

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES

### Department of English

#### English Department Faculty Lower Division Course Descriptions – Fall 2021

**ENGL 1301: First Year Writing I**

**Satisfies: Communications Core**

**Class number:14747**

**Instructor: Backus**

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

**Mode of Instruction: Face-to-Face**

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

**ENGL 1301: First Year Writing I**

**Satisfies: Communications Core**

**Class number:11422**

**Instructor: Backus**

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

**Mode of Instruction: Face-to-Face**

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

**ENGL 1301: First Year Writing I**

**Satisfies: Communications Core**

**Class number:11428**

**Instructor: Butler**

**Day and Time: TR 10:00-11:30**

**Mode of Instruction: Face-to-Face**

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

**ENGL 1301: First Year Writing I**

**Satisfies: Communications Core**

**Class number:16842**

**Instructor: Shepley**

**Day and Time: TR 10:00-11:30**

**Mode of Instruction: Face-to-Face**

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

**ENGL 2318: Creation and Performance of Literature**

**Satisfies: Creative Arts Core**

**Class Number: 16764**

**Instructor: Belieu**

**Day and Time: MW. 2:00-4:30**  
**Mode of Instruction: Face-to-Face**

The goal of English 2318 is to introduce students to the broadest elements of creative writing in both fiction and in poetry. Students will also familiarize themselves with the faculty of the University of Houston's Creative Writing Program through guest lectures. Students will produce, workshop, and revise two poems and two short-short stories.

**ENGL 2318: Creation and Performance of Literature**  
**Satisfies: Creative Arts Core**  
**Class Number: 17747**  
**Instructor: Prufer**  
**Day and Time: TH 10-11:30**  
**Mode of Instruction: Face-to-Face**

The goal of English 2318 is to introduce students to the broadest elements of creative writing in both fiction and in poetry. Students will also familiarize themselves with the faculty of the University of Houston's Creative Writing Program through guest lectures. Students will produce, workshop, and revise two poems and two short-short stories.

**ENGL 2330: Writing in the Discipline**  
**Satisfies: Writing in the Discipline Core**  
**Class number: 27179**  
**Instructor: Yang**  
**Day and Time: TR 10-11:30**  
**Mode of Instruction: Face-to-Face**

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**  
**Satisfies: Writing in the Discipline Core**  
**Class number:19155**  
**Instructor: Wood**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous**

### **English Department Upper Division Course Descriptions – Fall 2021**

**ENGL 3301: Introduction to Literary Studies**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Class number: 15185 and 16777**  
**Instructor: Kavita Singh**

**Day and Time: MW 4:00-5:30; TTH 4:00-5:30**

**Mode of Instruction: Face-to-Face**

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 their own analyses and arguments about a text, and hone their writing style, particularly as needed for the English major.

**At the end of this course students will be able to:**

- Describe and differentiate between various approaches to reading literature
- Ask questions that generate an original analysis of a literary text
- Interpret a literary text using convincing observations of literary devices, patterns, and drawing on critical theory
- Effectively read and understand criticism and theory and incorporate them smoothly into their own papers
- Conduct research that draws on appropriate sources and follows citation guidelines, and write a research paper that convincingly puts existing ideas in conversation with their own.

**Required Texts:**

*Abeng* by Michelle Cliff

*Turner: New and Selected Poems* by David Dabydeen

*They Say, I Say* by Gerald Graff and Cathy Birkenstein

**ENGL 3301: Introduction to Literary Studies**

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

**Class number: 18847**

**Instructor: Wong**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

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 a limited number of literary texts (to be determined), but you will also be required to read a number of sources about the texts 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 and Asynchronous. There are no classes you will need to attend in person or on campus, and there will be no real-time sessions. This means that you will be able to complete the assignments at the times that are most convenient for you. We will use VoiceThread for our discussions, a free and user-friendly platform that will be linked to our Blackboard site but enables more ways for us to interact (voice, video, writing) than Blackboard

discussion board does. You will also be able to meet with Dr. Voskuil via email, Zoom, or phone, as necessary.

**ENGL 3301: Introduction to Literary Studies**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Class number: 15585**  
**Instructor: Majumder**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous**

This course introduces students to literary analysis from a transnational studies perspective. We explore how important literary forms such as drama, the novel, and poetry relate to and interact with processes of globalization, cultural contact, and socio-economic changes and exchanges. The timeframe is broadly conceived, including the early modern, modernist, postcolonial, and contemporary periods. The course encourages the close reading of literature by paying attention to the shifting layers of meaning, and emphasizes the development of logical writing, and precise analytical skills.

**ENGL 3306: Shakespeare-Major Works**  
**Satisfies: British Lit before 1798 or Advanced English Elective**  
**Class number: 14113**  
**Instructor: Wendy Wood**  
**Day and Time: MWF 9:00-10:00**  
**Mode of Instruction: Face-to-Face**

This is an introduction to the dramatic works of William Shakespeare, through reading of six of the major plays: *1 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: sourcestudy, 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**  
**Satisfies: Brit Lit before 1798 or Advanced English Elective**  
**Class number:18849**  
**Instructor: Willian**  
**Day and Time: TR 8:30-10:00**  
**Mode of Instruction: Face-to-Face**

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 3316: Literature of the Victorian Age**  
**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 18882**  
**Instructor: Womble**  
**Day and Time: TR 4:00-5:00**  
**Mode of Instruction: Hybrid**

The Victorian age refuses to let go of the world we live in today. In a survey of the novels, poetry, and drama of the era (1837-1901), we will diagnose the traces of Victorian thought that continue to shape our own ways of understanding culture, society, and self. As we explore the prevalent fears that infuse the literature of the era, we will perhaps see something of ourselves reflected in discussions of the dangerous bias of news media, the threat of violent mobs, and burgeoning concerns about climate and pollution. We will consider whether literature celebrates or laments the development of networked social relations such as roads, railways, and telegraph lines. And we will attempt to account for the allure the Victorian manor house still holds for pop culture today, not to mention its dark mirror, the Gothic castle. Assignments will include two short essays, a research assignment, weekly discussion posts, and a final essay.

**ENGL 3317: British Novel before 1832**  
**Satisfies: British Lit before 1798 or Advanced English Elective**  
**Class number: 27142**  
**Instructor: Mazella**  
**Day and Time: MWF 10:00-11:00**  
**Mode of Instruction: Synchronous**

**ENGL 3322: Contemporary Novel**  
**Satisfies: Global Literature, Literature since 1950 or Advanced English Elective**  
**Class number: 15022**  
**Instructor: Zamora**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous**

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)

**ENGL 3323: Development of Literary Criticism and Theory**

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

**Class number: 26518**

**Instructor: Monroe**

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

**Mode of Instruction: Face-to-Face**

The subtitle of this course is “Rhetoric as Equipment for Living,” a reference to a famous essay by the critic and theorist Kenneth Burke. Rhetoric can be understood as the use of language for persuasion, a symbolic activity that shapes individuals and cultures. As the use (and abuse) of symbols, rhetoric has a long and checkered past that continues into the present. In this co-taught seminar, we will assume that an understanding of rhetorical “moves” and methods is an essential element of education, and we will study literature, philosophy, art, and film as rhetorical formations—as powerful efforts to shape our ways of seeing, thinking, and living. We will seek to understand how texts shape the way we perceive events, experiences, ourselves, and others and how an understanding of rhetoric helps us make sense of our world and flourish within it. Readings will include poems and plays, narratives and debates, as well as criticism and theory.

**ENGL 3327: Masterpieces of British Literature to Eighteenth Century**

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

**Class number: 15070**

**Instructor: Mazella**

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

**Mode of Instruction: Synchronous**

Works by major British authors representative of medieval, Renaissance, and neoclassical periods.

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

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

**Class number: 18990**

**Instructor: Guajardo**

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

**Mode of Instruction: Face-to-Face**

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: 11467**

**Instructor: Miller**

**Day and Time: TR 11:30-1**

**Mode of Instruction: Synchronous**

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.

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

**Satisfies: Beginning CW:Fiction**

**Class number: 17743**

**Instructor: Kennedy**

**Day and Time: WMF 11-12**

**Mode of Instruction: Face-to-Face**

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.

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

**Satisfies: Beginning CW: Poetry**

**Class number:16200**

**Instructor: Ray-Crowell**

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

**Mode of Instruction: Synchronous**

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 16776:**

**Instructor: Chhetri**

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

**Mode of Instruction: Face-to-Face**

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: 17744**

**Instructor: Belieu**

**Day and Time: TR 1-2:30**

**Mode of Instruction: Synchronous**

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

**Satisfies: Beginning CW: Non-Fiction**

**Class number: 18991**

**Instructor:**

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

**Mode of Instruction: Face-to-Face**

This course will introduce students to basic elements of writing nonfiction by practicing with a few subgenres of the form: personal essay, memoir, bio/autobiography (profiles), short-form lyric essay, and immersion journalism. We will look at examples and craft texts, discuss how basic narrative structures can drive nonfiction prose and discuss the evolving elements of the form.

**ENGL 3339: Student Literary Journal Practicum**

**Satisfies: Advanced English Elective**

**Class number: 17757**

**Instructor: Charara**

**Day and Time: MWF 12:00-1:00**

**Mode of Instruction: Face-to-Face**

A practicum course focused on publication of a literary magazine, activities related to running a literary magazine, and practical/theoretical issues related to those activities.

**ENGL 3340: Advanced Composition**

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

**Class number: 20408**

**Instructor: J. Kastley**

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

**Mode of Instruction: Face-to-Face**

Undergraduate credit only. Practice in prose rhetoric, especially in formal and informal essays, popular and professional articles, and critical reviews.

**ENGL 3340: Advanced Composition**

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

**Class number: 27116**

**Instructor: Lee**

**Day and Time: TR 11:30-1:00**

**Mode of Instruction: Face-to-Face**

This course approaches writing and literacies as an academic, professional, and community endeavor. What does writing and literacies do and accomplish? How do people understand, pursue, and research writing and literacies? What does “effective, creative, or failing” writing and

literacies mean in our ever diversifying, transnational, and multilingual society? We will grapple with these questions to better understand, question, and cultivate our own and others’ writing for linguistic justice. Our exploration will be guided by works from various fields such



as Literacy Studies, Cultural Studies, Applied Linguistics, Urban and Bilingual Education to better understand the dynamic character of writing and literacies as situated in our transnational yet inequitable society. Students will investigate their own and others' experiences of writing and literacies and engage in a variety of writing assignments such as social media analysis, research paper, and multimodal composing. Through this class, students will better understand their own history and practices of literacies as a writer and learn to approach and intervene different writing situations more conscientiously, mindful of socioeconomic, racioethnic, and linguistic relations involved in the context.

**ENGL 3341: Business & Professional Writing**

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

**Class number: 16778**

**Instructor: Nathan Shepley**

**Day and Time: TR 5:30-7:00**

**Mode of Instruction: Face-to-Face**

This course exposes us to writing genres common in many business and professional settings, genres such as cover letters, resumes, reports, and proposals. In addition to studying and producing such writing, we will use insights from rhetorical theory and professional writing research to explore questions like these: how do documents reflect values or priorities held by their parent organization or by a wider culture? How do we use writing to respond to situational needs? How might we collaborate prudently when writing in a team? What can it entail to change an organization through our writing? By considering writing conventions in relation to specific cases of communication effectiveness or ineffectiveness, we will see what influences our messages and how we can work within a changing landscape of resources, audiences, and constraints.

**ENGL 3343: Advanced Composition: Style**

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

**Class Number: 27144**

**Instructor: Butler**

**Day and Time: TR 11:30-1:00**

**Mode of Instruction: Face-to-Face**

In this course, we will examine the study of style in writing today. What do we mean by the word "style"? What are the social, political, cultural, rhetorical, and linguistic uses of the term? In addition to considering problems with the study of style, we'll look at examples of different styles used in a broad range of written genres (nonfiction, the essay, literature, journalism, law, science, and new media, for example) and analyze what makes the style of various writers distinctive. In addition, you will use the broad-based analysis of style as a means of developing your own writing style. The class will require several writing assignments of varying lengths, and a final exam over the techniques learned in our course.

**Texts:**

Butler, Paul. *The Writer's Style: A Rhetorical Field Guide*. University Press of Colorado/USUP, 2018. **Required.**

Lanham, Richard. *Analyzing Prose*. 2d ed. Continuum. **Excerpts.**

Course Pack. **Required.**

**Course Objectives:**

- Understand some of the history and meaning of style in writing
- Develop reading strategies including knowledge of stylistic choices and rhetorical writing goals
- Acquire stylistic knowledge and control of your own writing style
- Learn how to use style in specific rhetorical situations, including in your projected career/field
- Develop an understanding of and proficiency in revision (including, but not limited to, editing)
- Deepen your love for the English language and grammar, and their potential and promise

**ENGL 3348: Thoreau**

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

**Elective**

**Class number:18853**

**Instructor:Guajardo**

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

**Mode of Instruction: Face-to-Face**

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

**ENGL 3350: American Literature to 1865**

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

**Class number:**

**Instructor: Michael Snediker**

**Day and Time: TR 2:30-4:00**

**Mode of Instruction: Face-to-Face**

This seminar will examine instances of lived textuality and aesthetic vividness in early American writing, from the late 17th-century through the mid-1860s. Especial attention will be given to writing where it most grapples with and self-consciously negotiates the peculiar relational repertoire afforded by practices of textual interest and concern. We will investigate questions of longing, belonging, disavowal, wonder, and resistance, as these affective quickenings illuminate, in turn, the complex fictions of American object relations. The textual problematic of being an object (within and across converging idioms of ecology, race, desire, &c) will complicate our ongoing interest in the fraught vicissitudes, within the American imaginary, of learning (and unlearning) the shape of subjecthood. Authors studied will include Mary Rowlandson, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Herman Melville, and Emily Dickinson. Assignments include short exercises in close reading and a final paper/creative project.

**ENGL 3351: American Literature after 1865**

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

**Class number: 15606**

**Instructor: Amanda Ellis**

**Day and Time: MWF 11:00-12:00**

## **Mode of Instruction: Synchronous**

This course surveys American Literature written post-1865 and asks: What is American literature? Students will read a diverse body of literary texts (novels, short stories, essays and poetry) and gain a deep and broad understanding of the protean quality of American literature. Our goal will be to develop an awareness of the historical, cultural, political, and literary trends and forces shaping how “America” is defined across various written works.

**Assignments:** Students will be asked to complete a series of analytical writing assignments, and complete one lengthier essay that will be due at the end of the course. They will each be required to participate in Synchronous online discussion, complete all assigned readings, and engage collaboratively with their peers.

### **Required Texts:**

Mark Twain, *The Adventure of Huckleberry Finn*

Kate Chopin, *The Awakening*

F. Scott Fitzgerald, *The Great Gatsby*

Zora Neal Hurston, *Their Eyes Were Watching God*

John Steinbeck, *The Grapes of Wrath*

Anzaldua, *Borderlands la Frontera: The New Mestiza*

\*\*\*Short stories, poetry, and secondary criticism will also be provided electronically.

### **ENGL 3351: American Literature after 1865**

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

**Class number: 14617**

**Instructor: Norquist**

**Day and Time: TR 5:30-7:00**

**Mode of Instruction: Synchronous**

First semester: critical examination of major and selected minor writers from the colonial period through Hawthorne and Melville; second semester: from Whitman and Twain to the present.

### **ENGL 3352: 19th Century American Fiction**

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

**Class number: 19442**

**Instructor: Wood**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

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

**ENGL 3354: Contemporary American Fiction****Satisfies: American Lit before 1900, Any American Lit or Advanced English Elective****Class number: 27138****Instructor: Aboul-Ela****Day and Time: TTH 1-2:30****Mode of Instruction: Face-to-Face**

This course is designed to improve the reading, critical thinking, and writing of students through the study of contemporary fiction from the United States. The readings take up a variety of issues and a diversity of responses to cultural trends and historical developments in the United States since the presidency of Ronald Reagan (1988). Class discussion will focus not only on current events and cultural and political trends, but also the way literature and literary form have responded to the contemporary moment. This is a course about fiction and focuses on the novel.

**Requirements:** Students will write two short to medium length papers. They will also need to complete in-class writing assignments over the books.

**Required Texts:**Butler, Octavia. *The Parable of the Sower*.Erdrich, Louise. *The Plague of Doves*.Nguyen, Viet Thanh. *The Sympathizer*.O'Brien, Timothy. *The Things They Carried*.Roth, Philip. *The Plot Against America*.Ward, Jesmyn. *Salvage the Bones*.**ENGL 3360: Survey of African American Literature****Satisfies: American Lit before 1900, Any American Lit or Advanced English Elective****Class number: 17750****Instructor: Yang****Day and Time: TR 4:00-5:30****Mode of Instruction: Face-to-Face**

In this survey of African American literature, students will read a selection of black writing from the late eighteenth century to the contemporary moment. We will focus on texts (short stories, novels, personal narratives, etc) that are particularly concerned with issues of racial inequality and justice. Topics covered will range from early black radical writing and slave (and neo-slave) narratives to desegregation and mass incarceration. Authors covered include: David Walker, Harriet Jacobs, W.E.B. Du Bois, Ntozake Shange, Colson Whitehead, and Tayari Jones.

**ENGL 3365: Postcolonial Literature****Satisfies: Global Literature, Literature since 1950, Additional Lit, or Advanced English Elective****Class number: 16780****Instructor: Majumder****Day and Time: Online****Mode of Instruction: Asynchronous**

This course introduces 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. We 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? The course will be relevant to those interested in global English literatures in the aftermath of the British Empire.

**ENGL 3370: Modern Irish Literature**

**Satisfies: Global Literature, Literature since 1950, Additional Lit, or Advanced English Elective**

**Class number: 27145**

**Instructor: Backus**

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

**Mode of Instruction: Face-to-Face**

This course is designed to introduce a broad cross section of modern Irish literature and culture, with a focus on Irish *modernity* and *modernism* in relation to literary genre. We will consider the particular interactions between literary realism and modernism in Ireland. In our assignments and discussions, we will reflect on the differential effects of genre. Genre is an inherently social, historical category and it makes very specific meanings possible, even if through negation. We will be looking at ways that Irish writers have sought to resist violence and inequality through categories such as humor, satire, jokes, and parody, and also the gothic, the grotesque, and by weaving in modes such as melodrama and sentimentalism. I will encourage us to consider in what ways, for

instance, indirection, muddledness and deniability might, in a colonized society, serve as potential literary virtues.

Through a series of key modern/modernist Irish texts, including Jonathan Swift's "A Modest Proposal" and Brian Merriman's *The Midnight Court*, George Moore's "Albert Nobbs," Seumas O'Kelly's "The Weaver's Grave," Lady Augusta Gregory's collected folk tales, W.B. Yeats's poetry, short stories by James Joyce, Frank O'Connor, Mary Lavin, and Kate O'Brien's *The Land of Spices*. The works we will read grapple with issues of gender and sexuality, class, cultural and religious divisions, sexual identity, and the turbulent history of Irish nationalism.

The course will emphasize two key skills: close, sensitive reading of literature, and research and written analysis exploring literature in relationship to some aspect of its social and historical context. I will provide a sense of Irish history and the Irish literary tradition through a series of short lectures – please feel free to stop me and get clarification if you need me to clarify a term, or to ask me to explain or provide evidence or a rationale for any statement I make.!

Course time will mostly be spent discussing the assigned texts, with me providing extensive historical, cultural and comparative context. Discussions may take place in assigned small discussion groups, or as a class. For each small discussion, I will designate a group member to summarize group discussion for the class as a whole, so that small group discussions will help to elicit general discussion.

The final grade is based on attendance, preparedness and participation (10%), one short

(5-7 minute) presentation (10%), two short essays (20% each), a proposal (10%) and a final 10-15 page research assignment (30%).

**ENGL 3379: African Literature**

**Satisfies: Global Literature, Literature since 1950, Additional Lit, or Advanced English Elective**

**Class number: 27146**

**Instructor: Aboul-Ela**

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

**Mode of Instruction: Face-to-Face**

This course is designed to improve the reading, critical thinking, and writing of students through the study of the literature and culture of the African continent. The readings take up a variety of issues, including African society's pre-modern traditions, its struggles with colonialism, and its confrontations with the problems associated with the postcolony: dictatorship, unequal development, and changing gender roles. Although the readings include drama, film, and essays, the focus is on the African novel. Students leaving this course should have both a literacy in the continent's art, letters, history, culture, and geography, and a sense of its diversity, presenting as it does a formidable challenge to any sort of generalization or summing up about its history and its various peoples.

**Requirements:** Students will write two short to medium length papers. They will also need to pass a series of pop quizzes and do a few short writing assignments.

**Required Texts:**

Achebe, Chinua. *Things Fall Apart*.

Coetzee, JM. *Disgrace*.

Djangarembga, Tsitsi. *Nervous Conditions*.

Farah, Nuruddin. *Close Sesame*.

Macgoye, Marjorie Oludhe. *Coming to Birth*.

Ngugi wa thiong'o. *Dedan Kimathi*.

Salih, Tayib. *Season of Migration to the North*.

**ENGL 4300: Intro to the Study of Language**

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

**Class number: 18258**

**Instructor: Lee**

**Day and Time: TR 10:00-11:30**

**Mode of Instruction: Face-to-Face**

What is language? How do people think of, use, learn, and change language? And how do these different ways of “doing” language relate to each other and impact the way we “study” language? This course explores these questions by examining different theoretical and analytical approaches to the study of language. We will examine how language has been understood and analyzed from a variety of perspectives, with a range of foci such as sounds and sound patterns (phonetics & phonology), word formation and meaning (morphology & semantics) and structures of sentences (syntax) to the basics of language learning and pragmatics of language use, and more. In doing so, we will pay attention to how different approaches help understanding language use and practice, as

embodied and performed by different language users, also situated in a particular sociocultural, historical, and geopolitical context. Students will practice analyzing situated language use, using the concepts and analytical tools throughout the semester. By the end of the course, students will develop a more in-depth understanding of and responsible approaches to studying language.

**ENGL 4303: Teaching English as a Second Language**

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

**Class number: 17751**

**Instructor: Duran**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

This course introduces major theories, trends, and issues surrounding teaching English as a second/an additional language. We will explore and discuss various topics related to first language acquisition, Second Language Acquisition (SLA), and bi/multilingualism, learner variables in language learning, language acquisition myths, seminal research in the field, and traditional and innovative methods and approaches to ELT. Please note that the course may be applicable to teaching and learning a non-English language although the focus of the course is English. Students will produce lesson plans and research projects that fit their needs and interests.

**ENGL 4315: Sociolinguistics**

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

**Class number: 16783**

**Instructor: Zentz**

**Day and Time: MWF 11:00-12:00**

**Mode of Instruction: Face-to-Face**

Social implications of language; linguistic insight into social stratification.

**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: 16421**

**Instructor: Turchi**

**Day and Time: T 5:30-8:30**

**Mode of Instruction: Face-to-Face**

Content areas taught in secondary schools with emphasis on language and composition.

**ENGL 4340: Feminist Criticism and Theory**

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

**Class number: 18857**

**Instructor: Gonzalez**

**Day and Time: MWF 12:00-1:00**

## **Mode of Instruction: Synchronous**

This is an introduction to the various current feminist theories and an overview of feminist criticism. A review of foundational texts that defined much of the earliest feminist debates will make up the initial course work with attention to psychoanalysis and the French Feminist as well as Marxist Feminism and pragmatic American Feminism. A survey of current discussions and methodologies will represent the final section of the course. We will also read novels, short stories, and plays along with the criticism. The goal is to recognize feminist interpretive strains in texts and use feminism as a framing device to articulate arguments. A service learning component will be part of this course with ample opportunities to work with diverse women's groups. I will ask for approximately 6 volunteer hours with any women's group in the city.

## **Learning Outcomes:**

The expected learning outcomes of this course include becoming familiar with some of the conceptions in feminist methodologies, becoming familiar with the different traditions in feminist praxis, an understanding of pragmatic feminist experience, and the development in skills necessary to do feminist analysis on texts.

## **Required Texts:**

Bronte, Charlotte, *Jane Eyre*

bell hooks, *Our Law Culture: Resisting Representation*

Fuss, Diana, *Essentially Speaking: Feminism, Nature, and Difference*

Anzaldúa, Gloria, *Borderlands/La Frontera: The New Mestiza*

Irigaray, Luce, *Speculum of the Other Woman*

Foucault, Michel, *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*

Rhys, Jean, *Wide Sargasso Sea*

Warhol, Robyn and Diane Price Herndl, eds. *Feminisms Redux: An Anthology of Literary Theory and Criticism* (2009)

Plus essays by Marx, Althusser, Saussure, Freud, Lacan, and some short stories and plays which I will provide.

Each student may choose a text and apply a feminist reading to that text.

**Course Requirements:** Consistent attendance and class participation is expected (15%) because much of the information is very dense, the lectures and discussions in class are pivotal to an understanding of the course. One oral presentation on your service learning component (25%), a brief written review of your service learning, which will entail approximately 6 volunteer hours with any women's group in the city (20%), and either an annotated bibliographic essay on a specific topic in feminist thought or a specific feminist reading on a text or the theory and your volunteer work (10-15 pages, 40%) will make up the bulk of the course credit.

## **ENGL 4371: Literature and Medicine**

**Satisfies: Theory, Methods, and Cultural Production, Literature since 1950 or Advanced English Elective**

**Class number: 27149**

**Instructor: Ellis**

**Day and Time: MWF 1:00-2:30**

**Mode of Instruction: Synchronous**



This upper-division interdisciplinary health humanities course emerges at the intersection of literature and medicine. Students will be asked to explore the relationship between narrative, literary interpretation, illness experience, and health. In this course students will grapple with the extent to which the methodology of close reading and literature itself can fortify, revise, or inform how we conceive of health and contemporary U.S. health care practice. Students will study literary criticism, biomythography, short story, poetry, and manifesto written by multi-ethnic writers who critically interpret and/or imagine bioethical dilemmas, empathy, cultural competence and care, histories of (medical) racism, the complexity of the patient-provider dyad, and the experiences of pain, chronic illness, grief, death and/or healing through various written works.

**Assignments:** Students will be asked to complete a series of analytical writing assignments, and complete one lengthier essay that will be due at the end of the course. They will each be required to participate in Synchronous online discussion, complete all assigned readings, and engage collaboratively with their peers.

**Required Texts:**

*Narrative Medicine*, Rita Charon  
*The Gifts of the Body*, Rebecca Brown  
*The Cancer Journals*, Audre Lorde

*Pain Studies*, Lisa Olstein  
*On Immunity: An Inoculation*, Eula Bliss  
*Blood Sugar Canto*. ire'ne lara silva  
*Your Healing is Killing Me*, Virginia Grise

\*\*\*Short stories, poetry, and secondary criticism will also be provided electronically.

**ENGL 4376: Robin Hood**

**Satisfies: Theory, Methods, and Cultural Production, Literature since 1950 or Advanced English Elective**

**Class number: 27150**

**Instructor: Stock**

**Day and Time: TR 1:00-2:30**

**Mode of Instruction: Face-to-Face**

Adaptations of the Robin Hood narrative in medieval through contemporary texts and various media, including film. Emphasizes how the developing legend reflects changing cultural issues.

**ENGL 4382: Poetry Writing**

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

**Class number: 19453**

**Instructor: Serpas**

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

**Mode of Instruction: Synchronous**

Analysis and writing of lyric poetry, including crafting of complete poems; traditional and contemporary lyrics; and lyric as a genre.  
May be repeated once for credit.

**ENGL 4385: Fiction Forms**

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

**Class number: 27152**

**Instructor: Taurino**

**Day and Time: TR 1-2:30**

**Mode of Instruction: Face-to-Face**

Overview

*Form: The shape and structure of anything as distinguished from the material of which it is composed; particular or distinctive disposition or arrangement of matter; figure.*

- Webster's dictionary

*I find that most people know what a story is until they sit down to write one. Then they find themselves writing a sketch with an essay woven through it, or an essay with a sketch woven through it, or an editorial with a character in it, or a case history with a moral, or some other mongrel thing. When they realize they aren't writing stories, they decide that the remedy for this is to learn something that they refer to as the 'technique of the short story.' Technique in the minds of many is something rigid, something like a formula that you impose on the material, but in the best stories it is something organic, something that grows out of the material, and this being the case, it is different for every story of any account that has ever been written."*

- Flannery O'Connor

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 4386: Short Story Writing**

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

**Class number: 28310**

**Instructor:**

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

**Mode of Instruction: Face-to-Face**

Analysis and writing of short stories, including crafting the story; traditional and contemporary examples; and short story as particular narrative genre.

**ENGL 4387: Senior Writing Projects: Fiction**

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

**Class number: 27153**

**Instructor: Divakaruni**

**Day and Time: M 2:30-5:30**

**Mode of Instruction: Face-to-Face**

In this workshop 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. The idea is to create a chapbook, or part of a book, by the end of the semester.

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 Creative Writing techniques and craft essays.

Published stories, chapters and craft essays for discussion will be provided by the professor.

Please note: This is an advanced-level course for Creative Writing students. Please make sure you have taken the appropriate prerequisites.

**ENGL 4396: Sr. Experience: What is Critique? Theories of Literature and Politics**

**Satisfies: Senior Experience**

**Class number: 27155**

**Instructor: Lecourt**

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

**Mode of Instruction: Face-to-Face**

This is a course on the intersection of aesthetic theory and political thought. Through a reading of major theorists from Plato to the present, we will explore how political critique has energized varieties of literary and cultural theory. We will consider accounts of the politics implicit in literary texts, theories of aesthetics as inherently political, and even claims for the aesthetic logic of politics itself. The topic is especially interesting right now because so many habits of academic critique – framing individual works as expressions of social discourse or ideology; looking at the political

function of political or racial or sexual representation – have spread beyond the academy to become the language of mainstream culture-criticism. This course offers students a chance to think about such moves as they were first theorized. Students will write two substantial papers and give one in-class presentation.

**ENGL 4396: Senior Experience: War and Representation**

**Satisfies: Senior Experience**

**Class number: 27156**

**Instructor: Davies**

**Day and Time: TR 11:30-1:00**

**Mode of Instruction: Face-to-Face**

War has been a subject of artistic creation for as long as humans have made art. Technologies of war and the media of representation change, but the same questions recur: can art capture what Carl von Clausewitz deemed the “fog of war,” or is every attempt at representation doomed to fail? What are the ethics of representing war? Can—or should—war be beautiful? In this course, we explore the close rapport between war and art across a variety of media (including poetry, novels, paintings, and films) from antiquity to our contemporary moment. The past has always been a major resource for representing war and we will move between modern and premodern material, analyzing how modern artists respond to contemporary atrocities by turning to the ancient past. Texts and films studied may include William Shakespeare, *Henry V* (1599), Christopher Logue, *War Music* (1981 [2005]), Viet Thanh Nguyen, *The Sympathizer* (2016), Solmaz Sharif, *LOOK* (2016), Ahmed Saadawi, *Frankenstein in Baghdad* (2013, trans. 2018), and Spike Lee dir. *Da Five Bloods* (2020). Assignments will include a short essay, small research exercises, and a final project.