

English Department Faculty Lower Division Course Descriptions
Winter Mini Spring Term

ENGL 1301: First Year Writing II

Satisfies: Communications Core

Class number: 22001

Instructor:

Day and Time: Online

Mode of Instruction: Asynchronous

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 1302: First Year Writing II

Satisfies: Communications Core

Class number: 16414

Instructor:

Day and Time: Online

Mode of Instruction: Asynchronous

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.

English Department Faculty Lower Division Course Descriptions – Spring 2022

ENGL 1302: First Year Writing II

Satisfies: Communications Core

Class number: 14527

Instructor: Lee

Day and Time: MW 1-2:30 pm

Mode of Instruction: Face-to-Face

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 1302: First Year Writing II

Satisfies: Communications Core

Class number: 14528
Instructor: Butler
Day and Time: MW 2:30-4 pm
Mode of Instruction: Face-to-Face

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
Satisfies: Creative Arts Core
Class Number: 25105
Instructor: Belieu
Day and Time: TTH 10-11:30 am
Mode of Instruction: Face-to-Face

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: 19179
Instructor: Flynn
Day and Time: MW 2:30-4 pm
Mode of Instruction: Face-to-Face

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
Satisfies: Writing in the Discipline Core
Class number: 27179
Instructor: Davies
Day and Time: MWF 11-12:00 pm
Mode of Instruction: Face-to-Face

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.

ENGL 3301: Introduction to Literary Studies
Satisfies: Intro to Lit Studies or Advanced English Elective
Class number: 19924
Instructor: Yang
Day and Time: TTH 4-5:30 pm
Mode of Instruction: Face-to-Face

Learning Objectives

- -Introduce students to a variety of nineteenth and twentieth-century American literary texts
- -Train students to develop critical reading, writing, and reasoning skills
- -Learn and practice close reading and interpretation
- -Learn how to read and discuss literary criticism
- -Practice analytical writing and structuring a persuasive argument
- -Demonstrate effective communication of complex knowledge/ideas through written and oral communication

Major Assignments/Exams

- Blackboard Posts: 18%
- Discussion facilitation and critical reflection essay: 9% Reflection of scholarship essay: 9%
- Close reading paper and scaffolding assignments: 33% Final project and scaffolding assignments: 31%

ENGL 3301: Introduction to Literary Studies
Satisfies: Intro to Lit Studies or Advanced English Elective
Class number: 16861
Instructor: Davies
Day and Time: MW 2:30-4 pm
Mode of Instruction: Face-to-Face

This course introduces students to the reading skills, research methods, and critical conversations necessary for flourishing within the English major and beyond. Students will craft and hone the tools of close reading and literary interpretation through individual readings, group discussion, and written assignments. The focus of our course will be 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 begins with Homer's epic, the single most important source for representations of the war, before engaging with poetic responses to the poem: *Sir Gawain and the Green Knight* (c. 1380s), Alice Oswald's *Memorial* (2011) and Derek Walcott's *Omeros* (1990). We will investigate how exactly the story of Troy is written into the time and place of ancient Greece, medieval England, 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.

ENGL 3301: Introduction to Literary Studies
Satisfies: Intro to Lit Studies or Advanced English Elective
Class number: 17176
Instructor: Wingard
Day and Time: Online
Mode of Instruction: Asynchronous

This course, required for all literature majors, will teach you many of the skills you will need to complete upper-division English courses successfully. You will learn how to read literature and literary criticism effectively; write about literature persuasively; do research in the library and online; compile a bibliography of secondary sources; and write an upper-division paper. We will focus on a limited number of literary texts (to be determined), but you will also be required to read a number of sources about the texts and integrate them into your own writing. Tasks and requirements will be structured to take advantage of the best online practices, and you will also learn some techniques that will help you manage your time well, both for this course and for the rest of your college career.

Please note that this course is entirely online and Asynchronous. There are no classes you will need to attend in person or on campus, and there will be no real-time sessions. This means that you will be able to complete the assignments at the times that are most convenient for you. We will use VoiceThread for our discussions, a free and user-friendly platform that will be linked to our Blackboard site but enables more ways for us to interact (voice, video, writing) than Blackboard discussion board does. You will also be able to meet with Dr. Voskuil via email, Zoom, or phone, as necessary.

ENGL 3304: Chaucer
Satisfies: British Lit before 1798 or Advanced English Elective
Class number: 19925
Instructor: Dr. Lorraine Stock
Day and Time: TH 10-11:30 am (Hybrid)

Course Methodology and Content:

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

The Beatles, John Lennon) and other places of memorialization, Ground Zero, the Vietnam Memorial, etc.

ENGL 3312: Literature of Restoration and 18th Century
Satisfies: Brit Lit before 1798 or Advanced English Elective
Class number: 25383
Instructor: Willan
Day and Time: TTH 10-11:30 am
Mode of Instruction: Face-to-Face

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 3315: The Romantic Movement
Satisfies: Any British Lit
Class number: 25385
Instructor: Lecourt
Day and Time: TTH 10-11:30 am
Mode of Instruction: Face-to-Face

This course offers an overview of English Romanticism via the works of seven major writers: William Blake, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, Lord Byron, Emily Brontë, and John Keats. 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 the literary cultures we still inhabit today.

ENGL 3317: British Novel Before 1832
Satisfies: British Lit before 1798 or Advanced English Elective
Class number: 19927
Instructor: Mazella
Day and Time: MWF 12-1:00 pm
Mode of Instruction: Synchronous

Course Overview: This course is organized around a set of interlocked questions: how did eighteenth-century British writers 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"? How did this history help shape contemporary understandings of race? Finally, how were fictional and non-fictional literary forms affected by these developments?

This semester's fiction and non-fictional writing 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, Cugoano, 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 pair of novels and moods: a sentimental novel of manners and courtship featuring a biracial or “creole” heroine and heiress (Anon., *Woman of Colour*); 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, sels.
Equiano, Interesting Narrative
Behn, Oroonoko
Defoe, Robinson Crusoe
Wheatley, Poems, sels.
Smollett, Roderick Random
Anon., Woman of Colour
Earle, Obi

ENGL 3318: British Novel Since 1832

Satisfies: Any British Lit or Advanced English Elective

Class number: 20931

Instructor: Guajardo

Day and Time: MW 5:30-7 pm

Mode of Instruction: Face-to-Face

Learning Objectives for British Novel Since 1832:

- Study six influential British novelists from 1847 to 1949.
- Cultivate our close-reading skills as we ponder and analyze texts.
- Hone our critical thinking abilities as we interpret and draw conclusions.
- Improve our expository writing through careful editing, revising, and proofreading (on exams). Broaden our worldview as we learn more about history and about British culture.
- Develop social awareness by exploring themes in the literature.
- Promote personal responsibility as we apply the literary ideas to our own life and time. Inspire students to make the study of literature a life-long pursuit.

ENGL 3322: Contemporary Novel (Magical Realism)

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

Class number: 19929

Instructor: Zamora

Day and Time: Online

Mode of Instruction: Asynchronous

This course will focus on recent novels that have been described by the term "magical realism." Magical realism engages the usual devices of narrative realism, but with a difference: the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated

into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading. There will be no face-to-face meetings.

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 3327: Masterpieces of British Literature to Eighteenth Century

Satisfies: Early British Literature or Advanced English Elective

Class number: 25398

Instructor: Lindahl

Day and Time: TTH 4-5:30 pm

Mode of Instruction: Synchronous

Note: I plan for students to have an asynchronous / synchronous option.

I will record this class in real time from 4 to 5:20 p.m. every Tuesday and Thursday afternoon. The course recording will be available within an hour or so of each meeting. Those who wish are welcome to be present to ask questions and participate in discussion in real time; those who wish or need to take the course asynchronously may post questions and comments that I will address in the next recorded class.

Surveys of British literature are typically in 2 parts, before and after 1800. This division puts enormous pressure on the first half, which must cover 11 centuries in contrast to the 2 centuries covered in the second half of the survey. No matter how much material we cover, we must omit an enormous amount of great lit and relevant cultural background. To make matters more complex, the literature produced in Britain in the first 6 centuries from which writing survive (ca 700 - 1300) is not

recognizable to contemporary readers of English – so we will rely on translations from Latin, Welsh, Old English, Anglo-Norman, French, and Middle English for much of the semester.

This course will be devoted to the native strands of British literature: that is, the stories, styles and themes developed on the British Isles by the various groups that populated it in waves: the Britons/Welsh (and the tales surviving from Welsh as well as Arthurian lit); the Angles, Saxons, Jutes, and Danes (represented by *Beowulf* and religious poetry in Old English), and the Normans and Plantagenets (lais of Marie de France and Geoffrey of Monmouth's *History of the Kings of Britain*).

We will then focus on how the earlier themes were refigured in the continental romance tradition, especially in the late medieval masterpieces, *Sir Gawain and the Green Knight*, Chaucer's *Canterbury Tales*, and Malory's *Morte d'Arthur*. The course will conclude by surveying ways in which artists of the Renaissance, Early Modern, and Neoclassical traditions blended native and international styles in the drama, poetry and prose with 16th through 18th centuries of with selections from Spenser (*Fairie Queene*), Shakespeare (*Macbeth*, with some allusions to *King Lear*), Milton (*Paradise Lost* and its echoes of the Old English *Genesis B*), Swift, the English and Scottish Popular Ballads, and Robert Burns (use of and references to Scottish tradition in *Halloween* and *Tam O'Shanter*)

Students will be responsible for one or more critiques of critical works related to the assigned literature. One of these critiques will be a report shared with fellow students online class. In addition there will be 2 exams on class content and a term paper on a topic determined in consultation with the prof. Each student will have two required individual online meetings with the prof.

Assigned readings will come from two textbooks, a number of public domain online sources, and a class booklet prepared by the prof and made available to all students digitally (and free).

Please contact the prof with any pre-class questions: lindahcarl1@gmail.com

ENGL 3328: Masterpieces of British Literature from Eighteenth Century

Satisfies: Any British Literature or Advanced English Elective

Class number: 18247

Instructor: Guajardo

Day and Time: MW 4-5:30 pm

Mode of Instruction: Face-to-Face

Works by major British authors representative of the romantic, Victorian, and modern periods. Introduce the most influential British writers of the late 18th to early 20th century. Read from a variety of genres: novels, poetry, essays, short story... Broaden our worldview as we learn more about history and about British culture. Cultivate our close-reading skills as we ponder and analyze texts. Hone our critical thinking abilities as we interpret and draw conclusions. Improve our expository writing through careful editing, revising, and proofreading. Increase our literary vocabulary, terminology. Develop social awareness by exploring themes in the literature. Promote personal responsibility as we apply the literary ideas to our own life and time. Inspire students to make the study of literature a life-long pursuit.

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

Satisfies: Beginning CW:Fiction

Class number: 19405

Instructor:

Day and Time: MWF 11-12 pm

Mode of Instruction: Face-to-Face

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: 19596

Instructor:

Day and Time: TTH 11:30-1 pm

Mode of Instruction: Face-to-Face

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: 20438

Instructor:

Day and Time: TTH 2:30-4 pm

Mode of Instruction: Face-to-Face

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: 17815

Instructor: Charara

Day and Time: MWF 10-11 am

Mode of Instruction: Face-to-Face

The official description: “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.”

My hope for the course is that you develop a greater understanding and appreciation of poetry (writing it, reading it, talking about it and how it works, and so on). We will do this by writing and reading poems, obviously, but we will also dive deeply into poetic terms, concepts, and conventions. We will read a good deal of poetry (old and new) but also essays, interviews, and conversations. We will do a lot of writing, both in class and on your own. Writing a “good” poem is not at all an easy task—just the opposite: it can be extremely challenging work. Discussing a poem, whether by a “master” poet or one submitted for workshop, can sometimes be more difficult. This course will help us to make these kinds of practices and conversations more worthwhile and enjoyable, for everyone involved.

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

Satisfies: Beginning CW: Poetry

Class number : 19597

Instructor:

Day and Time: MW 1-2:30 pm

Mode of Instruction: Face-to-Face

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 3340: Advanced Composition

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

Class number: 19930

Instructor: J. Kastley

Day and Time: TTH 1-2:30 pm

Mode of Instruction: Face-to-Face

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.

We will begin the course by focusing on principles that enable our writing to work for our readers. To consider the needs of the reader, we will discuss and practice revision. We will then address how writers generate the material for their essays. We will draw on the rhetorical tradition and look at analysis and argument not primarily as forms or genres but in terms of how they make available topoi (places) from which we can invent/discover what we want to say.

To develop and refine certain skills of invention and revision, students will write several short responses to our discussions of style and to the assigned readings, and there will be several quizzes on these materials. These writings and quizzes are preliminary to the central work of the course, which will involve students writing 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.

The goal of the course is to allow students to develop as more sophisticated writers by making them more self-aware practitioners of the activities of invention and revision.

ENGL 3340: Advanced Composition

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

Class number: 20922

Instructor: Kastely

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

Mode of Instruction: Face-to-Face

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.

We will begin the course by focusing on principles that enable our writing to work for our readers. To consider the needs of the reader, we will discuss and practice revision. We will then address how writers generate the material for their essays. We will draw on the rhetorical tradition and look at analysis and argument not primarily as forms or genres but in terms of how they make available topoi (places) from which we can invent/discover what we want to say.

To develop and refine certain skills of invention and revision, students will write several short responses to our discussions of style and to the assigned readings, and there will be several quizzes on these materials. These writings and quizzes are preliminary to the central work of the course, which will involve students writing 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.

The goal of the course is to allow students to develop as more sophisticated writers by making them more self-aware practitioners of the activities of invention and revision.

ENGL 3341: Business & Professional Writing

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

Class number: 20932

Instructor: Butler

Day and Time: MW 1-2:30 pm

Mode of Instruction: Face-to-Face

English 3341 (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:

- (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?

Texts:

Kolin, Philip C. *Successful Writing at Work*. 11th ed. Boston: Cengage Learning, 2019. Print (**required**).

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

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

Class number: 17080

Instructor: Dr. Barry Wood

Day and Time: Online

Mode of Instruction: Asynchronous

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

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

Class number: 18459
Instructor: Michael Snediker
Day and Time: TTH 2:30-4:00 pm
Mode of Instruction: Face-to-Face

This seminar will examine instances of lived textuality and aesthetic vividness in early American writing, from the late 17th-century through the mid-1860s. Especial attention will be given to writing where it most grapples with and self-consciously negotiates the peculiar relational repertoire afforded by practices of textual interest and concern. We will investigate questions of longing, belonging, disavowal, wonder, and resistance, as these affective quickenings illuminate, in turn, the complex fictions of American object relations. The textual problematic of being an object (within and across converging idioms of ecology, race, desire, &c) will complicate our ongoing interest in the fraught vicissitudes, within the American imaginary, of learning (and unlearning) the shape of subjecthood. Authors studied will include Mary Rowlandson, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Herman Melville, and Emily Dickinson. Assignments include short exercises in close reading and a final paper/creative project.

ENGL 3351: American Literature after 1865
Satisfies: Any American Lit or Advanced English Elective
Class number: 17475
Instructor: Gonzalez
Day and Time: MWF 10:00-11:00 am
Mode of Instruction: Face-to-Face

This course surveys American Literature written post-1865 and asks: What is American literature? Students will read a diverse body of literary texts (novels, short stories, essays and poetry) and gain a deep and broad understanding of the protean quality of American literature. Our goal will be to develop an awareness of the historical, cultural, political, and literary trends and forces shaping how “America” is defined across various written works.

Assignments: Students will be asked to complete a series of analytical writing assignments, and complete one lengthier essay that will be due at the end of the course. They will each be required to participate in Synchronous online discussion, complete all assigned readings, and engage collaboratively with their peers.

ENGL 3351: American Literature after 1865
Satisfies: Any American Lit or Advanced English Elective
Class number: 18371
Instructor: Gonzalez
Day and Time: MWF 11:00-12:00 pm
Mode of Instruction: Face-to-Face

This course surveys American Literature written post-1865 and asks: What is American literature? Students will read a diverse body of literary texts (novels, short stories, essays and

poetry) and gain a deep and broad understanding of the protean quality of American literature. Our goal will be to develop an awareness of the historical, cultural, political, and literary trends and forces shaping how “America” is defined across various written works.

Assignments: Students will be asked to complete a series of analytical writing assignments, and complete one lengthier essay that will be due at the end of the course. They will each be required to participate in Synchronous online discussion, complete all assigned readings, and engage collaboratively with their peers.

ENGL 3352: 19th Century American Fiction

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

Class number: 19257

Instructor: Wood

Day and Time: Online

Mode of Instruction: Asynchronous

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

Satisfies: Any American Lit or Advanced English Elective

Class number: 25354

Instructor: Monroe

Day and Time: MWF 10-11:00 am

Mode of Instruction: Face-to-Face

The reading, writing, and discussion in this colloquium will focus on twentieth-century American literature. We will use these works to visit and revisit a family of experiences that are designated by the word “love” in English. The Greeks used three different words to denote three different kinds of love: eros, agape, and philia. The love that we talk about when we talk about love—the subtitle of the course—is actually the title of a short story by Raymond Carver and may be any one of these types of love or a curious combination. We may find, in fact, that there are as many kinds of love as there are lovers. In the works we read, love may be depicted as an amusing pastime, a terrible affliction, or an ennobling virtue. The books we read will themselves offer us erotic occasions for relationships marked by the desire for beauty and goodness. Thus, it is that literary works can possess a power to seduce and transform by means of their narrative, lyric, and imagistic loveliness, their honesty, authenticity, courage, sincerity, and glorious ambition. We will learn better what we talk about when we talk about love if we learn to love the stories and the storytellers who talk about it well.

ENGL 3358: Hong Kong Cinema

Satisfies: Global Literature or Advanced English Elective

Class number: 25416

Instructor: Fang

Day and Time: TTH 10-11:30 am

Mode of Instruction: Face-to-Face

Bruce Lee. Jackie Chan. John Woo. Tony Leung. These names spring to mind when we think of Hong Kong film, but how much more to the distinct national cinema exists beyond these figures famed from martial arts-inspired action? This film studies course surveys one of the most locally successful and internationally influential film traditions outside of Hollywood. By looking at Hong Kong movies from the 1980s and 1990s—the era of renown for most of the preceding stars—as well as films from before that time and after, we will explore the distinguishing aspects of this fascinating non-western film style. What generic, stylistic, and thematic elements characterize Hong Kong cinema, and what do they suggest about the local culture in which these films were made and viewed? How do these attributes compare with other western and non-western film styles, and what forms of Hong Kong cinema have been most popular abroad? To what extent does Hong Kong cinema reflect the idiosyncrasies of the territory's social and political situation, and how much is it a product of global film traditions in which all movies inevitably also partake?

Requirements: presentations, midterm and final. All screenings are to be completed independently and outside of the classroom.

Films are subtitled and all readings are in English.

ENGL 3365: Postcolonial Literature

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

Class number: 19272

Instructor: Chatterjee

Day and Time: Online

Mode of Instruction: Asynchronous

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:

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 3369: Caribbean Literature

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

Class number: 20934

Instructor: Singh

Day and Time: TTH 11:30-1 pm

Mode of Instruction: Face-to-Face

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

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

ENGL 3396: Nineteenth Century Science Fiction: Ecology, Utopia, and Catastrophe

Satisfies: Advanced English Elective

Class number: 25417

Instructor: Lecourt

Day and Time: TTH 1-2:30 pm

Mode of Instruction: Face-to-Face

This course will introduce students to some of the key texts of science fiction as the genre emerged during the nineteenth century. We will consider the intellectual contexts for the form's development in Britain, France, and the United States, as well as its emerging narrative conventions. In particular, we will consider how early sci-fi writers used non-realistic modes to dramatize problems and discoveries were at once real and yet hard to fathom within the parameters of everyday cognition: deep geological time, alternative social arrangements, post-human landscapes. Readings will include Mary Shelley's *Frankenstein*, Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, Jules Verne's *Twenty Thousand Leagues Under the Sea*, and H. G. Wells's *The Time Machine*.

ENGL 3396: African American Literature and the Law

Satisfies: Advanced English Elective

Class number: 25418

Instructor: Yang

Day and Time: TTH 2:30-4 pm

Mode of Instruction: Face-to-Face

How have African American writers such as Charles Chesnutt, Ntozake Shange, and Claudia Rankine confronted racial inequality and the American legal system? According to the legal movement known as "Critical Race Theory," U.S. law has played a foundational role in producing and maintaining racial hierarchies. But how exactly has the law created racial distinctions? And how have African American writers responded to or challenged these particular legal constructions? Exploring topics from slavery and school desegregation to mass incarceration and microaggressions, we will read Supreme Court opinions alongside literary and personal narratives that "write back" against their claims and assumptions. The goal of the course is to introduce students to legal and literary writings that illuminate critical moments in African American history and to enable them to begin thinking through complex questions of racial inequality, citizenship and rights, and freedom/justice.

ENGL 3396: Writing for the Public

Satisfies: Advanced English Elective

Class number: 25466

Instructor: Zaretsky

Day and Time: T 4-7:00 pm

Mode of Instruction: Face-to-Face

This course is designed for students who think they might like to write non-fiction articles and essays for the general reader. You will read a variety of recent (and not so recent) essayists,

essay—i.e., draft, write, and rewrite—your own hand in this genre, and discuss the craft of writing with local and national writers and editors.

ENGL 4300: Intro to the Study of Language

Satisfies: Theory, Methods, and Cultural Production, Applied Linguistics Req or Advanced English Elective

Class number: 19931

Instructor: Nelms

Day and Time: Online

Mode of Instruction: Asynchronous

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

ENGL 4311: Language Socialization: Online Socialization in an Era of Disinformation

Satisfies: Theory, Methods, and Cultural Production, Applied Linguistics Req or Advanced English Elective

Class number: 19334

Instructor: Zentz

Day and Time: Online

Mode of Instruction: Asynchronous

In this course, we will examine research conducted on socialization practices in online contexts of both social media and news media genres. Our readings will consist primarily of contemporary research publications - articles and book chapters - that explore the current political, informational, and ideological divides that are ongoing both within the United States as well as in various other countries. Throughout the semester, students will submit “literature review” type papers summarizing and commenting on the readings provided in the course. For the final project, students will conduct their own original research related to these topics.

ENGL 4319: English in Secondary Schools

Satisfies: Senior Experience or Advanced English Elective

Class number: 20935

Instructor: Bachmann

Day and Time: Tues 5:30-8:30 pm

Mode of Instruction: Face-to-Face

Content areas taught in secondary schools with emphasis on language and composition.

ENGL 4322: Grammar and Usage

Satisfies: Theory, Methods, and Cult Production, Applied Linguistics Req or Advanced English Elective

Class number: 25421

Instructor: Duran

Day and Time: TTH 8:30-10 am

Mode of Instruction: Face-to-Face

This course examines English grammatical features: parts of speech, sentence elements, basic syntax, and doctrine of correctness. Together, we will discuss and explore English grammar, grammatical variations, applications, and implications for language use in daily communication, writing, pedagogy, and English language teaching and learning. By the end of the semester students will be able to:

- demonstrate knowledge about English grammatical rules and punctuations and to apply them in daily usage, writing, and/or teaching;
- identify parts of speech (e.g. noun, pronoun, adjective, adverb, etc) and function words;
- identify complete sentences and to distinguish them from ambiguity, comma splices, run-ons, and fragments;
- draw basic syntax trees of English phrases, clauses, and sentences;
- research those grammatical usage questions both covered and not covered in class and share your knowledge and ideas effectively through assignments and exams; and
- apply the knowledge learned from this class to real practices such as editing, English language teaching, and writing.

ENGL 4332: Modern and Contemporary Poetry

Satisfies: Advanced English Elective

Class number: 18688

Instructor: Dr. Michael Snediker

Day and Time: TTH 5:30-7 pm

Mode of Instruction: Face-to-Face

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

ENGL 4341: Queer Theory

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

Section: 25422

Instructor: Backus

Day and Time: MW 2:30-4 pm

Mode of Instruction: Face-to-Face

This cross-listed section of ENGL 4341, Queer Theory, and Women's, Gender and Sexuality Studies 3360, Sexuality and Queer Theory, will focus on some areas of overlap between psychoanalysis, critical sexuality studies, queer theory, and affect theory, initiating our analysis with a close reading of Freud's essay "Mourning and Melancholia," and a range of queer theoretical writings relating directly to mourning and melancholia, and also to shame, trauma, and definitions and of family and community and their roles in the formation of sex/gender identities. We will also read and view a number of literary texts, which may include James Baldwin's "Sonny's Blues," the documentary, *I am Not Your Negro*, Leslie Feinberg's *Stone Butch Blues*, Leslea Newman's "A Letter to Harvey Milk," the television series, *Pose*, Helena Maria Viramontes' "The Moths," "The Long Reconciliation" and "Cariboo Café," Manuel Puig's *The Kiss of the Spider Woman*, Alison Bechdel's *Fun Home*, and the film *Pride*. Through a series of assigned and chosen theoretical and textual explorations of biopolitical pressures (particularly class and race-inflected pressures relating to "respectability politics") affecting family and individual formation, this class will deal with a range of sexualities and gender identities, giving serious consideration to vulnerabilities and risks associated with non-alignment with particular sex/gender norms, and to the resources for alternative modes of connection and familiarity such mis/dis/or nonalignments might afford. (Queer theorists we are likely to read include Eve Sedgwick, Judith Butler, Douglas Crimp, Sara Ahmed, Jack Halberstam, Michael Warner, Lauren Berlant, and Cormac O'Brien). The grade for this class will be based on in-class participation, a short in-class presentation or digital creation, one 7-10 page essay, a midterm short answer and essay exam, and at the end of the semester, a choice between a second 7-10 page final essay, a considerably more ambitious digital creation, or a full-length final exam.

ENGL 4342: Gender and Writing

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

Section: 25423

Instructor: Shepley

Day and Time TTH 4-5:30 pm

Mode of Instruction: Face-to-Face

Gender and Writing examines connections between gender and rhetorical effectiveness, particularly for college student writers in the United States from the nineteenth century to the present. Using research on rhetoric and literacy, we will explore what it has meant for college students to conform to, reinterpret, or reject gender-based expectations through the students' written communication. We will consider the influence of advice literature and educational institutions on factors such as communication genres, modalities, and audiences; and we will give special attention to cases of students who changed gender-based norms in their immediate environs. Readings for the course will entail a mix of composition artifacts, including college student writing and etiquette manuals; historical studies of students' rhetorical practices; and research and theory on student writing today. Students enrolled in the course will use their writing to engage with scholarly questions and complicate existing communication norms. Gender and Writing might especially interest those who, through their teaching, tutoring, or research, expect to uphold or change communication norms in their line of work.

ENGL 4360: Bible as Literature (The Hebrew Bible as Literature)

Satisfies: Advanced English Elective

Section: 25424

Instructor: Ferguson
Day and Time: MW 2:30-4 pm
Mode of Instruction: Face-to-Face

This is an introduction to the literary and historical study of the Hebrew Bible in the King James Version (1611), which scholars consider a generally reliable reflection of the Hebrew, Aramaic, and Greek originals – but which, for our purposes, has the additional advantage of being itself a classic work in English. We shall read the biblical texts in the context of other Near Eastern literature, from the perspectives of traditional Jewish and Christian exegesis, historical-critical and literary analysis, and the history of translation. For some texts, we shall compare the KJV with other versions. Our readings will include: Genesis, 1-2 Samuel, Amos, selected Psalms, the Song of Solomon, Proverbs, Job, and Ecclesiastes. The Hebrew Bible includes a veritable anthology of literary genres: narrative, song, dream vision, folktale, lament, dramatic dialogue, parable, proverb, etc. This generic variety is matched by copious literary craft, including close plotting, irony, complex characterization, rhetorical address, metaphor, allegory, and much else. In addition, the biblical canon, written over the course of some twelve centuries, includes within itself many layers of repetition, redaction, reworking, and self-commentary. This complex of texts offers a rich and varied field for interpretation; it also raises fundamental issues of originality and derivativeness, vision and revision, authorial intent and interpretive latitude.

This course satisfies three hours of the British Literature pre-1798 requirement for English majors. The course is open to all students but may be taken for Honors credit (without petition).

Textbook:

The English Bible, King James Version. Norton Critical Edition. Vol. 1: The Old Testament. Ed. Herbert Marks. Norton, 2012. ISBN 978-0-393-92745-

ENGL 4366: Introduction to Folklore
Satisfies: Theory, Methods, and Cultural Production or Advanced English Elective
Section: 19274
Instructor: Dr. Carl Lindahl
Day and Time: TTH 7 -8:30 pm
Mode of Instruction: Synchronous

Note: I plan for students to have an asynchronous / synchronous option.

I will record this class in real time from 7 to 8:20 p.m. every Tuesday and Thursday evening. The course recording will be available within an hour or so of each meeting. Those who wish are welcome to be present to ask questions and participate in discussion in real time; those who wish or need to take the course asynchronously may post questions and comments that I will address in the next recorded class.

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 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 (with both short answer and essay sections) 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 beyond your safe group. You may record your lore within your "safe group" (e.g., in your home) or record online.

ENGL 4371: Literature and Medicine

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

Class number: 17174

Instructor: Liddell

Day and Time: TTH 4-5:30 pm

Mode of Instruction: Face-to-Face

This upper-division interdisciplinary health humanities course emerges at the intersection of literature and medicine. Students will be asked to explore the relationship between narrative, literary interpretation, illness experience, and health. In this course students will grapple with the extent to which the methodology of close reading and literature itself can fortify, revise, or inform how we conceive of health and contemporary U.S. health care practice. Students will study literary criticism, biomythography, short story, poetry, and manifesto written by multi-ethnic writers who critically interpret and/or imagine bioethical dilemmas, empathy, cultural competence and care, histories of (medical) racism, the complexity of the patient-provider dyad, and the experiences of pain, chronic illness, grief, death and/or healing through various written works.

Assignments: Students will be asked to complete a series of analytical writing assignments, and complete one lengthier essay that will be due at the end of the course. They will each be required to participate in Synchronous online discussion, complete all assigned readings, and engage collaboratively with their peers.

ENGL 4378: Women Writers: Writing Medieval Women

Satisfies: Advanced English Elective

Class number: 20938

Instructor: Stock

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

Mode of Instruction: Face-to-Face

Women Writers: Writing Medieval Women (this course counts for WSGS minor credit)

The course subtitle plays on two possible meanings of “writing” medieval women:

1. the writings that were produced by actual women in the Middle Ages, a period when females presumably were uneducated and illiterate.
2. how medieval women were “written,” constructed, or voiced by male authors of the period (e.g. Chaucer’s ventriloquizing of the Wife of Bath in her Prologue and her Tale)
3. or by male and female authors of later periods who wrote/rewrote medieval female writers through the creation of medievalism.

As Geoffrey Chaucer’s Wife of Bath’s Prologue attests, in the Middle Ages literary “auctoritas” [authority] as well as socio-economic-political hegemony were almost exclusively gendered male. Nevertheless, female writers “persisted” either named, as “Anon,” or voiced by male writers:

- Old English lyric poems (“The Wife’s Lament”; “Wulf and Eadwacer”) written by Anon., but voiced by women;
- 12th-13th-century Troubadour poems written by women.
- 12th-century Anglo-Norman poet Marie de France, whose terse, verse Lais were the forerunners of the short story genre; Lauren Groff’s well-received 2021 novel *Matrix*, constructs a hypothetical life of Marie de France, about whom we otherwise know next to nothing.
- 12th-century polymath Hildegard von Bingen, a German Abbess who produced poetry, liturgical music, letters, treatises on theology, mathematics, and visionary pictorial art; several films have explored her life.

- 12th-century Abbess Heloise, lover of the philosopher/theologian Abelard, whose correspondence with him documents their fraught erotic relationship (she was 13, he was her older teacher) which led to her banishment to a convent as its abbess and Abelard's castration by her family members, and their engendering of an illegitimate son, Astrolabe;
- 14th-century English pilgrim/mystic Margery Kempe, whose Middle English *Boke of Margery Kempe* was the first autobiography in English; it chronicled her many pilgrimages and her visions of sexual encounters with crucified Jesus Christ;
- 14th-century English mystic and anchoress Julian of Norwich, whose narration of her visions, *The Shewings*, included her erotic relationship with Jesus. The film *Anchoress* depicts the life of someone like Julian.
- 15th-century Welsh poet Gwerful Mechain, whose writings express female eroticism.
- 15th-century French polymath Christine de Pizan, author of many allegorical works including the foundational feminist text, *The Book of the City of Ladies*.
- Christine wrote the only contemporary account of Joan of Arc;
- Other works, which have no named author, and for which the authorship by "ANON" has always been assumed to be male, will be examined to attempt to gender the writing voice of the unknown author: *Silence*, *Flour and the Leaf*, *Assembly of Ladies*, etc.
- The 14th-century Arthurian romance *Sir Gawain and the Green Knight*, by "The-Gawain-poet," has masculine-dominated themes, but its plot, in what critic Geraldine Heng identified as its "feminine subtext," is driven by its almost obscured female characters: Guinevere, the Virgin Mary, Morgan le Faye, and Lady Bertilak. Did these female characters "write" the plot of SGGK? We shall view 5 film adaptations of SGGK, including a special on-campus screening of the 2021 adaptation, *The Green Knight*.
- All the works in the course will be examined through the lens of such critical discourses as: gender studies, feminist studies, queer theory, new historicism, costume rhetoric, the poetics of space, material culture. Some works--like the *Wife of Bath's Tale* of rape and the story of adult teacher Abelard and his 13-year-old pupil Heloise—will be viewed in the context of the "Me Too" movement.
- One perhaps surprising through line in the body of works covered is the expression of (sometimes celebration of) female sexuality and physical desire.
- Wherever possible, texts will be compared with film adaptations of the work or the author, such as films about Anchorites, Hildegard, Heloise, Marie's *Bisclavret*, the *Wife of Bath*, etc.
- Wherever feasible, online editions of the works will be used.
- Work Products of the course:
- For the most part, core works will be read by all members of the class in modern English translation or in a dual language edition.
- Weekly reflections on the texts will be expressed in a discussion forum on Blackboard.
- Graduate students will read some sections of assigned works in Middle English, especially focused on key language in the original texts and will do the core course work, plus conduct some extra research, and write slightly longer papers. Work products will be tailored to the research interests of the student.
- There will be two required critical essays: a midterm essay of 5-6 pp.; a final essay of 7-9 pp.
- a final research portfolio about a topic or author, consisting of curated critical articles, multimedia, post-medieval adaptations, visual images, music, etc. This can be curated individually or in collaboration with another class member as a team if the topic/author chosen covers a wider body of works.

Required Texts

1. *The Lais of Marie de France*, trans. Judith Shoaf (online)
2. Peter Beidler, ed. *Geoffrey Chaucer, The Wife of Bath's Prologue and Tale* .

3. The Letters of Abelard and Heloise, trans. Betty Radice, Penguin.
4. Regina Psaki and Lorraine Stock, trans and ed. Silence (online edition).
- 5 Meg Bogin, The Women Troubadours, PDF excerpts.
6. Julian of Norwich, Revelations of Divine Love, trans. Clifton Wolters, Penguin.
7. The Book of Margery Kempe, trans Barry Windeatt, Penguin.
9. The Floure and the Leafe, The Assembly of Ladies, The Isle of Ladies, ed. Derek Pearsall, TEAMS Publications, Medieval Institute Publications (Online text)
9. Selected Writings of Christine de Pizan, trans. Renate Blumenfeld-Kosinski and Kevin Brownlee, W. Norton, Norton Critical Edition PB.
10. Christine de Pizan, The Book of the City of Ladies, trans. Earl J. Richards, Persea Books.
11. The Works of Gwerful Mechain, ed. trans. Katie Gramich (Broadview 2018).
12. PDFs (available on Blackboard) of extra letters, lyric poems and songs by Hildegard Von Bingen, Anglo-Saxon lyrics, poems about Joan of Arc, etc.

ENGL 4382: Poetry Writing

Satisfies: Advanced Creative Writing Elective

Class number: 19255

Instructor: Prufer

Day and Time: TTH 1-2:30 pm

Mode of Instruction: Face-to-Face

English 4382 (Poetry Writing) is a course that combines outside readings in poetry and poetics with workshopping of student-written poems. It is primarily a workshop class designed to hone students' skills in poetry writing.

ENGL 4383: Poetic Forms

Satisfies: Creative Writing Forms Requirement or Advanced English Elective

Class number: 25437

Instructor: harris

Day and Time: TTH 2:30-4 pm

Mode of Instruction: Face-to-Face

Analysis and writing of poetry with focus on craft (metaphors, images, lines, stanzas, diction, enjambment). Practice in a variety of poetic genres. Traditional and contemporary examples.

ENGL 4385: Fiction Forms

Satisfies: Creative Writing Forms Requirement or Advanced English Elective

Class number: 26133

Instructor:

Day and Time: MWF 11-12 pm

Mode of Instruction: Face-to-Face

Analysis and writing of fictional narrative with focus on craft (characters, dialogue, plot, setting, and point of view). Traditional and contemporary examples.

ENGL 4386: Short Story Writing

Satisfies: Advanced English Elective or Advanced Creative Writing Req

Class number: 16813

Instructor: Taurino

Day and Time: MW 1-2:30 pm

Mode of Instruction: Face-to-Face

Overview

“I think the sense of place is as essential to good and honest writing as a logical mind(...)It is by knowing where you stand that you grow able to judge where you are. Place absorbs our earliest notice and attention, it bestows on us our original awareness; and our critical powers spring up from the study of it and the growth and experience inside it. It perseveres in bringing us back to earth when we fly to high. It never really stops informing us, for it is forever astir, alive, changing, reflecting, like the mind of (man) itself. One place comprehended can make us understand other places better. Sense of place gives equilibrium; extended, it is sense of direction too. Carried off we might be in spirit, and should be, where we are reading or writing something good,; but it is the sense of place going with us still that is the ball of golden thread to carry us there and back and in every sense of the word to bring us home.”

–Eudora Welty, from “Place in

Fiction”

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

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

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

Our reading will focus primarily on 20th and 21st century writers. We’ll look at “conventional” stories as well as “experimental” ones. That said, this class will focus on literary fiction (as opposed to genre fiction, fan fiction, children’s books, plays, screenplays, game narratives, etc.). Those other kinds of fiction are hugely appealing to many people and they are worth studying if you want to write them, but we don’t have time for everything. 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.

ENGL 4387: Senior Writing Projects: Fiction

Satisfies: Creative Writing Projects Req

Class number: 26109

Instructor:

Day and Time: MW 1-2:30 pm

Mode of Instruction: Face-to-Face

Craft-based analysis of published fiction and workshop critique culminating in a substantial work of fiction (a collection stories, a novella, or substantial portions of a novel) with a reflective introduction. Students will read both published and peer work; meet in large as well as small groups; and submit both fiction and critical pages regularly.

ENGL 4392: Teaching English as an Additional Language Practicum

Satisfies: Senior Experience

Class number: 25441

Instructor: Nelms

Day and Time: Online

Mode of Instruction: Asynchronous

The Practicum course is a supervised work experience in the field of teaching English as an additional language. The Practicum focuses on classroom-based assignments and experiences to help students become reflective and proficient teachers of English as an additional language. The Practicum course can be fulfilled in a variety of ways based on students' teaching interests and their target group of English-language learners. For example, students can be assigned to the Language and Culture Center (LCC), Houston-based communities and organizations that provide English tutoring to residents learning English as an additional language, English Dept. faculty working with students involved with learning and/or writing English as an additional language, or an English composition course. Students enrolled in the Practicum will be directly supervised by a professional working in a teaching capacity within the assigned site. This person will function as the Practicum student's Site Supervisor. The Practicum Coordinator, most typically a faculty member from the Dept. of English, oversees student enrollment and site placement, as well as course content, and the weekly course meetings.

ENGL 4394: Selected Topics in the Historical Novel

Satisfies: Global Literature Req or Advanced English Elective

Class number: 20939

Instructor: Zamora

Day and Time: Online

Mode of Instruction: Asynchronous

Latin American History through the Novel (English 4394/History 4366)

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*

Assessments:

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

ENGL 4395: Autobiography (Playwriting Topic Id #1)

Satisfies: Advanced English Elective or Advanced Creative Writing Req

Class number: 25449

Instructor: Boswell

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

Mode of Instruction: Face-to-Face

This class is designed for writers who have never written plays, but experienced playwrights are welcome, as well. During the first half of the semester, we will discuss several plays that I will assign, and I will also provide a series of exercises that we will discuss weekly, and from which you will assemble a play. The second half of the semester will be spent workshopping the plays

ENGL 4395: Autobiography (Text as Object, Text as Performance Topic Id #2)

Satisfies: Advanced English Elective or Advanced Creative Writing Req

Class number: 26355

Instructor: Flynn

Day and Time: M 5:30-8:30 pm

Mode of Instruction: Face-to-Face

In this studio workshop, we will work on generating / revising texts, as well as examining the ways texts have been presented in various mediums by other artists / writers (film, performance, installation, object, etc), with the intention of developing our work into final projects. Students will post on blackboard before the first day of the workshop a portfolio of 10-20 pages of writing (poetry or prose / a mix of rough drafts and more finished work). Over the course of the semester we will distill / refine this text, by presenting it in various mediums for class critiques. The work from these CRITS will be considered the drafts leading to our final projects **NOTE:** there will be an option to collaborate with other students or outside artists on final projects.

ENGL 4396: Sr. Experience: South to North Criticism

Satisfies: Senior Experience

Class number: 25462

Instructor: Aboul-Ela

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

Mode of Instruction: Face-to-Face

Historically, we in the United States have studied literature through the framework of British culture. Courses in British and American literature are often studied as part of a European tradition. These frameworks look at the world of literature from the point of view of the Northern Atlantic powers, leaving out large swathes of the world to the south. South to North criticism attempts to address this imbalance. It requires that methods and approaches to literary study be informed by Global South intellectuals and Global South institutions. This requirement simultaneously exposes the canon's prejudice for "First World" theory, even as it unlocks new relationships between the Global North text and a new, more comprehensive globality. It moves beyond the current proposals for a globalized literary studies by arguing for the globalization of hermeneutical literary analysis itself, by suggesting that even the highly individualized moment of reading be linked to the global. This course will begin with a review of new theoretical approaches to critical analysis, focusing specifically on three: surface reading, distant reading, and contrapuntal reading. Next, we will elaborate the idea of south to north reading through examples. Finally, students will be asked to create their own research projects that put into practice south to north criticism.

Requirements: One Short Paper, one rewrite, an extensive prospectus proposing final research, and a final paper.

Readings:

Part One

Best and Marcus, "Surface Reading"

Franco Moretti, *Distant Reading*

Edward Said, selections from *Orientalism*

Part Two

Angel Rama, *Writing Across Cultures*; with Henry Fielding, *Joseph Andrews*

AbdouMaliq Simone, *City Life from Jakarta to Dakar*; with Saree Makdisi, *Reading William Blake* and William Blake, *Selected Poems*

Ranjit Guha, ed., *Selected Subaltern Studies*; with William Faulkner, *As I Lay Dying*

Anouar Abdel Malak, *Egypt as a Military Society*, and Marilena Chaui, "Authoritarian Thought: The Integralist Imagination"; with Edwidge Danticat, *Farming of the Bones*

Part Three

Outside research

ENGL 4396: Senior Experience: Israel Ancient and Modern

Satisfies: Senior Experience

Class number: 25461

Instructor: Mikics

Day and Time: MW 1-2:30 pm

Mode of Instruction: Face-to-Face

ISRAEL ANCIENT AND MODERN

This is a course on the history and culture of Israel, ancient and modern. In the first half of the semester, students will read selections from the Hebrew Bible and Second Temple writings and consider their meaning in light of literary, historical, and archaeological perspectives. After a brief look at the Roman period, we will study the birth of modern Israel and survey twentieth and twenty-first century Israeli history, culture and politics. We will discuss contemporary Israel's successes, failures and challenges as well as its diverse cultural landscape. Requirements: regular brief writing assignments, class participation and a final exam.