

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES

### Department of English

#### English Department Faculty Lower Division Course Descriptions – Spring 2021

##### **ENGL 1304: First Year Writing II**

**Satisfies: Communications Core**

**Class number: 14633**

**Instructor: Nathan Shepley**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

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

##### **ENGL 2305: Intro to Fiction**

**Satisfies: Language, Philosophy and Culture Core**

**Class Number: 18360**

**Instructor: Margot Backus**

**Day and Time: MW 1:00PM-2:30PM**

**Mode of instruction: Face-to-face**

This course is an introduction to fiction and its ability to engage both at a personal level and in a larger context. We will explore literary terms and thematic traditions as well as historical, cultural, political, personal, and in some cases, visual contexts. Students will study literary devices and terminology as a starting point toward understanding a work of fiction, and then move from there toward an exploration of what the story is trying to say regarding life, culture, politics, and gender, etc. By the end of the course, students should possess a basic understanding and appreciation of the art of fiction, its traditions, and its value.

##### **ENGL 2305: Intro to Fiction**

**Satisfies: Language, Philosophy and Culture Core**

**Class Number: 19227**

**Instructor: Margot Backus**

**Day and Time: MW 2:30PM-4:00PM,**

**Mode of instruction: Face-to-face**

This course is an introduction to fiction and its ability to engage both at a personal level and in a larger context. We will explore literary terms and thematic traditions as well as historical, cultural, political, personal, and in some cases, visual contexts. Students will study literary devices and terminology as a starting point toward understanding a work of fiction, and then move from there toward an exploration of what the story is trying to say regarding life, culture, politics, and gender, etc. By the end of the course, students should possess a basic understanding and appreciation of the art of fiction, its traditions, and its value.

**ENGL 2305: Intro to Fiction**  
**Satisfies: Language, Philosophy and Culture Core**  
**Class Number: 19612**  
**Instructor: Sreya Chatterjee**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous Online**

This course is an introduction to fiction and its ability to engage both at a personal level and in a larger context. We will explore literary terms and thematic traditions as well as historical, cultural, political, personal, and in some cases, visual contexts. Students will study literary devices and terminology as a starting point toward understanding a work of fiction, and then move from there toward an exploration of what the story is trying to say regarding life, culture, politics, and gender, etc. By the end of the course, students should possess a basic understanding and appreciation of the art of fiction, its traditions, and its value.

**ENGL 2318: Creation and Performance of Literature**  
**Satisfies: Creative Arts Core**  
**Class Number: 28923**  
**Instructor: Erin Belieu**  
**Day and Time: TTH 11:30am-1:00pm**  
**Mode of Instruction: Synchronous Online**

The goal of English 2318 is to introduce students to the broadest elements of creative writing in both fiction and in poetry. Students will also familiarize themselves with the faculty of the University of Houston's Creative Writing Program through guest lectures. Students will produce, workshop, and revise two poems and two short-short stories.

**ENGL 2318: Creation and Performance of Literature**  
**Satisfies: Creative Arts Core**  
**Class Number: 23357**  
**Instructor: Nick Flynn**  
**Day and Time: MW 4:00pm-5:30pm**  
**Mode of Instruction: Synchronous Online**

The goal of English 2318 is to introduce students to the broadest elements of creative writing in both fiction and in poetry. Students will also familiarize themselves with the faculty of the University of Houston's Creative Writing Program through guest lectures. Students will produce, workshop, and revise two poems and two short-short stories.

**ENGL 2330: Writing in the Discipline (Prerequisite: ENGL 1304)**  
**Satisfies: Writing in the Discipline Core**  
**Class number: 25540**  
**Instructor: Sunny Yang**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous Online**

English 2330 gives students advanced instruction and practice in writing and reading essays within an academic discipline and make students aware of how disciplinary conventions and rhetorical

situations call for different choices in language, structure, format, tone, citation, and documentation. Students conduct investigations into writing and reading conventions in their fields and receive advanced instruction in planning, drafting, arranging, revising, and editing discipline-specific essays.

### **English Department Upper Division Course Descriptions – Spring 2021**

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

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 19874**

**Instructor: Chris Murray**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

This course will focus on the development of skills in critical reading of and critical writing about literary texts. Course Goals: The goal of this course is to instill critical thinking skills and improve students' ability to analyze literary, rhetorical, and cultural texts. Improved writing and reading skills and introduction to a sample of basic critical schools and literary genres are among the secondary goals.

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

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 19223**

**Instructor: Auritro Majumder**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

This course introduces students to literary analysis from a transnational cultural studies perspective. We will explore how important literary forms such as drama, the novel, and poetry relate to and interact with processes of globalization, cultural contact, and socio-economic changes and exchanges. The timeframe is broadly conceived, including the early modern, modernist, postcolonial, and contemporary periods. The course encourages the close reading of literature by paying attention to the shifting layers of meaning, and emphasizes the development of logical writing, and precise analytical skills. This is an Asynchronous Online course; assignments include regular discussion posts, midterm and final essays.

**ENGL 3301: Introduction to Literary Studies-The Trojan War from**

**Homer to the Present (Prerequisite: ENGL 1304)**

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 24678**

**Instructor: Daniel Davies**

**Day and Time: TTH 10:00am-11:30am**

**Mode of Instruction: Synchronous Online**

This course equips students with the critical reading skills, research acumen, and knowledge of contemporary scholarly debates necessary for flourishing within the English major and beyond. The focus of our course will be on the Trojan War, a source of inspiration for poets and artists since at least the time of Homer's *Iliad* (c. 760 - 710 BC). The course will begin with Homer's epic before shifting to an extended engagement with one of the most important responses to the war written in

English: Derek Walcott's *Omeros* (1990). We will investigate how exactly the story of Troy is written into the time and place of ancient Greece and modern St Lucia, what strategies each author deploys to represent the valiance and horror of warfare, and how elements of Homer's story withdraw and return across time. The central questions we will ask include: how do you represent the unrepresentable violence of war? How do these strategies change over time? Why has the Trojan War remained such an enduring topic? Given the broad scope of our course, no previous experience with any of the material is required. Students will develop and hone the skills of close reading and literary interpretation through individual reading, group discussion, and written assignments.

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

**Satisfies: Intro to Lit Studies or Advanced English Elective**

**Class number: 24879**

**Instructor: Sebastian LeCourt**

**Day and Time: TTH 5:30pm-7:00pm**

**Mode of Instruction: Synchronous Online**

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 everyday 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. Students will write a sequence of three essays that build upon one another in scale and complexity: a close reading, an analysis relating a part to a whole, a comparative or theoretical analysis, and a research paper drawing upon historical or critical sources.

**ENGL 3304: Chaucer (Canterbury Tales)**

**Satisfies: British Lit before 1798 or Advanced English Elective**

**Class Number: 24679**

**Instructor: Lorraine Stock**

**Day and Time: TTH 10:00am-11:30am**

**Mode of Instruction: Synchronous Online  
(remote meetings on Teams)**

I will divide the students into two groups of 15, one meeting on Teams on Tu. The other half on Th on teams.

Instructor: **Dr. Lorraine Stock** winner of the 2008 UH Teaching Excellence Award for Innovative use of Technology in Teaching, for developing the Chaucer Hybrid course; Winner of Southeastern Medieval Association Teaching Excellence Award, 2009.

**Email: [lstock@uh.edu](mailto:lstock@uh.edu) Office Hours: on Teams by appointment**

**Course Methodology and Content:**

The course is focused on a close reading of Chaucer's 14<sup>th</sup>-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 14<sup>th</sup>-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.

### **Structure of the Course:**

Students will be responsible for reading the assigned tales in Middle English each week, listening to the instructor's podcast lectures about the text, watching or listening to the assigned videos, web pages, or sound files illustrating aspects of the tales or facets of late medieval history, culture, or daily life on Blackboard, and then taking an **online quiz based on that week's materials** by midnight of the day before the face-to-face class day. Each quiz is worth 2% of the final grade. Guides to the weekly study modules will outline the homework activities for each week and present questions for discussion at Synchronous OnlineTeams class meeting.

### **Writing and Research Projects:**

1. All class members will adopt the persona of one of the pilgrims or another medieval figure as an avatar, in whose voice they will respond to a prompt on a message board: "Tell me about yourself"—after researching their avatar in general and in particular.
2. Each student will write in the voice of his/her avatar a *curriculum vitae* describing the professional qualifications of that avatar.
3. A **"close reading" critical paper** (4 pp.) analyzing a passage from the text, written at mid-term.
4. A **Research Project** in the form of a newspaper or magazine article, delivered in the voice of the student's avatar, that engages with the **parallels between Chaucer's 14<sup>th</sup>-century era and the present** (politics, class warfare, pandemic, religious fanaticism, misogyny, etc.)
5. A comprehensive **final exam** (take-home close-reading essays submitted to Turnitin).

### **Required Texts:**

1. *The Canterbury Tales*, ed. Robert Boenig and Andrew Taylor 2<sup>nd</sup> edition (Broadview, 2012) ISBN 13- 978-1-55481-106-9 (If you own another Middle English edition of the *Canterbury Tales*, or the 2008 ed. Of Boenig & Taylor, please consult with me about its acceptability).
2. Helen Cooper, *Oxford Guides to Chaucer: The Canterbury Tales* 2<sup>nd</sup> ed. (Oxford UP, 1996) ISBN 0-19-871155-7. You may use any edition of this book; it is expensive, but the best accompaniment out there. Be looking for a bargain online well before the course starts.

**ENGL 3306: Shakespeare-Major Works (Prerequisite: ENGL 1304)**

**Satisfies: British Lit before 1798 or Advanced English Elective**

**Class number: 22491**

**Instructor: Wendy Wood**

**Day and Time: MWF 9:00am-10:00am**

**Mode of Instruction: Face-to-face**

**SHAKESPEARE: THE MAJOR WORKS**

*“He was not of an age, but for all time!” (Ben Jonson, 1623)*  
*“Every age creates its own Shakespeare.” (Marjorie Garber, 2004)*

### **Description**

This is an introduction to the dramatic works of William Shakespeare, through reading of six of the major plays: *1 Henry IV*, *Hamlet*, *Measure for Measure*, *King Lear*, *Macbeth*, and *The Tempest*. We shall approach these plays as examples of Shakespeare’s work in four genres: tragedy, comedy, history, and romance; we shall also follow Shakespeare’s thematic concerns and artistic development across these generic boundaries. We shall use various critical categories to discuss and write about the plays: sourcestudy, character-study, imagery and symbolism, formal analysis, performance and textual history. We shall study the plays in their social, political, and religious contexts and review some of the relevant criticism associated with each play. Students will write several brief exercises (in paraphrase, analysis, and interpretation) and two short argumentative essays.

**ENGL 3306: Shakespeare-Major Works (Prerequisite: ENGL 1304)**

**Satisfies: British Lit before 1798 or Advanced English Elective**

**Class number: 24680**

**Instructor: Sadie Hash**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

This course is a study of masterpieces written by William Shakespeare. By the end of the course students should be able to: 1) Read, think, and speak critically about Shakespeare’s work. 2) Write analytically about Shakespeare. 3) Understand some of Shakespeare’s influence on literature and on our conception of ourselves, including ideas about character, tragedy, and theatre. 4) Discuss intelligently five of the greatest plays by the world’s most central author. 5) Respond interestingly to film and stage versions of Shakespeare’s plays.

**ENGL 3309: Renaissance Drama**

**Satisfies: British Lit before 1798 or Advanced English Elective**

**Class number: 23478**

**Instructor: Ann Christensen**

**Day and Time: MWF 11:00am-12:00pm**

**Mode of Instruction: Face to Face**



[This is a portrait of John Blanke (fl. 1501–1511), a free musician working in London in the early 16th century.]

Some people may think that anti-blackness is an American invention, but its roots go back at least to Elizabethan times when globalization began. This course will explore those roots; at the same time, because it is drama, the texts we read also have performance histories and, as such, they do not only tell only one (old) story. The plays and performances even in their own time told counter-stories, complicated ideas of race, and dramatized criticism and resistance. Plus, they are truly entertaining and offer new perspectives on the theatre and culture of the period beyond Shakespeare.

In this course, we will meet African queens and Roman wanderers, 'fair' English maids and tyrannous 'eastern' kings, along with ordinary 16<sup>th</sup>-century London households turned upside down through adultery or war. These characters and locales populate the major dramatic genres we'll study—romance/adventure play, historical tragedy, domestic tragedy, closet drama, and city comedy. We will also read the text of a courtly performance or 'masque' that was performed in blackface by women at King James' court. The course invites us to read these works both in their historical moments (c. 1590s-1640s) and as 21<sup>st</sup>-century viewers and auditors. Whenever possible we will view or learn about recent performances and listen to audio recordings, which is the only way to apprehend let alone comprehend drama. Bring an open mind, a set of headphones, and a collaborative spirit.

Texts will include Christopher Marlowe's *Dido, Queen of Carthage*\*, a retelling of Aeneas' relationship with Dido (based on Book 4 of Virgil's *Aeneid*); *The Fair Maid of the West Parts 1 and 2* by Thomas Heywood, a wild sea-faring adventure tale with a cross-dressed heroine; *The Masque of Blackness*\* by Ben Jonson, which caused a scandal when Queen Ann of Denmark and her ladies blacked up and danced it at court; *The Tragedy of Mariam, the Fair Queen of Jewry* by Elizabeth Cary that pits a Jewish queen against a Black woman rival both of whom constellate around King Herod; and an anonymous tragedy, *A Warning for Fair Women*\* where domestic boundaries are breached by a foreign lover; this was performed by Shakespeare's company. *The Shoemaker's Holiday* dramatizes the goings on in a London shoe shop framed by wars with France and class war inside the city. Thomas Dekker, one of the most popular writers of the period, wrote it and the [Royal Shakespeare Company staged it](#) a few years ago.

\* texts marked with an asterix come free to you in PDF (you're welcome); I recommend the Bedford edition of the [Tragedy of Mariam](#); the New Mermaids *The Shoemaker's Holiday* (any edition) and *Regents Renaissance Drama Fair Maid 1+2*.

This class will meet face-to-face only (we will all switch online as/if needed). It will be a quasi-hybrid with ½ of the students coming on Mondays; half on Wednesdays, and all of us working online on Fridays. We will figure out the best way to be socially distanced in clean, safe spaces, and learn a lot too.

We will have a big discussion board component led in part by student pairs and a semester-long small working group because for me student collaboration is paramount (all this teamwork will be virtual). There are also two papers, weekly writing responses, and a group exam or project.

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

**Satisfies: Brit Lit before 1798 or Advanced English Elective**

**Class number: 27889**

**Instructor: Claude Willan**

**Day and Time: TTH 8:30am-10:00am**

**Mode of Instruction: Synchronous Online**

Student will focus on works of Dryden, Pope, Swift, Johnson, and Blake; the poetic genres; the rise of journalism and the novel; biography and drama; historical and philosophical background.

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

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 22493**

**Instructor: Sebastian Lecourt**

**Day and Time: TTH 4:00pm-5:30pm**

**Mode of Instruction: Synchronous Online**

This course explores the literature of the Victorian period in terms of its historical imagination. The nineteenth century invented many of our ways of conceptualizing and narrating history; it discovered the deep pasts of geological and evolutionary time, and concocted the myth of history as a progressive march toward a more technologically or morally sophisticated future. For this reason it also fashioned many of the literary modes that we use to think about the present in relation to the past or future: science fiction, epic fantasy, supernatural horror, utopia and dystopia.

In this course we will dive into Victorian texts that explore historicist thinking through different literary genres – the “scientific romances” of H. G. Wells, the medievalist poetry of Alfred Tennyson, the futurist fiction of Edward Bellamy and M. P. Shiel, the fairy tale anthologies of Andrew Lang, and the horror tales of M. R. James and Arthur Machen. We will also read works of philosophy (John Stuart Mill), science (Charles Lyell), and anthropology (James Frazer) that parallel or inform these more conventionally literary texts.

**ENGL 3317: British Novel before 1832 (Prerequisite: ENGL 1304)**

**Satisfies: British Lit before 1798 or Advanced English Elective**

**Class number: 24681**

**Instructor: David Mazella**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

[This course will be asynchronous, but with scheduled, optional office hours offered every week for additional questions and feedback.]

This course is organized around a set of interlocked questions: how did eighteenth-century British novelists portray their nation’s pursuit of empire during a period of territorial expansion and accumulating wealth? How did this empire transform portions of the Caribbean into the co-called “sugar islands” and the “West Indies”? Finally, how did this history help shape contemporary understandings of race?

This semester’s fiction captures these developments in a number of moods and genres, but always with the people, practices, and institutions of chattel slavery near their center. In the course’s first phase, we will find stories of European discovery tinged with ethnography and romance (Behn’s *Oroonoko*), as well as stories of British conquest and determined resource extraction (Defoe’s *Robinson Crusoe*). These will be read alongside first-person accounts and arguments against slavery from writers like Wheatley, Cugoana, and Equiano. The next phase will feature “rambling novels” and picaresque narratives with antiheroes and con artists sailing from one colony to the next in search of new opportunities (Smollett’s *Roderick Random*). The semester will close with a trio of novels and moods: a sentimental novel of manners and courtship featuring a biracial or “creole” heroine and heiress (Anon., *Woman of Colour*); a shipwreck novel with a sailor stranded on the Mosquito Shore (*William Penrose*); and fictional treatment of a slave revolt led by Three-Fingered Jack, a devotee of

Afro-Caribbean religious practice as well as a “bold and daring defender of the Rights of Man” (Earle, *Obi: or Three-Fingered Jack*). We will conclude by returning to Equiano’s Interesting Narrative and its imperial contexts to see how it reappears in contemporary African American discussions of race and capitalism.

**Reading List:**

Cugoano, Thoughts and Sentiments on the Evils of Slavery  
Equiano, Interesting Narrative  
Behn, Oroonoko  
Defoe, Robinson Crusoe  
Wheatley, Poems, sels.  
Smollett, Roderick Random  
Anon., Woman of Colour  
Williams, William Penrose  
Earle, Obi

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

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 27890**

**Instructor: Paul Guajardo**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

This course surveys important works of fiction written in Great Britain since about the year 1832. We will read novels in a variety of genres that take us from the Regency through industrialism, Modernism, multiculturalism, and the post-9/11 era, as well as scholarly essays that model different forms of critical engagement with the primary materials.

Readings may include Jane Austen's *Pride and Prejudice*, Arthur Conan Doyle's *The Sign of the Four*, Virginia Woolf's *Mrs. Dalloway*, Sam Selvon's *Lonely Londoners*, and Kazuo Ishiguro's *Never Let Me Go*. Students will write two essays; regular attendance and participation are also required.

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

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 24869**

**Instructor: Stephen Long**

**Day and Time: TTH 10:00am-11:30am**

**Mode of Instruction: Synchronous Online**

In this section of Engl 3321 (Modern British Literature), we will read and discuss literary works representing Modernist literary culture in England during roughly a 45-year span of time between 1900 and 1945. The concept of “Modernist British literature” can be construed as ironic or even paradoxical. This course will also introduce students to primary source archival material and some of the scholarly techniques necessary for integrating unpublished archival material into larger research projects.

**ENGL 3322: Contemporary Novel (Prerequisite: ENGL 1304)**

**Satisfies: Global Literature, Literature since 1950 or Advanced English Elective**

**Class number: 24684**

**Instructor: Lois Zamora**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

This course will focus on recent novels that have been described by the term "magical realism." Magical realism engages the usual devices of narrative realism, but with a difference: the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading.

**Required Texts:**

*Magical Realism: Theory, History, Community*, eds. Lois Parkinson Zamora and Wendy B. Faris (Duke University Press, 1995)

Gabriel García Márquez, *One Hundred Years of Solitude* (Colombia)

Jorge Luis Borges, *Labyrinths* (Argentina)

Alejo Carpentier, *The Kingdom of this World* (Cuba)

Louise Erdrich, *Tracks* (USA)

Leslie Marmon Silko, *Ceremony* (USA) Isabel

Allende, *The House of the Spirits* (Chile)

**Assignments:**

There are seven reading quizzes, weekly posting on the discussion board, a final paper and a final exam. Grades are determined as follows:

Final exam	30%
Final paper	30%
Quizzes	30%
Discussion Board	10% (weekly postings are required)

**ENGL 3322: Contemporary Novel (Prerequisite: ENGL 1304)**

**Satisfies: Global Literature, Literature since 1950 or Advanced English Elective**

**Class number: 21172**

**Instructor: Auritro Majumder**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

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, from India, China, Zimbabwe, and Ireland. 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 is an Asynchronous Online course; assignments include regular discussion posts, midterm and final essays.

**ENGL 3328: Masterpieces of British Literature from Eighteenth Century**

**(Prerequisite: ENGL 1304)**

**Satisfies: Any British Literature or Advanced English Elective**

**Class number: 21672**

**Instructor: David Womble**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

“Masterpieces of British Lit II: A Brief History of the Modern Novel”

When novels first emerged as a popular genre of literature in the eighteenth century, they were seen as anything but masterpieces. Just about any criticism you’ve heard about video games was also criticism received by the early novel: it was addictive, it shortened the attention span, and it made readers much too invested in the entertainment value of fantasy, sex, and violence. The implication behind this criticism is that novels have a kind of power over their readers—when we read novels, we are somehow being reshaped by them. Historically, have novels used that power for good or for ill? How would we, as individual people and as a society, be different if it weren’t for this power novels wield over us?

These are questions we will explore in novels by Jane Austen, Walter Scott, Charles Dickens, GK Chesterton, Virginia Woolf, VS Naipaul, Muriel Spark, PG Wodehouse, Kazuo Ishiguro, and Ian McEwan. We’ll also force ourselves to ask the difficult question of what makes a novel a novel by considering what, at different points in history, the novel was *not*: a sampling of poetry, drama, and visual culture will help us specify what exactly novels could represent on the page that other forms of art cannot, and what exactly novels do to their readers that we don’t experience anywhere outside the pages of fiction.

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

**Satisfies: Beginning CW:Fiction**

**Class number: 23687**

**Instructor: TBD**

**Day and Time: MWF 11-12pm**

**Mode of Instruction: Synchronous Online**

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. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them.

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

**Satisfies: Beginning CW:Fiction**

**Class number: 25518**

**Instructor: TBD**

**Day and Time: TTH 2:30-4pm**

**Mode of Instruction: Synchronous Online**

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. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them.

**ENGL 3330: Beginning CW: Fiction (Prerequisite: 3 hours in 2000- or 3000- level literature)**  
**Satisfies: Beginning CW:Fiction**  
**Class number: 24051**  
**Instructor: TBD**  
**Day and Time: TTH 11:30-1pm**  
**Mode of Instruction: Synchronous Online**

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. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature)**  
**Satisfies: Beginning CW: Poetry**  
**Class number: 21060**  
**Instructor: Francine Harris**  
**Day and Time: TTH 11:30am-1:00pm**  
**Mode of Instruction: Synchronous Online**

Analysis and writing of poetry. Techniques and craft vocabulary essential to construction of poems. Exploration of both traditional and contemporary poetry; practice in poetic techniques.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature) Satisfies: Beginning CW: Poetry**  
**Class number: 23541**  
**Instructor: TBD**  
**Day and Time: MWF 9-10 am**  
**Mode of Instruction: Synchronous Online**

Analysis and writing of poetry. Techniques and craft vocabulary essential to construction of poems. Exploration of both traditional and contemporary poetry; practice in poetic techniques.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature) Satisfies: Beginning CW: Poetry**  
**Class number: 24054**  
**Instructor: TBD**  
**Day and Time: MW 1-2:30 pm**  
**Mode of Instruction: Synchronous Online**

Analysis and writing of poetry. Techniques and craft vocabulary essential to construction of poems. Exploration of both traditional and contemporary poetry; practice in poetic techniques.

**ENGL 3332: Beginning CW: Non-Fiction (Prerequisite: 3 hours in 2000- or 3000- level literature)**  
**Satisfies: Beginning CW: Non-Fiction**  
**Class number: 25483**  
**Instructor: Hayan Charara**  
**Day and Time: TTH 4-5:30 pm**

## **Mode of Instruction: Synchronous Online**

This course will introduce students to basic elements of writing nonfiction by practicing with a few subgenres of the form: personal essay, memoir, bio/autobiography (profiles), short-form lyric essay, and immersion journalism. We will look at examples and craft texts, discuss how basic narrative structures can drive nonfiction prose and discuss the evolving elements of the form.

### **ENGL 3340: Advanced Composition ( 2 Sections)**

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

**Class number: 24686 and 27856**

**Instructor: J. Kastely**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

The course will be offered fully online

Since this course is both about writing and conducted through the activity of writing, it is an ideal course for online education. We will focus on the various aspects of the practice of writing. In the first couple of the weeks of the course, we will investigate the qualities that define good writing and we will explore ways to achieve those qualities in our own writing. We will work on ways to discover or invent our ideas, on ways to develop those ideas and organize them into coherent essays, on ways to revise those ideas and essays, and finally on how to use our writing to communicate our ideas effectively with our audiences.

Writing is at the core of university life. It is both a form of inquiry and a means to communicate the insights and conclusions of those inquiries to others. Writing is also often a response to the writing of others, and to be an effective writer, one must become a skilled reader not only of one's own writing but also of the writing of others. In this course, we will read several short stories by Flannery O'Connor and an extended argument by Danielle S. Allen. We will write in response to these works.

Students will write several short responses to our reading and, in addition, will write an analytic and an argumentative essay. Each of these two major essays will be revised at least once. We will read and comment on each other's work. These comments are an important part of the course. Writers often work in isolation, but they also share their work in progress, and the comments of their readers play an important role in the writers developing and refining their ideas and in their communicating those ideas successfully to others.

### **ENGL 3341: Business & Professional Writing (Prerequisite: ENGL 1304)**

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

**Class number: 27892**

**Instructor: Nathan Shepley**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

This course exposes us to writing genres common in many business and professional settings, genres such as cover letters, resumes, reports, and proposals. In addition to studying and producing such writing, we will use insights from rhetorical theory and professional writing research to explore questions like these: how do documents reflect values or priorities held by their parent organization or by a wider culture? How do we use writing to respond to situational needs? How might we

collaborate prudently when writing in a team? What can it entail to change an organization through our writing? By considering writing conventions in relation to specific cases of communication effectiveness or ineffectiveness, we will see what influences our messages and how we can work within an eternally changing landscape of resources, audiences, and constraints.

**ENGL 3343: Advanced Composition: Style**

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

**Class Number: 24688**

**Instructor: Paul Butler**

**Day and Time: TTH 11:30-1**

**Mode of Instruction: Face to Face**

**DESCRIPTION OF COURSE:** In this course, we will examine the study of style in writing today. What do we mean by the word “style”? What are the social, political, cultural, rhetorical, and linguistic uses of the term? In addition to considering problems with the study of style, we'll look at examples of different styles used in a broad range of written genres (nonfiction, the essay, literature, journalism, law, science, and new media, for example) and analyze what makes the style of various writers distinctive. In addition, you will use the broad-based analysis of style as a means of developing your own writing style. The class will require several writing assignments of varying lengths, and a final exam over the techniques learned in our course.

**TEXTS:**

Butler, Paul. *The Writer's Style: A Rhetorical Field Guide*. University Press of Colorado/USUP, 2018. **Required.**

Lanham, Richard. *Analyzing Prose*. 2d ed. Continuum. **Excerpts.**

Course Pack. **Required.**

**COURSE OBJECTIVES:**

- Understand some of the history and meaning of style in writing
- Develop reading strategies including knowledge of stylistic choices and rhetorical writing goals
- Acquire stylistic knowledge and control of your own writing style
- Learn how to use style in specific rhetorical situations, including in your projected career/field
- Develop an understanding of and proficiency in revision (including, but not limited to, editing)
- Deepen your love for the English language and grammar, and their potential and promise

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

**Satisfies: American Lit before 1900, Any American Lit or Advanced English**

**Elective**

**Class number: 19749**

**Instructor: Barry Wood**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

This course explores Native American myths, legends, tales, stories, speeches, and related documents that have been recorded by anthropologists and/or retold by story tellers of Native American ancestry. While one work (Fools Crow) is contemporary, the weighting of the course is early—pre-1865—allowing it to satisfy the Early American requirement for English majors. It is thus one of three courses that satisfy that requirement; the other two are ENGL 3350 and 3352. The treatment of works is primarily regional, but major cultural clusters are explored.

**ENGL 3350: American Literature to 1865 (Prerequisite: ENGL 1304)**  
**Satisfies: American Lit before 1900, Any American Lit or Advanced English Elective**  
**Class number: 22101**  
**Instructor: Jason Berger**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous Online**

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. We will interrogate how writers and literary genres—from Anne Bradstreet’s poetry to Hawthorne’s fiction—respond to tension-wrought aspects of American experience and identity.

**ENGL 3351: American Literature after 1865 (Prerequisite: ENGL 1304)**  
**Satisfies: Any American Lit or Advanced English Elective**  
**Class number: 20423**  
**Instructor: Lauren Brozovich**  
**Day and Time: MW 1:00pm-2:30pm**  
**Mode of Instruction: Synchronous Online**

This survey of American literature from 1865 to the present will introduce students to the analysis of literary texts from all genres: poetry, drama, fiction, and nonfiction prose. The course will focus on three major periods in American literary history: (1) the fifty years following the Civil War (1865-1914); (2) World War I, the interwar years, and World War II (1914-1945); and (3) the contemporary period (1945 to the present). In addition to studying historical developments and literary movements, we will consider several major topics in 21st-century American literary studies: race, class, gender, sexuality, and the environment.

**ENGL 3351: American Literature after 1865 (Prerequisite: ENGL 1304)**  
**Satisfies: Any American Lit or Advanced English Elective**  
**Class number: 21874**  
**Instructor: Lauren Brozovich**  
**Day and Time: MW 4:00pm-5:30pm**  
**Mode of Instruction: Synchronous Online**

This survey of American literature from 1865 to the present will introduce students to the analysis of literary texts from all genres: poetry, drama, fiction, and nonfiction prose. The course will focus on three major periods in American literary history: (1) the fifty years following the Civil War (1865-1914); (2) World War I, the interwar years, and World War II (1914-1945); and (3) the contemporary period (1945 to the present). In addition to studying historical developments and literary movements, we will consider several major topics in 21st-century American literary studies: race, class, gender, sexuality, and the environment.

**ENGL 3352: 19th Century American Fiction (Prerequisite: ENGL 1304)**  
**Satisfies: American Lit before 1900, Any American Lit or Advanced English Elective**  
**Class number: 23463**  
**Instructor: Barry Wood**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous**

In this course students will focus on development of theme, symbolic patterns, and form in the nineteenth-century American novel from a historical, sociocultural, and/or generic perspective.

**ENGL 3363: Master Pieces of African American Fiction (Prerequisite: ENGL 1304)**  
**Satisfies: Any American Literature or Advanced English Elective**  
**Class number: 23484**  
**Instructor: Cedric Tolliver**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous**

This course introduces students to novels in the African American literary tradition. We will study these texts as **aesthetic** creations from and reflections on two specific historical moments in the United States: the Harlem Renaissance and post-World War II. Your success in the course will depend on your skill at interpreting literary texts and your ability to write a convincing, interpretative essay that supports your interpretations with textual evidence and scholarly research.

**ENGL 3365: Postcolonial Literature (Prerequisite: ENGL 1304)**  
**Satisfies: Global Literature, Literature since 1950, World Lit (Educ Cert), Additional Lit, or Advanced English Elective**  
**Class number: 23485**  
**Instructor: Sreya Chatterjee**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous**

**Course Description:**

English 3365 Postcolonial Literature explores the conceptual connections between texts and contexts of the British Anglophone world. Metropolitan postcolonial theory emerged in the 80's with a substantial corpus of literary and theoretical texts that sought to actively engage with the moral, economic, cultural and socio-political implications of colonialism as an ideology and practice. These texts represent the multidimensional experiences of postcolonial national belonging in disparate geo-political locales such as India, Ireland, Africa the Middle-East and Latin America. They highlight the peculiar social formations of these peripheries and they myriad ways in which these peculiarities shaped the literature in these contexts.

English 3365 Postcolonial Literature will introduce students to the major debates within Postcolonial Studies and familiarize them with representative works of literature. To emphasize the relationship between the myriad experiences of Empire and literary form, the course will explore texts of different styles and genres including the novel, drama, poetry and the short story. In addition, students will be introduced to questions of reading, critical analysis and narrative technique through the non-fictional genre of the essay. Students will acquire in-depth understand of foundational terms and concepts through the works of renowned theorists including Edward Said, Ania Loomba and Ngugi Wa Thiongo. In literature, they will read Salman Rushdie, Brian Friel and others.

**Requirements:**

This course will be conducted in an online, Asynchronous OnlineOnlineOnlinemode. Students will have to participate in the form of discussion questions and comments posted online. There will be 2 structured major assignments – a close-reading paper and a thesis oriented final paper. The grading will be calculated on a 100 point average which will translate into a letter grade at the end of the semester. The grading will be distributed in three categories, the close-reading paper, the final paper and participation. More detailed information regarding the assignments and participation requirements will be provided in the syllabus.

**ENGL 3367: Gay and Lesbian Literature (Prerequisite: ENGL 1304)****Satisfies: Literature since 1950 or Advanced English Elective****Class number: 27893****Instructor: Michael Snediker****Day and Time: MW 1:00pm-2:30pm****Mode of Instruction: Synchronous  
Online**

In his preface to *Herculine Barbin, Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*, Michel Foucault writes—wistfully, provocatively—of a scene that gives the “impression... that everything took place in a world of feelings—enthusiasm, pleasure, sorrow, warmth, sweetness, bitterness—where the identity of the partners and above all the enigmatic character around whom everything centered, had no importance. It was a world in which grins hung about without the cat.” Taking Foucault’s observation as spur and point of departure, this seminar will examine the queerness of relation at optics attuned to the before, beyond, and after of taxonomic clarity: to the queerness (at once affectively dense and aesthetically insistent) of textuality as such. Traversing genres while querying the relation *between* genre and identity, the course will study work by authors including Elizabeth Bishop, Samuel R. Delany, Renee Gladman, Juliet Jacques, Henry James, Wayne Koestenbaum, Andrea Long Chu, Herman Melville, Maggie Nelson, Gertrude Stein, David Wojnarowicz.

**ENGL 3369: Caribbean Literatures (Prerequisite: ENGL 1304)****Satisfies: Global Literature World Lit (Educ Cert) or Advanced English Elective****Class Number: 27894****Instructor: Kavita Singh****Day and Time: MW 4:00pm-5:30pm****Mode of Instruction: Synchronous Online**

*This course will be taught synchronously, with required meetings by video conference twice a week in lieu of face-to-face meetings in a classroom. Students should have access to webcams and microphones in order to participate.*

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

In this course we will read novels, poetry, and plays from across the Caribbean and its diaspora in the US and Europe, and study how its radical culture of revolution, anti-racism, and multiculturalism has been informed by its history of colonization and enslavement, its mixed experiences of independence,

totalitarianism, or continued colonization, and its current imprisonment by tourist economies. Paying attention to race, class, and gender hierarchies, we will explore how Western literary traditions have been transformed and deformed by mixing in rhythms, language, orality, and spirituality drawn from African, Asian, and Amerindian legacies. Reading texts written in English (Trinidad, Barbados, and Guyana), translated from Spanish (Puerto Rico) and French (Martinique and Guadeloupe), as well as texts by diasporic Caribbean writers (Dominican Republic, Jamaica, Cuba, Antigua) we also connect histories of immigration to post/coloniality and globalization. A key aspect of this course will be its attention to gender throughout, and the possibilities and failures of both colonial and postcolonial representations of sex and sexuality.

In English (ENGL), this course meets the Category 6 / Global Literature requirement (Lit) and the post-1950's requirement (CW).

This course also counts for credit in: African-American Studies (AAS), Women's, Gender & Sexuality Studies (WGSS) and the new Global Citizens Credential.

**Authors we study may include:**

V.S. Naipaul  
Derek Walcott  
Kamau Brathwaite  
Aime Césaire  
Maryse Condé  
Mayra Santos-Febres  
Achy Obejas  
Edwidge Danticat  
Jamaica Kincaid  
Junot Díaz

Questions? Contact Dr. Singh at [kasingh@uh.edu](mailto:kasingh@uh.edu)

**ENGL 3396: Selected Topics: Asian American Literature (Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Class number: 27874**

**Instructor: Sunny Yang**

**Day and Time: MW 4:00pm-5:30pm**

**Mode of Instruction: Synchronous Online**

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, U.S. empire, assimilation, 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.

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

**Satisfies: Advanced English Elective**

**Class number: 27360/27361**

**Instructor: William Monroe**

**Day and Time: MWF 10:00am-11:00am**

**Mode of Instruction: Hyflex and Synchronous Online**

Should alienation be avoided or embraced? As social creatures we seek to belong, but perhaps, by experiencing stories, poems, plays, music, and movies, we will perceive a positive side to alienation, resistance, and critique. Our readings may include, for background and context, a few classics of antiquity such as Plato's myth of the cave, *Antigone*, the Gospel of Mark and provocative texts of the last 100 years. The course will be conducted as a colloquium and visitors from on and off-campus will occasionally join the conversation. Students will be expected to contribute regularly by sharing their response papers and participating in the discussions.

Readings may include fiction and nonfiction by Kafka, O'Connor, Ellison, J.D. Salinger, James Baldwin, Donald Barthelme, Chuck Palahniuk, Bryan Washington, and maybe Patti Smith; plays by Ibsen and Beckett; poetry by Eliot, Jeffers, Doty, Baraka, and the Beat Poets; a graphic novel by R. Crumb; and 3-4 movies viewed together on Sundays.

**ENGL 3396: Selected Topics: Postmodern Fiction**

**Satisfies: Lit since 1950 or Advanced English Elective**

**Class number: 27873**

**Instructor: Hogue**

**Day and Time: MW 2:30pm-4:00pm**

**Mode of Instruction: Synchronous Online**

The works of post-structural (and post-structural 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 (and differences) 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 literary premises. International readings will be taken from Paul Auster (*The New York Trilogy*), Italo Calvino (*Invisible Cities*), Angela Carter (*Wise Children*), Salman Rushdie (*Midnight's Children*), Christine Brooke-Rose (*Amalgamemnon*), Ishmael Reed (*Mumbo Jumbo*), Gerald Vizenor (*The Heirs of Columbus*), J. M. Coetzee (*Foe*), D. M. Thomas (*The White Hotel*), Milorad Pavic (*Dictionary of the Khazars*), Christine Montalbetti (*Western*), Dumitru Tsepeneag (*Vain Art of The Fugue*), Clarice Lispector (*Aqua Viva*), Rikki Ducornet (*The Jade Cabinet*), Susan

Daitch (*The Colorist* or *Paper Conspiracies*), Carole Maso (*AVA*), Magdalena Tulli (*Dreams and Stones* or *Flaw*).

**ENGL 3396: Writing for the General Public**

**Satisfies: Advanced English Elective**

**Class number: 27875**

**Instructor: Robert Zaretsky**

**Day and Time: TTH 1:00pm-2:30pm**

**Mode of Instruction: Synchronous Online**

This course is for those students majoring in the natural and social sciences, as well as in the humanities, who wish to write for non-specialists. We will spend the semester reading writers on the art of writing, meeting with editors of major newspapers and magazines, and work-shopping your own essays and articles. The course is limited to rising juniors and seniors

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

**Satisfies: Theory, Methods, and Cultural Production, Language & Linguistics req (Edu Cert), or Advanced English Elective**

**Class number: 24693**

**Instructor: Eunjeong Lee**

**Day and Time: TTH 11:30pm-1:00pm**

**Mode of Instruction: Synchronous Online**

This course introduces 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, and by the end of the course, students will develop a more in-depth understanding of how language can be conceptualized and studied.

**ENGL 4311: Language Socialization: Bakhtin and the Internet**

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

**Class number: 23586**

**Instructor: Lauren Zentz**

**Day and Time: Online**

**Mode of Instruction: Asynchronous**

In this undergrad/grad swing course we will engage with linguistic anthropological texts that investigate the circulation of texts online and particularly on social media, through the lenses of Bakhtin's terminological world and language socialization frameworks. In the term "texts" I mean the full multimodal set of communicative possibilities for online communication, from video to written letters and numbers, and any combination thereof.

At the beginning of the semester I will introduce the basic set of terminology that we will be working with: genre, dialogicality, intertextuality, heteroglossia, chronotopes, and from there we will combine

theoretical texts of Bakhtin and other important linguistic anthropological texts that propose specifically how the terms should/can be used in linguistic anthropology. In each section of the semester, we will explore 1-2 of these theoretical texts and then numerous research texts that apply the terms to data.

Assignments will consist of weekly discussion board participation, two literature review assignments, and a final research project consisting of original research.

**ENGL 4319: Teaching English in Secondary Schools (Prerequisite: ENGL 1304, 18 semester hours in English)**

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

**Class number: 27895**

**Instructor: Laura Turchi**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

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

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

**Satisfies: Advanced English Elective**

**Class number: 22494**

**Instructor: Michael Snediker**

**Day and Time: MW 4:00pm-5:30pm**

**Mode of Instruction: Synchronous Online**

At its simplest, this seminar works toward a granular mode of poetic literacy, as opposed to other repertoires of engagement variously attuned to the fata morgana of hidden meaning, the mechanics of prosody (meter, stanza, rhyme), or analogously distancing insistence on authorial intention as purported way “into” the poem’s truth. Our aim is not to produce definitions of the modern or the contemporary, per se, but to dwell in and on the life of a poem as an event unto itself.

**ENGL 4340: Feminist Criticism and Theory**

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

**Class number: 24696**

**Instructor: Elizabeth Gregory**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

Students will attain—through lectures, discussion & reading—and demonstrate—through exams & papers—knowledge about the development Feminist Theory in the US. In addition, this course will also prepare students in learning how to apply that theory in the analysis of the gender dynamics of the world around them.

**ENGL 4341: Queer Theory****Satisfies: Theory, Methods, and Cultural Production or Advanced English Elective****Class number: 23487****Instructor: Margot Backus****Day and Time: 5:30pm-7:00pm****Mode of Instruction: Face-to-face**

This 4000-level queer theory course will focus on three assigned texts: *The Routledge Queer Studies Reader*, *Queer: A Graphic History*, and Leslie Feinberg's *Stone Butch Blues*. We will, as a class, decide collectively on a small number of additional primary texts that we will use as touchstones for our theoretical discussions. I am hoping I might be able to talk students into focusing on comic books and graphic novels because comic books have for so long supplied a rich source of fantasy and affective queer energy. We might, for instance, read some *Love and Rockets*, Alison Bechdel's *Fun Home*, and *Pregnant Butch*, and perhaps consider the placement of a young gay man who is a comic book fantasy fan as the central character in *The Brief, Wondrous Life of Oscar Wao*. We might also have a look at instances where fans have fought with popular culture producers to force plots to take the queer course that pop cultural plots have so often initiated and so seldom fulfilled – we might, for instance, look at the massive fan-fight to push the Sherlock Holmes/John Watson relationship to its repeatedly foreshadowed sexual culmination, J.K. Rowling's after-the-fact queering of Dumbledore (or, you know, more recent developments) or whatever students are most interested in.

This course will have two essay exams – a mid-term and a final – and a final critical essay, for which students will produce a draft over the course of the semester and revise for a final grade.

**ENGL 4350: Short Story Writing (Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction. Fiction Forms is recommended prior to this course.)

**Satisfies: Advanced Creative Writing Elective****Class number: 19167****Instructor: CW TF****Day and Time: MWF 9:00am-10:00am****Mode of Instruction: Synchronous Online**

In this course students will focus on writing short stories and analyzing them. 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. Please note: This is an advanced-level course for Creative Writing majors only, which means you should already have taken at minimum an introductory Creative Writing course, and possibly some additional sections on top of that.

**ENGL 4351: Poetry Writing (Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in poetry).

**Satisfies: Advanced Creative Writing Elective****Class number: 23460****Instructor: Kevin Prufer****Day and Time: TTH 1:00pm-2:30pm****Mode of Instruction: Synchronous Online**

This course is primarily a writing workshop, we will be guided by the goal of identifying, learning, and unsettling the habits involved in making poems. To this end, in addition to reading and critiquing your own poems, we will read essays on poetry and poetic practice and poems by new and established poets. This course will involve close reading and discussion of student-generated work as well as discussion of essays and poems by established poets of all kinds.

**ENGL 4364: Minorities in Literature (Prerequisite: ENGL 1304)**

**Satisfies: Lit since 1950 or Advanced English Elective**

**Class number: 23488**

**Instructor: Paul Guajardo**

**Day and Time: Online**

**Mode of Instruction: Asynchronous  
Online**

This is a general, upper division reading course in the literatures of America's four major racial/ethnic groups: Asian Americans, American Indians, African Americans, and Latinos/Latinas, with acknowledgment of an emerging Muslim community. The current renaissance in these four (or five) literatures is an exciting phenomenon, which is engaging and re-writing America. The course will focus on fiction and will examine the various trends and diverse voices within the literatures of the four groups.

**ENGL 4366: Intro to Folklore (Prerequisite: ENGL 1304)**

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

**Class number: 23489**

**Instructor: Carl Lindahl**

**Day and Time: MW 5:30pm-7:00pm**

**Mode of Instruction: Synchronous Online**

This course is about folklore in general, but especially about **your** folklore. Because we focus on the ways that individuals and groups experience and share folklore, we will draw most in-class examples from our shared environment: the types of folklore most commonly found in the United States today.\* Because folklore is best understood in a thoroughly familiar context, writing assignments will stress each student's own traditions.

After a few sessions devoted to defining and characterizing folklore, the course will survey currently common folklore genres, including folk belief, belief legend, festival and custom, historical traditions, jokes, tall tales, proverbs, riddles, games, folk music, and folksong. [Note: myths and fairy tales are **not** covered in this course, but in another course offering titled Folktale; ENGL 4370].

Among the folk groups most discussed in class will be African-Americans, British-Americans, Cajuns, Creoles, German-Americans, and Mexican-Americans. The course will end with a discussion of the nature of folklore in the contemporary world and a consideration of the qualities of "American" folklore.

**Requirements:** include one written midterm and a final presentation or exam. There are two extensive writing assignments: a self-survey, in which writers present and analyze folklore from their personal memories; and a fieldwork project involving the collection of lore *in vivo* and its analysis.\*\*

**Goals:** a basic understanding of folklore and its working in your personal experience and in the lives of others; an introduction to the scholarship of folklore, its premises, and its uses; an exploration of folklore's role in American culture; experience with the methods, ethics, and importance of recording folklore from others.

**Texts [please order these books online asap; you will save at least \$30 by doing so; abebooks.com is the best source; amazon.com is more expensive, though faster]:**

Brunvand, Jan H., ed. *Readings in American Folklore*. New York: Norton, 1979.

Dorson, Richard M., ed. *Buying the Wind: Regional Folklore in the United States*. Chicago: University of Chicago Press, 1964.

A book of outlines assembled by the prof. Please email prof with any questions.

\* In class we will speak mainly about examples of folklore found in the USA, but it is important to note that in the first project each student will write about the folklore encountered in their own experience. Thus students who have spent some or most of their lives outside the USA may end up writing about and recording the folkloric traditions of other countries. They are more than welcome to do so, as one learns most about folklore through first observing and studying the communities and cultures that one knows best.

\*\* Past intro courses have stressed **fieldwork** collections involving live recordings in face-to-face situations. But as long as covid-19 remains a public health threat, **no one will be required to conduct face-to-face interviews**. You may wish to record your lore within your “safe group” (e.g., in your home) or record online. In certain other situations, a written research project may substitute for a fieldwork project.

**ENGL 4371: Literature and Medicine (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cultural Production, Literature since 1950 or Advanced English Elective**

**Class number: 19872**

**Instructor: Robert Liddel**

**Day and Time: TTH 4:40pm-5:30pm**

**Mode of Instruction: Synchronous Online**

We will consider how contemporary medicine, illness, and disability have been portrayed in a variety of genres, especially fiction, memoir, and movies. As we explore depictions of healthcare professionals and of persons apparently ill, we will pay careful attention to their form, style, and uses of perspective. Culturally, what forces have shaped these portrayals of doctors and patients, and how do these works influence our own expectations of medicine? Our overarching theme will be alienation: a condition of persons who, through experiences medical or otherwise, become strange to themselves, others, or both.

**ENGL 4373: Film, Text, and Politics (Prerequisite: ENGL 1304)**

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

**Class number: 28311**

**Instructor: David Mikics**

**Day and Time: TTH 2:30pm-4:00pm**

**Mode of Instruction: Synchronous Online**

Each week we will watch a great movie, investigate it as a work of art, place it in history, and think together about its political and social implications. We will also learn how to write about film, with the help of the required text, *Film Studies* by Ed Sikov (buy either the first or second edition). There will be additional reading each week about the film. All movies will be available on Kanopy or another other free UH service. Directors will include Chaplin, Ford, Hitchcock, Naruse, Mizoguchi, Scorsese, Kubrick, and others. Requirements: attendance, discussion, and a series of short essays. (Synchronous Onlineonline, TuTh 2.30-4.)

**ENGL 4375: Literature and Pop Culture (Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Class number: 27898**

**Instructor: Jennifer Wingard**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

This course will interrogate representations of immigration in literature and television. The course will be broken into three units: The “immigrant experience;” border crossings; and politicizing the immigrant. In each unit, we will not only strive to articulate the multidimensional representations of each theme, but we will also allow varied representations to challenge one another. In other words, we will not find a clean definition of immigrant and/or immigration, nor will the course embrace a particular political scope of immigration. Instead, the course will provide various literary and televisual selections that will allow us to assemble meanings from representations together. As such, class discussion, as well as an expectation to work and discuss across texts, is central to the format of this course. Furthermore, there will be the need to not only look at texts as plot and/or character driven. Therefore, in addition to traditional literary methods of analysis, we will also employ rhetorical and visual analysis to help us understand *how* texts are creating effective narratives and images. To help facilitate these types of readings, you will be expected to engage with rhetorical and visual theoretical texts provided, as well as the literary texts and television shows assigned.

For graduate students taking this course will be assigned theoretical texts that frame the discussions of each unit. They will be assisting the professor in moderating and leading online discussions, as well as creating ONE sharable set of notes for the class. Graduate students have the option of completing one final paper at the end of the course instead of one smaller paper at the end of each unit. Texts for the course may include: Adiche, Chimamanda Ngozi. *Americanah*; Alvarez, Julia. *How the Garcia Girls Lost their Accents*, Castillo, Marcelo Hernandez. *Children of the Land: A Memoir*; Joseph, Janine. *Driving Without a License*; *Master of None* (Netflix); *Gentefied* (Netflix); *Kim's Convenience* (Netflix); *One Day at a Time* (Netflix); *The Namesake* (2007). dir. Mira Nair.

**ENGL 4378: Women Writers (Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Class number: 27899**

**Instructor: Amanda Ellis**

**Day and Time: TTH 11:30am-1:00pm**

**Mode of Instruction: Synchronous Online**

This upper level course comparatively examines prose, poetry, and critical essays written by 20<sup>th</sup>/21<sup>st</sup> century Black feminist and Chicana feminist U.S. Women Writers. Through critical reading, writing, and class discussion we will comparatively examine the way race and illness experience shape the bodies (and bodies of writing) of Black and Chicana U.S. Women writers. Students will critically

consider the ways fiction, poetry, and essay advance the aims undertaken by Women of Color feminists. Students will grapple with the ways various texts speak to U.S. current events and illuminate the topics of health and well-being through biomythography, autohistoria-teoria, verse, journal entries, and prose.

**Tentative Readings:**

Marshall, *The Chosen Place, The Timeless People*

Marshall, *Triangular Road*

Lorde, *The Cancer Journals*

Lorde, *Zami*

Anzaldúa, *Borderlands/La Frontera: The New Mestiza*

lara silva, *blood sugar canto*

Selections from: Lorde, *A Burst of Light and Other Essays*, and *Sister Outsider*

Selections from: Anzaldúa, *Light in the Dark* and *The Gloria Anzaldúa Reader*

\*Pre-requisite English 1304 or Advanced English elective

Tu/Th 11:30 – 1:00

**ENGL 4392: Senior Experience: TEAL Practicum**

**Satisfies: Senior Experience or Advanced English Elective**

**Class number: 27901**

**Instructor: Jodi Nelms**

**Day and Time: Online**

**Mode of Instruction: Asynchronous Online**

In the TEAL Practicum, the culminating experience for the Teaching English as an Additional (TEAL) program, candidates demonstrate competence and effectiveness in teaching English language learners (ELLs) in daily classroom practice. The practicum experience serves to integrate program content within the authentic teaching and learning environment. The crux of the course involves formal observation, support, reflection, and evaluation during candidates' classroom teaching with ELLs, based on specific practicum assignments. Depending on the candidate enrolled in the TEAL Practicum, there are various options for classroom observations. Candidates will be placed in an ESL classroom with a minimum of five students enrolled (e.g., the LCC, Houston area communities, ENGL 1303 with a minimum of five ELLs enrolled) for 45 hours throughout the semester. The TEAL Practicum instructor supervises the overall practicum experience (for clarification: the designated Site Supervisor serves as a candidate's immediate on-site supervisor and will evaluate the candidate at midterm and at the end of the semester), working with candidates to analyze data, plan instruction, and evaluate progress on teaching, reflection, and learning. The ESL classroom instructor serves as the candidate's site supervisor. The TEAL Practicum meets weekly to prepare for, and reflect upon, classroom observations. Classroom observations begin in week four (week 3 for summer sessions) of the University of Houston semester, at which time the TEAL Practicum will reduce its formal session time to one hour per week. Classroom observations will be completed by the end of week 13 (week 9 for summer sessions) of the University of Houston semester (totaling ten weeks of observation; seven weeks for summer sessions). The TEAL Practicum will meet during the scheduled course session time (i.e., returning to three hours each week) during the final two weeks of the semester, allowing candidates to complete course requirements, including the e-portfolio, with the TEAL Practicum instructor.

**ENGL 4394: Latin American History through Literature**  
**Satisfies: Global Literature or Advanced English Elective**  
**Class number: 27902**  
**Instructor: Lois Zamora**  
**Day and Time: Online**  
**Mode of Instruction: Asynchronous Online**

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

There will be no face-to-face meetings.

**Assigned reading:**

Eduardo Galeano *Memory of Fire*. This is a trilogy. The three volumes are titled *Genesis, Faces and Masks*, and *Century of the Wind*.

The three books comes in separate volumes, or in a single volume; either edition is fine.

Carlos Fuentes (Mexico): *The Buried Mirror*

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

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

Mario Vargas Llosa (Peru): *The Storyteller*

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

Juan Rulfo, *Pedro Páramo*

Laura Esquivel, *Like Water for Chocolate*

**ENGL 4395: Fiction Forms**

**Class number: 29705**

**(Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction)**

**Satisfies: Writing Forms**

**Instructor: Audrey Colombe**

**Day and Time: W 2:30pm-5:30pm**

**Mode of Instruction: Synchronous Online**

This is a course for fiction writers, about writing. It is not a course in theory, and any discussions of theme and meaning will be secondary. We're going to discuss form, but we're also going to discuss story and plot, causation and chronology, character, point of view, scene, narration, the organization and release of information, voice, figurative speech, diction and syntax.

**Please note: This is an advanced-level course for Creative Writing students, which means you should already have taken an introductory Creative Writing course, submitted a portfolio and was granted admission to the senior level CW courses, and some additional sections on top of that. Please make sure you have taken the appropriate prerequisites.**

**ENGL 4395: Fiction Forms**

**Class number: 29706**

**(Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction)**

**Satisfies: Writing Forms**

**Instructor:****Day and Time: MWF 12-1****Mode of Instruction: Synchronous Online**

This is a course for fiction writers, about writing. It is not a course in theory, and any discussions of theme and meaning will be secondary. We're going to discuss form, but we're also going to discuss story and plot, causation and chronology, character, point of view, scene, narration, the organization and release of information, voice, figurative speech, diction and syntax.

**Please note: This is an advanced-level course for Creative Writing students, which means you should already have taken an introductory Creative Writing course, submitted a portfolio and was granted admission to the senior level CW courses, and some additional sections on top of that. Please make sure you have taken the appropriate prerequisites.**

**ENGL 4395: Poetic Forms****Class number: 28482****(Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction)****Satisfies: Writing Forms****Instructor: Martha Serpas****Day and Time: TTH 2:30pm-4:00pm****Mode of Instruction: Synchronous Online**

Composing poems is and always has been play: playing with pattern and variation, creating scaffolding and surprises. Our purpose here is to see what we can glean from conventional forms, know exactly what we are rejecting if we are doing any rejecting, and create our own forms and structures. For our purposes, pattern means rhyme, meter, rhythm, repetition, and stanza forms. Variation includes improvisation and disjunction. We will read works by established and emerging poets, and evaluate our own conventional formal poetry. We will also consider thematic and rhetorical structures, such as elegies, apostrophes, concessional as well as forms we create for each other.

**Please note: This is an advanced-level course for Creative Writing students, which means you should already have taken an introductory Creative Writing course, submitted a portfolio and was granted admission to the senior level CW courses, and some additional sections on top of that. Please make sure you have taken the appropriate prerequisites.**

**ENGL 4395: Sr. Writing Project: Fiction****Class number: 27897****(Prerequisite: Fiction Forms)****Satisfies: CW Senior Fiction Writing Project****Instructor: Giuseppe Taurino****Day and Time: TTH 1:00pm-2:30pm****Mode of Instruction: Synchronous Online**

In this course, we're going to work towards believing things into existence. We're going to create new worlds out of our memories, imagination, and language. 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.

Our reading will focus on sections from short story collections that are somehow related (i.e. reoccurring characters/thematically/regionally, etc.). While some of the work we’ll examine can be a bit “experimental,” this class will focus on literary fiction (as opposed to genre fiction, fan fiction, children’s books, plays, screenplays, game narratives, etc.). For our purposes, a literary story will be one that aims to explore and investigate an idea, a situation, and/or one or more characters through a narrative defined not just by a sequence of actions but by cause and effect; one that takes into account the complexity of human emotions and psychology; and one that means not to satisfy a reader’s expectations for the familiar but to explore the unknown.

**Please note: This is an advanced-level course for Creative Writing students, which means you should already have taken an introductory Creative Writing course, submitted a portfolio and was granted admission to the senior level CW courses, and some additional sections on top of that. Please make sure you have taken the appropriate prerequisites.**

**ENGL 4396: Sr. Experience: Beowulf and its Afterlives: Medieval Analogues: Literary and Multimedia Adaptations**

**Satisfies: Senior Experience**

**Class number: 27905**

**Instructor: Lorraine Stock**

**Day and Time: TTH 1:00pm-2:30pm**

**Mode of Instruction: Synchronous Online**

In this intensive and focused study of *Beowulf*, English majors (and interested graduate students) will revisit the foundational text in British literature in deeper ways than experienced previously. This will be accomplished through study of the poem’s **medieval analogues** (Icelandic sagas like *Grettir’s Saga* and other Old English texts, “The Dream of the Rood,” “The Wanderer,” and “The Battle of Maldon”), its **post-medieval literary adaptations**--20<sup>th</sup>-21<sup>st</sup>-century novels that either reconceive the epic’s plot and characters or revisit it from another character’s point of view (John Gardner’s *Grendel*, from the male monster’s point of view; Michael Crichton’s *Eaters of the Dead*, from an Arab’s point of view, Susan S. Morrison’s *Grendel’s Mother*, from the female monster’s point of view, etc.)--and the many **multimedia adaptations** of the text: feature films, TV, young adult fiction, comic books, video games, etc.

**Course Presentation format: Synchronous Online presentation, mixing lectures, live class discussions, and student presentations** about extra-textual material **on Teams**, conducted as much like a graduate seminar as possible. The presence of graduate students in the mix will enhance this aspect of the course. Each class meeting will combine analysis of a select section of the text with analysis of select literary adaptations, and/or film clips that illustrate and interpret the episodes of the poem under consideration that day.

**Individual Written Work:** English Major **Seniors** will produce **3 critical papers** conducting close reading of texts, comparative translation study, and adaptation of the episodes into other media.

**Graduate students** will write **longer papers** or an **additional shorter paper**. Students will come to class prepared to discuss issues identified in a weekly guide to the materials under consideration that week. As appropriate, they will read secondary critical articles and book chapters that supply theoretical perspectives upon the text for extra enrichment. Graduate students will read extra critical and theoretical materials, extra primary texts, and will have the opportunity to lead Teams discussion on a topic of their choice.

**Presentations:** class members will read other literary texts not assigned in class, other films not covered in class, or other theoretical discourses that can be applied to the poem and its analogues and adaptations, or research into the material culture of Anglo-Saxon England and the Viking culture described in the poem to illuminate aspects of *Beowulf*. At appropriate junctures in the coverage of material during the semester, class members will make oral presentations, reporting to the rest of the class what they have learned from their independent study.

### Learning Objectives:

1. By learning the **discourse of film analysis**, the students will then analyze the many cinematic adaptations of *Beowulf*, thus identifying this early poem's lasting significance and contemporary relevance.
2. In addition to sharpening their skills at traditional literary analysis through close reading, the **students will engage with various theoretical discourses** and apply them to the poem and its characters such as: **gender studies** and **feminism** (the presentation of **masculinities** through the eponymous hero and the **othering of females** in the poem (Hrothgar's wife, peace-weaving brides, Grendel's mother's monstrosity); Jeffrey Jerome Cohen's "**Monster Theory**" (for analyzing Grendel, Grendel's Mother, the Dragon, and less obviously, the Danes themselves).
3. **Student Presentations will be shaped to reflect students' post-baccalaureate interests and career goals:** Since many majors and graduate students teach in local Middle Schools and High Schools or (with M.A degrees) at local community colleges after graduation, this intensive study of a classic British text will prepare them for teaching the poem in a way that will better engage their students. Doing individual presentations about versions of the poem aimed at Middle or High School age readers, students will prepare themselves to be future teachers of the poem.
4. **Blackboard:** the *Beowulf* course will have an extensive interactive website on Blackboard including film clips from various film adaptations, documentaries, links to external sites, etc.

### Required Texts:

1. *Beowulf: Facing Page Translation*, 2<sup>nd</sup> ed. Trans. Roy M. Liuzza (Peterborough, CN: Broadview, 2013). Students will use Liuzza's edition as our course common denominator, but are encouraged to bring in any other translations they have used elsewhere for comparison.
2. *The Saga of Grettir the Strong* (trans. Bernard Scudder), Penguin, 2014; ISBN-10: 0140447733; ISBN-13: 978-0140447736).
3. John Gardner, *Grendel* (Any available edition in print).
4. Michael Crichton, *Eaters of the Dead* (Any available edition)
5. Susan Signe Morrison, *Grendel's Mother: The Saga of the Wyrd-Wife* (Top-Hat Books, 2015; ISBN 978-1-78535-009-2)
6. Various articles and book chapters about *Beowulf*, adaptation, translation, or about writing about film will be placed as PDFs on the course Blackboard site.

7. Students will find/purchase other ancillary texts as required by their individual research topics.

**Writing Requirements and other Assignments:**

1. **close reading paper** (4-5 pp.) about **one scene or character** in the original poem, *Beowulf*
2. **close reading paper** (4-5 pp.) about **one of the literary adaptations or analogues** and how it relates to *Beowulf*
3. **close reading paper** (5-6 pp.) comparing **2 film (or other media) adaptations** of a specific scene/character in *Beowulf*.
4. **Individual presentation** about some topic of relevance to the course materials.

**ENGL 4396: Senior Experience: Dictators and the Novel**

**Satisfies: Senior Experience**

**Class number: 27904**

**Instructor: Hosam Aboul-Ela**

**Day and Time: TTH 4:00pm-5:30pm**

**Mode of Instruction: Synchronous Online**

This course surveys the way dictatorship as a central feature of the postcolonial condition and histories of populism and oligarchy in the North Atlantic have either shaped (Latin America) or influenced (MENA, Africa, North America) its trajectory. Topics include the form of the political postmodern novel, the relationship between history and the novel, the postcolonial condition, populism, and current events. The course builds on offerings in the global novel and the American novel. It also invites students to consider critically the relationship of literature to history and of literature to current events.

**REQUIREMENTS:** Short responses, midterm paper, final paper (including historical research).

**FORMAT:** hybrid between Synchronous Online and Asynchronous ; Synchronous Online meetings about twice every three weeks.

**READINGS:**

Unit 1 Totalitarian Traditions

Miguel Angel Asturias (Guatemala), *The President*

Hannah Arendt, *The Origins of Totalitarianism\**

Ann Enright (Ireland), *The Pleasure of Eliza Lynch*

Unit 2 Classical Dictatorship

Marical Riquelme (Paraguay), *Negotiating Democratic Corridors\**

Gabriel Garcia Marquez (Colombia), *One Hundred Years of Solitude*

Abdel-Malek, *Egypt, Military Society\**

Gamal Ghitany (Egypt): *Zini Barakat*

Nuruddin Farah (Somalia), *Sweet and Sour Milk*

Unit 3 Dictatorship Today

Han Kang (South Korea), *Human Acts*

Philip Roth (USA), *The Plot Against America*

**ENGL 4397: Topics in Film, Literature, and Culutre: Writers and Plagues**

**Satisfies: Advanced English Elective**

**Class number: 27910**

**Instructor: Robert Zaretsky**

**Day and Time: TTH 10:00am-11:30am**

**Mode of Instruction: Synchronous Online**

In this course, we will try to frame our experiences with the novel coronavirus through the novels of Albert Camus, Daniel Defoe, Jose Saramago and a few of the essays of Michel de Montaigne. In addition, we will read Joan Didion's "The Year of Magical Thinking" and Susan Sontag's "Illness as Metaphor." The class will emphasize (virtual) discussions as well as (real) writing assignments.