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**College of Liberal Arts  
and Social Sciences**

**Spring 2025  
Undergraduate  
Course Descriptions**



**English 2308 Studies in Nonfiction Writing**  
**On Violence and Representation**  
**Professor Margot Backus**  
**Class Number : 25150 | CORE: LPC**



This course will consider ethical questions related to media representations of real-life violence, starting with four representations of violence in Irish fiction – one, a newspaper article alluding to an American hate crime, one representing corporal punishment in an Irish classroom, and two more representing parental child abuse. We will start with fictional representations of violence because “serious” fiction, unlike newspapers, magazines, radio and televised media, is meant to change a reader’s ethical perspective. Such representations select details and show events through the eyes of certain characters to change the ethical framework in which a reader considers a particular issue. In this class, we will read about, discuss, and analyze a range of news items, starting with the emergence in US newspapers and periodicals of pro- and anti-lynching perspectives in the late nineteenth century, and moving on to representations of violence against children in the classroom, from the right of teachers and other school officials to physically punish children, to bullying, and finally to debates (in earlier periods) over the association of particular books or subjects with child abuse, and calls for censorship predicated on the protection of children.

In addition to the unavoidable question of what kinds of violence receive a lot of media attention, what kinds don’t, and where, when and how “the Overton window” shifts, making previously ignored or downplayed categories of violence visible (or once again invisible), we will closely examine and compare a lot of individual news items. We may also consider issues such as hate speech, obscenity law, stochastic terrorism, the distinction between propaganda and journalism, the role of journalism in a democracy, and the rapidly-expanding role played by social media platforms of all kinds in how representations of violence are disseminated and consumed in the post-9/11 era.



## **ENGL 2308: STUDIES IN NON-FICTION WRITING: HISTORY AND LEGEND**

**Carl Lindahl Synchronous Online | MW 7-8:30 p.m.**

**Class Number 25151 | CORE: LPC**

**Office Hrs: on Teams; email me for an appointment at [clindahl@uh.edu](mailto:clindahl@uh.edu)**

This course focuses on writings and representations, principally in nonfiction prose, devoted to certain recurrent plots and themes that have persisted through world history. For example, the “epic of defeat” tells the story of a crushing loss in a patterned way shared by Herodotus’ account of Thermopylae (5th century BCE), the medieval French *Song of Roland* (ca 1100 CE), and 19th-21st-century American accounts of the Alamo and Custer’s Last Stand, all of which describe actual battles that have been documented from numerous perspectives and subjected to innumerable debates.

Our focal concerns are the students’ individual writing, their skills in following and analyzing the argumentation of the texts at hand, and their strengths in constructing factually accurate, logically sound, ethically guided, and stylistically effective evaluations of our readings. What are the traits of a trustworthy narrator? What are the traits of one account that make it stand apart from others, and what do those traits tell us about the unique positions of certain authors, audiences, and cultures? How do an author’s biases affect the choice of facts and details? What is learned from the close comparison multiple accounts of a given historical event?

After examining versions of the epic of defeat, we will consider prose surrounding rumor panics (for example, from the witch crazes of early modern Britain and colonial North America to the “Satanic panic” of the 1990s) and contemporary conspiracy theories. Students will produce periodic written evaluations of specific assigned readings as part of a term project culminating in a close comparison of two or more accounts of a given event (e.g., in why ways and to what ends do Walter Lord’s *A Time to Stand* and the Burrough-Tomlinson-Stanford *Forget the Alamo* differ in their depiction of the events leading to the siege of the Alamo?)



# ENGL 2321 - WRITING, TECHNOLOGY, AND SOCIAL MEDIA

## CLASS NUMBER : 25317 | ASYNCHRONOUS ONLINE

### SESSION 5 - CORE: WID

#### DR. MELANIE SALOME

**The course will study how the use of technology and digital culture plays a role in our everyday communication activities, as well as, reflecting the individual and collective use of social media. Using rhetorical appeals as the basis of analysis, an examination of social media outlets and the creation of your own social media contributions to various outlets will be explored through this course.**

**This will allow us to examine how these media forms symbolize society and culture. Online we will discuss assigned readings, but we will also work in small groups to explore and refine our responses, both to the readings, and to one another's multimedia works in progress.**

**We will also explore strategies for effective analysis as we study the uses of rhetoric and technology in public controversies, along with developing strategies for creating persuasive written and visual works.**







**ENGL 2340 – COSMIC NARRATIVES  
ASync ONLINE**

**CORE: LPC | DR. BARRY WOOD  
CLASS NUMBER: 16549**

**In this course, we'll embark on a fascinating journey through the vast history of the Universe, from the Big Bang to the present. We will explore how cosmic events, the formation of galaxies, stars, and planets, and the emergence of life have shaped our understanding of existence. Along the way, we'll examine the profound connection between the universe's grand story and the human experience, discussing its relevance to our place in the cosmos.**



**ENGL 3301: INTRODUCTION TO LITERARY STUDIES**

# **DRACULA**

**ONLINE, ASYNCHRONOUS**

**DR. LYNN VOSKUIL**

**CLASS NUMBER – 12481**

This course, required for all literature majors, will teach you many of the skills you will need to complete upper-division English courses successfully. You will learn how to read literature and literary criticism effectively; write about literature persuasively; compile a bibliography of secondary sources; and write an upper-division paper. We will focus on just one literary text—Bram Stoker’s novel *Dracula* (1897)—but you will also be required to read several critical sources about the novel and integrate them into your own writing. Requirements include multiple quizzes, weekly discussions, and several papers but no midterm or final exam. Because this is a required course for English majors, writing assignments are oriented toward literary studies. Tasks and requirements, however, are structured to help all majors learn professional skills. Please note that this course is entirely online. There are no classes you will need to attend in person or on campus and only one required Zoom session that you will need to attend in real time (which will be scheduled carefully so that everyone can meet the requirement). There are, however, weekly deadlines for contributions to class discussion. You will have access to Dr. Voskuil via email, Zoom, or in person, if necessary. This course structure obviously gives you a lot of flexibility. Such flexibility could also be your downfall, however, if you don’t keep up with the work; you will need to be self-motivated to do well in this course. There is a required edition of the course text: *Dracula*, edited by David J. Skal and John Edgar Browning (Norton, 2021). **YOU MUST ORDER THIS EDITION BECAUSE SOME OF THE ASSIGNMENTS WILL BE TIED TO IT;** you may not use another edition. The course edition is available through the university bookstore or through Amazon.







**Engl 3304 Chaucer's Canterbury Tales (Hybrid format)**

**Class Number: 14213**

**Time/Day: 10:00-11:30am Thursday (face-to-face meeting)**

**Instructor: Dr. Lorraine Stock | Email: lstock@uh.edu**

**The course is focused on a close reading of Chaucer's 14th-century story collection, *The Canterbury Tales*, told by 29 pilgrims journeying from London to Canterbury Cathedral to make a pilgrimage at the shrine of St. Thomas a Becket.**

**The course is organized as a re-creation of the pilgrimage, with students following the route between London and the shrine, in which each town or station corresponds to one week of the course. The text of the *Canterbury Tales* will be read in the original 14th-century Middle English, to allow us to appreciate Chaucer's poetic genius, and so nothing is "lost in translation." Chaucer's story collection includes a cornucopia of the prominent medieval literary genres: Arthurian romance, secular romance, epic, fabliau or bawdy tale, hagiographical romance, allegory, Breton lay, beast fable, etc. Chaucer deals with such topics as love, marriage, sexuality, pandemic psychology, masculine heroism, chivalry, antisemitism, and matters of faith.**

**Course work will include the Instructor's podcast lectures on Canvas, weekly quizzes, weekly reflections, short critical papers, and a final exam.**



This is an introduction to the dramatic works of William Shakespeare, through reading of six of the major plays: *Julius Caesar*, *Measure for Measure*, *I Henry IV*, *Henry V*, *Hamlet*, and *King Lear*. We shall study these plays' language and imagery, their use and unsettling of genre and dramatic conventions, and their creative adaptation of prior sources. Our main critical approach will be close reading, but we shall also read these plays in the context of early modern political and religious history and review the plays' reception histories. We shall watch staged versions of our plays, often in multiple productions, to study the relationship between page and stage from Shakespeare's time to our own.

The topical focus in spring 2025 will be on questions of politics and psychology: What forms of political regime does Shakespeare portray in his Roman, Italian, and English plays? How do politics shape individual psychology and individual psychology politics in these plays?

Written requirements for this class will include several short exercises, two argumentative essays, and a final examination. Shakespeare: The Major Works – Shakespeare and Political Psychology Satisfies early (pre-1798) literature requirement in English. Open-honors course: open to all students; satisfies Honors credit for Honors College students. Satisfies the Phronesis minor in the Honors College.

**ENGL 3306 - SHAKESPEARE:  
THE MAJOR WORKS  
SHAKESPEARE &  
POLITICAL  
PSYCHOLOGY  
CLASS NUMBER : 16560  
CORE: LPC  
DR. JAMIE FERGUSON**





**ENGL 3316 LITERATURE OF THE VICTORIAN AGE**  
**PROF. SEBASTIAN LECOURT**  
**CLASS NUMBER : 16561**  
**TUESDAY/THURSDAY 1:00 - 2:30 PM**

# **VICTORIAN PASTS AND FUTURES**

This course explores the literature of the Victorian period in terms of its historical imagination. Nineteenth-century writers invented many of our ways of conceptualizing and narrating history: they “discovered” the deep pasts of geological and evolutionary time, and they concocted the myth of history as a progressive march toward a more technologically and morally sophisticated future. Most importantly for our purposes, they also fashioned many of the literary modes that we use to think about historical time: science fiction, epic fantasy, supernatural horror, utopia and dystopia. In this course we will dive into Victorian texts that explore historicist thinking through different literary genres. We will read the “scientific romance” of H. G. Wells, the medievalist poetry of Alfred Tennyson, the utopian fiction of Edward Bellamy, and the horror tales of M. R. James, Arthur Machen, and others. We will also read works of philosophy (John Stuart Mill), natural science (Charles Darwin), and anthropology (James Frazer) that influenced these literary texts.



**ENGL 3321 - MODERN BRITISH LITERATURE**  
**CLASS NUMBER : 25152**  
**M/W 1-2:30PM | DR. MARGOT BACKUS**

**Highbrow, Lowbrow, and Newspaper Modernisms,  
1880-1922**

**In this course we will explore various strands of the twentieth-century British/Irish experience that helped to define what is called literary modernism: a growing questioning of class differences and a new literary emphasis on working-class experiences; the trauma of World War I; the early twentieth-century women's rights movement, the growing visibility of sexual minorities, and growing controversies and uneasiness concerning British imperialism.**

**This course will orient students to the field of English literature by exploring the relationship between literary form and theme that is raised by an exploration of British/Irish modernism in relation to British/Irish history. The key literary critical concepts of genre, convention, and narrative will be examined in the context of formative events and trends occurring within British history and culture. Our focus on the relationship between literary form/content and British history will allow us to clearly and repeatedly observe the ways in which literary critics draw conclusions about the relationship between historical events and works of literature.**





English 3322: The Contemporary Novel

Prof. Lois Zamora

Class Number - 14215

## Magical Realism

This course will focus on recent novels that have been described by the term “magical realism.” Magical realism engages the usual devices of narrative realism, but with a difference: the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading. There will be no face-to-face meetings. Assigned texts will include *Magical Realism: Theory, History, Community*, eds. Lois Parkinson Zamora and Wendy B. Faris, Gabriel García Márquez’s *One Hundred Years of Solitude*, Jorge Luis Borges’s *Labyrinths*, and Isabel Allende’s *The House of the Spirits*.





# ENGL 3327 - British Literature to 18<sup>th</sup> Century

Dr. David Mazella

Class Number : 15820 | Core: LPC

MWF 10-11 | Synchronous Online

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





**ENGLISH 3331 : BEGINNING CREATIVE WRITING: POETRY**  
**ERIN BELIEU | SYNCHRONOUS ONLINE**  
**10-11:30 TTH | CLASS NUMBER : 16585**

**"Villains, Monsters, and Other Outliers"**

**IN THIS WORKSHOP, WE'LL BEGIN EVERY CLASS BY STUDYING AND DISCUSSING POETRY THAT ENGAGES WITH GREAT POEMS ABOUT OR VOICED BY THE "BAD GUYS" (AND GALS, AND SUNDRY OTHER) OF POETRY. EACH OF THE POEMS DISCUSSED WILL SERVE AS A POTENTIAL PROMPT FOR THE STUDENTS' OWN CREATIVE WORK (THOUGH YOU ARE NOT REQUIRED TO WRITE TOWARD THE THEME WEEKLY AND ARE WELCOME TO BRING IN POEMS OUTSIDE OF OUR SUBJECT). THIS FOCUS ALLOWS US TO CONSIDER THE MANY ELEMENTS OF CRAFT THAT ARE IMPORTANT TO ALL POETRY—INCLUDING CHARACTER BUILDING, POV, THE USE OF DIALOGUE AND SPEECH ACTS IN POETRY, FORMS THAT SUPPORT THE TEXTURES OF A CHARACTER'S INTERIORITY, TONE, LOCATION AND ATMOSPHERE, WORLD BUILDING, ETC. STUDENTS WILL TURN IN THEIR ORIGINAL WORK EVERY OTHER WEEK TO BE DISCUSSED BY THE WORKSHOP MEMBERS. THE FINAL PROJECT FOR THIS COURSE WILL BE A BOOK REVIEW COVERING A MORE RECENT POETRY COLLECTION THAT ENGAGES WITH THE IDEAS OF VILLAINY, MONSTROSITY, OR CHARACTERS THAT SOMEHOW TRANSGRESS MAINSTREAM CULTURAL MORES.**



**ENGLISH 3331 : BEGINNING CREATIVE  
WRITING: POETRY  
KEVIN PRUFER  
T/TH 11:30-1PM | CLASS NUMBER : 14080**

**In this course, we will focus on reading and writing poetry. Specifically, we will read the work of major world poets closely, with an eye toward their technical, musical, and poetic choices and achievements.**

**Students will then focus on applying what they have learned to their own poetry writing. In other words, this is not purely a poetry workshop, nor is it purely a literature class. Rather, it is a class that will strive to forge connections between close reading and careful attention to one's own craft.**





# ENGL 3349 - NATIVE AMERICAN LITERATURE

**This course explores Native American myths, legends, tales, stories, speeches, and related documents that have been recorded by anthropologists and/or retold by story tellers of Native American ancestry. While some works are contemporary, the weighting of the course is early—pre-1865—allowing it to satisfy the Early American requirement for English majors. It is thus one of four courses that satisfy that requirement; the other three are ENGL 3348, 3350, and 3352. Where possible, works are placed within a general historical, regional, and cultural framework.**



**ASYNCH ONLINE | DR. BARRY WOOD | CLASS NUMBER: 12437**



# **ENGL 3350 - American Literature to 1865**

**Dr. Jason Berger**


**Class Number : 16562**

**Core: LPC | Asynchronous Online**

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







**ENGL 3351 - AMERICAN LITERATURE POST-1865**  
**SYNCHRONOUS ONLINE | T/TH 1-2:30PM**  
**CLASS NUMBER : 25162 | CORE: LPC**  
**DR. AMANDA ELLIS**

**Course Description:** This course surveys American Literature written post-1865 and asks: What is American literature? Students will read a diverse body of literary texts (novels, short stories, essays, and poetry) and gain an understanding of the protean quality of American literature. Our goal will be to develop an awareness of the historical, cultural, political, and literary trends conceptually configuring the U.S. as a nation as defined across various written works.

**Required Texts:**

*The Adventures of Huckleberry Finn*, Mark Twain

*The Great Gatsby*, F. Scott Fitzgerald

*The Grapes of Wrath*, John Steinbeck

*Their Eyes Were Watching God*, Zora Neale Hurston

*Under The Feed of Jesus*, Helena María Viramontes





**ENGL 3361 - MEXICAN AMERICAN LITERATURE**  
**CLASS NUMBER : 25163**  
**DR. MARIA GONZALEZ**

**Course Description:** This course surveys American Literature written post-1865 and asks: What is American literature? Students will read a diverse body of literary texts (novels, short stories, essays, and poetry) and gain an understanding of the protean quality of American Literature. Our goal will be to develop an awareness of the historical, cultural, political, and literary trends conceptually configuring the U.S. as a nation as defined across various written works.

**Required Texts:**

Favata and Fernandez, *The Account: Alvar Nunez Cabeza de Vaca's Relacion*  
Ruiz de Burton, *Who Would Have Thought It?*  
Americo Paredes, *George Washington Gomez*  
Jose Villareal, *Pocho*  
Rodolfo "Corky" Gonzales, *Yo soy Joaquin/I am Joaquin*  
la Chrisx, *La Loca de la Raza C6smica*  
Rudolfo Anaya, *Bless Me, Ultima*  
Tomas Rivera, . . . *And the Earth Did Not Devour Them*  
Richard Rodriguez, *Hunger of Memory*  
Gloria Anzaldua, *Borderlands*  
Sandra Cisneros, *The House on Mango Street*  
Ana Castillo, *The Mixquiahuala Letters*  
Alicia Gaspar de Alba, *Sor Juana's Second Dream*  
American author (individual choices)



## ENGL 3365 – POSTCOLONIAL LITERATURE



**This course will introduce students to postcolonial literature, focusing on writing and film from Africa, the Caribbean, and South Asia. Students will learn key concerns for writers representing the legacies of European colonization on their countries: the degradation or loss of an ancestral past; the crippling dehumanization and fragmentation of cultural imperialism; the quandary of writing resistance or revolution in the colonizers' languages, forms, and for their audiences; the destruction wreaked by colonial economies on the environment and the resulting uneven development. We will look at European representations of the colonized, and anti-colonial challenges to those stories. We will consider the dilemmas of violent revolution, the possibilities of pan-African solidarity after chattel slavery and the Partition of Africa, the value and limits of nationalism, the psychological impact of widespread alienation, and the legacies of gender, race, ethnic, and class hierarchies. We will ask: are we truly *post* colonization? What is a postcolonial USA? How does immigration to the Europe and North America reflect the dispossession of colonized peoples in the so-called Global South? Throughout the semester, we will pay particular attention to how cis-hetero patriarchy and violence both underwrite and undermine anti-colonial texts. Readings will include novels, short stories, plays, poetry, film, essays, and key theoretical texts of postcolonial critique.**

**M/W 2:30-4 PM | DR. KAVITA SINGH | CLASS NUMBER: 13866**

**ENGL 4300 – Intro to Study of Language**  
**Class Number: 14216**  
**T/TH 2:30-4pm | Dr. Donovan Pogue**

**Language is one of the most fundamental aspects of human experience, shaping our thoughts, culture, and communication. In this course, we'll explore what language is, how it works, and why it matters. From the sounds we make to the complex structures we use to express abstract ideas; language is a powerful tool that not only connects us with others but also defines our identities.**

**Throughout the course, we'll dive into key topics like language acquisition, sociolinguistics, and the relationship between language and society. You'll discover how language evolves, how it varies across different communities, and how it influences the way we perceive the world around us.**





**ENGL 4304 -Varieties of English**  
**Class Number: 16329**  
**T/TH 1-2:30pm | Dr. Chatwara Duran**

**This course aims to approach and explore language and cultural diversity in the United States and in the global contexts by examining how English use and its linguistic features have been evolved. To gain more knowledge and understanding of issues related to language, culture, and diversity, including ideologies, students will read about studies of diverse groups in the US, who speak English dialects/variations and other languages, and thus belong to a wide range of cultural groups, representing unique values (e.g. AAVE, Asian-accented English, Chicano English, Creoles, Southern American English, Spanglish).**

**By studying different characteristics of English, we will discuss about and understand controversial issues and consequences surrounding linguistic and cultural diversity and different as well as contested ideologies. In addition to variations of English in the US, we will explore language contact and global Englishes to understand multilingual conflicts and consequences similar to and/or different from the U.S.-American context.**



# ENGL 4315 – 18260

## Sociolinguistics

### Async Online

#### Dr. Lauren Zentz

Language, as it is spoken and written, is epiphenomenal to - a “tip of the iceberg” representation - to how human beings interact and engage with each other on individual (micro); group- and community-based (meso); and regional, national and global (macro) levels, all imbued with complicated social and political histories. Examining the social life of language is thus one key tool, with great social and political implications, to enhancing our understanding of and engagement with our inherently social nature as individuals and members of social groups.

In this course we will explore various levels of language use: how language differs across communities, how individuals deploy language forms in unique ways or “group-consistent” ways, how nations come to be identified with singular languages and ideologies, and how sociolinguists study all of this.

This course will encourage students to develop critical sociolinguistic awareness by 1) engaging with course readings; 2) engaging in weekly discussions Csnvas, and 3) conducting a small research project at the end of the semester.





**ENGL 4322 – 25155**  
**Grammar & Usage**  
**Async Online**  
**Dr. Lauren Zentz**

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

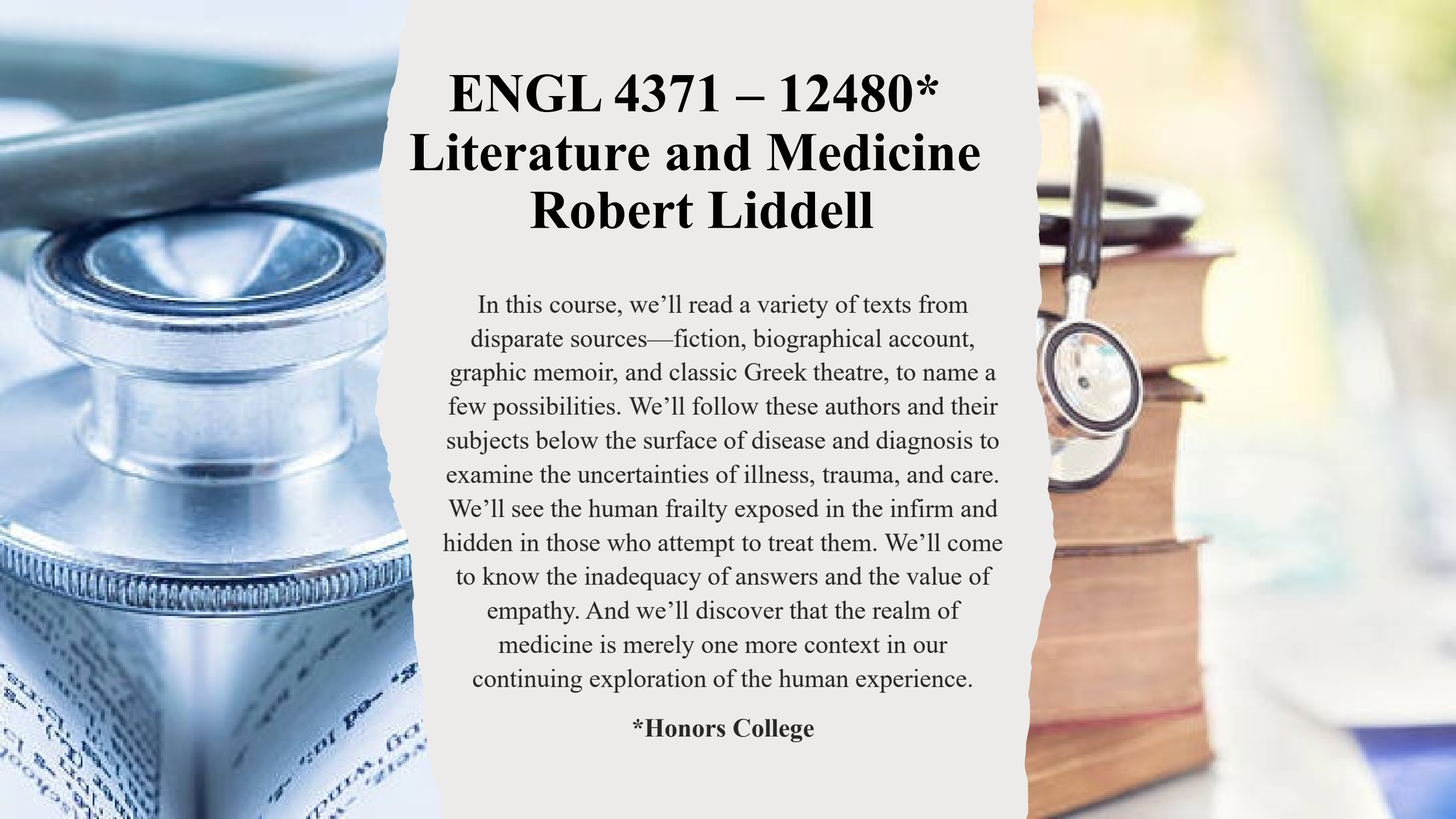




**ENGL 4366: INTRODUCTION TO FOLKLORE**  
**DR. CARL LINDAHL | M/W 4 – 5:30 P.M.**  
**SYNCHRONOUS ONLINE**  
**CLASS NUMBER: 13867**

**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, family and local lore, jokes, tall tales, proverbs, riddles, folk music, and folksong. The shared texts will focus on the lore of earlier generations in the United States, collected and studied in the 2nd half of the 20th century. 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. The first major writing assignment is a presentation and examination of each student's own folk traditions; the second is collection project presenting and examining lore recorded by the student.**





# **ENGL 4371 – 12480\***

## **Literature and Medicine**

### **Robert Liddell**

In this course, we'll read a variety of texts from disparate sources—fiction, biographical account, graphic memoir, and classic Greek theatre, to name a few possibilities. We'll follow these authors and their subjects below the surface of disease and diagnosis to examine the uncertainties of illness, trauma, and care. We'll see the human frailty exposed in the infirm and hidden in those who attempt to treat them. We'll come to know the inadequacy of answers and the value of empathy. And we'll discover that the realm of medicine is merely one more context in our continuing exploration of the human experience.

**\*Honors College**

**ENGL 4383 – Poetic Forms**  
**T/TH 10-11:30am**  
**Kevin Prufer**  
**Class Number: 15826**

**This course will take as a presupposition that poetry is a formal endeavor. With this in mind, we will focus on the formal elements of poetry—on questions of formal conventions and craft. Although we will certainly consider "received" poetic forms—sonnets, villanelles, odes, etc.—the larger question of the course is this: what does it mean to say that that poetry is a conventional and a formal practice? Part workshop (students will hand in for discussion their own poetry) and part literary seminar (students will also be asked to read essays on poetics, craft, the history of poetry for in-class discussion), this is, ultimately a hybrid class that will deepen knowledge of poetics as it sharpens skills in poetry writing.**





A close-up photograph of a hand holding a quill pen, poised to write on a piece of parchment. The hand is positioned over a stack of several old, leather-bound books. The background is dark and out of focus, emphasizing the hand and the quill. The lighting is soft, highlighting the texture of the parchment and the feathers of the quill.

# **ENGL 4385 - Fiction Forms**

## **10-11am MWF | Instructor: TBD**

### **Class Number: 15977**

This is a course for fiction writers, about writing. It is not a course in theory, and any discussions of theme and meaning will be secondary.

Our overall goal this semester is to learn as much as we can about fiction writing. Towards this end, we are going to exam some of the formal options and elements available to fiction writers. We're going to read texts closely, think about them seriously, try to articulate what interests us, and listen carefully to what others in the class find. (We will, in short, "read as writers.")

We're going to discuss form, but we're also going to discuss story and plot, causation and chronology, character, point of view, scene, narration, the organization and release of information, voice, figurative speech, diction and syntax. You've more than likely discussed some or all of these things in previous fiction writing classes.

If you're serious about writing, you're going to end up studying/thinking/talking about them the rest of your life.

# **ENGL 4386 – Short Story Writing**

**M/W 2:30-4 PM**

**Instructor: Hayan Charara**

**Class Number: 12245**

**This is an advanced level fiction writing workshop. It includes intensive writing practice in fiction, peer critique, and group discussion of original manuscripts and includes intensive reading of published work.**

**In this course, we will discuss how to write fiction well through craft books and an examination of techniques in published short stories. We will also emphasize reading, analyzing, and critiquing our own work and the work of our peers.**

**Finally, taking into consideration writing as a craft, we will study the art of revision through the complete from-scratch revision of our work. As this is an advanced class, we will also be dealing with the thornier questions writers grapple with, like writing outside of one's own experience, plot structure, and juxtaposition and surprise in language.**





**ENGL 4387 : SENIOR PROJECTS IN  
CREATIVE WRITING: FICTION  
INSTRUCTOR : CONOR GREER  
M/W 1-2:30 PM | CLASS NUMBER: 17772**

**DUENDE AND THE ASKING**

**IN THIS COURSE, WE WILL SEEK TO DEVELOP A SHARED, EMBODIED, AND EXPERIENTIAL MODE OF WRITING/CONJURING FICTION (OR SOMETHING RESEMBLING FICTION) GUIDED BY FEDERICO GARCÍA LORCA'S "THEORY AND PLAY OF THE DUENDE" AS WELL AS ITS LINEAGES, PROGENIES, DETRACTORS, EXEMPLARS, CONTRADICTION, AND SO ON (BROADLY CONSTRUED). IN PARALLEL, WE WILL ALSO CONDUCT NONTRADITIONAL WORKSHOPS OF EACH OTHERS' WRITING USING AN ADAPTED VERSION OF "THE ASKING" TECHNIQUE BASED ON QUAKER TRADITION, AS DEVELOPED BY JOHN SCHMIDT AND JESSE BALL. ASSUMING WE HAVE PROCEEDED TOGETHER WITH CARE AND GRACE, WE WILL EMERGE FROM THIS COURSE WITH AN ACUTE AWARENESS OF OUR PRACTICES, A CULMINATING AND SUBSTANTIAL WORK OF "FICTION" (BE IT CONNECTED STORIES, A NOVELLA, A PORTION OF A NOVEL, OR A FORM HITHERTO UNSEEN), AND A SERIES OF EXPERIENCES BEFORE WHICH WE HAVE TREMBLED IN AWE.**



**ENGL 4396 – Senior Experience  
Research Seminar:  
Beowulf and its Multimedia Afterlives  
Class Number: 25156 | T/TH 1:00-2:30PM  
Dr. Lorraine Stock**

In this intensive and focused study of Beowulf, the foundational poem of British literature, English majors will culminate their experience of classic British texts by revisiting in depth its earliest (10<sup>th</sup>- century) text. Students will engage deeply with Beowulf in modern translation, with focused study of key passages in the original Old English. Besides the poem's medieval analogues (Icelandic sagas and other Old-English texts for cultural context), the course will cover post-medieval literary adaptations--20<sup>th</sup>- century or recent novels that either reconceive the epic's plot and characters or revisit it from another character's point of view (John Gardner's 1971 Grendel, from the male monster's point of view; Michael Crichton's 1976 Eaters of the Dead, from an Arab's point of view; Susan S. Morrison's 2015 Grendel's Mother, from the female monster's point of view; Maria Headley's recent translation/adaptation Beowulf etc.) Class members will also explore the many multimedia adaptations of the text: feature films, TV, comic books, video games, etc.

Work includes quizzes; weekly reflections that "close-read" passages from texts or media; short critical papers; a curated multimedia collection of researched items.

