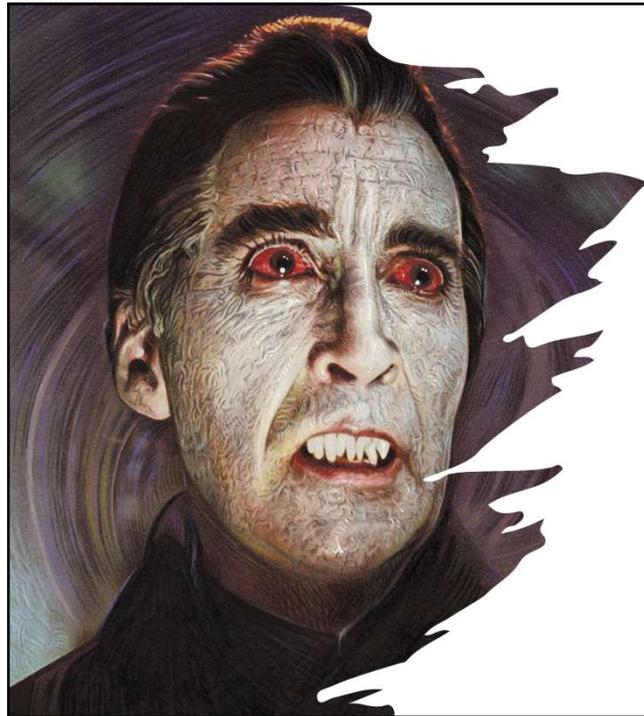


# Fall 2024 Undergraduate Course Descriptions



English

**College of Liberal Arts  
and Social Sciences**



**ENGL 3301: INTRODUCTION TO LITERARY STUDIES**

## **DRACULA**

**ONLINE, ASYNCHRONOUS**

**DR. LYNN VOSKUIL**

**FALL 2024 - 15339**

This course, required for all literature majors, will teach you many of the skills you will need to complete upper-division English courses successfully. You will learn how to read literature and literary criticism effectively; write about literature persuasively; compile a bibliography of secondary sources; and write an upper-division paper. We will focus on just one literary text—Bram Stoker's novel *Dracula* (1897)—but you will also be required to read several critical sources about the novel and integrate them into your own writing. Requirements include multiple quizzes, weekly discussions, and several papers but no midterm or final exam. Because this is a required course for English majors, writing assignments are oriented toward literary studies. Tasks and requirements, however, are structured to help all majors learn professional skills.

**ENGL 3302****MEDIEVAL LITERATURE (AND FILM)****DR. LORRAINE K. STOCK**

Fall 2024 - 19916

10:00-11:30 T/TH

This course explores affinities between Medieval literature and cultural and political issues of the 20<sup>th</sup>-21<sup>st</sup> century, using a variety of medieval texts that have been adapted into film, television, and other media. While studying the texts we shall discuss how contemporary high and popular culture have adapted these texts cinematically to reflect current issues (of the period of post-medieval adaptation). Texts and topics may include: Arthurian Romances such as *The Vulgate Cycle*, *Sir Gawain and the Green Knight*; the *Lais* of Marie de France about hybrid monsters; *Silence*, an Arthurian romance about a female cross-dressing as a male knight. Wherever possible, texts will be compared to their various films and TV adaptations. Analysis will reflect issues of gender construction, sexuality, monster theory, and politics.

**ENGL 3306 Shakespeare's Major Works****Teenpix SHX****Prof. Ann Christensen Fall 2024 - 12609**

Shakespeare's plays and poems have inspired countless adaptations, translations, revisions, and up-turnings in visual, performative, textual, and musical realms. When the radio plays the Lumineers' "Ophelia" or the Cineplex shows *Shakespeare in Love*, audiences experience something Shakespearean. In the college classroom, however, popular culture might be only a side bar. This course takes as its focus *both* classic Shakespearean drama *and* modern "teen pic" adaptations. Putting a handful of works by Shakespeare in the context of late 20<sup>th</sup> and early 21<sup>st</sup> century films made for teen audiences allows us to explore such topics as love, gender, race, and power as understood in early modern English society and the ways in which recent American films use Shakespeare to package these concerns for young adults [image from *O* (2001)].

English 3315

## The Romantic Movement

Dr. David Womble  
Fall 2024 - 19915

This course will explore how fiction, poetry, and visual culture of the Romantic era understood the concept of "the border." Why were figures of border-crossing such as the immigrant, the exile, and the vagrant such popular tropes in Romantic literature? During this era, in the late eighteenth century and the early nineteenth, poets, novelists, and painters began to reimagine British culture from the perspective of those lost, restless, or displaced from their homes. These aesthetics of mobility served as a set of strategies British Romanticism used to plumb the depths of human psychology, to articulate philosophies of metaphysical homelessness, and to capture the realities of migrant journeys. Rather than treating these various symbolic registers of migration as distinct or mutually exclusive modes of interpretation, we will explore the way their interplay produces more sophisticated and nuanced understandings of the border as a conceptual unit organizing human thought and experience. In doing so, we will confront and evaluate the legacies of Romanticism that continue to shape cultural attitudes and social policy today. We will pay particular attention to what borders are designed to keep out, and what happens to characters and cultures when those boundaries become porous and let outsiders in.



## ENGL 3322 – 13173 Contemporary Novel 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 see in this course by exploring the work of some internationally acclaimed novelists mostly outside the conventional West. What are some of the themes, styles, and concerns of contemporary novel writing, and how has the novel evolved from its earlier stages? Also, how does the novel engage with other contemporary, and non-literary media? This will be an in-person course; assignments include regular discussion posts, midterm and final essays.



English 3322: The Contemporary Novel  
 Prof. Lois Zamora  
 Fall 2024 - 19913

## Magical Realism

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. Assigned texts will include Gabriel García Márquez's *One Hundred Years of Solitude*, Jorge Luis Borges's *Labyrinths*, and Isabel Allende's *The House of the Spirits*.



## ENGL 3323 – 16227 Developments of Literary Criticism and Theory Dr. Auritro Majumder

The course introduces the critical concepts and traditions related to the study of literature, with a focus on the 19th, 20th, and 21st centuries while not neglecting earlier periods. We will discuss global approaches covering not only North America and Europe, but also Asia, Africa, and Latin America. Readings include selections from major critics and thinkers on literature and society, along with some texts of fiction, poetry, visual and digital media. A willingness to read and engage with peers in classroom discussion are expected from students.





ENGL 3331 - 14391

### **Beginning Creative Writing: Poetry**

Erin Belieu

In this course, you will learn to read like a poet, thinking deeply about poems' structures and content (the *made* thing, the time machine, the contraption built from language that is a poem). Which means we get the enormous pleasure of reading great poems of all varieties together weekly, teasing out how they are built, and how poetic form supports content and vice versa. While this class is not primarily a workshop, I may ask you to try your hand at different craft element exercises we'll be discussing over the semester to share with the class. This is a class for anyone who would like to know poetry as an art form better and/or for those who would like to deepen their own relationship to the poems they write. The final project will be a paper in which you explicate a small group of poems by a poet of your choosing.

## **ENGL 3348 - 15343**

### **Thoreau & the Transcendentalists**

#### **Dr. Paul Guajardo**

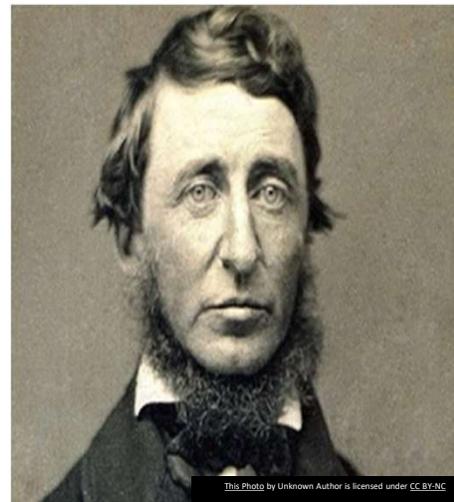
Henry David Thoreau (1817-1862) stands among the great philosophers, naturalists, environmentalists, vegetarians, essayists, and journal writers. Thoreau influenced Leo Tolstoy, Mahatma Gandhi, Martin Luther King Jr, John F. Kennedy, Marcel Proust, William Butler Yeats, Ernest Hemingway, John Muir, Ed Abbey, E.B. White, B.F. Skinner, Frank Lloyd Wright, and Loren Eiseley, among others.

*Walden* (1854) is a uniquely American text that has been enormously influential and is one of a handful of works that deserves to be studied slowly over the course of a semester. Nevertheless, it is important to read *Walden* in context of the American transcendental movement, so we will also study Ralph Waldo Emerson's essays, "The American Scholar," "Self-Reliance," and the "Divinity School Address."

Because there is only one required textbook, (approximately \$10 used on-line), I insist that everyone purchase a hardcopy of *The Portable Thoreau* edited by Jeffrey S. Cramer ISBN # 978-0-14-310650-0. Order only this edition as we all need to be on the same page, as it were.

Requirements (explained on syllabus and in class):

- 1% letter of introduction
- 14% unannounced quizzes
- 15% attendance and participation
- 22% expository essay
- 15% personal project & 15 min. class presentation
- 33% research paper



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**ENGL 3350 - 13800**  
**Jason Berger**  
**Fall 2024**  
**(Online Asynchronous)**

**American Literature to 1865**

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.



**English 3365 –14393**  
**Postcolonial Literature**  
**Dr. Sreya Chatterjee**

Please contact the instructor at this address if you have any questions: Dr. Sreya Chatterjee  
 (schatte6@central.uh.edu).

This course explores the conceptual connections between texts and contexts of the Anglophone world. Metropolitan Postcolonial theory emerged in the 80’s with a substantial corpus of literary and theoretical texts that sought to engage with the economic, cultural and socio-political effects of colonialism in multiple geo-political contexts such as Ireland, India, Latin America, Africa and the Middle-East. English 3365 Postcolonial Literature will delve into the myriad ways in which colonialism shaped the literatures of these peripheral contexts.

The course will survey major debates within Postcolonial Studies and representative works of literature including novels, short fiction and drama. In addition, students will be introduced to questions of reading, critical analysis and narrative technique through the works of important scholars in the field such as Ania Loomba, Edward Said and Ngugi Wa Thiongo. In literature, they will read Salman Rushdie, Brian Friel, and others.

**Tentative Reading List**

1. **Novel:** *Haroun and the Sea of Stories* – Salman Rushdie [ISBN 9780140157376]
2. **Novel:** *The Kingdom of this World* – Alejo Carpentier [ISBN 9780374537388]
3. **Drama:** “Translations” – Brian Friel [ISBN 9780571117420]



## English 3369 – 19908 Caribbean Literature Dr. Kavita Singh

In this course we will read novels, poetry, plays, and essays from across the Caribbean and its diaspora in the US and Europe, and study how its radical culture of revolution, anti-racism, and multiculturalism has been informed by its history of colonization and enslavement, its mixed experiences of parliamentary democracies, totalitarianism, or continued colonization, and its current entrapment as tourist economies. Paying attention to race, class, and gender hierarchies, we will explore how Western literary traditions have been transformed and deformed by mixing in rhythms, language, orality, and spirituality drawn from African, Asian, and Amerindian legacies.

Reading texts originally written in English (Trinidad, Barbados, and Guyana), translated from Spanish (Puerto Rico) and French (Martinique and Guadeloupe), as well as texts by diasporic Caribbean writers (Dominican Republic, Jamaica, Cuba, Antigua) we also connect histories of immigration to postcoloniality and globalization.

A key aspect of this course will be its attention to gender throughout, and the possibilities and failures of both colonial and postcolonial representations of sex and sexuality.

Texts to be purchased:

*Miguel Street*, by V.S. Naipaul  
*Notebook of a Return to the Native Land*, Aimé Césaire  
*City Without Altar*, by Jasminne Mendez  
*Victoire, My Mother's Mother*, by Maryse Condé  
*A Small Place*, by Jamaica Kincaid

Additional readings will be made available on Blackboard as pdfs or links to material. Readings will also feature the following authors: Derek Walcott, Kamau Brathwaite, Dionne Brand, Mayra Santos-Febres, Achy Obejas, Pauline Melville, Juanita Ramos, Geoffrey Philp, Makeda Silvera.

Please address any questions to Dr. Singh.

[kasingh@uh.edu](mailto:kasingh@uh.edu)

## English 3368 – 18443 Asian American Literature Dr. Sunny Yang



This course offers an introduction to Asian American literature with a focus on the social and historical contexts that have shaped this diverse body of writing. We will read a range of texts (novels, short stories, essays, etc.) to examine how writers of East, South, and Southeast Asian descent have grappled with issues such as immigration and exclusion, heritage/history and assimilation, U.S. empire, the “model minority” myth, and citizenship and belonging.

We will pay particular attention to the ways in which gender, sexuality, class, and national origin have structured representations of Asian Americans and Asian American experience while also troubling the conceptual coherence of this identity category. By the end of the course, students will learn how to critically analyze and discuss literature, as well gain an understanding of the major works, themes, and political concerns of Asian American writing.

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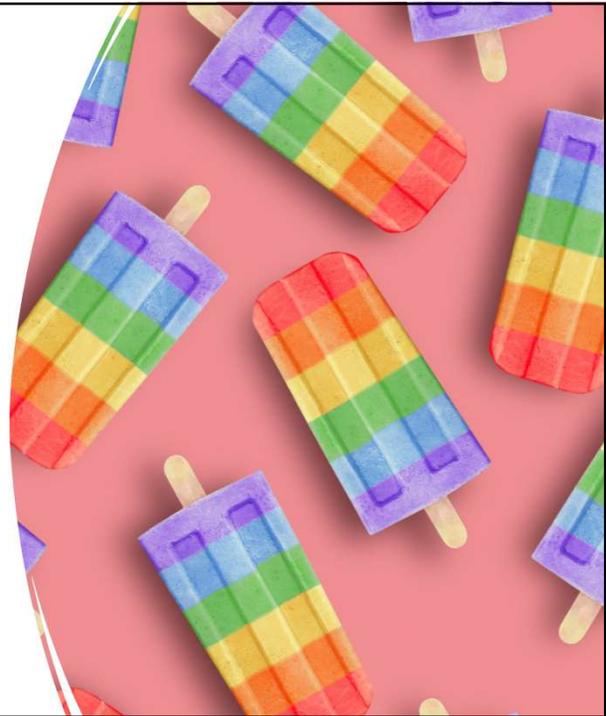
## Gay and Lesbian Literature

**ENGL 3367 - 19909**  
**Dr. María C. Gonzalez**  
**Fall 2024, MWF, 10-11 am**

This course offers a brief overview of Gay and Lesbian literature and a brief introduction to Queer Theory. Current discussions about what makes Gay and Lesbian literature a field will provide some of the foundational assumptions for the course. In order to fully grasp this curricular subject, currently seen by some segments of our society as controversial, I do ask all students to participate fully, attend all discussions and lectures, and contribute to those discussions. This is an intellectual field that remains open to new and diverse works, and a canonized recognition of texts is not always currently acknowledged but some foundational works are consistently included. We will also take advantage of the LGBT Archives in our library, exploring what is currently available for scholarly review and describing an object in the archive.

### Readings Include:

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*  
 Judith Butler, *Gender Trouble*  
 Alison Bechdel, *Fun Home*  
 Michel Foucault, *The History of Sexuality, vol 1, An Introduction*  
 Radclyffe Hall, *The Well of Loneliness*  
 Juana Ines de la Cruz, selected works  
 Sappho, selected works  
 Oscar Wilde, *The Picture of Dorian Gray*  
 Virginia Woolf, *Orlando*



**ENGL 3396 - 19906/ 7396 - 19935**

## THE PREMODERN MONSTROUS

### HUMAN & NON-HUMAN IDENTITIES IN MEDIEVAL AND RENAISSANCE CULTURE

**PROF. LORRAINE K. STOCK**  
**FALL 2024**  
**TU/TH 1:00-2:30**

Early medieval Church Fathers interrogated whether the so-called “Monstrous Races” shared biological and/or cultural identity with humans. In *City of God* 16.8, Augustine claimed these races, descended from Adam, reflected God’s creative plan. This view persisted through the seventeenth century. The question of human affinity or even identity with these “monsters” prompted the period’s writers to include fantastic hybrid creatures in their works to interrogate the *purpose* of “monsters” in the scheme of creation. Did such figures exemplify physical disability, or portend something else?

The most provocative issue about premodern monsters is their hybrid identity as quasi-humans (humanoid creatures, wolf-men, Hairy Wild Men, the Green Knight, human Giants), which inspired humans’ identification with these “monsters,” even adopting them in their personal heraldry.

The course concentrates on Medieval and Renaissance texts that interrogate the continuum between the human and nonhuman, ranging chronologically from the tenth through the seventeenth century and representing various literary genres: epic, chronicle, romance, Breton lay, and drama. We will explore:

- What does it mean to be monstrous?/ What does it mean to be human?
- Can these states co-exist or overlap?/ What purpose do monsters serve for humans?





ENGL 4300 - 15124

## Intro to the Study of Language

Dr. Lauren Zentz  
Online Asynchronous

This course introduces a broad range of approaches to the study of language use, with a goal of exposing you to the many ways that language is much more than a computational system for encoding meaning. During the semester, we will explore topics such as: the structural systems of English and other languages, their sounds (phonetics) and sound systems (phonology), their utterance structures (syntax), the denotative meanings of words (semantics), and the meanings of all of these categories combined in real situational contexts (pragmatics); how we do things with language; the politics of language use; and language learning. Students will be expected to demonstrate an understanding of the topics we cover in online quizzes, essays, exams, and a final reflection paper—all of which serve to enhance your appreciation for the role that language plays in the very different ways we as individuals make sense of our worlds.

ENGL 4300 - 19905

## Introduction to the Study of Language

Prof. Eunjeong Lee

What is language? How do people think of, use, learn, and change language? And how do these different ways of "doing" language relate to each other and impact the way we "study" language? This course explores these questions by examining different theoretical and analytical approaches to the study of language. We will examine how language has been understood and analyzed from a variety of perspectives, with a range of foci such as sounds and sound patterns (phonetics & phonology), word formation and meaning (morphology & semantics) and structures of sentences (syntax) to the basics of language learning and pragmatics of language use, and more. In doing so, we will pay attention to how different approaches help understanding language use and practice, as embodied and performed by different language users, also situated in a particular sociocultural, historical, and geopolitical context. Students will practice analyzing situated language use, using the concepts and analytical tools throughout the semester. By the end of the course, you will develop a more in-depth and responsible understanding of and approach to studying language.

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**ENGL 4311: Topics in Language Socialization**  
**Generative AI and Morality**

**Dr. Lauren Zentz**  
**18444**  
**Online Asynchronous**

In this course we will get acquainted with the basic frameworks of language socialization and sociolinguistic studies of morality. After this introductory framework is established, we will spend the semester alternating between analysis of discourses available in various media sources (namely podcasts and mainstream news media) that discuss the rise of generative AI. Our aim will be to understand these discourses through the lens of language socialization and morality. The course will take place in asynchronous online format and students will be expected to engage in extensive written discussion on Microsoft Teams. Expected outcomes are that students will leave this course with a strong grasp of how to apply language socialization frameworks to texts occurring in their daily world, that students will develop skills in academic and professional conversations in online spaces, and that students will have a better understanding of how discourses about new technologies socialize us to think and believe in various ways about such developments.



**ENGL 4319 – 14203**  
**English in Secondary Schools**  
**Dr. Abbey Bachmann**

**ENGL 4319 English in Secondary Schools** is designed for anyone planning to teach literature and writing to early adolescents and young adults. It is aligned with the Texas standards and focuses on strategies for classroom success with novels and short stories, poetry, non-fiction, and drama. The readings are in all these genres; in addition, there are professional texts on pedagogy for literary and creative studies. Students in this class work individually and in groups to choose materials and prepare activities that engage and empower young readers and writers.



**ENGL 4382: Poetry Writing - 15721**

## **Silence and the Psyche**

**Martha Serpas**

Music is created by the hollows in poetry—the line breaks, pauses, and punctuation. These wordless spaces are moments of nonordinary consciousness, conveying deep emotion and insight. This semester we will reflect on being “in the zone,” losing a grasp on time and environs when we write. We will encourage each other toward deeper access to unconditioned creativity and tune our ears to the sonics that are created by these silences. We will read poetry and prose by established poets, and essays about consciousness (dreams, entheogens, mindfulness, etc.). New poems will be shared in small group settings. The semester culminates in a final portfolio of original work, including a short reflective statement.

**ENGL 4384-25814 / 6322 – 13827**

**Thur 2:30-5:30pm**

**Senior Writing Projects,  
Creative Writing (Poetry)**

**Erin Belieu**

In this course, you will shape your own senior writing project. The study for this class is geared toward creating a sequence of six to ten poems linked by theme, style, composition or some other innovative thread, or some other cumulative poetry project that you propose at the beginning of the semester.

We will focus on craft to help you hone your creative process and you will finish the semester with a chapbook, a poetic sequence, or even a graduate school writing sample. We will read many sequences by established poets as well as encourage and critique each other's new poems in a small group workshop setting.

**Students must have taken ENGL 4356 Poetic Forms.**





ENG 4385

## Fiction Forms

Fall 2024 - 16387

Peter Turchi

The novel is by far the most significant type of literature today. Novel reading and writing is a global cultural phenomenon, as we see in this course by exploring the work of some internationally acclaimed novelists mostly outside the conventional West. What are some of the themes, styles, and concerns of contemporary novel writing, and how has the novel evolved from its earlier stages? Also, how does the novel engage with other contemporary, and non-literary media? This will be an in-person course; assignments include regular discussion posts, midterm and final essays.

English 4387 - 18446

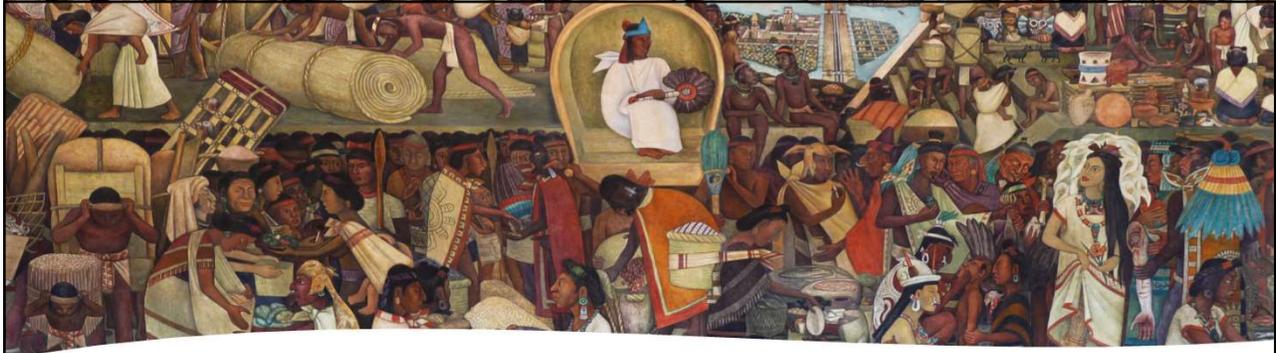
## Senior Projects: Fiction

Chitra Divakaruni

In this course Creative Writing students will focus on creating a project, i.e., writing 2 or 3 (depending on length) short stories or chapters that are connected in some manner, either through plot, style, theme, subject matter or recurring characters; analyzing them in a workshop format; and then revising them. This is a great opportunity to start putting together a longer manuscript, to start a short story collection or a novel, and get valuable feedback on your project so that you can continue it later on your own.

Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories/chapters); and in studying craft techniques.

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



ENGL 4394 / HIST 4366 - 19904  
 Prof. Lois Parkinson Zamora  
 Online: Canvas

### Novels and History: Latin American History in Contemporary Fiction

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. Assigned readings will include Gabriel García Márquez’s *Of Love and Other Demons*, Mario Vargas Llosa’s *The Storyteller*, Eduardo Galeano’s *Memory of Fire* trilogy, Laura Esquivel’s *Like Water for Chocolate*.



ENGL 4396  
 Prof. Sunny Yang  
 MW 2:30-4:30 pm  
 Fall 2024-19903

### African-American Literature and the Law

How have African American writers such as Charles Chesnutt, Ntozake Shange, Claudia Rankine, and Michelle Alexander confronted racial inequality and the American legal system? Exploring topics from slavery and school desegregation to mass incarceration and microaggressions, we will read Supreme Court opinions alongside literary and personal narratives that “write back” against their claims and assumptions. The goal of the course is to introduce students to legal and literary writings that illuminate critical moments in African American history and to enable them to begin thinking through complex questions of racial inequality, citizenship and rights, and freedom/justice.