

# Fall 2025 Undergraduate Course Descriptions



English

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**College of Liberal Arts  
and Social Sciences**





ENGL 2305 - 15683

# Introduction to Fiction

Prof. Lois Zamora  
(Asynchronous Online)

In this course, we will read short stories and novels with the aim of honing our skills as readers and writers. Requirements include listening to weekly lectures, reading assigned texts, writing weekly posting on the discussion board, and a final paper.

Readings will include Willa Cather, *My Ántonia*; Louise Erdrich, *Tracks*; Laura Esquivel, *Like Water for Chocolate*; Mike Stock, *White Man Falling*; and stories by T. Coachessan Boyle, Barry Targan, Allan Gurganus, O. Henry, Woody Allen, Julio Cortázar, and Jorge Luis Borges.

**ENGL 2315 - 13974**

# **LITERATURE AND FILM**

**PROF. LORRAINE K. STOCK**

**CORE: LANGUAGE, PHILOSOPHY, & CULTURE**

**T/TH 1:00-2:30 PM**

This course compares modern translations of literary texts written in the medieval period (King Arthur narratives, Werewolf narratives, Sir Gawain and the Green Knight, Robin Hood ballads, Beowulf) to film and television adaptations of this material. In addition to medieval texts, we will examine silent films, animation, Hollywood feature films, and TV series. Course goals include: learning how to perform close reading of the words that comprise medieval literary texts; learning how to “read” the components of cinematography: mise en scene, camera shots, dialogue, lighting, sound, costume, props, casting, etc.; sharpening critical thinking skills by learning to write about both words and moving images.





**ENGL 2318 - 24328**

**Prof. Peter Turchi**

**CORE: Creative Arts**

**M/W 1:00-2:30 pm**

# **Creation and Performance of Literature**

In this section of 2318 you'll be introduced to some of the fundamental elements of poetry and fiction by a variety of faculty and practicing writers, and you'll have the opportunity to experiment with both genres in guided exercises. This course serves both as a chance to put a toe in the water for anyone interested in giving creative writing a try and as an introduction to college level creative writing for students interested in continuing to develop as writers. There will be some combination of reading and writing required every week. We'll alternate meeting as one large group and meeting in breakout sections.



ENGL 2324 - 21905

Prof. Karen Fang

CORE: Language, Philosophy, & Culture

T/Th 11:30-1:00 pm

## Writing the Arts and Visual Media

Do you like to create memes and post about your viewing and streaming tastes? Do your career goals involve storytelling, world building, content creation, criticism, communications or visual design? In today's image-saturated world, everyone is always writing about visual material. In this sophomore-level writing course, we will read and write works that focus on the arts and visual material. These genres may include film reviews, art criticism, fashion blogs, ekphrastic poetry, image captions and the artist or creator statement. Students will also have the opportunity of an optional creative final project, developed in conversation with the instructor and designed specifically to showcase the student's interests and skills, and intended towards building a professional portfolio.

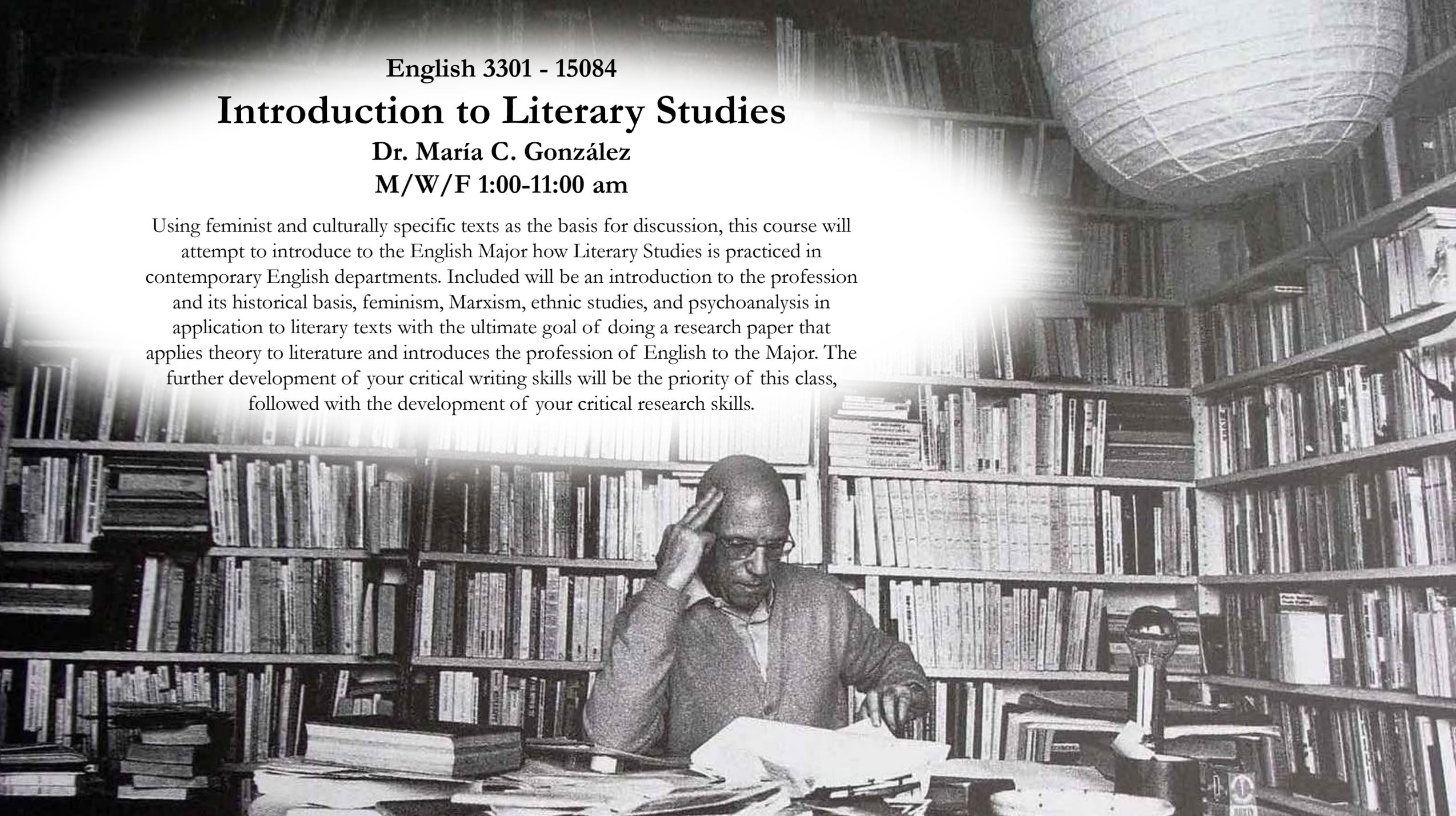
English 3301 - 15084

# Introduction to Literary Studies

**Dr. María C. González**

**M/W/F 1:00-11:00 am**

Using feminist and culturally specific texts as the basis for discussion, this course will attempt to introduce to the English Major how Literary Studies is practiced in contemporary English departments. Included will be an introduction to the profession and its historical basis, feminism, Marxism, ethnic studies, and psychoanalysis in application to literary texts with the ultimate goal of doing a research paper that applies theory to literature and introduces the profession of English to the Major. The further development of your critical writing skills will be the priority of this class, followed with the development of your critical research skills.



**ENGL 3301 - 24312**

**INTRODUCTION TO LITERARY STUDIES**

# **DRACULA**

**ONLINE, ASYNCHRONOUS**

**DR. LYNN VOSKUIL**

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.

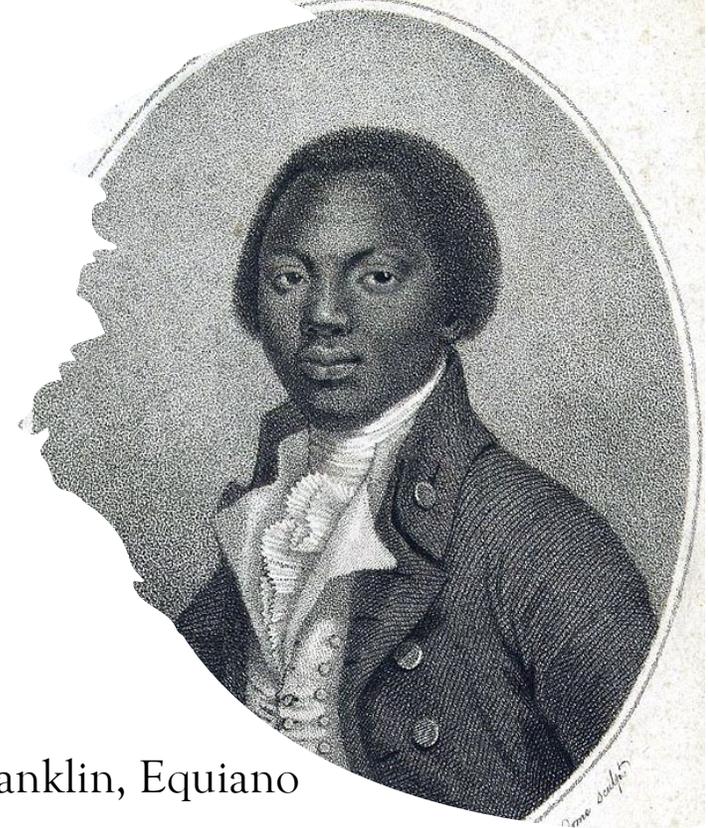


ENGL 3301 – 14212

Introduction to Literary Studies

Prof. David Mazella

M/W/F 11:00-12:00 pm (Online Synchronous)



### Three Writers in Three Cities: Wheatley, Franklin, Equiano

This section of 3301 focuses on three authors, Phillis Wheatley, Benjamin Franklin, and Olaudah Equiano, to discuss current methods of critical reading, writing, and especially, research. We will tie these discussions together with the concept of infrastructure. This is a term that was used initially in the 20<sup>th</sup> century contexts of engineering, road-building, or public works. Literary critics and historians, however, taking their cues from anthropologists and ethnographers, began in the 1960s to regard it as a particular method to confront how systems and hierarchies are reproduced through the infrastructures that we depend on in our daily lives. This course will examine *racialized* and *gendered* infrastructures that deny support to one race, Africans, that they might serve another race, the white slaving cultures of the North American colonies, England, and the rest of the world. We will also employ the notion of local infrastructure to discuss how three writers, located in Boston (Wheatley), Philadelphia (Franklin), and the “Black Atlantic” used every infrastructure available to them to begin their own literary production. They also needed whatever social resources they could find to neutralize infrastructures that kept them from producing writing, especially critical writing. Infrastructural reading asks which communities receive support for their writing and which ones do not. The answers will differ dramatically for an enslaved young black woman (Wheatley), a middle-aged white printer and merchant and politician (Franklin), and a formerly enslaved black man settled in England (Equiano). Those answers, in turn, will allow us to view their chosen genres (neoclassic and elegiac poetry, autobiography, autobiography/slave narrative) as infrastructures helping them get their projects off the ground.

ENGL 3302 - 18622

PROF. LORRAINE STOCK

T/TH 10:00-11:30 AM

# MEDIEVAL LITERATURE (AND FILM)

The 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 Lancelot-Grail* Reade about the life of King Arthur and the Knights of the Round Table; *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 contemporary culture such as gender construction, sexuality, monster theory, and politics.





**ENGL 3306 – 12539: SHAKESPEARE’S MAJOR WORKS**  
**CORE: LANGUAGE, PHILOSOPHY, & CULTURE**

# **TEENPIX SHX**

**PROF. ANN CHRISTENSEN**  
**T/TH 2:30-4:00 PM**

Shakespeare’s plays and poems have inspired countless adaptations, translations, revisions, parodies, and up-turnings in visual, performative, textual, and musical realms. When the radio plays the Lumineers’ “Ophelia” or Netflix shows *Shakespeare in Love*, audiences experience something Shakespearean. However, in college classrooms, popular culture in general and adolescent audiences in particular don’t often get attention. This course takes as its focus *both* classic Shakespearean drama *and* modern, popular “teen pic” adaptations. Putting a handful of works by Shakespeare alongside late 20th and early 21st century films made for teen audiences allows us to explore such topics as young romantic love, unhelpful adults, identity, gender, race, class, and performance. We will consider how these topics were understood in early modern English society and how American films use Shakespeare to “package” them today.

ENGL 3317

# THE BRITISH NOVEL BEFORE 1832

PROF. DAVID WOMBLE

T/TH 1-2.30 PM

This is a course about journeys and the role of quests, travel, and migration narratives in shaping the British novel. From the late 1600s to the early 1800s, the novel went from being an unnamed and often scandalous new form of literature to the most popular mode of entertainment and self-education in Britain. Our explorations will track this transformation from Margaret Cavendish's otherworldly allegories in 1666 to the emergence of literary realism as an almost journalistic representation of the real world by 1832. We will ask how movement structures not only the formal task of building out imaginary worlds, but also the conceptual tasks of engaging the historical, philosophical, and political contexts within which this fiction was written. This will mean reading with flexibility and nuance in order to recognize movement operating in a variety of registers: immersiveness, or the passage from the scene of reading into the imaginative space of the narrative; mediations of larger spatial categories such as the nation through realistic depictions of movement across geographical regions; the intrigue of crossing boundaries that usually structure human experience as narratives penetrate the privacy of the household, inhabit the minds of others, and cross the borders between social classes; representations of demographic migration as an aspect of political history in this era; and psychological discovery mapped out as ventures into the unknown. Readings will include Daniel Defoe's *Moll Flanders* (1722), Laurence Sterne's *A Sentimental Journey through France and Italy* (1768), and Jane Austen's *Northanger Abbey* (1817)





ENGL 3322 - 13074

Prof. Sreya Chatterjee

T/Th 11:30-1:00

# Contemporary Novel

This course will introduce students to contemporary works of postcolonial and global Anglophone fiction. While the classic eighteenth century novels elaborated the separation of the public and private spheres wrought by print capitalism, especially in England, postcolonial novels of the twentieth century whether in South Asia, Africa, or elsewhere traced the contours of freshly minted nationalisms. Contemporary global Anglophone novels by writers like Arundhati Roy, Susan Abulhawa, Anne Enright and others depart strategically from traditional narrative styles to reflect the fractured truth discourses of our times. This course will introduce students to specific reading strategies to critically engage with the contemporary novel's turn to experimentation, adaptation and synthesis of quasi-fictional styles and genres. It will cover a wide geographical span from the global to peripheries within the west.

ENGL 3323 - 15899  
Prof. Auritro Majumder  
T/Th 11:30-1:00 pm

# Development of Literary Criticism and Theory

The course introduces the critical concepts and traditions related to the study of literature, with a focus on the 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 3327 - 21906**  
**MASTERPIECES OF BRITISH LITERATURE I**  
**PROF. DAVID MAZELLA**  
**CORE: LANGUAGE, PHILOSOPHY, & CULTURE**  
**M/W/F 10-11 (ONLINE SYNCHRONOUS)**

## **ENGLISH HEROES, FOREIGN MONSTERS**

How have the monsters we still enjoy evolved alongside us? This course will focus on the conflicts between English Heroes and Foreign Monsters in a few very well-known stories in the English literary tradition, along with some compelling, even monstrous adaptations from Poland, Martinique, and 20<sup>th</sup> century science fiction. We will quickly learn that these kinds of stories and characters open a very, very ancient of imagining the distinction between the human and the non-human, masculinity and femininity, and between England and a foreign “other” (cf. Cohen, “Monster Theory”). We begin with an Old English epic, *Beowulf*, along with a contemporary Polish fantasy fiction series, *The Last Wish*, which adapts the old medieval form and has been adapted in turn into games, shows, and movies. We then read a Shakespeare play, *The Tempest*, which is better known for its celebration of Prospero the magician than his enslavement of Caliban, the monster that must serve him. Aime Cesaire’s adaptation of the *Tempest*, *A Tempest*, however, highlights precisely these aspects of Shakespeare. Finally, we read Jane Austen’s *Northanger Abbey*, which uses Gothic novels to teach its young female heroine, Catherine Morland, how to distinguish between the real and imagined monsters around her. The final reading, Ursula K. Le Guin’s sci-fi novella, “The Matter of Seggri,” is a kind of ethnographic report from an alien’s perspective about worlds and beings where gender is organized differently than in the human societies we are familiar with.





**ENGLISH 3328 - 15137**

**PROF. PAUL GUAJARDO**

**CORE: LANGUAGE, PHILOSOPHY, & CULTURE**

**M 2:30-4:00 PM (HYBRID)**

## **MASTERPIECES OF BRITISH LITERATURE FROM THE 18<sup>TH</sup> CENTURY**

This course will introduce you to some key British writers of the late 18<sup>th</sup> through early 20<sup>th</sup> centuries. Our readings will cover not only novels and poems but also autobiography (Mill), political science (Mill), literary criticism (Arnold), social criticism (Arnold, Dickens & Ruskin), architecture (Ruskin), art history (Pater, Ruskin), philosophy (Carlyle), religion (Newman), history (Burke), science (Darwin), economics (Engels), feminist theory (Wollstonecraft & Woolf), mysticism (Blake & Yeats), linguistics (Orwell), and comedy (Wilde). You will cultivate your close-reading skills, hone your critical thinking abilities, improve your expository writing, and expand your ability to write research papers. Above all, this course aims to inspire students to make the study of literature a life-long pursuit.

ENGL 3348 – 24314

# Thoreau & the Transcendentalists

Prof. Paul Guajardo

M 1:00-2:30 pm (Hybrid)

Henry David Thoreau (1817-1862) stands among the great philosophers, naturalists, environmentalists, vegetarians, essayists, and journal writers. His work 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) in particular is a uniquely influential text that deserves to be studied slowly over the course of a whole semester. It is also important to read *Walden* in context of the American Transcendentalist movement, so we will also study Ralph Waldo Emerson's essays, "The American Scholar," "Self-Reliance," and the "Divinity School Address."





ENGL 3351 – 12831

## American Literature Since 1865

Prof. Amanda Ellis

T/Th 1:00-2:30 (Sync Online)

CORE: Language, Philosophy, & Culture

This course surveys American Literature written post-1865 and asks: What is American literature? Students will read a diverse body of literary texts (novels, short stories, essays, and poetry) and gain an understanding of the protean quality of American literature. Our goal will be to develop an awareness of the historical, cultural, political, and literary trends and forces shaping how “America” is defined across various written works. Readings will include Mark Twain’s *The Adventures of Huckleberry Finn*, F. Scott Fitzgerald’s *The Great Gatsby*, John Steinbeck’s *The Grapes of Wrath*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and Helena María Viramontes’s *Under The Feed of Jesus*.

ENGL 3352 - 21904

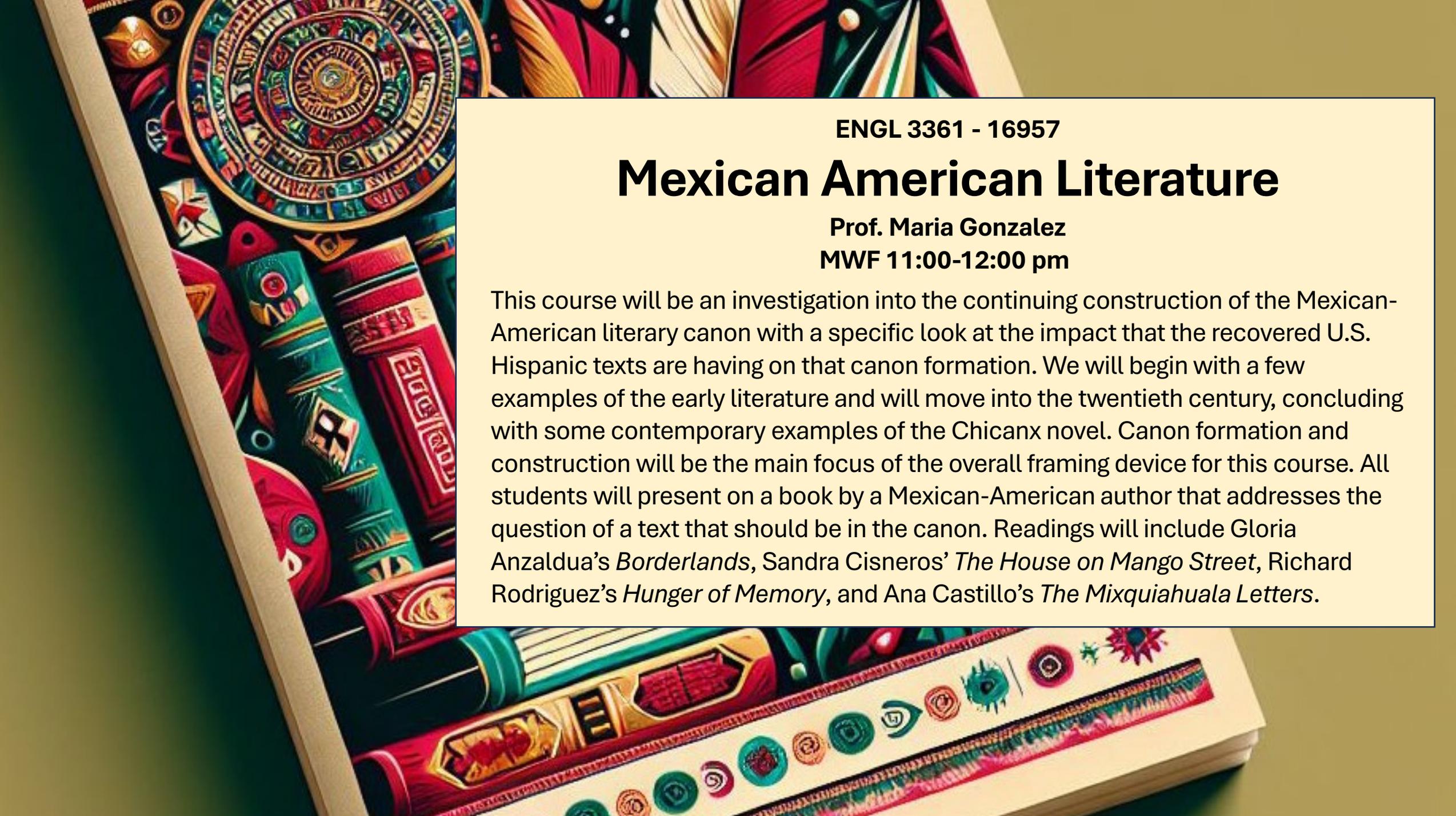
Prof. Sunny Yang

T/Th 4:00-5:30

## Nineteenth-Century American Fiction

This course offers an introduction to nineteenth-century American literature that examines how writers of the period imagined the nation and national belonging amid the sweeping social and political changes around them. In addition to reading fiction by canonical authors such as Edgar Allan Poe, Frederick Douglass, and Harriet Beecher Stowe, we will engage with works by lesser-known figures, including the first Native American novelist John Rollins Ridge and the black cowboy Nat Love. Through this course, students will learn how to critically analyze and discuss a range of literary genres, as well as gain insights into two key nineteenth-century American concerns: 1) continental expansion and 2) slavery and Reconstruction.





ENGL 3361 - 16957

# Mexican American Literature

Prof. Maria Gonzalez  
MWF 11:00-12:00 pm

This course will be an investigation into the continuing construction of the Mexican-American literary canon with a specific look at the impact that the recovered U.S. Hispanic texts are having on that canon formation. We will begin with a few examples of the early literature and will move into the twentieth century, concluding with some contemporary examples of the Chicanx novel. Canon formation and construction will be the main focus of the overall framing device for this course. All students will present on a book by a Mexican-American author that addresses the question of a text that should be in the canon. Readings will include Gloria Anzaldua's *Borderlands*, Sandra Cisneros' *The House on Mango Street*, Richard Rodriguez's *Hunger for Memory*, and Ana Castillo's *The Mixquiahuala Letters*.

ENGL 3362 – 18618

# Women in Literature

Prof. Sreya Chatterjee

T/Th 1:00-2:30 pm

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This course explores representative works of literature by contemporary women writers from diverse contexts. It examines the specific themes and motifs that emerge in women's writing especially in the way they craft and present women characters. As opposed to macro-narratives of world systems analysis women's writing, including memoirs, short stories, novels and essays persistently draw attention to the everyday experiences of women as citizens, subjects, thinkers, intellectuals and creative writers. They foreground questions of gender, class and belonging in an increasingly uneven world.



ENGL 3365 – 14213

# POSTCOLONIAL LITERATURE

PROF. KAVITA SINGH

M/W 2:30-4:00 PM

This course will introduce students to postcolonial literature, focusing on writing and film from Africa, the Caribbean, the Middle East, and South Asia. Students will learn key concerns for writers representing the legacies of European colonization on their countries: the degradation or loss of an ancestral past; the crippling dehumanization of cultural imperialism; the quandary of writing resistance or revolution in the colonizers' languages, forms, and for their audiences; the destruction wreaked by colonial economies on the environment and resulting uneven development; and the fragmentation and hybridity with which post/colonial people must grapple. We will look at European representations of colonization, and anti-colonial responses by non-European subjects. We will consider the dilemmas of violent revolution, the possibilities of pan-African solidarity after chattel slavery and the Partition of Africa, the value and limits of cultural nationalism, and the psychological impact of widespread alienation that reproduced gender, race, ethnic, and class hierarchies. We will ask: are we truly post colonization? What is a postcolonial USA? How does immigration to the Europe and North America reflect the dispossession of colonized peoples in the so-called Global South? How does the othering of racialized bodies in the colony replay in the metropolitan centers of empire? Throughout the semester, we will pay particular attention to how cis-hetero patriarchy and violence both underwrite and undermine anti-colonial texts. Readings will include Joseph Conrad's *Heart of Darkness*, Aimé Césaire's *A Tempest*, Tsitsi Dangarembga's *Nervous Conditions*, and Arundhati Roy's *The God of Small Things*.

"As natural as the grass grows."

**Chinua Achebe**

"Astonishing."

**Madeleine Thien**

"An urgent story beautifully told."

**THE NEW YORK TIMES**

Winner of the  
**Commonwealth  
Writers Prize**

# Nervous Conditions

A Novel

# Tsitsi Dangarembga







ENGL 4311 – 17780

# Topics in Language Socialization

Prof. Lauren Zentz  
(Async Online)

In this course we explore a currently relevant topic through the lens of Language Socialization (LS). We start by learning what LS is, and then we apply that framework to various topics of concern. This semester we will be focusing on the topic of morality: how are we socialized into morality throughout the course of our lives? How do we debate and negotiate our own and others' moralities?





**ENGL 4340 / WGSS 3350**

# **Feminist Theory**

**Prof. Elizabeth Gregory**

**W 1:00-2:30 pm (Hybrid)**

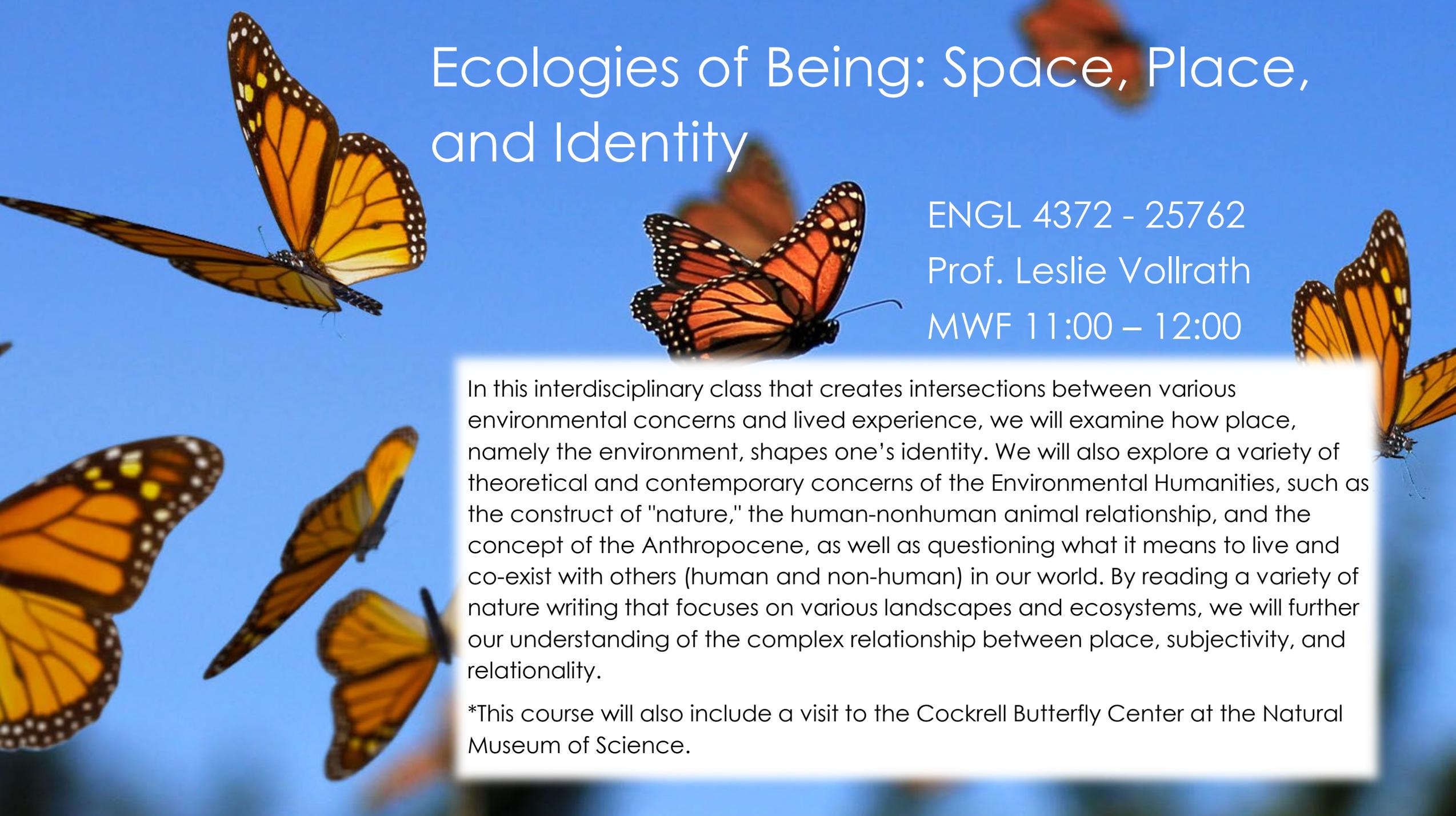
Among the writers we'll read: Gloria Anzaldua, Simone de Beauvoir, Charlotte Bunch, Combahee River Collective, Kimberlé Crenshaw, Frederick Douglass, Nancy Folbre, Betty Friedan, Emma Goldman, bell hooks, Winona LaDuke, Fatima Mernissi, Laura Mulvey, Pauli Murray, Anna NietoGomez, Elaine Pagels, Adrienne Rich, Vandana Shiva, Valerie Solanas, Elizabeth Cady Stanton, Susan Stryker, Sojourner Truth, Ida B. Wells-Barnett, Mary Wollstonecraft, Victoria Woodhull, Virginia Woolf, and many more!



ENGL 4365 - 25848  
Prof. Tara Green  
W 1:00-2:30 pm (Hybrid)

# Literature of Africa and the Diaspora

Let us travel together through time, from land into space. Our literary travels will begin in West Africa then move into the Americas, to the Caribbean and new worlds with fiction, essays, poetry, and autobiographical narratives written by well-known and little-known Black authors. We will also consider the place of archives as writing and learn about theories that help to frame an understanding of Black writing. Some of our themes will include: immigration, resistance/protest, love, marriage, pleasure, travel, and freedom. Let us consider: What is the purpose of writing?

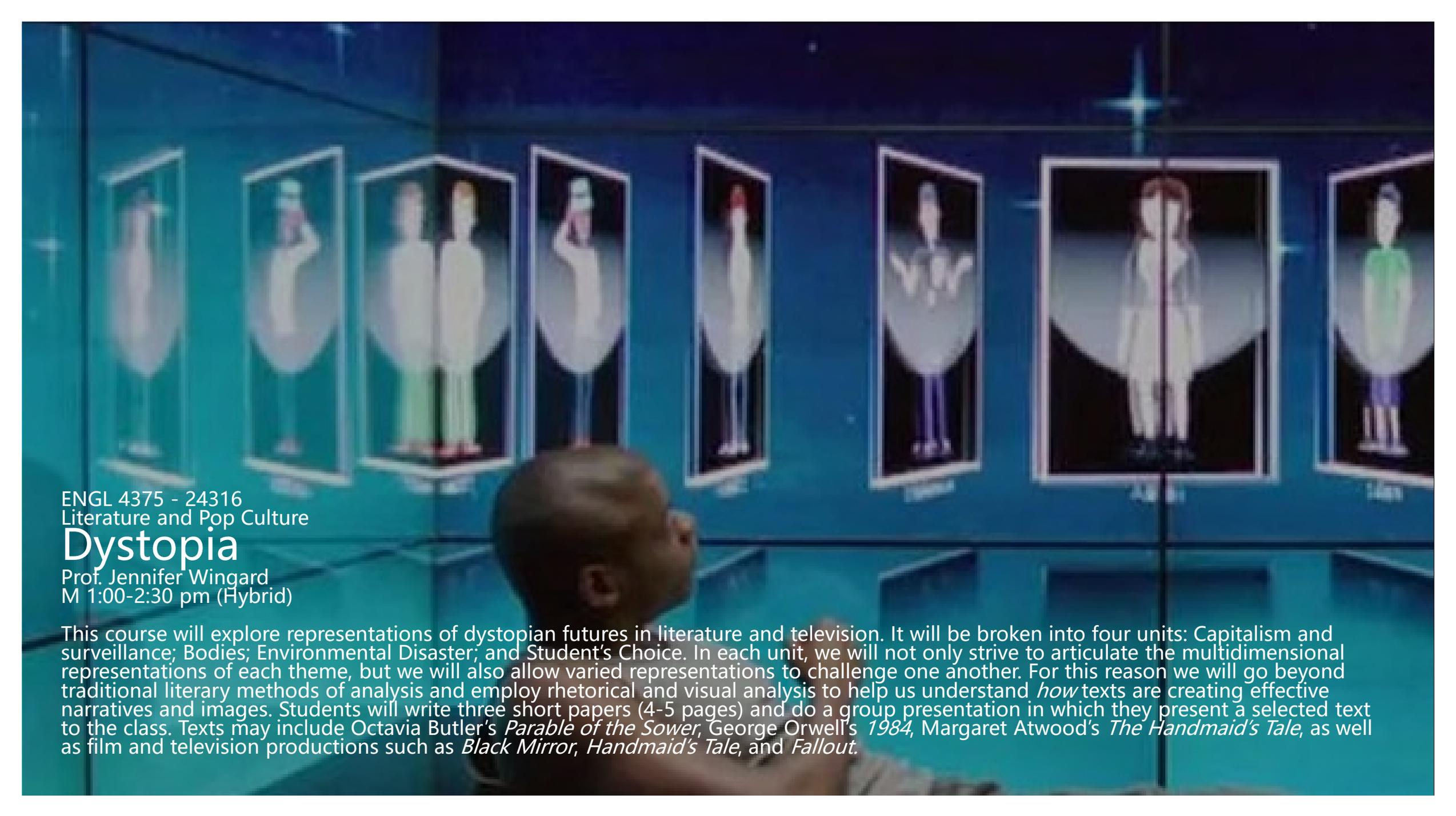


# Ecologies of Being: Space, Place, and Identity

ENGL 4372 - 25762  
Prof. Leslie Vollrath  
MWF 11:00 – 12:00

In this interdisciplinary class that creates intersections between various environmental concerns and lived experience, we will examine how place, namely the environment, shapes one's identity. We will also explore a variety of theoretical and contemporary concerns of the Environmental Humanities, such as the construct of "nature," the human-nonhuman animal relationship, and the concept of the Anthropocene, as well as questioning what it means to live and co-exist with others (human and non-human) in our world. By reading a variety of nature writing that focuses on various landscapes and ecosystems, we will further our understanding of the complex relationship between place, subjectivity, and relationality.

\*This course will also include a visit to the Cockrell Butterfly Center at the Natural Museum of Science.

A person is seen from the back, looking at a wall of framed images. The images appear to be stylized human figures or characters, possibly from a dystopian narrative. The setting is futuristic with a blue and teal color palette and glowing elements.

ENGL 4375 - 24316  
Literature and Pop Culture

# Dystopia

Prof. Jennifer Wingard  
M 1:00-2:30 pm (Hybrid)

This course will explore representations of dystopian futures in literature and television. It will be broken into four units: Capitalism and surveillance; Bodies; Environmental Disaster; and Student's Choice. In each unit, we will not only strive to articulate the multidimensional representations of each theme, but we will also allow varied representations to challenge one another. For this reason we will go beyond traditional literary methods of analysis and employ rhetorical and visual analysis to help us understand *how* texts are creating effective narratives and images. Students will write three short papers (4-5 pages) and do a group presentation in which they present a selected text to the class. Texts may include Octavia Butler's *Parable of the Sower*, George Orwell's *1984*, Margaret Atwood's *The Handmaid's Tale*, as well as film and television productions such as *Black Mirror*, *Handmaid's Tale*, and *Fallout*.

ENGL 4382 - 15443

# POETRY WRITING

*Prof. Francine Harris*

*T/Th 11:30-1:00 pm*

Fundamentally, the poetry workshop is a place of experiment, play, feedback and revision. In this course, you will study and model classic and contemporary poets and learn craft techniques for writing contemporary lyric poems. We will explore at least one poetic form and you will work collaboratively to practice various poetic element. You will be encouraged to write poems that reflect your passions and your environment. You will share poems in listening sessions and workshop session for feedback. You will work collaboratively on a fun poetry project. By the end of the course you may even have a favorite new poet that you have studied as a model, such as John Keats, Marianne Moore, Vanessa Villareal, Danez Smith, Marcelo Hernandez Castillo, Yusef Komunyakaa, Sharon Olds; young, emerging poets such as Karisma Price and KB Brookins; or many others we will read over the course of the semester. Through the practice of the poetry workshop, you will learn critique and annotation and how to write consideration of your own writing practice.



Martha Serpas

ENGL 4383 - 24331

T/Th 2:00-4:30 pm

## Poetic Form and Technique

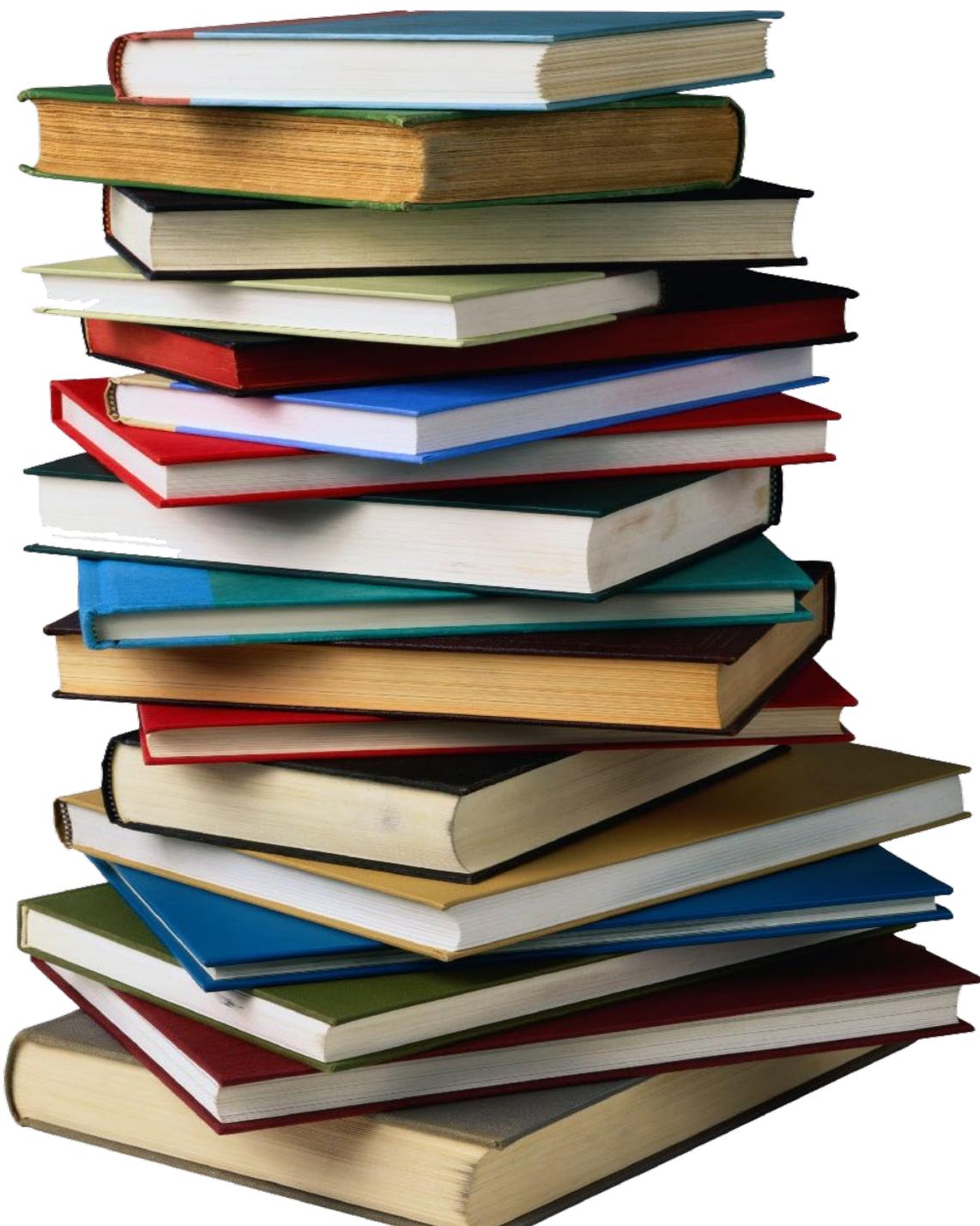
"Make it new," says Pound. "There's no new thing under the sun," says Ecclesiastes. After taking this course, you will be able to explain why both are true.

No poetry is created *ex nihilo*, and no poetry is without evidence of inherited form and without formal innovation.

We will consider the sentence and syntactical variation (surprise), meter, rhyme, and repetition—always aware that pattern and variation undergird all technique. We will also consider thematic and rhetorical structures, such as elegies and concessional.

After reading and discussing our poems and established work, we will design our own forms and assist each other in fulfilling them.





English 4386 - 24329  
Short Story Writing  
Chitra Divakaruni  
M 2:30-5:30

## Building Fictional Worlds

In this course students will focus on writing short stories and analyzing them. Particular emphasis will be placed on learning how to build fictional worlds of many kinds--realistic, magical, speculative, historical, etc. 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); and in studying craft techniques.

English 4394 – 24548  
Topics in the Historical Novel  
Prof. Lois Zamora  
(Async Online)

# 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. Novels we read will include Gabriel García Márquez's *Of Love and Other Demons*, Carlos Fuentes's *The Buried Mirror*, Mario Vargas Llosa's *The Storyteller*, Laura Esquivel's *Like Water for Chocolate*, Elena Garro's *Recollections of Things to Come*, and Eduardo Galeano's *Memory of Fire* trilogy.



**ENGLISH 4396 - 24317**  
**SENIOR EXPERIENCE SEMINAR**  
**PROF. SARAH EHLERS**  
**M/W 1:00-2:30 PM**

# **BLACK MOUNTAIN COLLEGE: EXPERIMENTS IN LITERATURE, ART, AND EDUCATION**

An experimental arts college founded in the mountains of North Carolina at the height of the Great Depression, Black Mountain College was the site of some of the most important literary innovations of the twentieth century. At Black Mountain College, there were no grades or course requirements, and students designed their own plans of study. While the humanities and arts courses were central, there was also a student-run farm, a literary journal, and a work program where everyone (including professors) shared in jobs like cooking, gardening, and building campus facilities. Many students came to Black Mountain not just because they wanted to learn, but, in the words of one, because they wanted to live.

In this senior seminar, we will use Black Mountain College as a site through which to further explore the diverse literary fields and critical questions that you've pursued as English students, while also considering the ways you might extend such study beyond your time at UH. Analyzing a range of textual and visual objects, we will use Black Mountain as a means to think about various aspects of literary study, including poetics and genre theory, feminist and queer theory, and material and ecological approaches. We will also experiment with methods of research and analysis where English intersects with the visual arts, crafting, archival research, and pedagogical practice. We will take Black Mountain as an inspiration for collaborative projects, and, as seniors, you will use our readings/discussions to develop a final capstone project related to your unique interests.

