

English Department Faculty Lower Division Core Course Descriptions- Spring 2018

ENGL 1304: First Year Writing II (Prerequisite: ENGL 1303)

Satisfies: Communications Core

Section: 24635

Zebroski, James

MW 1:00 pm – 2:30 pm

Detailed study of the principles of rhetoric as applied to analyzing and writing argumentative and persuasive essays; principles and methods of research, culminating in writing a substantial research paper.

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

Satisfies: Writing in the Discipline Core

Section: 19437

Dr. Cedric Tolliver

MWF 11:00 am – 12:00 pm

Money. Sex. Race. Murder. These are the themes around which Shakespeare developed his *The Tragedy of Othello the Moor of Venice*. Focusing on these themes in Shakespeare's text, this course engages students in the practices of reading and writing in the discipline of literary studies. With the goal of producing a literary research paper in mind, students will develop close/active/slow reading skills and work through the process of drafting, rewriting, and revising their writing.

ENGL 2340: Cosmic Narratives (Prerequisite: ENGL 1304)

Satisfies: Language, Philosophy, and Culture Core

Section: 24642

Dr. Barry Wood

TTH 10:00 am – 11:30 am

In the last half century, we have learned enough about the cosmos, earth, life, humanity, and culture to construct a continuous narrative beginning 13.8 billion years ago, including the 4.5-billion-year history of the earth, the 3.5-billion-year history of life on earth, the 4-million year history of bipedal primates, and the 200-thousand year history of our species (*Homo sapiens*). The story is continuous; there are no empty chapters in the plot. This course requires no background in science but, as one graduate student has put it, this course will provide you with an understanding of what we know from the sciences—astronomy, geology, biology, anthropology, genetics—and the social sciences. This is in distinct contrast to the ancient stories of where and how the universe came to be, which we read in an assigned text called *Primal Myths*, a collection of creation stories from around the world.

Follow the formation of galaxies like the Milky Way; the coalescence of stars and the Sun; the “cooking” of the elements at the center of the stars; the formation of planets; the rise of life around hot vents and “black smokers” deep in the oceans; the long history of life from fish to amphibians, reptiles, mammals, primates, and hominids; their migrations out of Africa to people the planet; then the human innovations that gave rise to language, agriculture, cities, empires, industry, technology, and the fine arts.

English Department Upper Division Course Descriptions – Spring 2018

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section:

Dr. Lynn Voskuil

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 a number of 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, messaging, and Skype 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.

There is a required edition of the course text: *Dracula*, edited by Glennis Byron (Broadview Press, 1997). YOU MUST ORDER THIS EDITION BECAUSE SOME OF THE ASSIGNMENTS WILL BE TIED TO IT; you cannot use another edition. This edition will be available through the university bookstore. There are also some copies, both new and used, available on Amazon.

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section: 16624

Dr. James Pipkin

TTH 11:30 am – 1pm

Requirements: active participation in class discussion, three 5-6 page critical essays, and a final 10-12 page paper.

The readings in this section of English 3315 offer historical range and context, as well as examples of three major genres of literature: poetry, novel, and short story. We will begin with the seventeenth-century English poet John Donne and proceed to nineteenth-century British literature as it is mirrored by Charles Dickens's novel *Great Expectations*. The rest of the course will focus on American literature of the twentieth-century. In addition to reading a few modern poems and a Flannery O’Connor short story, we will study Toni Morrison's novel *Song of Solomon*.

The emphasis of the course will be on close reading and its relationship to critical thinking and critical writing. The course will also introduce students to a variety of critical approaches and theories such as the New Criticism, psychoanalytic theory, feminist theory, gender theory, and deconstruction. The reading list is comparatively short so that we can spend sufficient time on the techniques of close reading and also study the texts from a variety of models of interpretation

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section:

Dr. Kavita Singh

TTH 4:00 pm- 5:30 pm

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section: 18311

Dr. Lauren Brozovich

MW 2:30 pm- 4:00 pm

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

Section: 25589

Dr. Amanda Ellis

TTH 1:00 pm- 2:30 pm

This course is designed to prepare students for future coursework for the English major. Students will learn and practice the skills of close reading and literary interpretation through analysis group discussion and critical writing about literature. The theoretical as well as literary material covered in this course ranges in terms of historical period, literary genre and subject matter. Our task will be to analyze material through close reading and to apply an evolving set of critical and theoretical concepts to further understand not only course material, and the study of literature itself, but also human experience.

Assignments: Students will be asked to complete 2 short (5 -7 page) analytical writing assignments, and one lengthier essay due at the end of the course. They will each be required to lead discussion on assigned days, complete all assigned readings, participate in discussion, and work collaboratively with their peers.

ENGL 3305: English Renaissance (Prerequisite: ENGL 1304)

Satisfies: British Lit before 1798 or Advanced English Elective

Section: 25115

Dr. Jamie Ferguson

MW 2:30 pm – 4:00pm

This course will introduce students to the non-dramatic English literature of the sixteenth and early-seventeenth centuries. We shall read examples of several genres prominent in this period, including the lyric (Skelton through Herbert), sonnet sequences (Sidney, Spenser, Shakespeare), pastoral (Spenser), epic (Spenser, Milton), essays (Montaigne, Bacon), sermons (Donne), etc. In order to become better readers of this material, we shall also study various historical and cultural aspects of the period, such as Renaissance education and poetics, Humanism, Reformation theology, imitation and translation, early modern science, and the rise of the vernacular. This course satisfies three hours of the British Literature pre-1798 requirement for English majors. The course is open to all students but may be taken for Honors credit (without petition).

ENGL 3306: Shakespeare—"Governing Gaps in Shakespeare" (Prerequisite: ENGL 1304)

Satisfies: British Lit before 1798 or Advanced English Elective

Section: 25108

Dr. Ann Christensen

MWF 9:00 am – 10:00 am

"Governing Gaps in Shakespeare" addresses a concern important to Shakespeare and the early modern period when he wrote—namely, people's desire to 'govern,' fill, or control openings--whether formed in a psyche, household, community, or state. "Governing gaps" can also describe the action of the disorderly elements themselves; in a hierarchy-conscious age, gaps could bring chaos and those in power were anxious about maintaining order. Finally, in a number of the texts we will read, absence creates an actual gap, when a monarch is assassinated or driven out, a husband leaves home, or a magistrate steps down. The course considers such openings at work in 5 plays performed by Shakespeare's company and one narrative poem. We will study *Macbeth's* political and personal ruptures in the text and the recent movie adaptation with Michael Fassbender; the absent and "disguised ruler" in *Measure for Measure*, who wants to surveil and regulate the population. We will compare the personal tragedy that impels political change in the poem, *The Rape of Lucrece* and *Julius Caesar*. We will attend the UH theatre studio production of the comedy *Twelfth Night, or What You Will* and read *A Warning for Fair Women*, a domestic tragedy that Shakespeare's company produced, observing among other things, how sexual desire disrupts household order and leaves dangerous openings.

The course is taught as a hybrid with typically 2 face-to-face meetings per week and one mandatory online activity. If this format does not appeal to you, take a different section. Expect to contribute to the shape of the class by creating discussion board prompts and leading small-group discussions, attending a live theatrical production, and doing writing projects independently and in groups. We meet the Active Learning classroom in Cougar Village.

ENGL 3306: Shakespeare (Prerequisite: ENGL 1304)

Satisfies: British Lit before 1798 or Advanced English Elective

Section: 25112

Dr. Wyman Herendeen

TTH 1:00 pm – 2:30 pm

In this course we will explore the variety and range of some of Shakespeare's most original dramatic work, including samples of his tragedies, comedies, history plays, and romances. We will read six plays, including *Hamlet* and *The Tempest*; the first play that we will read is *As You Like It* (the others to be announced). The English Renaissance, when Shakespeare was writing, was one of major social, political, and cultural transformation, the impact of which is still being felt. During the course, we will discuss some of the social, political, and cultural contexts out of which Shakespeare's work emerged, and how that social and cultural flux gets represented in the plays. The class will emphasize close critical reading and critical writing, and the development of research skills. We will view and discuss film versions of several of the plays to develop a better sense of the plays in performance.

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

Satisfies: Brit Lit before 1798 or Advanced English Elective

Section: 20204

Dr. Irving Rothman

TTH 8:30 am- 10:00 am

ENGL 3315: The Romantic Movement (Prerequisite: ENGL 1304)

Satisfies: British Lit before 1798 or Advanced English Elective

Section: 25124

Dr. James Pipkin

TTH 10:00 am – 11:30 pm

Course requirements: active participation in class discussion, two papers (the first 5-6 pages and the second 10-12 pages), and a final exam.

The course focuses on some of the major works of the English Romantic poets: Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. We will also read Mary Shelley's *Frankenstein* as an expression of the Romantic sensibility as it was reflected in fiction. The main thesis of the course is that Romanticism represented a fundamental redirection of European life and thought that constituted the beginnings of the modern world. Topics of discussion will include Romanticism as an artistic response to a crisis in culture, tradition and revolution in Romantic art, the Romantic mythology of the self, Romantic legendry (portrayals of Lucifer, Prometheus, the Wandering Jew, etc.), "natural supernaturalism" (secularization of Biblical myths such as the Fall, Paradise, etc.), "Dark Romanticism" (the interest in the satanic, the erotic, the exotic, etc.), the Romantic concept of the imagination, the Romantic symbol, and Romantic irony.

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

Satisfies: Any British Literature or Advanced English Elective

Section: 25149

Dr. Sebastian Lecourt

TTH 2:30 pm – 4:00 pm

The Victorian period witnessed a variety of revolutions – social, technological, and intellectual. Industrialization saw the British economy grow even as it produced impoverished laboring classes at home and abroad. Literary movements like Romanticism and new scientific paradigms like Darwinism changed how people looked at nature, society, and themselves. And the expansion of education led to an expanded literary market that offered magazines, novels, and poems to a wider and wider reading audience. This course explores how the literature of the period responded to these changes, and in particular explores how Victorian writers reflected upon the changing role of literature in a modern, industrialized society. Does art have public moral authority, or are aesthetics essentially apolitical? Do writers merely reflect their age or can they help shape it too? Is literature an effective vehicle for understanding the world, or has science taken over that role? We will consider these and other questions as they animate poems by William Wordsworth, Alfred Tennyson, and the Brownings; essays by John Ruskin, John Stuart Mill, and Oscar Wilde; and longer narrative works by Arthur Conan Doyle, Elizabeth Gaskell, and Frances Hodgson Burnett. Assignments will include two papers and a keywords exam.

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

Satisfies: Any British Literature or Advanced English Elective

Section: 25152

Dr. Sebastian Lecourt

TTH 1:00 pm – 2:30 pm

Representative novels by writers such as the Brontes, Dickens, Thackeray, Eliot, and Hardy.

ENGL 3321: Modern British Literature (Prerequisite: ENGL 1304)

Satisfies: Any British Literature or Advanced English Elective

Section: 25609

Dr. Sreya Chatterjee

MW 1:00 pm- 2:30 pm

A survey of major British writers from the turn of the century to World War II, including Joyce, Lawrence, Yeats, Forster, Thomas, and related figures.

ENGL 3322: Contemporary Novel: Magical Realism (Prerequisite: ENGL 1304)

Satisfies: Literature since 1950 or Advanced English Elective

Section:**Dr. Lois Zamora****Online**

This online 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 3324: Development of the Novel (Prerequisite: ENGL 1304)

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

Section:**Dr. Irving Rothman****Online**

ENGL 3324: Development of the Novel (Prerequisite: ENGL 1304)

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

Section:**Dr. David Mikics****MW 2:30 pm – 4:00 pm**

This semester we will focus on the novel and politics. What does novelistic imagination do to political questions? Do novels make politics made more or less recognizable by stressing human emotion and individuality? How do novels make judgments, ideological or moral, about political matters? Along with essays by a few critics (Lionel Trilling, Irving Howe, Robert Boyers), we will read a number of novels from different countries and traditions, including Hawthorne, *The Scarlet Letter*; Melville, *Billy Budd* and *Benito Cereno*; Dostoevsky, The Grand Inquisitor section of *The Brothers Karamazov*; Tolstoy, *Hadji Murad*; Kafka, *The Trial*; Desai, *Baumgartner's Bombay*; Naipaul, *In a Free State*; Gordimer, *July's People*; Kis, *A Tomb for Boris Davidovich*; Coetzee, *Waiting for the Barbarians*; Appelfeld, *The Iron Tracks*; and Houellebecq, *Submission*. Students will be required to write brief weekly response papers (about two pages each week) as well as a longer final paper.

ENGL 3328: British Literature II (Prerequisite: ENGL 1304)

Satisfies: Any British Literature or Advanced English Elective

Section:**Dr. Mark Womack****Online**

This course will introduce you to major works of British literature from the 19th century through the present. 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 3329: Intro to CW: Fiction & Poetry (Prerequisite: ENGL 1304 and 3 hrs in 2000/3000 level literature).

Satisfies: Beginning Creative Writing Fiction & Poetry or Advanced English Elective

Section: 15469

TA

TTH 11:30 am – 1:00 pm

Analysis and writing of fiction and poetry. Basic techniques and vocabulary in craft.

ENGL 3329: Intro to CW: Fiction & Poetry (Prerequisite: ENGL 1304 or equivalent and 3 hours in 2000- or 3000- level literature).

Satisfies: Beginning Creative Writing Fiction & Poetry or Advanced English Elective

Section: 18402

TA

MW 2:30 pm – 4:00 pm

Analysis and writing of fiction and poetry. Basic techniques and vocabulary in craft.

ENGL 3329: Intro to CW: Fiction & Poetry (Prerequisite: ENGL 1304 or equivalent and 3 hours in 2000- or 3000- level literature).

Satisfies: Beginning Creative Writing Fiction & Poetry or Advanced English Elective

Section: 18592

TA

MW 1:00 pm – 2:30 pm

Analysis and writing of fiction and poetry. Basic techniques and vocabulary in craft.

ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Fiction

Section: 11328 TTH 1:00 pm – 2:30 pm

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

ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Fiction

Section: 11329

TA

TTH 10:00 am – 11:30 am

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

ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Fiction

Section: 25403

TA

MW 2:30 pm – 4:00 pm

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

ENGL 3331: Beginning CW: Poetry (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Poetry

Section: 20205

TA

MW 2:30 pm – 4:00 pm

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: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Poetry

Section: 25404

TA

TTH 10:00 am – 11:30 am

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 3340: Advanced Composition (Prerequisite: ENGL 1304)

Satisfies: Theory, Methods, and CP or Language/Linguistics (Edu Cert) or Advanced English Elective

Section: 18111

Dr. Jennifer Wingard

T 1:00 pm – 2:30 pm

Course Description

Advanced Composition is a writing course that asks students to begin to understand themselves as experienced writers, and as such, see their writing as not mere assignments for a class but works placed within a larger context of discourse. In other words, the work in this course will allow students to begin to place themselves, their inquiries, and their writing within larger systems of language, writing, and ideology. Students should also note that this course is delivered in a hybrid mode of instruction (1/2 face to face and 1/2 in Blackboard). Therefore, it is essential that students not only attend weekly classes, but participate fully in the online environment. As such, the weekly work of the course will comprise 30% of the final grade calculation.

The course will be broken up into three related units: the first, *inventio* (invention), will ask the students to consider narratives of memoir and place – how do narratives of the self change when we locate those narratives within particular places? During this unit we will read selections from Joan Didion, Mark Doty, Nick Flynn, and Arundhati Roy. The second, *dispositio* (arrangement), will ask students to focus on how particular arguments demand particular textual productions. During this section, we will read work by Nancy Mack, Ben McCorkle, Aristotle, and read and view several samples of effectively arranged texts. The third, *elocutio* (style), will ask students to reflect on and think through your writerly choices. How does our writing change as we begin to revise its style, form, and argument(s)? To help frame this discussion, we will read work by Patricia Bizzell, Richard Lanham, Steven King, and Neil Gaiman. By the end of the course advanced writers should understand that writing is not merely a discrete

set of organized words on a page; but rather, it is a series of choices made in response to located styles learned by the writer and reader.

Required Texts

- Mathieu, Paula et.al., *Writing Places*. 2nd Edition. London: Longman, 2012.
- Additional essays available via Blackboard Learn.

Major Assignments

- *Essay One: Locating the Writing Self* (15%) – This essay will focus on locating your own history of writing. We will read several writers who will not only discuss their own writing histories, but also will locate those histories in specific places. Those discussions will give us the opportunity to understand how locations affect our learning, writing, and literacy. This essay will give you the chance to reflect on how location(s) have affected your own writing and literacy.
- *Essay Two: Argumentation in Two Parts – Multimodal Text and Rationale* (20%) – This assignment will ask students to develop a multimodal text that communicates a focused claim. Along side the multimodal text, students will be asked to produce a rationale that explains why the particular form and arrangement used is the strongest to communicate their meaning to a broad audience.
- *Revision Strategy/Reflection Paper* (10%) – The purpose of this assignment is for you to reflect on and think through your writerly choices, and create a tentative plan and rationale of the choices you are making in your final RE-vision assignment. The goal of this assignment is to make you a more reflective, experienced writer.
- *Essay Three: Revision as RE-Vision – An Exercise in Writerly Choice* (25%)– The purpose of this assignment is to better understand the vital processes that go into writing – choice, voice, argument and revision. All too often, revision is seen as a way for students to “fix” their papers or to make them more inline with what someone else wants them to be. This revision is not about that. Instead, I am asking you to revise a piece solely to your specifications as a writer. That is not to say it shouldn’t communicate with an audience, but it is up to you how to deliver your message.

ENGL 3349: Native American Literature (Prerequisite: ENGL 1304)

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

Section: 18110

Dr. Barry Wood

TTH 11:30 am- 1:00 pm

This course, created by Dr. Wood more than ten years ago, and offered each spring semester, emphasizes Native American literary contributions prior to 1865. The course thus fulfills the Early American literature requirement for English majors. We begin with the 15th-century Iroquois *Great Law of Peace* and its recognition on the 200th anniversary (1988) of the U.S. Constitution by the House of Representatives as an important influence on American government and democracy. Major readings for the course include *Voices of the Winds: Native American Legends*, and *Great Speeches by Native Americans*. To these we add Pulitzer Prize winner Scott Momaday—whose *Way to Rainy Mountain* summarizes Kiowa legends learned from his grandmother—and *Pele: Goddess of Hawaii*, an illustrated book narrating a mythology still influential among Hawaiians today. We include four or five videos with regional emphases, including the award-winning *More than Bows and Arrows* narrated by Momaday. The course includes tests, weekly Writing to Learn (WTL) submissions, a 2500-word essay, and opportunities to earn extra credit by visiting significant Native American sites or museums.

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

Satisfies: American Lit before 1900 or Advanced English Elective

Section: 19250

Dr. Monica Urban

TTH 10:00 am – 11:30 am

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 Hawthorne’s fiction—respond to tension-wrought aspects of American experience and identity.

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

Satisfies: American Lit before 1900 or Advanced English Elective

Section: 22149

Dr. Michael Snediker

MW 1:00 pm – 2:30 pm

This course will trace the aesthetic, epistemological and ethical dimensions of American Literature, from the mid-1600s to the years just following the Civil War. We will pay especial attention to the way the texts at hand theorize and practice attention itself, as relates to questions of formalism, figurativity, personality, emotion, and affect.

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

Satisfies: Any American Lit or Advanced English Elective

Section: 19146

Dr. Lauren Brozovich

MW 11:30 am – 1:00 pm

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 or Advanced English Elective

Section: 21817

Dr. Amanda Ellis

TTH 10:00 am – 11:30 am

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 take 2 quizzes, 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 discussion, complete all assigned readings, and work collaboratively with their peers.

Readings/Texts:

Mark Twain, *The Adventure of Huckleberry Finn* (1884)

Kate Chopin, *The Awakening* (1899)

William Faulkner, *As I Lay Dying* (1930)

Zora Neal Hurston, *Their Eyes Were Watching God* (1937)

John Steinbeck, *The Grapes of Wrath* (1939)

Américo Paredes, *George Washington Gomez* (1930/1990)

***Short stories, essays and poems by Whitman, Dickinson, Marti, Brooks, Baldwin, Petry and DuBois will be provided electronically

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

Satisfies: American Lit before 1900 or Advanced English Elective

Section: 25153

Dr. Barry Wood

TTH 8:30 am – 10:00 am

This long-time staple of English offerings satisfies the Early American requirement for English majors. It focuses on short fiction (or excerpts from longer works) from Romantic era writers (Washington Irving, James Fennimore Cooper, Edgar Allen Poe, Nathaniel Hawthorne), Realist writers after the Civil War (Mark Twain, Henry James, William Dean Howells) and Naturalist writers at the end of the century (Stephen Crane, Jack London), with attention to some lesser known Regional writers (Bret Harte, Sarah Orne Jewett, Hamlin Garland). The course does not include full-length novels; its goal is to acquaint students with major literary trends of the century as exemplified in shorter works. An interdisciplinary emphasis relates literary movements to historical contexts. The course includes tests, weekly Writing to Learn (WTL) submissions, a 2500-word essay, and opportunities to earn extra credit by visiting art museums in Houston.

ENGL 3361: Mexican American Literature (Prerequisite: ENGL 1304)

Satisfies: Any American Lit or Advanced English Elective

Section: 20206

Dr. Paul Guajardo

MW 2:30 pm – 4:00 pm

Hispanics are the largest minority in America, and though the *Mayflower* landed at Plymouth, Massachusetts in 1620, Spaniards had arrive 100 years earlier. Despite such a lengthy residency, Hispanic literature is not well known. Mexican-Americans make-up about 80% of the U.S. Hispanic population: other groups include: Puerto Ricans, Cubans, Dominicans, and increasingly those from Central and South America. This class will focus solely on the literature of Mexican-Americans.

ENGL 3363: Masterpieces of African-American Fiction (Prerequisite: ENGL 1304)

Satisfies: Any American Lit or Advanced English Elective

Section: 18115

Dr. Cedric Tolliver

MW 2:30 pm- 4:00 pm

This course introduces students to prose fiction in the African American literary tradition through the study of four novels: Charles Chesnutt's *The Marrow of Tradition*; Zora Neale Hurston's *Their Eyes Were Watching God*; James Baldwin's *Go Tell It on the Mountain*; and Toni Morrison's *Song of Solomon*. The study of these novels will allow students to develop close reading, critical thinking, and persuasive writing skills. Over the course of the semester, students will acquire at least rudimentary

research skills in order to undertake a self-directed literary-historical research project. In sum, this course is about learning to read literary texts, conduct research, and write essays.

ENGL 3366: Jewish-American Literature (Prerequisite: ENGL 1304)

Satisfies: Any American Lit or Advanced English Elective

Section: 20207

Dr. Irving Rothman

TTH 10:00 am – 11:30 am

ENGL 3367: Gay and Lesbian Literature—Post-Stonewall Gay and Lesbian Writing: 1969-2015 (Prerequisite: ENGL 1304)

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

Section: 18117

Dr. James Zebroksi

MW 2:30 pm – 4:00 pm

This course examines key gay and lesbian texts from the Stonewall Riots in 1969 to the present. These texts are unauthorized writing in that they are not all literature and they rarely are part of the college English canon.

The texts we shall read include a variety of writing-- bar rags, articles in underground newspapers and magazines, manifesto writing, biographies, autobiographies, essays, creative nonfiction, book reviews, apologies and confessions, documentary writing, film scripts, even pornography. We will track out the emergence of the concept of gay and lesbian authorship from this complex and varied set of writing practices. The idea of great literature will be critiqued and this course will focus on pop culture and popular writing. This theory eschews the concept of genius and greatness. This is, then, not your typical "literature" course.

Applying Terry Eagleton's critique of the concept of literature in his book *Literary Theory*, we shall view literature as ideology that is, writing that either supports ruling class values or supports the values of oppressed communities

We begin with the Movement of the late 1960s and the social conflict (and violence) of that time and track the making of gay and lesbian "literature" as one key product of the Counterculture. The course assumes that gay and lesbian 'literature' was collectively formed in a struggle against straight and other dominant communities. The communities and social formations come first. Then gay and lesbian authorship was made through the work and struggle --and death-- of many people over the last forty years.

I am thinking these will be our primary texts, but there will no doubt be some changes by the time class begins. VERY IMPORTANT: Come to class first to get information about textbooks. Do not go to the bookstore.

Rubyfruit Jungle (Rita Mae Brown, 1973)

Tales of the City (Armistead Maupin, 1976-78)

Dancer from the Dance (Andrew Holleran, 1978)

Zami Audre Lord (1982)

We Were Here (2011/1985)

Only one text below. Small groups will read one of the following texts and report to the class on it. This list will be expanded.

The Sexual Outlaw (John Rechy, 1975/ 1975)

Stone Butch Blues (Leslie Feinberg, 1993)

The Frontrunner (Patricia Nell Warren, 1974)

The Normal Heart (Larry Kramer, 1985)

Valencia (2000)

I recommend students view these films (DVDs). If you can view them before the course begins, that will make the material we are studying a good deal more meaningful.

Boys in the Band (1970)

A Very Natural Thing (1973)

Brokeback Mountain (2005)

ENGL 3369: Caribbean Literatures (Prerequisite: ENGL 1304)

Satisfies: Global Literature, World Literature (Edu Cert), or Advanced English Elective

Section: 25169

Dr. Kavita Singh

TTH 1:00 pm – 2:30 pm

Besides beaches, reggae, and Usain Bolt, what do you know of the Caribbean? With a history of hurricanes, an important voodoo culture, and a diverse “Creole” people, is it any different from the Gulf Coast?

In this course we will read novels, poetry, and plays from across the Caribbean and its diaspora in the US and Europe, and study how its radical culture of revolution, anti-racism, and multiculturalism has been informed by its history of colonization and enslavement, its mixed experiences of independence, totalitarianism, or continued colonization, and its current imprisonment by tourist economies. Paying attention to race, class, and gender hierarchies, we will explore how Western literary traditions have been transformed and deformed by mixing in rhythms, language, orality, and spirituality drawn from African, Asian, and Amerindian legacies. Reading texts written in English (Trinidad, Barbados, and Guyana), translated from Spanish (Puerto Rico) and French (Martinique and Guadeloupe), as well as texts by diasporic Caribbean writers (Dominican Republic, Jamaica, Cuba, Antigua) we also connect histories of immigration to post coloniality and globalization. A key aspect of this course will be its attention to gender throughout, and the possibilities and failures of both colonial and postcolonial representations of sex and sexuality.

In English (ENGL), this course meets the Category 6 / Global Literature requirement (Lit) and the post-1950's requirement (CW). This course also counts for credit in: African-American Studies (AAS), Women's, Gender & Sexuality Studies (WGSS) and the new Global Citizens Credential.

Authors we study may include:

V.S. Naipaul

Derek Walcott

Kamau Brathwaite

Aime Cesaire

Maryse Condé

Mayra Santos-Febres

Achy Obejas

Edwidge Danticat

Jamaica Kincaid

Junot Diaz

ENGL 3370: Modern Irish Literature (Prerequisite: ENGL 1304)

Satisfies: Additional Lit req or Advanced English Elective

Section: 25437

Dr. Margot Backus

MW 1:00 pm – 2:30 pm

This course is designed to introduce a broad cross section of broadly-defined modern Irish literature, to include early pieces from around the time of the 1801 Act of Union by Jonathan Swift and Maria Edgeworth, and Irish-language poetry in translation including “The Midnight Court” and “Lament for Art O’Leary” and the early twentieth-century Irish-language modernist novel *Exile*, James Joyce’s *Portrait of the Artist*, Kate O’Brien’s *The Land of Spices*, Edna O’Brien’s *The Country Girls Trilogy and Epilogue*, and the poetry of W.B. Yeats.

In order to get the best possible sense of post-independence Irish culture and society, the class will entail either two or three archival assignments, which may be completed either through in-person library visits to local libraries, or to the Humanities Resource Center at the University of Texas in Austin, or online, through various online resources that we will learn about through our discussions. The course will include an overview of modern Irish history from the early modern period through the present, and we will listen to Irish music and view episodes from the 2016 RTE series, *Rebellion*.

ENGL 3396: Selected Topics—Language Socialization (Prerequisite: ENGL 1304)

Satisfies: Language/Linguistics req or Advanced English Elective

Section: 25406

Dr. Lauren Zentz

W 5:30 pm -8:30 pm

In this course we will explore different ways in which humans socialize each other to interact in different circumstances. Such language socialization encompasses the idea of “learning whole new languages” (ie English, Spanish, and Turkish) as well as learning how to act “appropriately” in given social contexts. Our different language behaviors in our various social environments are actually behaviors that are learned, taught, and constantly negotiated. We will explore theories about how humans socialize each other to use language, and the largely ethnographic data collection methods that are used to examine such socialization processes.

ENGL 3396: Selected Topics—Literature and Alienation (Prerequisite: ENGL 1304)

Satisfies: Advanced English Elective

Section: 25405

Dr. William Monroe

MWF 10:00 am – 11:00 am

ENGL 3396: Selected Topics—Representations of AIDS: Past, Present, and Future (Prerequisite: ENGL 1304)

Satisfies: Advanced English Elective

Section: 25407

Dr. Paul Butler

TTH 11:30 am – 1:00 pm

AIDS has been an important cultural force in the twentieth and twenty-first centuries. From the beginning of the epidemic in the 1980s until today, the way in which the disease has been received in the U.S. reveals a great deal about how our very culture has evolved. Different representations of AIDS also indicate the manner in which the field of English Studies (fiction, nonfiction, the essay documentary, film, drama, etc.) has shaped receptions—and perceptions—of the disease. The course will explore English Studies’ role in helping us focus on a once-marginalized epidemic and, through various forms of written (and other) activism, helped change the course of AIDS’ history. The course will argue for the importance of making sure AIDS, still a devastating disease, is never forgotten. It will include written, visual, digital, filmic, documentarian, and other textual representations of AIDS.

Tentative Readings/Texts (subject to change):

Borten and Wallack, *Dallas Buyer’s Club*

Cowen and Lipman, *An Early Frost*

Crimp, *Melancholia and Moralism: Essays on AIDS and Queer Politics*

Doty, *Heaven's Coast*
Holleran, *Ground Zero*
Kramer, *The Normal Heart*
Kushner, *Angels in America*
Maupin, *Tales of the City*
Monette, *Borrowed Time*
Rodriguez, "Late Victorians"
Schechter, *The AIDS Notebooks*
Stilts, *And The Band Played On*
Weissman, *We Were Here*

ENGL 3396: Selected Topics: Studies in Haitian Medicine and Culture (Prerequisite: ENGL 1304)

Satisfies: Advanced English Elective

Section: 27104

Dr. Carl Lindahl

SA 12:00 pm – 3:00 pm

This class is for students who have previously taken ENGL 4367 whether or not they took the trip to Haiti and also fulfills the Senior Experience requirement. This course allows the student to continue research on Haiti at a deeper level. The requirement is a term-long research project.

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

Satisfies: Theory, Methods, and Cult Production, Language & Linguistics req (Edu Cert) or

Advanced English Elective

Section: 25170

Dr. Lauren Zentz

MW 2:30 pm – 4:00 pm

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. We will discuss topics such as: sounds (phonetics) and sound systems (phonology), utterance structures (syntax), denotative meanings of words (semantics), and the meanings of all of these categories combined in real situational contexts (pragmatics); how humans learn languages (language socialization and language acquisition); how we 'do things' with language, and the politics of language use (sociolinguistics). Students will demonstrate understanding of the topics covered in class through discussions, quizzes, essays, and a final project.

ENGL 4310: History of the English Language (Prerequisite: ENGL 1304)

Satisfies: Theory, Methods, and Cult Production or Advanced English Elective

Section: 25176

Dr. Chatwara Duran

TTH 4:00 pm – 5:30 pm

This course explores and discusses the historical and sociopolitical constructs, linguistic characteristics, and functions of English in different periods from Old English, Middle English, and Early Modern English to Modern English and Post-colonial era. We will critically examine current issues around the spread of English and its sociolinguistic, cultural, literary, pedagogical, and political consequences and implications. Topics addressed in the course include, but not limited to, language change, language ideology, identity, language teaching, literary creativity, linguistic imperialism, and the ownership of English. The class will be in a seminar format where interactive discussion is practiced.

ENGL 4332: Modern and Contemporary Poetry (Prerequisite: ENGL 1304)

Satisfies: Advanced English Elective

Section: 25160

Dr. Michael Snediker

MW 5:30 pm – 7:00 pm

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

Section: 17287

Dr. Robert Boswell

T 2:30 pm -5:30 pm

In this course, students will submit stories for workshop, complete fiction exercises, read published fiction, and contribute to the workshop discussion with written and oral comments.

ENGL 4351: Poetry Writing (Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction. ENGL 4356 recommended prior to this course).

Satisfies: Advanced Creative Writing Elective or Advanced English Elective

Section: 20235

Dr. Anthony Hoagland

MW 1:00 pm – 2:30 pm

ENGL 4353: Sr. Writing Project: Fiction (Prerequisite: ENGL 4355)

Satisfies: Senior Fiction Writing Project

Section: 18121

Dr. Antonya Nelson

W 2:30 pm – 5:30 pm

This class will focus on the process of creating and revising and polishing a single fictional work. Required textbook is **Three By 33** (editor Mark Winegardner).

ENGL 4355: Fiction Forms (Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction).

Satisfies: Fiction Forms

Section: 18217

Giuseppe Taurino

TTH 11:30-1

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 20th and 21st 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 4356: Poetic Forms (Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in poetry).

Satisfies: Poetic Forms

Section: 20236

Dr. Kevin Prufer

TTH 11:30 am – 1:00 pm

Writing poetry is a formal exercise and all poems are, in one way or another, formal. Combining workshops and close readings of published poems and critical essays, this course will examine formal qualities and considerations in poems written in free verse and in a variety of inherited and recently invented forms.

ENGL 4367: Documenting Community Culture (Prerequisite: ENGL 1304)

Requirement: Advanced English Elective

Section: 25426

Dr. Carl Lindahl

SA 12:00 pm – 3:00 pm

English 4367 will be taught by Carl Lindahl, Friends of Haiti, and Medical Specialists This is a research-based course for people seeking knowledge and experience to help understand and address sustainability, medical, and social problems affecting Haitians. Students who participate in this course may also choose to participate in a service visit to Haiti following the spring 2016 semester. [The service visit is optional and student self-financed (though grants may be available to help with the costs); it is possible that the trip may not be able to accommodate all of the students who are interested.]

Students will learn about Haitian culture through personal contact with Haitians in the Houston area, through shared experiences of faculty and students who have been involved in earlier visits, and through a term-long research project dedicated to a particular aspect of Haitian culture.

In the spring of 2014 the University of Houston conducted its first course and service trip to Haiti. The trip was defined mainly in terms of addressing medical needs, but the students soon learned that broader approaches to sustainability—addressing the needs for water, shelter, agriculture, and employment, among others—would be necessary to create a healthy environment for many Haitians. Among the topics covered in the first Haiti course and trip was the project, *Sivivan pou Sivivan: Memwa Ayisyen* (Survivor to Survivor: Haitian Memory), in which survivors of the 2010 Port au Prince earthquake interviewed fellow survivors. In all of this work, it became clear to the students that sustainable solutions can be found only through a deeper knowledge of Haitian people and Haitian culture.

As a result of the first trip, the University of Houston entered an official partnership with the Family Memorial School of Nursing and Technology in Delmas, Port-au-Prince, Haiti, and on the students formed a campus organization, Friends of Haiti. The students were heavily involved in designing the second Haiti trip. They conducted needs assessments, strategized more effective procedures for

conducting medical clinics, worked on ways of communicating with Haitians about the psychological effects of trauma, among other things. Subsequent trips took place in 2016 and 2017.

The spring 2018 course expands upon earlier work. Some of the work will focus on ways of making Haitian communities sustainable.

TEXTS

Required: Tracy Kidder, *Mountains beyond Mountains*; Timothy Schwartz, *Travesty in Haiti*
Recommended: Laurent Dubois, *Haiti: The Aftershocks of History*; Paul Farmer,

Haiti after the Earthquake; Mark Schuller and Pablo Morales, *Tectonic Shifts: Haiti since the Earthquake*;
Amy Wilentz, *Farewell Fred Voodoo and The Rainy Season*

Requirements: One term-long research project, conducted in consultation with instructors and returning students.

ENGL 4375: Literature and Popular Culture (Prerequisite: ENGL 1304)

Satisfies: Advanced English Elective

Section: 25182

Dr. Jennifer Wingard

TTH 11:30 am – 1:00 pm

Course Description

This course will interrogate representations of immigration in literature and television. The course will be broken into three units: The “immigrant experience;” border crossings; and politicizing the immigrant. In each unit, we will not only strive to articulate the multidimensional representations of each theme, but we will also allow varied representations to challenge one another. In other words, we will not find a clean definition of immigrant and/or immigration, nor will the course embrace a particular political scope of immigration. Instead, the course will provide various literary and televisual selections that will allow us to assemble meanings from representations together.

As such, class discussion, as well as an expectation to work and discuss across texts, is central to the format of this course. Furthermore, there will be the need to not only look at texts as plot and/or character driven. Therefore, in addition to traditional literary methods of analysis, we will also employ rhetorical and visual analysis to help us understand *how* texts are creating effective narratives and images. To help facilitate these types of readings, you will be expected to engage with rhetorical and visual theoretical texts provided, as well as the literary texts and television shows assigned.

Required Texts: May include the following, but final book list has yet to be determined.

- Adiche, Chimamanda Ngozi. *Americanah*. New York: First Anchor Books, 2013.
- Castillo, Ana. *The Guardians*. New York: Random House, 2018.
- Diaz, Junot. *This is How You Lose Her*. New York: Penguin, 2012.
- Eggers, Dave. *Zeitoun*. New York, NY: McSweeney’s, 2009.
- Gaimen, Neil. *American Gods*. Tenth Anniversary Edition. New York, NY: William Morrow, 2011.
- Ozecki, Ruth. *My Year of Meats*. New York, NY: Penguin, 1999.
- Additional theoretical essays available via Blackboard Learn.

Television shows: May include the following, but final TV list has yet to be determined.

- *American Crime* (ABC)
- *The Bridge* (Fox)
- *Fresh off the Boat* (ABC)
- *Jane the Virgin* (Fox)
- *Weeds* (Showtime)

Evaluation

Major Course Assignments – 60%

- Essay One: The Immigrant Experience * 20%
- Essay Two: Border Crossings* 20%
- Essay Three: Politicizing the Immigrant* 20%

Weekly Class Work – 40%

- Discussion Board Posts x 5 (5% each) 25%
- Peer Review x 3 (5% each) 15%

ENGL 4378: Women Writers (Prerequisite: ENGL 1304)

Requirement: Additional Lit req or Advanced English Elective

Section: 25613

Dr. Elizabeth Gregory

TTH 1:00 pm – 2:30 pm

This class will explore the poetry of ten major 20th- and 21st-century American poets, from different generations: Marianne Moore, Mina Loy, Gwendolyn Brooks, Elizabeth Bishop, Sylvia Plath, Audre Lorde, Gloria Anzaldúa, Sharon Olds, Claudia Rankine and Harryette Mullen. Students will also each do a presentation on another poet of their choice.

The class offers students a chance to explore the dynamics of poetic influence, of the evolving role of gender in poetry, and of the history of 20th- and 21st-century poetry by women.

Readings will include work by all the poets, some aspects of their correspondence and biographies, and critical and contextualizing secondary materials.

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

Dr. Maria Gonzalez

ENGL 4391: Senior Experience Seminar: Community Engagement (Prerequisite: ENGL 3301)

Satisfies: Senior Experience

Section: 20238

Dr. Chatwara Duran

TTH 2:30 pm – 4:00 pm

This course aims to approach and explore the relationship between language and identity in our local community. We will learn about diverse groups in the U.S., who speak English dialects/varieties as well as other languages, and thus belong to a wide range of cultural groups, representing unique values. Students are required to communicate with a community of their choice. Here, the word ‘community’ is broadly conceived. It includes but not limited to immediate family, peer group, professional organization, classroom, interest group, faith-based organization, volunteer group, neighborhood, sports team, etc. With the course materials and instructor’s guidance, students will be able draw research questions, design research methods, and collect and analyze data from their chosen community.

ENGL 4394: Topics in the Historical Novel—Latin American History in Contemporary Fiction

(Prerequisite: ENGL 1304)

Satisfies: Advanced English Elective

Section:

Dr. Lois Zamora

Online

The Mexican novelist Carlos Fuentes has asserted that the real historians in Latin America are its novelists. We will examine this premise by reading a number of novels by contemporary Latin American writers, and discussing the historical events and personages depicted therein. Our interest is in how these novelists dramatize the history of their regions, and how their fictional versions illuminate our understanding of the "real" history of Latin America.

There will be no face-to-face meetings.

Assigned reading:

Eduardo Galeano *Memory of Fire*. This is a trilogy. The three volumes are titled *Genesis, Faces and Masks*, and *Century of the Wind*. The three books comes in separate volumes, or in a single volume; either edition is fine.

Carlos Fuentes (Mexico): *The Buried Mirror*

Gabriel García Márquez (Colombia): *The General in his Labyrinth*

Gabriel García Márquez (Colombia): *Of Love and Other Demons*

Mario Vargas Llosa (Peru): *The Storyteller*

Elena Garro (Mexico): *Recollections of Things to Come* (Out of print; buy used on internet)

Juan Rulfo, *Pedro Páramo*

Laura Esquivel, *Like Water for Chocolate*

ENGL 4395: Selected Topics in Autobiography

Satisfies: Advanced English Elective

Section: 25185

Dr. Paul Guajardo

MW 4:00 pm – 5:30 pm

ENGL 4396: Senior Experience Seminar—*Beowulf*: Medieval Analogues; Literary Adaptations; Multimedia Adaptations

Satisfies: Senior Experience

Section: 25408

Dr. Lorraine Stock

TTH 10:00 am – 11:30 am

In this intensive and focused study of *Beowulf*, the foundational poem of British literature, English majors will culminate their experience of classic British texts by revisiting in depth the earliest text they studied as majors. This revisit will engage them with *Beowulf* in deeper ways than experienced previously through study of the poem's medieval analogues (Icelandic sagas like *Grettir's Saga* and other Anglo-Saxon texts, "The Dream of the Rood," "The Wanderer," and "The Battle of Maldon"), its post-medieval literary adaptations--20th-century or recent novels that either reconceive the epic's plot and characters or revisit it from another character's point of view (John Gardner's *Grendel*, from the male monster's point of view; Michael Crichton's *Eaters of the Dead*, from an Arab's point of view, Susan S. Morrison's *Grendel's Mother*, from the female monster's point of view)--and the many multimedia adaptations of the text: feature films, TV, young adult fiction, comic books, video games, etc.

Required Texts:

1. *Beowulf: Facing Page Translation*, 2nd ed. Trans. Roy M. Liuzza (Peterborough, CN: Broadview, 2013). Students will use Liuzza's edition as our course common denominator, but are encouraged to bring in any other translations they have used elsewhere for comparison.

2. *The Saga of Grettir the Strong* (trans. Bernard Scudder), Penguin, 2014; ISBN-10: 0140447733; ISBN-13: 978-0140447736).
3. John Gardner, *Grendel* (Any available edition in print).
4. Michael Crichton, *Eaters of the Dead* (Any available edition)
5. Susan Signe Morrison, *Grendel's Mother : The Saga of the Wyrd-Wife* (Top-Hat Books, 2015; ISBN 978-1-78535-009-2)
6. Various articles and book chapters about *Beowulf*, adaptation, translation, or about writing about film will be placed as PDFs on the course Blackboard site.
7. Students will find/purchase other ancillary texts as required by their individual or group research topics.

Writing Requirements and other Assignments:

1. **short close reading paper** (3-4 pp.) about **one scene or character** in the original poem, *Beowulf*
2. **short close reading paper** (3-4 pp.) about **one of the adaptations or analogues** and how it relates to *Beowulf*
3. **short paper** (3-4 pp.) comparing **2 film (or other media) adaptations** of a specific scene/character in *Beowulf*.
4. **Longer final paper** (7-10 pp.) analyzing how any combination of **3 analogues or literary adaptations or films or other media** approach a different episode of *Beowulf* than was discussed in papers 1-3.
5. **Group presentation** about some topic of relevance to the course materials.

**ENGL 4396: Senior Experience Seminar—“What Work Is”: Labor and Literary Studies
(Prerequisite: ENGL 3301)**

Satisfies: Senior Experience

Section: 25409

Dr. Sarah Ehlers

MW 1:00 pm – 2:30 pm

Philip Levine’s poem “What Work Is” refuses to define work for its reader—in part because it assumes that work is something we always already know. “You know what work is—if you’re old enough to read this you know what work is,” Levine writes, “although you may not do it.” Across the fields you’ve explored as English majors, there are rich literary traditions that address issues of labor on local and global scales; and these traditions have generated crucial theories for understanding class, race, and gender as well as aesthetics.

This senior seminar will take up, in various ways, the question of “what work is.” We will examine how issues of work, labor, and class have been expressed and theorized by writers as diverse as Karl Marx, W.E.B. DuBois, Tillie Olsen, Helena Maria Viramontes, Lisa Lowe, and Mark Nowak as well as by cultural texts as varied as Charlie Chaplin classics, folk ballads, science-fiction films, and contemporary pop music. Analyzing a range of literary and visual objects, we will use the connections among art and labor as a means to explore various approaches to literary study, including: feminist theory, queer theory, critical race studies, postcolonial theory, genre theory, and popular culture studies. Over the course the semester, we will think about the resonances between our course texts and current events and, as seniors, you will use our discussions as a launching point to consider the relationship between your cumulative work as English majors and the wider social world. Our classroom will be geared toward collaboration while also encouraging the development of independent projects. Student work in literary research and analysis will be augmented by hands-on assignments that incorporate a variety of media.