

English Department Faculty Lower Division Course Descriptions – Spring 2017

ENGL 2315: Literature and Film

Requirement: Language, Philosophy and Culture Core

Section 26499

Th 5:30pm – 8:30pm

Dr. Jill Martiniuk

This course explores the image of the vampire in film and literature. The first half of the semester examines the pre-20th century image of the vampire beginning with its folkloric roots in Slavic and East Asian cultures and its association with death and disease. It will then expand to include popular images of the vampire ranging from historical figures such as Vlad the Impaler to popular Western works including *Carmilla* and *Dracula*. The second half of the semester looks at how the image of the vampire changes post-*Dracula*. This includes the rise of the vampire in films and popular literature. Specifically, it will investigate how the vampire went from a figure associated with disease to a counter culture figure associated with feminism and LGBT movements in the 20th and 21st centuries. Works investigated will include *Carmilla*, *Dracula*, *Interview with the Vampire*, *Let the Right One In* and *I am Legend*.

ENGL 2330: Writing in the Discipline

Requirement: WID Core

Section

MWF 11:00am - 12:00pm

Dr. Cedric Tolliver

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

TTH 10:00am - 11:30am

Dr. Barry Wood

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 2017

ENGL 3301: Introduction to Literary Studies (“Other Worlds”)

Requirement: Intro to Literary Studies

Section 17784

TTH 1:00pm – 2:30pm

Dr. Sebastian Lecourt

This course explores the function of parallel or alternate worlds across a number of different literary modes, including lyric poetry, the realist novel, alternative history, and dystopian film. Over the course of the term we will ask: why have writers long been interested in using imaginary places to comment upon the real world? How have the preferred types of alternate cosmos changed from one literary period to another, from the rural never-lands of pastoral poetry to the alien planets of modern sci-fi? And how have these changes been reflected in different literary genres and conventions? Our broadest goal will be to develop a basic vocabulary for talking about literary form as well as to practice foundational skills of close reading and analytical argumentation – skills with broad application beyond the literature classroom. Authors we read will include William Shakespeare, Virgil, Virginia Woolf, and Ursula Le Guin; students will write a sequence of four essays that build upon one another in scale and complexity: a close reading, an analysis relating a part to a whole, a theoretical analysis, and a research paper drawing upon historical or critical sources.

ENGL 3301: Introduction to Literary Studies

Requirement: Intro to Literary Studies

Section 16962

MW 1:00pm – 2:30pm

Dr. Kavita Singh

Development of skills in critical reading of and critical writing about literary texts.

ENGL 3301: Introduction to Literary Studies

Requirement: Intro to Literary Studies

Section 18847

MW 4:00pm – 5:30pm

Dr. Lauren Brozovich

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 four contemporary American poets, students will be introduced to feminism, structuralism, poststructuralism, New Criticism, 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, Jorie Graham, and Juliana Spahr.

ENGL 3301: Introduction to Literary Studies

Requirement: Intro to Literary Studies

Section 19735

TTH 11:30am – 1:00pm

Dr. James Pipkin

Requirements: active participation in class discussion, three 5-6 page critical essays, a response paper about the contemporary play we will see at the Alley Theatre, and a final 10-12 page paper.

The readings in this section offer historical range and context, as well as examples of all four major genres of literature: poetry, novel, short story, and drama. 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- and twenty-first centuries. 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* and attend a performance at the Alley Theatre of the contemporary play, "Let the Right One In," which the New York Times says "offers the most gut-twisting presentation of the middle teens as a supernatural horror story since Brian De Palma's movie cameras invaded the girls' locker room in "Carrie."

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 3304: Chaucer

Requirement: British Literature before 1798

Section 11370

Hybrid

T 10:00am – 11:30am

Dr. Lorraine Stock

This course is a "hybrid" or "blended" course that meets face-to-face only one day a week, Tuesday. The other 50% or more of course work is presented and performed online in a Blackboard site for the course. The course is focused on a close reading of Chaucer's 14th-century masterpiece, *The Canterbury Tales*, a story collection told by 29 pilgrims--each representing a late medieval social group or occupation-- journeying from London to Canterbury Cathedral to make a pilgrimage at the shrine of St. Thomas a Becket. The course is organized as a recreation of the pilgrimage to Canterbury, following the map between London and the shrine, in which each town or station on the route corresponds to one week of the course. The text of the *Canterbury Tales* will be read in the original 14th-century Middle English. Chaucer's story collection includes a cornucopia of the prominent medieval literary genres: Arthurian romance, secular romance, epic, fabliau or bawdy tale, hagiographical romance, saint's life, allegory, Breton lay, beast fable, etc. Class members not only will study the typical medieval tales told by Chaucer's Christian pilgrims, but also will research the concept of comparative world pilgrimage practiced by other non-Christian religions (Islam, Judaism, Hinduism, Buddhism) as well as secular pilgrimages to modern "shrines" of secular "saints" (Elvis, Princess Diana, Jim Morrison, The Beatles, John Lennon) and other places of memorialization, Ground Zero, the Vietnam Memorial, etc.

ENGL 3309: Renaissance Drama (“ Misgoverned Kings and Unruly Subjects in Elizabethan and Jacobean Drama”)

Requirement: British Literature before 1798

Section 23733

MWF 9:00am – 10:00am

Dr. Ann Christensen

Format and requirements: This course is a hybrid; we meet face-to-face 2x per week, and one class period takes place online.

- Online: students lead the Discussion Board and complete reading quizzes
- Writing: Short assignments; library work; Research essay
- Midterm or final exam

“Misgoverned Kings and Unruly Subjects” takes up the question of hierarchical relationships of various kinds—in guilds, families, states, and societies, and the mutual duties of subjects and rulers, in particular. Order was a pressing matter in the Post-Reformation period, when religious tumult, commercial expansion, and uncertain royal succession led to feelings of anxiety and actual bloodshed. (One problem was arguably answered in 1649 with the beheading of Charles I.) We will focus on two “history” plays that stage personal and political consequences of rebellion and royal misrule: Thomas Heywood’s *Edward IV, Part I* and Shakespeare’s *Julius Caesar* (both 1599). We will also attend the UH School of Theatre Production of the play. Next, we shift to comedies of commerce, where kings and other figures of authority are not so much misgoverned as they are absent, making room for London itself and “regular” people—shoemakers, shopkeepers, housewives and citizens. Shx never wrote in this genre that modern critics call city or citizen comedy that was extremely popular on the London stage and Thomas Dekker’s *The Shoemaker’s Holiday* (1599) and *Bartholomew Fair* by Ben Jonson (1614) were among the most popular. A final unit will take up another pressing set of problems—piracy and apostasy in two adventure dramas, *A Christian Turn’d Turk* by Robert Daborne (1612) and Philip Massinger’s *The Renegado* (1630).

ENGL 3312: Literature of Restoration and 18th Century

Requirement: British Literature before 1798

Section 23734

TTH 8:30am – 10:00am

Dr. Irving Rothman

Restoration and Eighteenth-Century Literature introduces students to seminal works of literature: The plays of John Dryden, the journalism of Joseph Addison and Richard Steele, the political satire of Jonathan Swift with new perspective on *Gulliver’s Travels*, the first dictionary by Samuel Johnson, and the social and political satire of George Crabbe, Robert Burns, and William Blake. Literature covers the period from 1660-1794.

ENGL 3315: The Romantic Movement

Requirement: Any British Literature

Section 17388

TTH 10:00am – 11:30am

Dr. James Pipkin

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 3322: Contemporary Novel-Magical Realism

Requirement: Advance English Elective or Literature since 1950

Section 24076

Online

Dr. Lois Zamora

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.

ENGL 3322: Contemporary Novel-

Requirement: Advance English Elective or Literature since 1950

Section 20901

TTH 1:00pm - 2:30pm

Dr. Auritro Majumder

The novel is by far the most significant type of literature today. Novel reading and writing is a global cultural phenomenon, as we will see in this course by exploring the work of some recent internationally acclaimed novelists, from India (Aravind Adiga), China (Koonchung Chan), Zimbabwe (Tsitsi Dangarembga) and Ireland (Emma Donoghue). What are some of the themes, styles, and concerns of contemporary novel writing, and how has the novel evolved from its earlier stages? 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. Since we will develop most of our ideas in this class through conversation, a willingness to participate in informed and thoughtful debate is essential. In addition, you are expected to take notes in class, follow up on suggested reading resources, and generally be invested in humanistic thinking.

ENGL 3324: Development of the Novel

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

Section 25985

Online

Dr. Rothman

Introduction to the Novel reviews three books in the eighteenth-century, three books in the nineteenth century, and four books in the twentieth century. 18th century: John Bunyan, Pilgrim's Progress (1678); Daniel Defoe, Moll Flanders (1722); and Laurence Sterne, Tristram Shandy (1756-1767). 19th century: Sir Walter Scott, Ivanhoe (1820), Stendahl (Marie Henri Bayle), The Red and the Black (1831); and Herman Melville, Redburn (1849). 20th Century: Franz Kafka, The Castle (1926); Gertrude Stein, (1941); Larry McMurtry, Leaving Cheyenne (1963); John Wideman, Hiding Place (1981). The course asks students to write three papers: a 2-page commentary on a book, a 3-4-page critical essay, and a 10-12-page research paper. It asks students to take a mid-term exam and a final exam. Exams are online. Papers are submitted by mail and posted electronically in Turnitin. Each book has a different style and a different perspective. Lectures are viewed on YouTube. Tristram Shandy and Ida are the most unusual books in narrative style that students will ever read.

ENGL 3328: Masterpieces of British Literature since the Eighteenth Century Requirement: Any British Literature

Section 15068

MW 4:00pm – 5:30pm

Dr. Paul Guajardo

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 15689

TTH 11:30am – 1:00pm

Instructor: Corey Campbell

Section 18971

MW 2:30pm – 4:00pm

Instructor Christopher Murray

Section 19185

MWF 11:00am – 12:00pm

Instructor: Nathan Stabenfeldt

ENGL 3330: Beginning Creative Writing – Fiction

Requirement: Intro to CW Fiction

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 11371

TTH 10:00am – 11:30am

Instructor: Jeffrey Albers

Section 11372

MW 2:30pm – 4:00pm

Instructor Samuel Dinger

ENGL 3331: Beginning Creative Writing – Poetry

Requirement: Intro to CW Poetry

Section 23735

MW 1:00pm – 2:30pm

Dr. Tony Hoagland

This class will greatly deepen your familiarity with contemporary American poetry. It should also develop your technical skills as a writer and your vocabulary as a critic and reader. The two processes are, of course, connected. I think that real poems happen almost by accident, in the process of messing around; an experienced writer then knows what to do with the accident, how to edit it, how to arrange and position the important moments. So what we will look at in our reading and discussion is the form of poems—how is it built? What is its voice? What is its strength? Is it most interesting for its tone, its diction, its metaphor, its strange shape, its narrative unfolding? What genre does it belong to? Who is it influenced by? What can we steal from it? No one knows what makes a poem a poem, so I hope we can have serious and playful discussions of what makes a poem successful, real, memorable. Although this is a workshop/studio class, it will include much reading, thinking, and talking, and some short pieces of critical writing.

ENGL 3340: Advanced Composition

Requirement: Theory, Methods, and Cultural Production or Any Advanced English Elective

Section 18608

Hybrid

M 1:00pm – 2:30pm

Dr. Jennifer Wingard

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 Arundahti 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.

ENGL 3341: Business and Professional Writing**Requirement: Theory, Methods and Cultural Production or Any Advanced English Elective****Section 26481****TTH 10:00am – 11:30am****Dr. Melanie Salome**

This course focuses on critical decision-making in professional contexts. The composition process applies principles of professional rhetoric, and it will emphasize strategies for planning, organizing, drafting, and presenting written and oral communication for a workplace context. The course takes a practical and collaborative approach to planning, researching, and negotiating in the workplace while students complete individual and collaborative work that includes meeting agendas/minutes, memos, reports, and presentations.

ENGL 3349: Native American Literature**Requirement: American Literature before 1900****Section 18607****TTH 1:00pm – 2:30pm****Dr. Barry Wood****ENGL 3350: American Literature to 1865****Requirement: American Literature before 1900****Section 20271****MW 1:00pm – 2:30pm****Dr. Michael Snediker**

This course will explore the interrelated aesthetic and epistemological dimensions of American Literature from the mid-1600s to the years lingering around the Civil War. As we collectively extend and refine our practices of attention as close readers, we shall both think about and theorize our attention to attention itself, in relation to ever-evolving notions of affect, agency, desire, genre, and object-ness (to name just a handful of myriad constellated modes of interest). Authors will include Mary Rowlandson, Edward Taylor, Ralph Waldo Emerson, Nathaniel Hawthorne, Frederick Douglass, and Emily Dickinson. Final paper, an exam, and several short exercises in close reading.

ENGL 3351: American Literature since 1865**Requirement: Any American Literature****Section 20107****MW 1:00pm – 2:30pm****Dr. Lauren Brozovich**

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, class, sexuality, and the environment.

ENGL 3352: 19th Century American Fiction**Requirement: American Literature before 1900**

Section 17895**TTH 8:30am – 10:00am****Dr. Barry Wood**

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

ENGL 3361: Mexican American Literature**Requirement: Any American Literature or Literature since 1950****Section 23740****MW 2:30pm – 4:00pm****Dr. Paul Guajardo****ENGL 3363: African American Fiction****Requirement: Any American Literature or Literature since 1950****Section 18613****MW 2:30pm – 4:00pm****Dr. Cedric Tolliver**

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 3365: Postcolonial Literature**Requirement: Global Literature or Literature since 1950****Section 18614****MW 4:00pm - 5:30pm****Dr. Kavita Singh**

Literary works from and about cultures that have recently emerged from a colonial past.

ENGL 3366 Jewish-American Literature**Requirement: Any American Literature or Advanced English Elective****Section 23741****TTH 10:00am – 11:30am****Dr. Irving Rothman**

Jewish-American authors have been writing since their arrival in colonial America. It may even be possible to identify earlier immigrants, Marrano Jews escaping the Spanish Inquisition and sailing to the New World with Columbus. The course will study historical literature, profound sociological literature, incisive psychological literature, and even classical Jewish jokes. It will cover writers like Haym Salomon who assisted in the American Revolution and Emma Lazarus whose words appear on the Statue of Liberty. It will study the literature of the great period of immigration from 1881-1924, a period of fruition that saw new ideas and diverse populations in an America that T. S. Eliot mistakenly called "A Wasteland." The world that recognized Shalom Asch and Anzia Yezierska also saw the emergent families of Groucho Marx and Woody Allen. Famous writers resonate in standard literary classes—Gertrude Stein, Nathanael West, Louis Zukovsky, Muriel Rukeyser, Delmore

Schwartz, and Karl Shapiro. The course will be enriched with the writings of Bernard Malamud and Grace Paley and the scathing political attacks of Norma Mailer, Allen Ginsburg (the beat poet), and Phillip Roth. Two Nobel Prize Winners in Literature will be studied, Saul Bellow (born in Canada) and Isaac Bashevis Singer (born in Poland), both U.S. citizens. We are a nation of immigrants who have found literature as a mode of expression.

ENGL 3367: Gay and Lesbian Literature

Requirement: Literature since 1950 or Advanced English Elective

Section 18615

MW 1:00pm – 2:30pm

Dr. James Zebroski

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.

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.

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.

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)

The Sexual Outlaw (John Rechy, 1975/ 1975)

Dancer from the Dance (Andrew Holleran, 1978)

Zami Audre Lord (1982)

ENGL 3371: Contemporary Irish Literature

Requirement: Any British Literature or Literature since 1950

Section 23742

MW 2:30pm – 4:00pm

Dr. Margot Backus

This course is designed to introduce you to a cross section of contemporary Irish literature and culture while emphasizing two basic skills: careful, appreciative reading of texts, and critical writing exploring literature, film and television analytically, in relationship to their social and historical context. I will provide an overview of Irish history and the Irish literary tradition through a series of short lectures. Course time will otherwise be spent discussing the assigned texts. 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

Postmodern Fiction

Requirement: Any Advanced ENGL course

Section 24894

TTH 1:00pm – 2:30pm

Dr. Hogue

The works of poststructural (and poststructural feminist) and postmodern theoreticians such as Michel Foucault, Jacques Derrida, Jean Baudrillard, Felix Guattari, Jacques Lacan, Helene Cixous, Luce Irigaray, and Jean Francois Lyotard attempt to sketch out a culture beyond existential humanism, the ego-centered subject, the patriarchy, the Freudian psyche, the nuclear family, capitalist economies, Western imperialism and xenophobia, hierarchies of class, race and gender--in short, beyond modernity and modernism. There is agreement on the general understanding of postmodernism as a new socio-cultural and socio-economic era. The break, expressed particularly by Foucault, Derrida and Lyotard, with modernity, which is central to postmodernism, is an objection to any form of systemacity, closure, or totalization, i.e. discursive formations and narratives, recognizing such activity as arbitrary and suppressive. The postmodern vacuum, the product of deconstructive activity, is a space in which the focus is shifted from homogeneity to heterogeneity as a result of the shift from repressive 'center' to the previously repressed margins. This course will focus on the literature that is produced by the culture that is beyond modernity and modernism. It will examine the literature that is a product of notions of de-centeredness and heterogeneity and is from the previously repressed (modern) social, psychological, racial, sexual, imperial, and economical margins. It is the literature that takes the lessons of poststructuralist theories/analyses into domains of life and attempts to re-fabricate these endeavors on these de-centering, deconstructionist premises. International readings will be taken from Roland Barthes (*Mythologies*), Lyotard (*The Postmodern Condition*), Paul Auster (*The New York Trilogy*), Italo Calvino (*Invisible Cities*), Angela Carter (*Wise Children*) Salman Rushdie (*Midnight's Children*), Christine Brooke-Rose (*Amalgamemnon*), Kathy Acker (*My Mother, demonology*), Ishmael Reed (*Mumbo Jumbo*), Gerald Vizenor (*The Heirs of Columbus*), J.M. Coetzee (*Foe*), D.M. Thomas (*The White Hotel*), Rashid al-Daif (*Dear Mr. Kawabata*) Milorad Pavic (*Dictionary of the Khazars*), Christine Montalbetti's *Western*, Dumitru Tsepeneag's *Vain Art of The Fugue*, and Rikki Ducornet (*The Jade Cabinet*). Students are required to take a mid-term exam and a final exam. They are also asked to write a short paper (6-8 pages). Students with a strong modern tendency should talk to me before signing up for this course.

ENGL 3396: Selected Topics

Contemporary Mexican American Lit

Requirement: Any Advanced ENGL course

Section 23765

TTH 1:00pm – 2:30pm

Dr. Amanda Ellis

This course introduces students to a body of written works that constitute the contemporary Mexican American literary tradition in the post-Chicano Movement era. This course is organized around and focused principally on literature that foregrounds the distinguishing facets of late 20th and 21st century Chicana/o literature, including but not limited to thematic representations of: curanderismo (folk healing), Anti-Mexican racism, immigration, New World histories of conquest and trauma, alienation, assimilation, spirituality, activism, misogyny, civil rights, and healing etc.—topics that continue to preoccupy Mexican American writers across genres. While this course will broadly focus on the above topics, we will do so with a specific aim to examine Gloria Anzaldúa's critical concept of *la herida abierta* (the open wound) and explore the ways Mexican American writers represent embodied suffering, illness, and trauma alongside representations of traditional healing practices in their creative works. We will examine how these topics are aestheticized across Chicana/o literature and ask: In what ways do these written works reflect the socio-historical and contemporary concerns of Mexican American subjects? What impact do such representations of trauma, illness, and healing have on major topics burgeoning within the medical humanities? What are the (aesthetic, social, political) challenges these narratives pose to readers across U.S. communities?

ENGL 3396: Selected Topics

Requirement: Any Advanced ENGL course

Section 23745

MW 2:30pm – 4:00pm

Dr. James Zebroski

There is little place in our current college English curriculum for students to write about their lives in ways meaningful to them and not to some other academic community. Students—and people generally if we take the bookshelves in popular book stores as evidence—want to write about their lives for themselves. There is a strong demand for such writing. Rhetoric and composition has a strong tradition of practice and research on teaching such writing. If you have ever wanted to write about your life but never seem to have the chance, this course is for you.

Course Description:

This course asks students to write about their lives in forms they feel are appropriate. This course also asks students once they have created a body of work submitted in a portfolio, to evaluate it in terms of rethinking the situation and reconsidering alternative decisions, in retrospect. I call this writing about your life, critical autobiography.

Grades will be according to completion of portfolio and participation in writing groups. Student texts will be graded on development and length (minimums; there are no maximums) and on the criteria developed and rationalized by the students.

Readings/Texts:

Primary texts will be student texts shared in small writing groups.

Selections from:

Peter Elbow. *Writing Without Teachers*.

Ann Gere *Writing Groups*.

Lois Daniel. *How to Write Your Own Life Story: The Classic Guide for the Nonprofessional Writer*

Mary Borg. *Writing Your Life*.

A selection of essays from Joan Didion's *White Album* or *Slouching Towards Bethlehem*.

Excerpts from Tillie Olsen *Silences*.

ENGL 3396: Selected Topics

Requirement: Any Advanced ENGL course

Section 23762
MW 2:30pm – 4:00pm
Dr. Lauren Zentz

Theories of Language Socialization are essential to understanding how and why first, second, third, etc. language learners come to use language in the ways that they do. Early theories of language learning and language acquisition studies regularly assumed that language learners received unadulterated input from expert speakers and reproduced these 'ideal' forms of talk as well as they could until they reached the 'target' version of the language they were learning. When Elinor Ochs and Bambi Schieffelin carried out their own fieldwork in different settings in the South Pacific islands, though, they came to understand children's language learning otherwise, as consisting of processes wherein children were active participants in their environments, engaging with the languages and cultures they were born into, and actively negotiating their own socialization into these practices. As the field of language socialization has developed, scholars have come to more broadly define language socialization as a give and take process that occurs not just when infants first learn language, but also when adults learn new languages, and when all people enter into new discourse communities. Such discourse communities include sports, parenting, professions, cities, nations, and much more. In this course we will explore the entire range of what language socialization is and means, and where, when, and how it happens.

ENGL 4322: Grammar and Usage
Requirement: Theory, Methods, and Cultural Production or Any Advanced
Section 23776
TTH 10:00am - 11:30am
Dr. Chatwara Duran

This course examines English grammatical features: parts of speech, sentence elements and syntactic structures, and doctrine of correctness. Grammatical variations, applications, and implications for language use in daily communication, writing, pedagogy, and English language learning will be discussed.

ENGL 4341: Introduction to Queer Theory
Requirement: Theory, Methods, and Cultural Production or Any Advanced
ENGL course
Section 24125
MWF 10:00am – 11:00am
Dr. Maria Gonzalez

The field of literary criticism has now moved into the realm of sexuality and its implications to society and culture are now an important field of knowledge. The course will begin with recognizable foundational texts that begin much of the discussion of sexuality for continental western thought:

Sigmund Freud, *Three Essays on the Theory of Sexuality* (selections)

Michel Foucault, *The History of Sexuality, vol 1, An Introduction* (This text provides one of the more persuasive discussions on the formation of the modern concept of homosexuality.)

Annamarie Jagose, *Queer Theory: An Introduction* (provides a coherent and brief overview of the field of study)

Moving into a contemporary example of an attempt at educating on gender identity at the mass level, we will study the new experimental work by Mel Reiff Hill, Jay Mays, and Robin Mack, *The Gender Book*. We will then follow with a close analysis of Gloria Anzaldúa's *Borderlands*, a text articulating radical conceptions of identity.

The work of two important thinkers in queer theory will be discussed. These authors have consistently been cited as some of the most important writers of queer theory:
Eve Kosofsky Sedgwick, *Epistemology of the Closet*
Judith Butler, *Gender Trouble*

Finally, one text that addresses many of the questions in queer theory in far more pragmatic form, *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*, introduced and discussed by Michel Foucault, explores the complexity of queer identity and exposes the assumptions within queer theory. This memoir is a creative articulation of the understanding of an individual identity and its relationship to sexuality.

ENGL 4350: Short Story

Requirement: Advanced Creative Writing Elective

Section 17695

M 2:30pm – 5:30pm

Dr. Antonya Nelson

This class is a reading and writing workshop celebrating the short story. We will read published texts and write, from scratch, a full-length short story using a series of serious revision tasks. Students will be responsible for reading closely and discussing thoroughly the assigned materials in service to becoming better writers. The class will be divided equally among reading, writing, and responding.

ENGL 4350: Short Story

Requirement: Advanced Creative Writing Elective

Section 19744

TTH 11:30am – 1:00pm

Giuseppe Taurino

In this course, we're going to work towards believing things into existence. We're going to create new worlds out of our memories, observations, and imagination, with special attention paid to space and place. In particular, we're going to explore how, among other things, specific environments and states of mind affect language, character's attitudes and actions, conflict, story structure, etc.

Along the way, we're going to create real people with the power to desire and think for themselves, the power to perform actions we may not have anticipated when we first created them. We're going to strive to make these settings, characters, and plots so credible and engaging that we and others would prefer to spend our time exploring them than do just about anything else in the world.

Towards these ends, students will be asked to think of writing as a process. You will be asked to write extensively, and learn to "read as a writer," analyzing the use of various craft elements by published writers, your classmates, and yourself.

ENGL 4351: Poetry Writing

Requirement: Advanced Creative Writing Elective

Section 23779

TTH 11:30am – 1:00pm

Kevin Prufer

What do we mean when we say a poem is *good*? And what do we mean when we say a poem might *get better*? By reading and discussing the work of established poets and members of the class, students will broaden and deepen their understanding of how poems work—and, by extension, improve their skill and technique for crafting their own poetry.

ENGL 4353: Senior Writing Project Creative Writing – Fiction**Requirement: Senior Experience****Section 18619****W 2:30pm – 5:30pm****Dr. Robert Boswell**

In this course, select students will study the form that has many names: connected stories, novel-in-stories, story cycle. The course is for fiction writers, and the students' written work will be in the form of connected stories. Texts will include *We Need New Names* by NoViolet Bulawayo and *A Visit from the Goon Squad* by Jennifer Egan. Students should expect to work from exercises to create at least two connected stories.

ENGL 4353: Senior Writing Project Creative Writing – Fiction**Requirement: Senior Experience****Section 23721****TTH 11:30-1****Mathew Johnson****ENGL 4354: Senior Writing Project Creative Writing – Poetry****Requirement: Senior Experience****Section 18621****M 2:30pm - 5:30pm****Nick Flynn**

In this workshop we will submit a poem a week with the aim of creating a portfolio. Weekly in-class generative writing exercises will then be developed as homework, alongside readings of poems which model some aspect of the exercises. The exercises will at times involve forms (sonnets, ghazals, centos, etc.), and at times be formless. The last quarter of the semester will be reserved for revising our most promising poems.

ENGL 4355: Fiction Forms**Requirement: Writing Forms****Section 18735****TTH 10:00am - 11:30am****Mathew Johnson**

Fiction Forms is an exploration of the styles and forms of contemporary fiction. This course will examine prose style, finding authorial voice, building narrative structures, and capturing reality through description. Classes will consist of workshopping student manuscripts, examination of the current literary dialogue, and student in-class and at-home writing assignments.

ENGL 4356: Poetic Forms**Requirement: Writing Forms****Section 23780****TTH 10:00am - 11:30am****Martha Serpas****ENGL 4367: Documenting Community Culture**

Requirement: Theory, Methods, and Cultural Production or Any Advanced ENGL course
Section 20108
Saturday 12:00pm – 3:00pm
Dr. Carl Lindahl

Term-long fieldwork and research project emphasizing the methods and principles of studying communities and recording folklore

ENGL 4371: Literature and Medicine
Requirement: Theory, Methods and Cultural Production or Any Advanced English Elective
Section 18843
TTH 2:30pm – 4:00pm
Dr. Aaron Reynolds

ENGL 4378: Women Writers
Requirement: 3 Hours from List or Any Advanced English Elective
TTH 11:30 am-1:00 pm
Dr. Elizabeth Gregory

This class will explore the poetry, public personae and influence of these three major 20th-century American poets, from different generations. Moore (b. 1887) entered the New York poetry scene in 1918, and played a major role in defining Modernist poetics, along with Eliot, Pound, HD and Williams. Bishop (b. 1911) met Moore while in college, (a mutually influential, lifelong friendship, though Bishop lived abroad for years). Brooks (b. 1917), a Chicagoan, published her first book, also in dialog with Moore, in 1945, and like Moore had a long and varied public career. All three won Pulitzer prizes in the same decade: Brooks in 1950, Moore in 1951 and Bishop in 1956.

The class delves deeply into the work of all, exploring the dynamics of poetic influence, the evolving roles of intersectional identity markers including gender, race, sexuality and age in the writing and reception of poetry, and the history of 20th-century poetry.

Readings will include: poetry, correspondence and biographies, and critical and contextualizing secondary materials.

ROSES ONLY

You do not seem to realize that beauty is a liability rather than
an asset—that in view of the fact that spirit creates form we are justified in supposing that you must have
brains. For you, a symbol of the unit, stiff and sharp,
conscious of surpassing by dint of native superiority and liking for everything self-dependent, anything an

ambitious civilization might produce: for you, unaided to attempt through sheer reserve, to confute
presumptions resulting from observation, is idle. You cannot make us
think you a delightful happen-so. But rose, if you are brilliant it
is not because your petals are the without-which-nothing of pre-eminence. You would, minus thorns, look
like a what-is-this, a mere

peculiarity. They are not proof against a worm, the elements, or mildew
but what about the predatory hand? What is brilliance without co-ordination? Guarding the infinitesimal
pieces of your mind, compelling audience to

the remark that it is better to be forgotten than to be remembered too violently, your thorns are the best part of you.

—Marianne Moore

ENGL 4390: Professional Internship

Requirement: Senior Experience

TBA

Dr. Maria Gonzalez

Supervised work experience in professions related to the English major. May be repeated once for credit.

ENGL 4391: Advanced Community Engagement

Requirement: Senior Experience

TTH 1:00pm - 2:30pm

Dr. Chatwara Duran

Supervised work experience in professions related to the English major. May be repeated once for credit.

The topic of this seminar is "Identity and Varieties of English." Students will explore diversity within the English language. We will discuss about English dialects/varieties, multilingualism, and controversial issues surrounding linguistic diversity and ideologies. Apart from reading texts and exposing to seminal research in the field, students are guided to explore language diversity and culture through authentic practices and projects in Houston through the use of qualitative methods.

ENGL 4394: Topics in the Historical Novel ("Latin American History through the Novel")

Requirement: Any Advanced English Elective

Section 23886

Online-Distance Education

Dr. Lois Zamora

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.

ENGL 4396: Senior Experience Seminar

Requirement: Senior Experience

Section 23743

MW 1:00pm - 2:30pm

Dr. David Mikics

We will read and discuss five plays by Shakespeare--The Merchant of Venice, Measure for Measure, Hamlet, King Lear, and Timon of Athens--along with a series of essays by philosophers and political thinkers like Martha Nussbaum, Bernard Williams, Thomas Nagel, Richard Posner, Michael Ignatieff, and Judith Shklar. We will consider questions of justice and equity, moral luck, law and love, and the law as a reductive but necessary perspective on human life. Requirements: class attendance and participation, two in-class tests, presentation of research project leading to a long paper (15-20 pp.).

ENGL 4396: Senior Experience Seminar

Requirement: Senior Experience

Section 23744

TTH 4:00pm - 5:30pm

Dr. Auritro Majumder

For the first time in history, the *majority* of humanity resides in cities. Taking the "city" as a key question of the contemporary world, this senior experience will engage with some of its cultural

aspects. We will explore cultural -- literary, cinematic, intellectual history -- articulations of the modern, postcolonial and global cities. For research assignments, students will be asked to focus on Houston, one of the country's largest and most diverse cities, with various histories and communities of belonging. The course offers an opportunity for interdisciplinary work in the humanities, applying broad-based cultural studies' methodologies and practices, and the chance of testing ideas to real-life contexts and experiences. **Readings/Texts: Selections from** David Harvey, *Paris, Capital of Modernity*; Marshall Berman, *All That is Solid Melts into Air*; Angel Rama, *The Lettered City*; Mike Davis, *City of Quartz*; Tyina Steptoe, *Houston Bound*; Literature, Films and other relevant cultural media. **Writing Requirements and other Assignments:** Regular written assignments or blog postings, Independent Final Research Project of 20 pages/Equivalent other media (videos etc.)