prince*

Jane Austen, *Persuasion*

Kenneth Burke, *Rhetic of Motives*

--selected essays by either Paul deMan or Ernesto Laclau

**ENGL 4300: Intro to the Study of Language (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cultural Production, Language & Linguistics req (Edu Cert), or Advanced English Elective**

**Class number: 20748**

**Instructor: Jodi Nelms**

**Day and Time: Online**

This course introduces a broad range of approaches to the study of language use, with a goal of exposing students to the many ways that language is at once a cognitive system and an essential human tool in social collaboration.

**ENGL 4303: Teaching ENGL as a Second Language (Prerequisite: ENGL 4300 or ENGL 4308)**

**Satisfies: Applied Linguistics**

**Class number: 19929**

**Instructor: Chatwara Duran**

**Day and Time: Online**

This course introduces major theories, trends, and issues surrounding teaching and learning a language, especially English. We will explore and discuss various topics related to first and second language acquisition, bilingualism/multilingualism, learner variables in language learning, and myths & facts in language teaching and learning. Seminal research in English language teaching (ELT) and traditional and innovative approaches to ELT will be discussed. Please note that the course may be applicable to teaching and learning a non-English language although the focus of the course is English.

**ENGL 4304: Varieties of English****(Prerequisite: ENGL 1304)****Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective****Class number: 26545****Instructor: Chatwara Duran****Day and Time: Tu Th 8:30AM-10:00AM**

This course aims to approach and explore language diversity and identity in the United States and elsewhere. Students will read about studies of diverse groups, who speak English dialects/varieties and other languages. We will examine and discuss about critical and controversial issues surrounding varieties of English, language ideologies that privilege some varieties over others, and their consequences.

**ENGL 4315: Sociolinguistics (Prerequisite: ENGL 1304)****Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective****Class number: 18578****Instructor: Lauren Zentz****Day and Time: Online**

In this course, we discuss the study of language in society, language maintenance and shift, language contact, multilingualism, language variation, or how language varies in different contexts, where *context* refers to ethnicity, social class, gender, geographical region, and age. Other trending phenomena, for example, language and technology, migration, and multiculturalism will also be explored.

**ENGL 4319: English in Secondary Schools****(Prerequisite: ENGL 1304, 18 semester hours in English)****Satisfies: Senior Experience, Theory, Methods, and Cultural Production, or Advanced English Elective****Class number: 18145****Instructor: Laura Turchi****Day and Time: Tu 5:30PM-8:30PM**

**English in Secondary Schools** is designed for anyone planning to teach literature and writing to early adolescents and young adults. The coursework is aligned with Texas standards and focuses on strategies for classroom success with novels and short stories, poetry, non-fiction, and drama—especially Shakespeare plays. The readings are in all these genres; in addition, there are professional texts on pedagogy for literary analysis and creative and critical works. Students work individually and in groups to choose materials and prepare activities that engage and empower diverse young readers and writers.

**ENGL 4322: Grammar and Usage (Prerequisite: ENGL 1304)****Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective****Class number: 24702****Instructor: Lauren Zentz****Day and Time: TTH 1:00PM-2:30PM**

This course examines English grammatical features: parts of speech, sentence element and structure, and doctrine of correctness. Together, we will discuss and explore grammatical variations, applications, and implications for language use in daily communication, writing, pedagogy, and English language teaching and learning.

**ENGL 4340: Feminist Criticism and Theory****Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective****Class number: 24703****Instructor: Elizabeth Gregory****Day and Time: MW 1:00PM-2:30PM**

An introduction to the theories and methods of feminist criticism as practiced in literary studies.

**ENGL 4350: Short Story Writing** (**Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction. ENGL 4355 recommended prior to this course.)

**Satisfies: Advanced Creative Writing Elective or Advanced English Elective****Class number: 14621****Instructor: TBA****Day and Time: TTH 2:30PM-4:00PM**

In this course students will focus on writing short stories and analyzing them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft techniques. Please note: This is an advanced-level course for Creative Writing majors only, which means you should already have taken at minimum an introductory Creative Writing course, and possibly some additional sections on top of that.

**ENGL 4351: Poetry Writing** (**Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in poetry).

**Satisfies: Advanced Creative Writing Elective****Class number: 26994****Instructor: Kevin Prufer****Day and Time: TTH 1-2:30 PM**

This course is primarily a writing workshop, we will be guided by the goal of identifying, learning, and unsettling the habits involved in making poems. To this end, in addition to reading and critiquing your own poems, we will read essays on poetry and poetic practice and poems by new and established poets.

**ENGL 4364: Minorities in Literature** (**Prerequisite: ENGL 1304**)

**Satisfies: Lit since 1950 or Advanced English Elective****Class number: 24709****Instructor: Paul Guajardo****Day and Time: MW 4:00PM-5:30PM**

This is a general, upper division reading course in the literatures of America's four major racial/ethnic groups: Asian Americans, American Indians, African Americans, and Latinos/Latinas, with acknowledgment of an emerging Muslim community. The current renaissance in these four (or five) literatures is an exciting phenomenon, which is engaging and re-writing America. The course will focus on fiction and will examine the various trends and diverse voices within the literatures of the four groups.

**ENGL 4373: Film, Text, and Politics** (**Prerequisite: ENGL 1304**)

**Satisfies: Theory, Methods, and Cultural Production or Advanced English Elective****Class number: 17819****Instructor: David Mikics**

**Day and Time: Online**

This term we will focus on some bad men in films by Scorsese, Hitchcock, the Coen brothers, and a few others. Topics will include manhood and authority, the place of women in these movies, and ideas about power and violence in the American West and in the urban underworld. Readings will include essays by Robert Warshow, Richard Slotkin, Molly Haskell and others. We will learn to analyze film in a step by step manner with the aid of Ed Sikov's book Film Studies. An online course, with weekly viewings and weekly writing assignments, supplemented by three face to face meetings with the instructor during the term (each meeting will last half an hour).

**ENGL 4390: Professional Internship (Prerequisite: major in English, junior standing, and approval of the Director of Upper-Division Studies of the Department of English).**

**Satisfies: Senior Experience or Advanced English Elective**

**Instructor: Maria Gonzalez**

Supervised work experience in professions related to the English major.

Students are registered after approval has been granted by Internship Director.

**ENGL 4395: Fiction Forms Topic Id: 5 Class number: 24653**

**(Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction).**

**Satisfies: Writing Forms**

**Instructor: Giuseppe Taurino**

**Day and Time: TTH 1:00PM-2:30PM**

This is a course for fiction writers, about writing. It is not a course in theory, and any discussions of theme and meaning will be secondary. If you are not interested in writing fiction, or in making conscious decisions about how to go about doing so, this is not the best class for you to take.

Our overall goal this semester is to learn as much as we can about fiction writing. Towards this end, we are going to exam some of the formal options and elements available to fiction writers. We're going to read texts closely, think about them seriously, try to articulate what interests us, and listen carefully to what others in the class find. (We will, in short, "read as writers.") We're going to discuss form, but we're also going to discuss story and plot, causation and chronology, character, point of view, scene, narration, the organization and release of information, voice, figurative speech, diction and syntax. You've more than likely discussed some or all of these things in previous fiction writing classes. If you're serious about writing, you're going to end up studying/thinking/talking about them the rest of your life.

Our reading will focus primarily but not exclusively on 20<sup>th</sup> and 21<sup>st</sup> century writers. We'll look at "conventional" stories as well as "experimental" ones. That said, this class will focus on literary fiction (as opposed to genre fiction, fan fiction, children's books, plays, screenplays, game narratives, etc.). Those other kinds of fiction are hugely appealing to many people and they are worth studying if you want to write them, but we don't have time for everything. For our purposes, a literary story will be one that aims to explore and investigate an idea, a situation, and/or one or more characters through a narrative defined not just by a sequence of actions but by cause and effect; one that takes into account the complexity of human emotions and psychology; and one that means not to satisfy a reader's expectations for the familiar but to explore the unknown.

**ENGL 4395: Sr. Writing Project: Fiction Topic Id: 3 Class number: 24649**

**(Prerequisite: Fiction Forms)**

**Satisfies: Senior Fiction Writing Project**  
**Instructor: Chitra Divakaruni**  
**Day and Time: Mo 2:30PM-5:30PM**

In this course Creative Writing students will focus on creating a project, i.e., writing 2 or 3 (depending on length) short stories or chapters that are connected in some manner, either through style, theme, subject matter or recurring characters; analyzing them in a workshop format; and then revising them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories/chapters); and in studying craft techniques.

**Please note: This is an advanced-level course for Creative Writing students, which means you should already have taken an introductory Creative Writing course and some additional sections on top of that. Please make sure you have taken the appropriate prerequisites.**

**ENGL 4395 Sr. Writing Project: Poetry Topic Id: 4 Class number:**

**(Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in poetry; **ENGL 4356**).

**Satisfies: Senior Poetry Writing Project**

**Class number: 24651**

**Instructor: Martha Serpas**

**Day and Time: TTH 11:30AM-1:00PM**

It's time to pull together your work and shine. You'll shape your own project composed as a cycle of poems: six to ten poems linked by theme, style, and musical composition. We will pay close attention to our individual poetic goals and finish the semester with a chapbook, graduate school or grant writing sample, or product of each student's choosing. Each cycle will be introduced by a short reflective statement. We will also read cycles by established poets as well as encourage and critique each other's new poems in a conventional workshop setting. Students must have taken ENGL 4356 Poetic Forms to be admitted.

**ENGL 4396: Senior Experience Seminar: African American Literature and the Law**

**(Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

**Satisfies: Senior Experience**

**Class number: 24715**

**Instructor: Sunny Yang**

**Day and Time: TuTh 2:30PM-4:00PM**

How have African American writers such as Charles Chesnutt, Ntozake Shange, Claudia Rankine, and Michelle Alexander confronted racial inequality and the American legal system? According to the legal movement known as "Critical Race Theory," U.S. law has played a foundational role in producing and maintaining racial hierarchies. But how exactly has the law created racial distinctions? And how have African American writers responded to or challenged these particular legal constructions? In this seminar, we will explore topics ranging from slavery and school desegregation to mass incarceration and microaggressions, reading Supreme Court opinions alongside literary and personal narratives that "write back" against these judicial claims and assumptions. Students will be introduced to legal and literary texts that illuminate critical moments in African American history and that enable them to begin thinking through complex questions of racial inequality, citizenship and rights, and freedom/justice.

**ENGL 4396: Senior Experience Seminar: The News and the Novel**

**(Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

**Satisfies: Senior Experience**

**Class number: 24716**

**Instructor: Margot Backus**

**Day and Time: MW 5:30PM-7:00PM**

This research- and writing-intensive seminar will engage topics that are broad in scope and appropriate for students with diverse interests and training. The seminar will provide students with an educational environment fostering self-reflective and integrative learning, including: involving students in advanced independent research and writing that engages them in critical thinking; allowing students to apply and develop previously learned research and methodologies; and providing students with an opportunity and venue for sharing the results of their work.

In this course, we will focus on literary studies in the context of archival studies and newspaper/media studies. Each student will focus on a text that is of particular interest to them, conduct independent archival research (however defined), and produce a final research paper based on archival and media materials placing that text in a rich, detailed cultural, social, political, and/or economic/institutional context.

We will start with reflections on the growth of print capitalism, and the major social transformations it made possible. We will read Benedict Anderson's *Imagined Communities*, Walter Benjamin's "The Storyteller" and Doug Underwood's *Journalism and the Novel*, or some other selection that explores the relationship of journalism and the media to literature over the course of modernity. We will also read some or all of James Joyce's *Dubliners* short stories and conduct together a short archival research assignment focusing specifically on one of the *Dubliners* stories. All further reading for the course will be undertaken individually by each student and shared back to the seminar through a series of short progress reports.