

English Department Faculty Lower Division Course Descriptions – Fall 2016

ENGL 2330: Writing in the Discipline

Requirement: WID Core

Section 27054

Dr. Cedric Tolliver

MW 2:30-4

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/ILAS 2360: Cosmic Narratives

Requirement: Language, Philosophy, Culture Core

Section 20946/24799

Dr. Barry Wood

TTH 2:30-4

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 – Fall 2016

ENGL 3301: Introduction to Literary Studies

Requirement: Intro to Literary Studies

Section 23351

Dr. Maria Gonzalez

MWF 10:00-11:00

Section 29338

Dr. John McNamara

MW 2:30-4:00

Section 19340**Dr. David Mazella****T/TH 1:00-2:30**

David Mazella's version of ENGL 3301 is focused upon Jonathan Swift's *Gulliver's Travels*. As with the other sections of ENGL 3301, this is a "gateway course" designed to provide students entering the major with a pragmatic introduction to contemporary literary studies.

Swift and Literary Studies focuses upon a single literary text and author, Jonathan Swift's *Gulliver's Travels*, to discuss current methods of critical reading, writing, and especially research. The theoretical discussions, however, will always be brought back to practical questions of research and writing. This is a demanding course designed for English majors. It is not an introduction to literature, but to the forms of scholarly *research* practiced in the discipline of literary studies. Non-majors and English minors are advised to contact the professor before enrolling. Students who have not taken at least one sophomore-level literature course at UH should also consider taking that before signing up for ENGL 3301. English 3301 will not presume any previous experience in the areas covered, but it will require students to engage seriously with a select group of challenging texts, to work independently and in groups on the topics raised, and to plan and execute a research project on Jonathan Swift's *Gulliver's Travels* that reflects current thinking in literary studies.

Because this course is taught seminar-style, with in-class assignments, student presentations, group work, and student-designed research projects, students must be prepared to show up, keep up with the reading, and hand in their written work according to the class schedule.

Students are also required to participate in group work and regularly visit and contribute to the course-blog.

All this varied work is designed for you to develop your research skills, along with a more sophisticated understanding of Swift's *Gulliver's Travels*.

Section 29336**Dr. Hosam Aboul-Ela****MW 5:30-7:00**

The goal of this course is to instill critical thinking skills and improve students' ability to analyze literary, rhetorical, and cultural texts. Improved writing and reading skills and introduction to a sample of basic critical schools and literary genres are among the secondary goals. The course seeks to achieve these goals through a series of archetypal 'mythologies' or grand stories that we use to organize our experience with the world as contemporary citizens of the United States.

Section 29339**Dr. Margot Backus****MW 4:00-5:30**

Students tend to know James Joyce by reputation. On the occasions when I have taught Joyce's masterpiece, *Ulysses*, students invariably admitted to me that they were intimidated even before they opened the book. One of the great problems posed by *Ulysses* is that first-time readers need a great deal of preparation in order to read the novel successfully. Ideally, they should have read Joyce's earlier work, Homer's *Odyssey*, on which *Ulysses* is based, and they also need to spend significant time familiarizing themselves with the large and dynamic critical tradition that allows us to understand Joyce's notoriously difficult *oeuvre*. In this course, I address this problem by focusing exclusively on Joyce's first published prose: his short story collection, *Dubliners*. The course will incorporate a range of essays that will allow students to understand what kinds of tools literary critics have used to make sense of these strangely complex, endlessly critically generative little pieces of prose. Our work in the class will seek to enable

readers to understand both the writings of Joyce, and the methodologies that have been applied to his work, and to understand both in order to be able to make deliberate choices about their own positions in various debates concerning aspects of Joyce's writing, what critical tools they will use to support their positions, how they will use these tools, and why.

ENGL 3302 Medieval Literature

Requirement: British Literature Before 1798

Section 21162

Dr. Lorraine Stock

TuTh 10:00-11:30

The course shall explore affinities between Medieval literature/history and cultural and political issues of the past century through the present in a variety of medieval texts that have been adapted into film and television. We shall study the texts and how contemporary popular culture has adapted these texts cinematically to reflect current issues (of the period of film production). Texts and topics include: *Beowulf* and its various film versions; Arthurian Romances such as *The Vulgate Cycle*, *Sir Gawain and the Green Knight*, and *Silence*, and their various films and TV adaptations, reflecting issues of gender construction and Sexuality, and monsters.

ENGL 3306: Shakespeare – Major Works

Requirement: British Literature Before 1798

Dr. Ann Christensen

MWF 9:00-10:00

“Governing Gaps” refers to the desire to ‘govern’ or manage gaps, whether formed in a psyche, family, or commonwealth. Often a figure of authority (usually a father or ruler) steps in to repair holes, assert order, and so forth. But “Governing Gaps” can also mean the opposite-- that the gaps, disorder, or lapses might themselves govern, a situation likely to cause anxiety in the dominant culture. We will consider how spatial and temporal and other kinds of openings might offer freedom and new forms of authority for some, and forced bondage and loss of power for others in a number of Shakespeare's dramatic and poetic genres. In particular, we will consider how *Hamlet's* (or *Macbeth's*) political and personal troubles circle around the death of a king, while the “problem comedy” *Measure for Measure* exposes the unruliness of rulers and ruled through the sneaky surveillance of the population. Abuse of power impels a personal crisis that leads to the formation of the Roman Republic in the narrative poem, *The Rape of Lucrece*, while *Julius Caesar* takes on another Roman power grab that issues governmental change. Comedies and romances, such as *Midsummer Night's Dream* and *The Taming of the Shrew* or *The Winter's Tale* create spaces for alternative order, change, and renewal. In all, we will read and view (on film, video, and YouTube) 6 major works that deliberate these ideas in Shakespeare's time as well as our own.

ENGL 3313: Restoration and 18th Century Drama

Requirement: British Literature

Dr. Irving Rothman

TuTh 10:00-11:30

Major plays in comedy and tragedy will be on the syllabus for this course. In addition to motifs and plots, the course will concern itself with the leading actors and actresses of the period, the unique qualities of the playwrights, and techniques of staging. Several of the plays will be shown by videocassette or DVD--*The Country Wife*, *The Beggar's Opera*, *School for Scandal*, *She Stoops To Conquer*. Students have the opportunity to present dramatic readings from key scenes in the plays

ENGL 3315: The Romantic Movement

Requirement: British Literature

Dr. Karen Wong

TuTh 1:00-2:30

Why are Wordsworth, Coleridge, Keats, Blake, and Shelley some of the most reproduced poets in the English language? What were the major issues shaping their writing, and what might the concerns of this handful of nineteenth-century British poets have to teach us about our ways of seeing the modern world?

In this survey of the major works and figures of the Romantic era, we will consider the chief literary and historical issues in which their writing were shaped: the return to nature; a new valuation of originality and interiority; political and industrial revolution and its subsequent disillusionment; a new desire for posterity; and the critique of these new principles by women or lower-class figures excluded from the cultural elite.

Requirements: reading, class participation, midterm and final.

ENGL 3316: Literature of the Victorian Age

Requirement: British Literature

Sebastian Lecourt

MWF 11:00-12:00

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 3321: Modern British Literature

Requirement: British Literature

Dr. Elizabeth Gregory

MW 1:00-2:30

100 years ago turns out to be not so different from today, through a Modernist lens. In this class, we'll read a selection of early twentieth-century British Modernist texts and explore the social, historical and cultural contexts from which they (and the present) emerged.

We will read novels, poems and essays, and consider the roles played by gender, race, class, colonialism, historical consciousness, technology, sexuality, and high/low dynamics in the operation of the modernist sensibility. We will examine as well the little magazines in which many of our texts first appeared, exploring the role of aesthetics and publication context on initial reception.

Texts include: Woolf, *A Room of One's Own*, Conrad, *Heart of Darkness*, Stevenson, *The Beach of Falesa*, Yeats, *Selected Poems and Three Plays*, Forster, *Passage to India*, Joyce, *Portrait of the Artist as a Young Man*, Loy, *The Lost Lunar Baedeker*, Eliot, *The Waste Land*, Woolf, *Mrs. Dalloway*

Requirements: Active participation in class discussion and collaborative work, two papers (8-10 pages each), reading responses, quizzes and a final exam.

ENGL 3322: The Contemporary Novel

Requirement: Any Advanced ENGL course

Dr. Hosam Aboul-Ela
MW 1:00-2:30

ENGL 3322: The Contemporary Novel-Magical Realism
Requirement: Any Advanced ENGL course
Dr. Lois Zamora
Online

This course will focus on recent novels that have been described by the term "magical realism." Magical realism engages the usual devices of narrative realism, but with a difference: the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading. There will be no face-to-face meetings.

ENGL 3325: Structures of Poetry
Requirement:
Dr. Michael Snediker
MW 5:30-7:00

ENGL 3327: Masterpieces of British Literature to the 18th Century
Requirement: British Literature
Dr. John McNamara
Online

This class is offered online, so there will be no classroom meetings on campus. It is essential that students have access to a reliable high speed internet connection.

The first semester of a Survey of English Literature will cover from Chaucer's *Canterbury Tales* to 18th Century English Literature. The focus of the course will be on complete texts or nearly complete texts to provide students with a sense of the development of literature for English speaking people around the world. Where possible we will be reading major literary works in their entirety.

ENGL 3328: British Literature II
Requirement: British Literature
Dr. Paul Guajardo
MW 4:00-5:30

ENGL 3329: Beginning Creative Writing: Fiction and Poetry
Requirement: Beginning CW Fiction and Poetry
Analysis and writing of fiction and poetry. Basic techniques and vocabulary in craft.

Section 14185
Melanie Brkich
TTH 11:30-1:00

Section 23621
Instructor: Jonathan Meyer

TTH 8:30-10:00

ENGL 3330: Beginning Creative Writing – Fiction

Requirement: ENGL 3329: Intro to CW Fiction and Poetry

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

Section 13459

Instructor: Adrienne Perry

TuTh 1:00-2:30

Section 17391

Instructor: William Burns

MWF 10:00-11:00

Section 19374

Instructor: Alexander Parsons

TTH 11:30-1:00

This course is a workshop-based seminar on the short story. We will read and analyze fiction from a writer's perspective, which is to say we will concentrate on how the different elements of fiction writing (dialogue, structure, characterization, metaphor, etc.) function and combine to create compelling narratives. *Please note: as this is a course designed for Creative Writing majors, Honors students should have taken the prerequisite courses – or received from the Creative Writing Program via Honors College contact person Robert Cremins.*

ENGL 3331: Introduction to Creative Writing – Poetry

Requirement: Intro to CW Fiction OR Poetry

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.

Section 29344

Instructor: Erika Brown

MW 1:00-2:30

Section 29374

Instructor: Kevin Prufer

TTH 10:00-11:30

English 3331 provides an intensive introduction to the art of reading poetry and the craft of writing it. In this class, we will do close readings of poetry written by both established poets and students, as well as discuss the intricacies of metaphor, symbol, form, rhetoric, and poetic music. *Please note: as this is a course designed for Creative Writing majors, Honors students should have taken the prerequisite courses – or received from the Creative Writing Program via Honors College contact person Robert Cremins.*

ENGL 3339: Student Literary Journal Practicum

Requirement:

Dr. Audrey Colombe

MW 2:30-4:00

This practicum course focuses on construction of a literary magazine (*Glass Mountain*), activities related to running a literary magazine (fundraising, readings, events, and conferences) and theoretical issues related to those activities. The work will be collective and individual. Students will discuss assigned readings and tasks in class, develop processes for completing the work, organize Write-a-thon, meet with the board, and work with writers, and printers to produce an issue of *Glass Mountain Magazine*. Outreach

will be included as time permits. A final reflective essay will discuss the successful activities, the gaps, and make suggestions for the practicum in the future—with particular emphasis on each student’s specific experience.

ENGL 3340: Advanced Composition

Requirement:

Section 29347 & 29350

Dr. James Zebroski

MW 1:00-2:30 & MW 2:30-4:00

English 3340 provides students with advanced writing practice. The course pre-requisite is the UH required freshman composition courses (1303, 1304). You should have an interest in improving your writing and moving it toward professional and disciplinary norms (careers and majors). This is an **ADVANCED** writing course that begins with the assumption that as juniors or seniors students have the basics of college writing and will take up a more complex study of writing in the disciplines and the professions. This course will be an inquiry-driven course, that is, the course will be structured according to an empirical investigation of a question.

The primary questions we will ask is-- *How is writing constituted for the UH student in the spring of 2016? Why?*

In the first section of the course, students will review writing experiences they have had so far, at and outside of the university. Students will reflect on their literacy (reading and writing) experiences in a literacy autobiography. There will be a portfolio on writing at UH which will include a reflective essay on reading and writing experiences as well as documents that survey the writing you do.

Then there will be a series of short, in class essays on the readings. The emphasis is on form, revision, and style analysis.

The second part of the course will be research-driven. Students will do a research project on the style of writing in their disciplines (majors).

ENGL 3341: Business and Professional Writing

Requirement:

Dr. Paul Butler

TuTh 11:30-1:00

This course will familiarize you with writing forms common to some business and professional settings, forms such as letters, memos, resumes, reports, and proposals. But beyond how-to - guidance, the course will expose you to research and theory about workplace literacy issues.

ENGL 3345: Nobel Prize Winners in Literature

Requirement: Global Literature

Dr. Irving Rothman

Online

Each year the Nobel Prize Committee awards a prize in literature to a writer for a lifetime of work. In many instances, the awards are made to the best writer in a given country. In many instances, the awards are political in nature, rewarding a great writer who has protested his government's policies. This course features lectures on different writers. Written assignments are mailed in or delivered to Dr. Rothman in the English Department. Both the mid-term and final exams are taken online. There are no live sessions.

ENGL 3350: American Literature to 1865
Requirement: American Literature before 1900

Section 21164

Dr. Jason Berger

TuTh: 1:00-2:30

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.

Section 29375

Dr. Michael Snediker

MW: 1:00-2:30

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 Since 1865

Requirement: Any American Literature

Section 21491

Dr. Sarah Ehlers

MWF 11:00-12:00

This survey course will introduce a wide scope of texts, concepts, and movements in American literature from the turn of the twentieth century through the present day. Through a combination of lecture, discussion, and collaborative activities, we will explore how the major political upheavals and historical transformations of the twentieth century have shaped U.S. literary works. At the same time, we will consider how American experience is determined by global contexts and forces, such as mass migrations, World Wars, economic downturns, and technological developments. Analyzing works by canonical and non-canonical authors writing in diverse genres—from immigrant narratives to experimental poetry to contemporary digital and performance texts—we will explore how literature informs our understandings of political and cultural realities. Our readings will be framed by questions such as: How do issues of race, class, and gender give rise to literary movements? How do contemporary writings question how personal and national identities are constructed? How do U.S. writers respond to technological progress? What is the role of a national literature in the midst of global warfare and economics? Note: This course is one-third hybrid. Monday and Wednesday meetings will be face-to-face; Friday meetings will be online.

Section 29480

Dr. Lauren Brozovich

MW 11:30-1:00

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, gender, ethnicity, sexuality, and the environment.

ENGL 3352: 19th Century American Fiction

Requirement: American Literature before 1900

Dr. Barry Wood

TuTh 8:30-10:00

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

Requirement: Any American Literature

Section 13462

Dr. Lawrence Hogue

TuTh 1:00-2:30

Contemporary American Fiction will be examined within the context of an emerging postmodern American society. Since the 1960s, a new phenomenon of American social reality has emerged. The emergent forms of a new commercial culture, the rise of computer and information networks, the mechanization of culture, the mediation of culture by the media, the shift from print literacy to images, urbanization, the absence of meta-narratives, and the co-existence of diverse cultures, races, and religions are all features of this new American society. We have diverse urbanization coinciding with the proliferation and extension of mass culture. This is a pregnant moment in the United States because you have the racial, religious, and cultural pluralization of institutions and practices and thus the creation of an image of the United States as a *newly* heterogeneous society. Within the span of the semester, we will hear as many of these diverse voices and examine as many of the literary trends as possible. We will read texts written mostly *after* 1980. The readings will be taken from the following texts: Paul Auster's *The New York Trilogy*, Don DeLillo's *White Noise*, Louise Erdrich's *Love Medicine*, Philip Roth's *American Pastoral*, Ishmael Reed's *Flight to Canada*, Aimee Bender's *The Girl in the Flammable Skirt*, Darcey Steinke's *Jesus Saves*, Rikki Ducornet's *The Jade Cabinet*, Richard Powers's *Gain*, Mohja Kahf's *The Girl in the Tangerine Scarf*, Carole Maso's *Ava*, David Foster Wallace's *Brief Interviews With Hideous Men*, Mary Gordon's *Final Payments*, Brian Evenson's *Fugue State*, Lance Olsen's *10:01*, Ben Lerner's *Leaving the Atocha Station*, Ben Fountain's *Billy Lynn's Long Halftime Walk*, and George Saunders's *In Persuasion Nation*.

Requirements include a short paper, a mid-term exam and a final exam

Section 29319

Dr. William Monroe

MWF 11:00-12:00

This course will be organized and conducted as a colloquium. The readings and discussions will visit and revisit a family of experiences that are, in English, designated by the word "love." The Greeks used three different words to denote three different kinds of love: eros, agape, and philia. The love that we talk about when we talk about love—the subtitle of the course—is an actual title of a short story by Raymond Carver and may be any one of these types of love or a curious combination. We may find, in fact, that there are as many kinds of love as there are lovers. In the works we read, love may be depicted as an amusing pastime, a terrible affliction, or an ennobling virtue. It is most often a transformative experience, grounded in esteem and desire. We will want to consider in what ways and to what ends the transformations of love occur. The books we read will themselves offer us erotic occasions—that is, occasions for transformations initiated by beauty and esteem. We want to be in the company of that which

we esteem; we emulate what we identify as attractive and beautiful. Thus it is that literary works can possess an erotic power, a power to seduce and transform by means of their narrative, lyric, and imagistic loveliness, their honesty, authenticity, courage, sincerity, and glorious ambition. We will learn better what we talk about when we talk about love if we learn to love the stories and the storytellers who talk about it well.

ENGL 3358: Hong Kong Cinema

Requirement: Global Literature

Dr. Karen Wong

TTH 10:00-11:30

Bruce Lee. Jackie Chan. John Woo. Chow Yun-fat. These names spring to mind when we think of Hong Kong film, but how much more to the distinct national cinema exists beyond these figures famed from martial arts-inspired action? This course in film studies surveys one of the most locally successful and internationally influential film traditions outside of Hollywood. By looking at Hong Kong movies from the 1980s and 1990s—the era of renown for most of the preceding stars—as well as films from before that time and after, we will explore the distinguishing aspects of this fascinating non-western film style. What generic, stylistic, and thematic elements characterize Hong Kong cinema, and what do they suggest about the local culture in which these films were made and viewed? How do these attributes compare with other western and non-western film styles, and what forms of Hong Kong cinema have been most popular abroad? To what extent does Hong Kong cinema reflect the idiosyncrasies of the territory's social and political situation, and how much is it a product of global film traditions in which all movies inevitably also partake? *Requirements:* presentations, midterm and final. All screenings are to be completed independently and outside of the classroom.

ENGL 3361: Mexican American Literature

Requirement:

Dr. Paul Guajardo

MW 2:30-4:00

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 3364: African American Poetry and Drama

Requirement:

Dr. Sarah Ehlers

MW 2:30-4:00

This course will introduce students to a wide range of contemporary African American poets, dramatists, and performance artists. Focusing primarily on works produced from the Civil Rights and Black Power movements of the 1950s and 1960s to the present, we will consider how black writers have shaped and reshaped poetic and dramatic traditions. We will examine how artists have pushed generic boundaries in order to represent personal and collective histories and to interrogate social formations of race. We will read poems and plays on the page, but we will also look and listen: studying live performances, films, sound poetry, and popular music. We will consider course materials in light of contemporary critical questions in African American and African diaspora studies, especially as they intersect with discourses about gender, sexuality, class, and imperialism. Over the course of the semester, we will think about the resonances between our course texts and current events, and, whenever possible, we will engage with Houston-based artists, exhibitions, and performances. Authors will likely include: Lorraine Hansberry, Gwendolyn Brooks,

Amiri Baraka, Suzan-Lori Parks, Harryette Mullen, M. NourbeSe Philip, Fred Moten, and Claudia Rankine, among others.

English 3365: Postcolonial Literature

Requirement: Global Literature

Dr. Auritro Majumder

TTH 2:30-4:00

This course will introduce students to literature from the 1950s to the present, emerging from former colonial spaces like India, the Caribbean, and Africa, as well as their diaspora. Writers include Salman Rushdie, Jamaica Kincaid, Neel Mukherjee, Ngugi wa Thiong'o and Micere Mugo. It will be relevant to those interested in modern, 20th and 21st century literatures, and the (aftermath of) British Empire. This will be a reading and discussion-based class; writing requirements include an in-class midterm exam and three essays – an 800 word close reading, a 1200-1500 word short paper, and a 2000 word final essay. We will focus on what is meant by the often-seen phrase “postcolonial literature,” and discuss how literary genres such as novel, drama, and poetry function in global and non-Western contexts. Conversely, how do we, as readers in “America,” fit into these conversations?

ENGL 3369: Caribbean Literatures

Requirement:

Dr. Kavita Singh

MW 2:30-4:00

Can you write about slavery, dispossession, genocide, and still celebrate the warm sun, inviting ocean, and multi-cultural peoples of the Caribbean? This is one dilemma, and a starting point, for the beautiful, divisive, and groundbreaking novels, poetry, and plays that come out of the region. We will read Nobel Prize winners, dub poets, and revolutionary playwrights from the Caribbean, all influenced by the rich artistic traditions produced in its intersecting diasporas.

Authors read may include, V.S. Naipaul, Edwidge Danticat, Derek Walcott, Maryse Condé, Junot Diaz, Mayra Santos-Febres, Jamaica Kincaid.

ENGL 3370: Modern Irish Literature

Requirement:

Dr. Margot Backus

MW 1:00-2:30

This course introduces a cross section of late-nineteenth and early-twentieth-century Irish literature and culture. It divides into two interrelated segments. The first unit examines journalism, sensationalism and scandal in turn-of-the century Ireland. In it, you will have an assignment that allows you to enter Houston's (and the region's) richest repository of Irish newspaper holdings, in the main library at Saint Thomas University, and to do a small amount of original research on Irish turn-of-the century newspaper content. The second unit focuses specifically on the impact of journalism and scandal on the early writing of the most celebrated of the modern Irish authors, James Joyce.

This course will emphasize two basic skills: careful, appreciative reading of literature, and critical writing exploring literature analytically, in relationship to its social and historical context. I will provide a sense of Irish history and the Irish literary tradition through a series of short lectures. The rest of our course time will be spent discussing the assigned texts or, occasionally, your own findings. These 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 help to elicit general discussion.

ENGL 3396: Selected Topics
Section 29488
Discovering Houston
Requirement: Any Advanced ENGL course
Instructor: Jennifer Wingard
TuTh 10:00-11:30

The purpose of this course is to help students develop advanced research and writing skills by allowing them to develop their own research questions and/or sites of inquiry about a place – Houston. I have chosen the city and its outlying areas, as the focal point of the course because UH students have daily relationships with the city, its freeways, and its culture. They will therefore be able to find interesting and viable subjects for research and analysis from their own experiences and contacts with and within the city. Furthermore, students' connection to the city will allow for an exploration of how research and writing (either critical, creative or electronic) are deeply connected to our personal understandings and memories of places.

The course will be taught as a community literacy and engagement course wherein the students will be asked to not only find areas of inquiry within Houston, but also find communities from which to locate themselves and their research. Instead of viewing this course as a traditional “Service Learning” course where the students log hours with a particular community group as a tutor, intern, or other “helper” and then write about the experience, this course will ask the students to find ways to forge ties and connections with particular communities and find “fits” between their questions and their desired “work” and the community’s needs. Because this is a different model than the traditional “service learning model, we will spend time in class discussing the ethics of community engagement, as well as reflecting on the place of particular communities within Houston writ large. It is goal of this course that the students forge meaningful connections between themselves and particular communities of interest, and also begin to reflect and think critically about how particular communities are located within the narratives told about Houston as a city.

The work of this class, then, will push students to use their writing, critical thinking, analysis, and synthesis skills, all the while asking them to become a part of communities of their choosing either inside or outside of the University.

Section 29591
Requirement:
Dr. Matthew Salesses
TTH 1:00-2:30

This course will explore Asian-American literature from some of its beginnings to more contemporary books like Gene Luen Yang’s *Superman*. We will also read social and pop culture essays, and have authors speak with the class. The question for the course will be: How does Asian-American literature matter to “real” life? There will be one main project and some personal and reflective writing.

Section 29940
Enlightenment Stories (Cross listed with WCL 3397 Section 23350)
Requirement: Any Advanced ENGL course
Dr. Robert Zaretsky
TuTh 11:30-1:00

This course focuses on the 18th century conflict in Western thought between faith and reason—a conflict that continues to our own day. We will not only consider various interpretations of the texts but the many interpretations of the historical context in which they were written: i.e., the Enlightenment. Among the figures we will read are Montesquieu (*Persian Letters*), Voltaire (*Philosophical Letters, Candide*), Rousseau (“Confession of a Savoyard Vicar”), Diderot (*Supplement to the Voyage of Bougainville, Letter on the Blind*), and David Hume (*Dialogues Concerning Natural Religion*). There will also be selections

from historians of the Enlightenment (Robert Darnton, François Furet, Dena Goodman, and Peter Gay). There will be a great deal of reading, in short, but also a good deal of exciting discussion: these were extraordinary figures engaged in extraordinary discussions about the world and our place in it.

Section 29677

Comparative Modernisms – The Global South

Requirement: Any Advanced ENGL course

Dr. Bhavya Tiwari

MW 1:00-2:30

This course will examine modernism as a “world” aesthetic and its different forms in the global south, especially Latin America and South Asia, by looking at poems, essays, novels, letters, and plays written and translated in English by “third world writers.” Like all “isms,” modernism is a controversial term. Its meaning is subjective, gendered, political, cosmopolitan, and yet immediately rooted in local movements. Our aim in this class is to examine the multiple nodes of modernist centers to imagine a comparative global modernism that goes beyond the traditional Eurocentric canon.

Section 29867

U.S. Hispanic Literature

Requirement: Any Advanced ENGL course

Dr. Evangelina Vigil-Pinon

MW 7:00-8:30

Section 29941

Is Life Worth Living?

Requirement: Any Advanced ENGL course

Dr. Robert Zaretsky

TuTh 1:00-2:30

We will read and discuss together a series of remarkable books that ask whether there is a meaning or purpose to existence. If the answer is “no,” is life still worth living? How are we to guide ourselves in a world where there are no certainties and no reliable values? We will study the Books of Job and Ecclesiastes from the Bible, Turgenev’s Fathers and Sons, Stendhal’s The Red and the Black, Dostoevsky’s Crime and Punishment, Conrad’s Heart of Darkness, The Trial by Kafka, Satan in Goray by I.B. Singer, and The Stranger by Camus. Students will work toward a long research paper at the conclusion of the class, and there will be various short assignments as well.

ENGL 4300: Introduction to the Study of Language

Requirement: Any Advanced ENGL Course/Education Certification

Dr. Lauren Zentz

TTH 11:30-1:00

This course introduces a broad range of approaches to the study of language use, with a goal of exposing students to the many ways in which language is much more than a system for encoding meaning. During the semester, we will discuss topics such as: the structural systems of English and other languages, consisting of: sounds and sound systems (phonetics and phonology), sentence structures (syntax), denotative meanings of words (semantics), and the meanings of all of these categories combined in real situational contexts (pragmatics). We will then move on to topics in sociolinguistics, that is, how people do things with language; the politics of language use and identity; and language acquisition and socialization.

ENGL 4315: Sociolinguistics

Requirement: Any Advanced ENGL Course/Education Certification

Dr. Chatwara Duran

MW 1:00-2:30

In this course, we will address major concerns of sociolinguistic study-- language attitudes/beliefs/ideologies and their consequences in every day's social interaction, identity formation/construction, language teaching and learning, and language planning and policy. We will also focus on language variation or how language varies in different contexts, where *context* refers to ethnicity, social class, gender, geographical region, age, and a number of other factors. By the end of the course, students will be able to analyze some authentic language data, to critique real-world sociolinguistic issues, and to conduct a mini study.

ENGL 4319: English in Secondary Schools

Requirement: Sr. Experience /Education Certification/ Any Advanced ENGL Course

Jennifer Wingard

TH 5:30-8:30

English in Secondary Schools is designed primarily for upper division Education majors, English majors minoring in Education Certification track, and English minors preparing to teach middle or secondary school English. The course also fulfills the Senior Experience requirement for all English Literature majors. The course introduces participants to the content of middle and secondary English teaching and helps prepare students for the state Teacher Certification (TExES) ELA content exam. English 4319 is also open to upper division students in other fields with an interest in incorporating English language skills effectively into classes across grades and disciplines. Students will also incorporate coursework from SEDE 4312 with Dr. Hale of the Curriculum and Instruction discipline.

ENGL 4322: Grammar and Usage

Requirement: Any Advanced ENGL Course/Education Certification

Lauren Zentz

TTH 2:30-4:00

This course examines English grammatical features: parts of speech, sentence elements, and doctrines of correctness. Together, we will discuss and explore grammatical applications and implications for language use in daily communication, writing, pedagogy, and English language learning. At the end of the course, students should be able to: demonstrate knowledge about English grammatical rules and punctuations and to apply them in daily usage, writing, and/or teaching; identify parts of speech (e.g. noun, pronoun, adjective, adverb, etc.) and function words; identify complete sentences and distinguish them from ambiguous, comma spliced, run-on, and fragmented clauses; and research grammatical usage questions effectively.

ENGL 4330: European Renaissance/ITAL 3307 Italian Renaissance

Requirement: Any Advanced ENGL Course**

Dr. Francesca Behr

By reading books of this age, we will investigate one of the most interesting periods in the history of creativity. In spite of the wars, court life thrives in the different Italian cities. The instructor will provide the students with the historical and political background necessary to understand some of the intellectual achievements of the Renaissance. **Course is cross listed with Italian Studies Department. English majors and minors must take the English 4330 section to count on degree plan.

ENGL 4350: Short Story Writing

Requirement: Additional Hours of Advanced Creative Writing

Section 29493

Peter Turchi

Tu 2:30-5:30

Section 18602

Mat Johnson

TuTh 11:30-1:00

Analysis and writing of short stories, including crafting the story; traditional and contemporary examples; and short story as particular narrative genre. May be repeated once for credit.

ENGL 4351: Poetry Writing

Requirement: Additional Hours of Advanced Creative Writing

Section 21183

Anthony Hoagland

MW 2:30-5:30

ENGL 4353: Senior Writing Project Creative Writing – Fiction

Requirement: Senior Experience

Chitra Divakaruni

M 2:30-5:30

In this course students will focus on writing short stories and analyzing them. Class time will be spent in examining published work by some of the top contemporary writers of short stories and using it as a model for student assignments; in analyzing student work (short prompt-based assignments as well as at least two complete short stories which are connected in some way so that they form a project); and in studying craft and style techniques.

ENGL 4354: Senior Writing Project Creative Writing – Poetry

Requirement: Senior Experience

Martha Serpas

TuTh 10:00-11:30

Advanced analysis and writing collections of poetry. Focus on crafting and organizing collection of poems.

English 4366: Introduction to Folklore

Requirement:

Dr. Carl Lindahl

MW 5:30-7:00

A basic understanding of folklore and its working in your personal experience and in the lives of others; an introduction to the scholarship of folklore, its premises, and its uses; an exploration of folklore's role in American culture; introductory knowledge and experience of ethnographic methods. Folklorists see folklore as the foundation upon which all other culture is based. To understand culture at all, one must understand folk culture. This introductory course concentrates on American folk culture from the eighteenth century forward, with particularly emphasis on the roles of folklore in the lives of the students taking the class.

After two weeks devoted to a definition of folklore, the course surveys major scholarly approaches to folklore and the genres best known to residents of the United States at the beginning of the twenty-first century: beliefs, legends, historical traditions, festivals, jokes, tall tales, riddles, and proverbs. The course also devotes considerable time to many of the cultures well represented in Houston's population: African American, Anglo-American, Asian American, Cajun, Creole, Mexican American. We conclude with assignments focused on the question of what, if anything, is unique about or definitive of American folklore.

ENGL 4371: Literature and Medicine**Requirement: Any Advanced ENGL course****Dr. Aaron Reynolds****TuTh 2:30-4:00**

The readings in this section of Literature and Medicine will examine issues of illness, recovery, and advancements in medical treatments/technology through a variety of intentionally “skewed” lenses: speculative science-fiction, horror, magical realism, historical re-imaginings, and other “strange,” “heightened,” or “dream-like” narratives that nonetheless still serve to reflect (and call into question!) the realities of our own contemporary health care landscape.

ENGL 4373: Film, Text, and Politics – The War Movie**Requirement: Any Advanced ENGL course****David Mikics****Online**

Almost from the beginning movies have tried to convey the brutal reality of war. In this course we will watch a dozen Great War films, from *All Quiet on the Western Front* (1930) to *Waltz with Bashir* (2008). We will study and discuss them and in the process learn how to analyze films critically.

ENGL 4390: Professional Internship**Requirement: Senior Experience****Maria Gonzalez****TBA**

The Department of English internship program is designed to give students practical experience that will be helpful in setting career goals and in securing positions after graduation. The program places students in a variety of settings, such as positions in publishing houses, law firms, and courts, non-profit organizations, museums, and banks. English majors that have reached junior or senior standing with a minimum gpa of 3.0 in the major can qualify for the internship program, and enroll in ENGL 4390 with approval from Dr. Gonzalez. The course may be repeated once for credit, but no more than 6 hours is allotted for in the degree plan. If students are interested, please speak with the English advisors for more information.

ENGL 4396: Senior Experience Seminar Topics**Requirement: Senior Experience****Dr. David Mazella****TTH 10:00-11:30**