

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES

### Department of English

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#### English Department Faculty Lower Division Course Descriptions – Spring 2019

**ENGL 1304: First Year Writing II (Prerequisite: ENGL 1303)**

**Satisfies: Communications Core**

**Section: 17901**

**Instructor: Dr. Nathan Shepley**

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

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 2318: Creation and Performance of Literature (Prerequisite: ENGL 1304)**

**Satisfies: Creative Arts Core**

**Section: 15207**

**Instructor: Dr. Kevin Prufer**

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

Creation and performance of literature, such as prose fiction, poetry, and drama; may include recitations.

**ENGL 2330: Writing in the Discipline (Prerequisite: ENGL 1304)**

**Satisfies: Writing in the Discipline Core**

**Section: 9827**

**Instructor: Cedric Tolliver**

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

Issues of race and gender are at the center of Shakespeare's *The Tragedy of Othello the Moor of Venice*. Our study of those issues in that text will involve practicing the definitive skills of successful work in the discipline of English: reading, re-reading, drafting, rewriting, and revising. Each student will use these skills to produce a literary research paper that goes further than a surface reading of the text and demonstrates what you have learned about *Othello*, Shakespeare, the Renaissance, and the pleasure of wordplay.

**ENGL 2340/ILAS 2360: Cosmic Narratives (Prerequisite: ENGL 1304)**

**Section: 12459/12719**

**Instructor: Dr. Barry Wood**

**Day and Time: 10-11:30 TuTH**

Narrative history of the Universe from its beginnings to the present emphasizing relevance of cosmic narratives to human situation.

## English Department Upper Division Course Descriptions – Spring 2019

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

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

**Section: 8853**

**Instructor: Dr. Lauren Brozovich**

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

This class will focus on the development of skills in critical reading of and critical writing about literary texts.

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

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

**Section: 8005**

**Instructor: Dr. Kavita Singh**

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

This course will introduce students to multiple conceptual and theoretical frameworks for analyzing literary texts. Focusing on one modern American novel and the work of three contemporary American poets, students will be introduced to feminist theory, structuralism, poststructuralism, and ecocriticism. This course will train students to develop strong critical reading skills, strong critical writing skills, and strong critical research skills. After writing a series of short analytical papers throughout the semester, students will write a final research paper, in which they will apply literary theory to a literary text. Primary texts to be studied will include Ernest Hemingway's *The Sun Also Rises* and poetry by Elizabeth Bishop, A.R. Ammons, and Jorie Graham.

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

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

**Section: 12654**

**Instructor: Dr. David Mazella**

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

This class will focus on the development of skills in critical reading of and critical writing about literary texts.

### **ENGL 3306: Shakespeare (Prerequisite: ENGL 1304)**

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

**Section: 12498**

**Instructor: Dr. Wyman Herendeen**

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

In this course we will explore the variety and range of some of Shakespeare's most original dramatic work, in all genres and across his career, including samples of his tragedies, comedies, Roman plays, and romances. We will read six plays, including *Othello*, *The Merchant of Venice*, and *The Tempest*; the first play that we will read is *As You Like It* (the others to be announced). The English Renaissance, when Shakespeare was writing, was one of major social, political, and

cultural transformation, the impact of which is still being felt. During the course, we will discuss some of the social, political, and cultural contexts out of which Shakespeare's work emerged, and how that social and cultural flux gets represented in the plays. The class will emphasize close critical reading and critical writing, and the development of research skills. We will view and discuss film versions of several of the plays to develop a better sense of the plays in performance.

**ENGL 3309: Renaissance Drama (Prerequisite: ENGL 1304)**  
**Satisfies: British Lit before 1798 or Advanced English Elective**  
**Section: 16155**  
**Instructor: Dr. Ann Christensen**  
**Day and Time: MoWe 4:00 pm- 5:30 pm**

This course takes its focus from ideas of adaptation. How do modern audiences respond to centuries-old plays, particularly by writers other than Shakespeare? What do these stories and verse forms offer us today? How do new performance technologies and understandings of gender, race, age, and ability inform theatrical and film practices, as well as audience expectations? Can Marlowe or Cary bring in box office profits?

We will take advantage of rare opportunities to see live professional performances of two plays from the period that are not written by Shakespeare! Classical Theatre Houston is doing the Houston premier of Thomas Heywood's *The Fair Maid of the West* in February <https://classicaltheatre.org/production/the-fair-maid-of-the-west/> and we will access a filmed live stage production of the anonymous true-crime drama, *A Warning for Fair Women*, that has not been staged since 1599. To this mix, we add a feature film adaptation of Marlowe's history play, *Edward II* --Derrek Jarman's daring 1991 version, and lots of audio recordings.

In *Early Modern Drama: Performing Gender, Order, and Space* students will collaborate on discussion board prompts, write two essays on creative topics, including researching film reviews; and work in groups for a final project that "pitches" one of the plays from our syllabus to a production company, outlining the play's appeal and suitability for today's viewers. Some portions of the course work will be done online. One required text: Bevington, David M, Lars Engle, Katharine E. Maus, and Eric Rasmussen, eds. *English Renaissance Drama: A Norton Anthology*. New York: W.W. Norton, 2002.

Likely syllabus units include:

Fair Maids and Kind Gossips—Representing Women

- Thomas Heywood, *The Fair Maid of the West, Part 1* + excerpts Part 2
- <https://classicaltheatre.org/production/the-fair-maid-of-the-west/>
- anon., *A Warning for Fair Women*
- Essay topic: writing about setting

Misgoverned Kings—Rulers, Resistance, and Rebellion

- Elizabeth Cary, *The Tragedy of Marian*
- Christopher Marlowe, *Edward II*
- Derrek Jarman film (1991)
- Essay topic: synthesis film review

The Idea of the City—London Citizen Comedy

- Thomas Dekker, *The Shoemakers' Holiday*
- Ben Jonson, *Epicene; or The Silent Woman*
- Final project topic: early modern plays for modern audiences

**ENGL 3311: John Milton (Prerequisite: ENGL 1304)**  
**Satisfies: British Lit before 1798 or Advanced English Elective**  
**Section: 16190**  
**Instructor: Dr. Wyman Herendeen**  
**Day and Time: TuTH 10:00 am-11:30 am**

In this course we will read widely in the work of John Milton, often thought to be the last and culminating figure in the English Renaissance. We will study examples of his prose, including *Areopagitica*, and a variety of his poetry in different genres, including, among other works, *The Nativity Ode*, *Lycidas*, and the whole of his master epic, *Paradise Lost*. We will emphasize his revolutionary place as an innovator in poetic form, and as a powerful voice during the turbulent era of the English civil wars

**ENGL 3312: Literature of Restoration and 18th Century (Prerequisite: ENGL 1304)**  
**Satisfies: Brit Lit before 1798 or Advanced English Elective**  
**Section: 10408**  
**Instructor: Dr. Irving Rothman**  
**Day and Time: TuTH 8:30 am- 10:00 am**

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

**ENGL 3315: The Romantic Movement (Prerequisite: ENGL 1304)**  
**Satisfies: Any British Literature or Advanced English Elective**  
**Section: 12500**  
**Instructor: Dr. Sebastian LeCourt**  
**Day and Time: TuTH 10:00 am- 11:30 am**

This course offers an overview of the major writers, genres, and ideas of English Romanticism. This may include poems by William Blake, William Wordsworth, and Lord Byron; gothic novels by Mary Shelley and Emily Brontë; and essays by William Hazlitt, Charles Lamb, and Thomas De Quincey. Over the course of the semester we will consider Romanticism as a set of formal and theoretical innovations in the realm of verse, a political interrogation of industrialism and classical liberalism, and a new kind of literary ethos that set the stage for a variety of literary cultures that are still with us today.

**ENGL 3316: Literature of the Victorian Age (Prerequisite: ENGL 1304)**  
**Satisfies: Any British Literature or Advanced English Elective**  
**Section: 12502**  
**Instructor: Dr. Sebastian Lecourt**  
**Day and Time: TuTH 11:30 am-1:00 pm**

The Victorian period witnessed a variety of revolutions – social, technological, and intellectual. Industrialization stimulated the British economy toward new growth even as it produced impoverished laboring classes at home and abroad. Literary movements such as Romanticism and new scientific paradigms like Darwinism challenged how people looked at nature, society, and themselves. And the expansion of education supported a burgeoning literary market that offered magazines, novels, and poems to a wider and wider reading audience. This course

explores how the literature of the period responded to these changes, and in particular explores how Victorian writers reflected upon the changing role of literature in a modern, industrialized society. Does art have public moral authority, or are aesthetics essentially apolitical? Do writers merely reflect their age or can they also help shape it? Is literature an effective vehicle for understanding the world, or has science taken over that role?

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

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

**Section: 12667**

**Instructor: Dr. Sreya Chatterjee**

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

English 3321 Britain and Empire explores the conceptual connections between texts and contexts of the British Empire. The idea of 'Empire' as a complex and dynamic process is reflected in literary experiments in poetry, prose and criticism during the 'modern' age roughly encompassing the early 1900's through the inter-war years. Rather than introducing a large number of texts, however, the course will focus on a few key works of the 20th century that represent the historical and cultural cross-currents of their times. It will introduce students to authors from the British metropole as well from the colonial peripheries, such as Rudyard Kipling, James Joyce, Virginia Woolf, T.S. Eliot and Henrik Ibsen. 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.

This is a discussion-oriented course where meaningful and constructive class participation is a fundamental component. Students will be expected to do the reading in advance and be prepared for pop-up quizzes as well as group discussions and in-class writing on a regular basis. There will be 3 structured major assignments – a Take-Home Q/A assignment, a 4-5 pages Close Reading paper and a final essay of 5-6 pages at the end of the session. The rest of the grading will be covered by the quizzes and class participation in the form of sharing discussion questions and/or comments (See Class Participation category).

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

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

**Section: 10565**

**Instructor: Dr. Lois Zamora**

**Day and Time: Online**

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

This course may be petitioned to satisfy the Global Literature requirement

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)

Course Requirements:

Weekly reading quizzes and discussion board postings

Final Paper

Final Exam

There are no face to face meetings of this class.

**ENGL 3324: The Development of the Novel (Prerequisite: ENGL 1304)**

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

**Section: 11130**

**Instructor: Dr. Irving Rothman**

**Day and Time: Online**

Comparison of novels representing various periods in Western cultures with emphasis on a broad historical perspective of the genre, as well as its special characteristics.

**ENGL 3324: The Development of the Novel (Prerequisite: ENGL 1304)**

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

**Section: 15211**

**Instructor: Dr. David Mikics/ David Rainbow**

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

Comparison of novels representing various periods in Western cultures with emphasis on a broad historical perspective of the genre, as well as its special characteristics.

**ENGL 3328: British Literature II (Prerequisite: ENGL 1304)**

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

**Section: 11290**

**Instructor: Dr. Mark Womack**

**Day and Time: Online**

Works by major British authors representative of the romantic, Victorian, and modern periods.

Note: Students may not receive credit for both ENGL 2304 and 3328.

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

**Satisfies: Beginning CW: Fiction**

**Section: 2307**

**Instructor: TBA**

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

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

**Satisfies: Beginning CW: Fiction**

**Section: 2308**

**Instructor: TBA**

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

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.

**ENGL 3331: Beginning CW: Poetry (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Poetry**

**Section: 10409**

**Instructor: TBA**

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

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**

**Section: 16905**

**Instructor: TBA**

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

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

**Satisfies: Theory, Methods, and CP or Language/Linguistics (Edu Cert) or Advanced English Elective**

**Section: 16215**

**Instructor: Dr. Paul Butler**

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

Business and Professional Writing is designed to familiarize you with writing in business and professional settings. You will learn to write such common business documents as memos, letters, resumes, reports, and proposals. We will address questions such as:

## Texts:

Kolin, Philip C. *Successful Writing at Work*. 11<sup>th</sup>ed. Boston: Cengage Learning, 2019. Print

(required).

- (1) How does your organization of information show what you value in your documents?
- (2) How does your writing respond to the needs of different contexts?
- (3) How do cultural or social factors affect the effectiveness of your writing?
- (4) What considerations emerge from digital aspects of your documents?

## Course Objectives:

- To write in genres used in business today, including social media and other digital technologies
- To write with attention to the rhetorical situation involving occasion, purpose, audience, context, constraints
- To analyze the cultural and social implications of textual choices
- To understand design and content decisions involving visual, multimodal, and digital rhetoric
- To focus on surface and stylistic features of your writing to help improve clarity and efficiency
  
- To achieve excellence in your writing for business and professional purposes

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

**Satisfies: American Lit before 1900, Any American Lit req, or Advanced English Elective Section: 8686**

**Instructor: Dr. Barry Wood**

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

This course focuses on ancient Native American myths and legends, the Great Law of Peace which was developed by the Iroquois tribes around the year 1450, a selection of great Native American speeches before 1865, and a novel (James Welch's *Fools Crow*) which recreates life among the Crow Indians just prior to their demise at the hands of the American army. We set the stage with maps to learn the homeland of the major tribes, then focus on themes that recur in the myths and legends (creation, etiological stories explain the origin of corn, buffalo hunting, winter and summer, and trickster tales featuring Coyote). The approach of this instructor is interdisciplinary: thus, attention is paid to the Asian origin of Archaic Indians, architectural accomplishments at prehistoric Cahokia (Illinois) and Chaco Canyon (New Mexico), and artistic innovations such as Navaho sand painting. Each time the course is offered, we show four or five videos selected from this instructor's extended (and growing) collection. In general, the course is motivated by a desire to bring to light the literary and cultural accomplishments of Native Americans—an important goal considering that a substantial percentage of Americans (often 20% in the class) have some Native American ancestry.

### **ENGL 3350: American Literature to 1865 (Prerequisite: ENGL 1304)**

**Satisfies: American Lit before 1900, Any American Lit req, or Advanced English Elective Section: 11823**

**Instructor: Dr. Jason Berger**

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

Considering a wide scope of narratives ranging from “discovery” through the Civil War,

this survey course will explore literary, historical, and social aspects of the construction of the United States. Since the earliest European excursions into the lands of the Americas, the “new world” was represented as both an opportunity and a problem: a means to garner lands, wealth, and resources, but also a site of complex cultural and social exchange and antagonism. Our approach toward American literature will be to explore the ways it negotiates such sites of crisis and anxiety as the country moves from a network of agrarian colonies into a modern industrial nation state. Through a combination of lecture, discussion, and written assignments, we will interrogate how writers and literary genres—from Anne Bradstreet’s poetry to Nathaniel Hawthorne’s fiction to William Wells Brown’s narratives—respond to tension-wrought aspects of American experience and identity.

**ENGL 3351: American Literature after 1865 (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit req or Advanced English Elective**

**Section: 11539**

**Instructor: Dr. Sarah Ehlers**

**Day and Time: MoWe 12:00 pm- 1:00 pm Hybrid (Electronic**

*Note: This course is one-third hybrid. Monday and Wednesday meetings will be face-to-face; Friday meetings will be online.*

This survey course will introduce a wide scope of texts, concepts, and movements in American literature from the turn of the twentieth century through the present day. Through a combination of lecture, discussion, and collaborative activities, we will explore how the major political upheavals and historical transformations of the twentieth and twenty-first centuries have shaped U.S. literary works. At the same time, we will consider how American experience is determined by global contexts and forces such as immigration, total war, economic downturn, and mass uprisings. Analyzing works by authors writing in diverse genres, we will explore how literature informs our understandings of political and cultural realities. Our readings will be framed by questions such as: How do issues of race, class, and gender give rise to literary movements? How do contemporary writings question how personal and national identities are constructed? What is the role of a national literature in the midst of global warfare and economics?

**ENGL 3351: American Literature after 1865 (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit req or Advanced English Elective**

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

**Section: 9576**

**Instructor: Dr. Lauren Brozovich**

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

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 req or Advanced English Elective**  
**Section: 12504**  
**Instructor: Jason Berger**  
**Day and Time: TuTH 11:30 am-1:00 pm**

This course will explore how novels from the nineteenth century responded to a dynamic and volatile period marked by what Whitman termed “convulsiveness.” Taking as a starting point M.M. Bakhtin’s claim that the novel exists in a “zone of maximal contact with the present . . . in all its openness,” we will examine how such texts reveal energies, aesthetics, and conflicts that often slip out of official national histories. We will consider novels such as Herman Melville’s *Typee* (1846); William Wells Brown’s *Clotel; or, the President’s Daughter* (1853); John Rollin Ridge’s *The Life and Adventures of Joaquín Murieta* (1854); and María Amparo Ruiz De Burton’s *The Squatter and the Don* (1885). In addition, we will consider short stories and novellas by writers such as Edgar Allan Poe, Rebecca Harding Davis, and Nathaniel Hawthorne. By considering a variety of authors, voices, and contexts, we will begin to address how American fiction developed as a genre as well as reconsider these books through the lenses of emerging theoretical and scholarly approaches.

**ENGL 3352: 19th Century American Fiction (Prerequisite: ENGL 1304)**  
**Satisfies: American Lit before 1900, Any American Lit req or Advanced English Elective**  
**Section: 16100**  
**Instructor: Marina Trninic**  
**Day and Time: MoWe 4:00 pm- 5:30 pm**

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 3354: Contemporary American Fiction (Prerequisite: ENGL 1304)**  
**Satisfies: Any American Lit req or Advanced English Elective**  
**Section: 16210**  
**Instructor: Dr. David Mikics**  
**Day and Time: MoWe 1:00 pm- 2:30 pm**

Trends and ideas in major writers since 1940.

**ENGL 3361: Mexican American Literature (Prerequisite: ENGL 1304)**  
**Satisfies: Any American Lit or Additional Lit req or Advanced English Elective or Lit since 1950**  
**Section: 10410**  
**Instructor: Dr. Amanda Ellis**  
**Day and Time: TuTH 11:30 am-1:00 pm**

This course interrogates the literary and historical contributions of Mexican American writers. It introduces students to a body of written works (novel, short story, poetry) that constitute the Mexican American literary tradition in the post-Chicano Movement era. This course is

specifically organized around and focuses principally on literature that foregrounds the distinguishing facets of late 20<sup>th</sup> and early 21<sup>st</sup> century Chicana/o literature, including but not limited to thematic representations of: Anti-Mexican racism in the neoliberal era, immigration, New World histories of conquest and trauma, alienation, assimilation, spirituality, Chicana feminism, civil rights, and healing etc.—topics that continue to preoccupy Mexican American writers.

Required Reading:

Rudolfo Anaya, *Bless Me Ultima* (1972)

Arturo Islas, *The Rain God* (1984)

Helena María Viramontes, *Under the Feet of Jesus* (1995)

Rigoberto Gonzalez, *Butterfly Boy* (2006)

Manuel Muñoz, *The Faith Healer of Olive Avenue* (2007)

ire'ne lara silva, *Blood Sugar Canto* (2016)

**ENGL 3363: African-American Fiction (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit or Lit since 1950, Additional Lit req or Advanced English Elective**

**Section: 16212**

**Instructor: Dr. Cedric Tolliver**

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

This course introduces students to prose fiction in the African American literary tradition. We will study novels as aesthetic responses to and reflections of particular historical moments in the United States: post-Reconstruction, Harlem Renaissance, post-World War II, and post-Civil Rights eras. Our literary-historical approach will focus on novels that have contributed to and signified on major literary and artistic movements such as realism, naturalism, modernism, and postmodernism. Throughout the course, students will develop attentive reading, critical thinking, clear writing, and persuasive presentation skills to discuss texts in this literary tradition.

**ENGL 3365: Postcolonial Literature (Prerequisite: ENGL 1304)**

**Satisfies: Literature since 1950, World Lit (Educ Cert), Additional Lit req, or Advanced English Elective**

**Section: 16216**

**Instructor: Dr. Sreya Chatterjee**

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

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, Tsitsi Dangarembga and others.

This is a discussion-oriented course where meaningful and constructive class participation is a fundamental component. Students will be expected to do the reading in advance and be prepared for pop-up quizzes as well as group discussions and in-class writing on a regular basis. There will be 3 structured major assignments – a Take-Home Q/A assignment, a 4-5 pages Close Reading paper and a final essay of 5-6 pages at the end of the session. The rest of the grading will be covered by the quizzes and class participation in the form of sharing discussion questions and/or comments (See Class Participation category).

**ENGL 3366: Jewish-American Literature (Prerequisite: ENGL 1304)**

**Satisfies: Any American Lit or Additional Lit req or Advanced English Elective**

**Section: 10411**

**Instructor: Dr. Irving Rothman**

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

Works of Jewish-American writers. May include fiction, drama, poetry, or non-fiction prose.

**ENGL 3369: Caribbean Literature (Prerequisite: ENGL 1304)**

**Satisfies: Global/World Literature, Additional Lit req or Advanced English Elective**

**Section: 12506**

**Instructor: Dr. Kavita Singh**

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

Development and thematic concerns of novel writing from the Anglophone, Hispanophone, and Francophone Caribbean in English.

**ENGL 3371: Contemporary Irish Literature (Prerequisite: ENGL 1304)**

**Satisfies: Any British Literature, Lit since 1950 or Advanced English Elective**

**Section: 17935**

**Instructor: Dr. Margot Backus**

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

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

each small discussion I will designate a group member to summarize group discussion for the class as a whole, so that small group discussions help to elicit general discussion.

Texts may include:

W.B. Yeats, "September 1913" and "Easter, 1916" (handout)

*Strumpet City*

Roddy Doyle, *A Star Called Henry*

*Rebellion*

Jamie O'Neill, *At Swim, Two Boys*

Edna O'Brien, *The Country Girls Trilogy*

Tana French, *In the Woods*

### **ENGL 3396: Selected Topics "Literature and Alienation"**

**Satisfies: Advanced English Elective**

**Section: 14985**

**Instructor: Dr. Bill Monroe**

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

In this colloquium we will consider the hypothesis that alienation is a common if not universal human experience, and further, that strangeness, otherness, and disorientation are potentially beneficial components of human life. If so, perhaps alienation is an experience we should seek out with the help of novels, poems, plays, stories, music, and movies. As Franz Kafka wrote to a friend, "I think we ought to read only the kind of books that wound and stab us. If the book we're reading doesn't wake us up with a blow on the head, what are we reading it for? . . . A book must be the axe for the frozen sea inside us."

Readings will include a few ancient texts such as *Hosea*, *Job* or *Ecclesiastes*, Plato's myth of the cave from *The Republic*, *The Apology of Socrates*, Sophocles' *Antigone*, and *The Gospel of Mark*. To these works we will add key texts of the nineteenth and twentieth centuries, including works by Melville, T.S. Eliot, Cather, O'Connor, Salinger, Barthelme, and others. There will be a Sunday evening film series connected to the course (3-4 movies in all), and the opportunity for the class to nominate movies for consideration. To facilitate the conversational model, visitors from on and off-campus will join us from time to time. Students will be expected to contribute regularly to the conversation by reading response papers and joining in the discussions.

### **ENGL 4303: Teaching ENGL as a Second Language (Prerequisite: ENGL 4300)**

**Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective**

**Section: 16217**

**Instructor: Dr. Chatwara Duran**

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

This course introduces major theories, trends, and issues surrounding teaching English as a second/an additional language, also known as English Language Teaching (ELT). We explore and discuss various topics related to first and second language acquisition, bilingualism, learner variables in language learning, language acquisition myths, seminal research in ELT, and traditional and innovative methods of ELT.

**ENGL 4311: Language Socialization (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective**

**Section: 17516**

**Instructor: Lauren Zentz**

**Day and Time: Online**

Language socialization describes the give and take processes that occur not just when infants first learn language, but also when adults learn new languages, and when all people enter into new discourse communities. Such discourse communities include sports, parenting, professions, cities, nations, and much more. This semester, we will explore specifically how we socialize each other to act and think as members of "nations", with a particular interest in how we do so in online environments. The course will be taught entirely online.

**ENGL 4322: Grammar and Usage (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective**

**Section: 16219**

**Instructor: Dr. Chatwara Duran**

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

This course examines English grammatical features: parts of speech, sentence element and structure, and doctrine of correctness. Together, we will discuss and explore grammatical variations, applications, and implications for language use in daily communication, writing, pedagogy, and English language teaching and learning.

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

**Satisfies: Advanced English Elective**

**Section: 12505**

**Instructor: Dr. Michael Snediker**

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

A survey of American, British, and Irish modern, postmodern, and contemporary poetry.

**ENGL 4341: Queer Theory (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective**

**Section: 16220**

**Instructor: Dr. Margot Backus**

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

This 4000-level queer theory course will focus on three assigned texts: *The Routledge Queer Studies Reader*, *Queer: A Graphic History*, and Michael Snediker's *Queer Optimism*. We will, as a class, decide collectively on a small number of 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 Superman fan as the central character in *Queer as Folk*. 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 long 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, really, 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. ENGL 4355 recommended prior to this course.)

**Satisfies: Advanced Creative Writing Elective or Advanced English Elective**

**Section: 7937**

**Instructor: Antonya Nelson**

**Day and Time: 1-2:30 pm MW**

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.

May be repeated once for credit.

**ENGL 4351: Poetry Writing (Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction. ENGL 4356 recommended prior to this course).

**Satisfies: Advanced Creative Writing Elective or Advanced English Elective**

**Section: 16094**

**Instructor: TBA**

**Day and Time: TuTH 2:30 pm- 5:00 pm**

Analysis and writing of lyric poetry, including crafting of complete poems; traditional and contemporary lyrics; and lyric as a genre.

May be repeated once for credit.

**ENGL 4353: Sr. Writing Project: Fiction (Prerequisite: ENGL 4355)**

**Satisfies: Senior Fiction Writing Project**

**Section: 8692**

**Instructor: Dr. Robert Boswell**

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

The course will include both fiction workshop and seminar study with an emphasis on writing craft. You will put together the work you write and revise into a final manuscript.

**ENGL 4354: Sr. Writing Project: Poetry (Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction).

**Satisfies: Senior Poetry Writing Project**

**Section: 16907**

**Instructor: Nicholas Flynn**

**Day and Time: Mo 2:30 pm- 5:00 pm**

This semester we will work on a cycle of poems: six to ten poems linked by theme, style, and musical composition. We will pay close attention to our individual poetic processes and goals: writing habits, discipline, inspiration, drafting, revising, and editing. We will also encourage and critique each other's new poems in a conventional workshop setting and read cycles by established poets. The semester culminates in final portfolios of original work, including a short reflective statement, both of which might be used as the basis of a graduate school application. Students must have taken ENGL 4356 Poetic Forms to be admitted.

**ENGL 4355: Fiction Forms (Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction).

**Satisfies: Writing Forms**

**Section: 8777**

**Instructor: Dr. Giuseppe Taurino**

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

The poet W. H. Auden once called poetry “the clear expression of mixed feelings.” What motivates fiction, literary nonfiction, screenwriting, playwriting and poetry is not a thesis or some logical utterance; instead, creative writing enacts the problem that it cannot explain. It operates from a writer's attempt at recognition, as she tries to voice some severe utterance outside of herself—so that she may more deeply comprehend herself. Perhaps the better (though longer) explanation of this phenomenon comes from Robert Frost's “Education by Poetry,” where he writes:

Every time a poem is written, every time a short story is written, it is written not by cunning, but by belief. The beauty, the something, the little charm of the thing to be, is more felt than known. There is a common jest, one that always annoys me, on the writers, that they write the last end first, and then work up to it; that they lay a train toward one sentence that they think is pretty nice and have all fixed up to set like a trap to close with. No, it should not be that way at all. No one who has ever come close to the arts has failed to see the difference between things written that way, with cunning and device, and the kind that are believed into existence, that begin in something more felt than known.

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.

**ENGL 4356: Poetic Forms (Prerequisite:** admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in poetry.)

**Satisfies: Poetic Forms**

**Section: 10434**

**Instructor: Dr. Martha Serpas**

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

Composing poems is play: playing with pattern and variation, creating scaffolding and surprises. For our purposes, pattern means rhyme, meter, rhythm, repetition, and stanza forms. Variation includes improvisation and disjunction. We will read about the history and application of received forms, read works by established poets, and evaluate our own conventional formal poetry. We will also consider thematic and rhetorical structures, such as elegies and concessional.

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

**Satisfies: Lit since 1950, Any American Lit or Advanced English Elective**

**Section: 16221**

**Instructor: Dr. Lawrence Hogue**

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

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. It will take a historical and developmental approach to each literature, beginning with the early part of the twentieth century and focusing on the diverse national groups within each and how that diversity impacts the production of the four literatures. As four of America’s major minority literatures, two immigrant literatures and two indigenous literatures, the course is particularly interested in examining how these differences are re-inscribed in the literatures. The American Indian readings will be taken from James Welch’s *Winter In The Blood*, Louise Erdrich’s *Love Medicine*, Gerald Vizenor’s *Shrouds of White Earth*, Sherman Alexie’s *Blasphemy: New and Selected Stories*, and Tommy Orange’s *There There*. The Asian American readings will be taken from John Okada’s *No-No Boy*, Maxine Hong Kingston’s *The Woman Warrior*, Jhumpa Lahiri’s *The Namesake*, Andrew X Pham’s *Catfish and Mandala*, and Viet Thanh Nguyen’s *The Sympathizer*. The African American readings will be taken from Paule Marshall’s *Praisesong For the Widow*, Toni Morrison’s *Jazz*, Toni Cade Bambara’s *The Salt Eaters*, Ishmael Reed’s *Mumbo Jumbo*, and William Henry Lewis’s *I Got Somebody in Staunton*. The Latino/a readings will be taken from Dagoberto Gilb’s *The Magic of Blood*, Junot Diaz’s *Drown*,

Julia Alvarez's *How The Garcia Girls Lost their Accents*, and Kristen Valdez Quada's *Night at the Fiesta*. The Muslim text will be taken from *mohja kahf's the girl in the tangerine scarf* or Randa Jarrar's *A Map of Home: A Novel*. Student is required to take a mid-term exam, a final exam, and to write a short paper.

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

**Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective**

**Section: 16222**

**Instructor: Dr. Carl Lindahl**

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

This course treats folklore as directly experienced processes and phenomena; hence, we will concentrate on the types and processes of folklore most commonly found in the students' experience, and principally the lore most common in the United States today. \* Because folklore is best understood in a thoroughly familiar context, assignments will stress each student's own traditions.

After a few sessions devoted to defining and characterizing folklore, the course will proceed to a survey of various common folklore genres and modes: folk belief, belief legend, festival and custom, historical legends and traditions, jokes, tall tales, proverbs, riddles, games, folk music, and folksong. [Note: myths and marchen (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 validity and utility of various concepts of "American" folklore.

Requirements include one written midterm and a final oral discussion. There are two extensive writing assignments: a self-survey, in which writers "collect" and analyze folklore from their personal memories; and a fieldwork project involving the collection of lore in vivo and its analysis. [Students have the option of substituting a research paper for the folklore collection].

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.

Texts [these books will NOT be available in the bookstore; please order them 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 instructor.

\* In class we will speak mainly about examples of folklore found in the US, but it is important to

note that in the first project each student will write about the folklore encountered in his or her own experience. Students who have spent some of most of their lives outside the US are likely to write about and record folkloric traditions of groups outside the US. They are encouraged to do so,

as one learns most about folklore through observing the communities and cultures that one knows

best. In other words, this course is more about your folklore than about the lore of any nation.

**ENGL 4367: Documenting Community Culture (Prerequisite: ENGL 1304)**

**Satisfies: Theory, Methods, and Cult Production, Linguistics req, or Advanced English Elective**

**Section: 15215**

**Instructor: Dr. Carl Lindahl**

**Day and Time: Sa 12:00 pm- 3:00 pm**

Friends of Haiti, and Medical Specialists This is a research-based course for people seeking knowledge and experience to help understand and address sustainability, medical, and social issues affecting Haitians. Students who participate in this course may also choose to participate in a service visit to Haiti following the spring 2019 semester. [The service visit is optional and student self-financed (though grants may be available to help with the costs); it is possible that the trip may not be able to accommodate all of the students who are interested.] You may take the course without taking the trip to Haiti, but you may not take the trip to Haiti without learning the core content of the course.

Students will learn about Haitian culture through personal contact with Haitians in the Houston area, through shared experiences of students and faculty who have been involved in earlier visits, and through a term-long research project dedicated to a particular aspect of Haitian culture. In the spring of 2014 the University of Houston conducted its first course and service trip to Haiti.

The trip was defined mainly in terms of addressing medical needs, but the students soon learned that broader approaches to sustainability—addressing the needs for water, shelter, agriculture, and employment, among others—would be necessary to create a healthy environment for many Haitians. Among the topics covered in the first Haiti course and trip was the project, *Sivivan pou Sivivan: Memwa Ayisyen (Survivor to Survivor: Haitian Memory)*, in which survivors of the 2010 Port au Prince earthquake interviewed fellow survivors. In all of this work, it became clear to the students that sustainable solutions can be found only through a deeper knowledge of Haitian people and Haitian culture. As a result of the first trip, the University of Houston entered an official partnership with the Family Memorial School of Nursing and Technology in Delmas, Port-au-Prince, Haiti, and on the students formed a campus organization, Friends of Haiti [FOH]. FOH was heavily involved in designing the second Haiti trip, conducting needs assessments, strategized more effective procedures for conducting medical clinics, worked on ways of communicating with Haitians about the psychological effects of trauma, among other things. The officers of FOH were the principal planners in 2016 through 2018, and they will also plan and lead the 2019 trip.

The spring 2019 course expands upon earlier work. Much of this course will be devoted to medical preparation and much to cultural background and sustainability issues.

**TEXTS**

Required: Tracy Kidder, *Mountains beyond Mountains*; Timothy Schwartz, *Travesty in Haiti* [n.b.: these texts are not in the bookstore; they may be ordered used through ABEbooks or Amazon] Recommended: Laurent Dubois, *Haiti: The Aftershocks of History*; Paul Farmer, *Haiti after the Earthquake*; Mark Schuller and Pablo Morales, *Tectonic Shifts: Haiti since the Earthquake*; Amy Wilentz, *Farewell Fred Voodoo and The Rainy Season*

Requirements: One term-long research project, conducted in consultation with instructors and returning students; quizzes and other occasional assignments in the course of the semester

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

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

**Section: 8849**

**Instructor: Robert Liddell**

**Day and Time: TH 4:00 pm- 7:00 pm**

In this course students will focus on literature by and about physicians and patients: experiences of illness, aging, death, reconciliation, recovery, healing, and pregnancy. Emphasis on ethical questions.

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

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

**Section: 17499**

**Instructor: Hildegard Glass/ Robert Zaretsky**

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

Analysis and interpretation of film in terms of genre, narrative, aesthetics, cultural context, and political content.

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

**Satisfies: Advanced English Elective**

**Section: 12510**

**Instructor: Dr. Jennifer Wingard**

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

This course will interrogate representations of dystopian futures in literature and television. The course will be broken into four units: Language; Capitalism; Surveillance; and Bodies. 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 dystopia or any of the themes that are our focus; instead, the course will provide various literary and media 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 and media texts assigned.

Required Texts: May include the following, but final book list has yet to be determined.

- Atwood, Margaret. *The Handmaid's Tale*. New York: Anchor, 1998.
- Beukes, Lauren. *Moxyland*. Los Angeles: Mulholland Books, 2016.
- Butler, Octavia. *Parable of the Sower*. New York: Grand Central Publishing, 2000.
- Dalcher, Christina. *Vox*. New York: Berkeley, 2018.
- Kwaymullina, Ambelin. *The Interrogation of Ashala Wolf*. New York: Candlewick, 2016.

- Westerfield, Scott. *Uglies*. New York: Simon Pulse, 2011.
- Additional readings and theoretical texts available via Blackboard Learn.

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

**Satisfies: Advanced English Elective**

**Section: 12668**

**Instructor: Dr. Elizabeth Gregory**

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

This class will explore the writing of eleven major 20th- and 21st -century American poets and novelists, from different generations.

**Poets:**

Mina Loy, Marianne Moore, Gertrude Stein, Gwendolyn Brooks, Sylvia Plath, Gloria Anzaldúa and Harryette Mullen.

**Novelists:**

Ursula LeGuin, Octavia Butler, Chimamanda Ngozi Adichie, Celeste Ng

We will explore intersectionalities of race, gender, sexuality, and class as well issues of genre and generation. Students will also each do a presentation on another poet of their choice. The class offers students a chance to explore the dynamics of alternative story telling in poetry and prose by American women writers (and two immigrants).

**ENGL 4390: Professional Internship (Prerequisite: major in English, junior standing, and approval of the Director of Upper-Division Studies of the Department of English).**

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

**Section: 2309**

**Instructor: Dr. Maria Gonzalez**

**Day and Time: TBA**

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

**ENGL 4391: Senior Seminar: Advanced Community Engagement (Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

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

**Section: 18012**

**Instructor: Dr. Carl Lindahl**

**Day and Time: Sat 12:00 pm- 3:00 pm**

This course is for students who have previously taken ENGL 4367 whether they took the trip to Haiti. This course allows the students to continue research on Haiti at a deeper level. The requirement is a term-long research project.

**ENGL 4394: The Historical Novel: Latin American History in Contemporary Fiction (Prerequisite: ENGL 1304)**

**Satisfies: Global/World Literature or Advanced English Elective**

**Section: 10487**

**Instructor: Dr. Lois Zamora**

**Day and Time: 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.

Course can be petitioned to fulfill Global Literature requirement  
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 4396: Senior Experience Seminar: Labor and Literary Studies**

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

**Satisfies: Senior Experience**

**Section: 16103**

**Instructor: Dr. Sarah Ehlers**

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

Across the fields you've explored as English majors, there are rich literary traditions that address issues of labor on local and global scales; and these traditions have generated crucial theories for understanding class, race, and gender as well as aesthetics. This senior seminar will examine how issues of work, labor, and class have been expressed and theorized by diverse writers and cultural texts. Analyzing a range of literary and visual objects, we will use the connections among art and labor as a means to explore various approaches to literary study, including: feminist theory, queer theory, critical race studies, postcolonial theory, genre theory, and popular culture studies. As seniors, you will use our discussions as a launching point to consider the relationship between your cumulative work as English majors and the wider social world. Our classroom will be geared toward collaboration while also encouraging the development of independent research projects.

**ENGL 4396: Senior Experience Seminar: The City in Cultural Forms**

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

**Satisfies: Senior Experience**

**Section: 16104**

**Instructor: Dr. Auritro Majumder**  
**Day and Time: MoWe 2:30 pm- 4:00 pm**

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

**ENGL 4396: Senior Experience Seminar: Is Life Worth Living**  
**(Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

**Satisfies: Senior Experience**

**Section: 17528**

**Instructor: Robert Zaretsky**

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

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