

UNIVERSITY of HOUSTON

COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES

Department of English

English Department Lower Division Course Descriptions – Spring 2020

ENGL 2320: Book and Beyond (Prerequisite: ENGL 1304)
Section: 29314
Instructor: Dr. Claude Willan
Day and Time: 10-11:30 TTH

Print in the development and spread of humanistic culture. Attention to impact of technological innovation on expression and communication. Coursework components in Digital Humanities content.

ENGL 2330: Writing in the Discipline (Winter Mini Term) (Prerequisite: ENGL 1304)
Satisfies: Writing in the Discipline Core
Section: 18732
Instructor: Dr. Chrisoula Mouliatis
Day and Time: Online

Practices of reading and writing in the discipline of literary studies with emphasis on writing the critical essay and the research paper.

English Department Upper Division Course Descriptions – Spring 2020

ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)
Satisfies: Intro to Lit Studies or Advanced English Elective
Section: 17899
Instructor: Dr. Lauren Brozovich
Day and Time: MW 4-5:30

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

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section: 29327

Instructor: Dr. Amanda Ellis

Day and Time: TTH 1-2:30

This course is designed to prepare students for future coursework for the English major. Students will learn and practice the skills of close reading and literary interpretation through analysis, group discussion, and critical writing assignments. The theoretical as well as the literary material covered in this course ranges in terms of historical period, literary genre, and subject matter. Our task will be to analyze material through close reading and to apply an evolving set of critical and theoretical concepts to further understand not only the course material, and the study of literature itself, but also human experience. Required Texts:

F. Scott Fitzgerald, *The Great Gatsby*

Lois Tyson, *Critical Theory Today: A User-Friendly Guide*

Luis Alberto Urrea, *The Hummingbird's Daughter*

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section: 17162

Instructor: Dr. Sunny Yang

Day and Time: TTH 4-5:30

This course will train students to develop the critical reading, writing, and reasoning skills that will enable them to succeed in the English classroom and beyond. Students will acquire strategies for reading and discussing literature and literary criticism effectively, practice close-reading and structuring a persuasive argument, and learn to identify and understand a scholarly conversation. We will develop and hone these skills through classroom discussions and writing assignments that will center on a selection of nineteenth- and twentieth-century American literary texts.

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

Satisfies: Intro to Lit Studies or Advanced English Elective

Section: 25063

Instructor: Dr. Lynn Voskuil

Day and Time: Online

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 just one literary text—Bram Stoker's novel *Dracula*—but you will also be required to read a number of sources about the novel 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. There are no classes you will need to attend in person or on campus, and there will be no real-time sessions (sessions that you will be required to attend online at a specific time). This means that you will be able to complete the assignments at the times that are most convenient for you. You will have access to Dr. Voskuil via email, messaging, and Skype or phone, 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. We will use this edition of the course text: *Dracula*, edited by Glennis Byron (Broadview Press, 1997). You should order this edition because some of the assignments will be tied to it. This edition will be available through the university bookstore.

ENGL 3304: Chaucer

Satisfies: British Lit before 1798 or Advanced English Elective

Section: 25064

Instructor: Dr. Lorraine Stock

Day and Time: TH 10-11:30 (Hybrid)

Course Methodology and Content: This course is a “hybrid” or “blended” course that meets face-to-face only one day a week. 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.

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

Writing and Research Projects:

1. All class members will adopt the persona of one of the pilgrims or another medieval figure as an avatar, in whose voice they will respond to a prompt on a message board: “Tell me about yourself”—after researching their avatar in general and in particular.
2. Each student will write in the voice of his/her avatar a *curriculum vitae* describing the professional qualifications of that avatar.
3. **two** “close reading” critical papers (4 pp.) analyzing a passage from the text.
4. A comprehensive final exam (take-home essay).

Required Texts:

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

ENGL 3306: Shakespeare (Prerequisite: ENGL 1304)

Satisfies: British Lit before 1798, Any British Literature, or Advanced English Elective Section: 25066

Instructor: Dr. David Mikics

Day and Time: M 2:30-4 (Hybrid)

In this course we will explore the variety and range of some of Shakespeare’s most original dramatic work, including samples of his tragedies, comedies, history plays, and romances.

ENGL 3306: Shakespeare (Prerequisite: ENGL 1304)

Satisfies: British Lit before 1798 or Advanced English Elective Section: 20854

Instructor: Dr. David Mikics

Day and Time: Tu 1-2:30 (Hybrid)

In this course we will explore the variety and range of some of Shakespeare’s most original dramatic work, including samples of his tragedies, comedies, history plays, and romances.

ENGL 3309: Renaissance Drama

Satisfies: British Literature before 1798 or Advanced English Elective Section: 22201

Instructor: Dr. Ann Christensen

Day and Time: TTH 8:30-10

How do modern audiences respond to centuries-old plays, particularly by writers other than Shakespeare? What do these stories and verse forms offer us today? How do new performance technologies and understandings of gender, race, class, age, and ability inform theatrical and film practices, as well as audience expectations? Can a Marlowe or a Beaumont bring in box office profits in 2020? These are some of questions we will bring to our study of these once-popular plays.

We will take advantage of the opportunity to see a live performance of *Romeo and Juliet* (admittedly, written by Shakespeare) and we will access a filmed live stage production of the anonymous true-crime drama, *A Warning for Fair Women*, that has not been staged since 1599. To this mix, we add a feature film adaptation of Marlowe's history play, *Edward II* --Derek Jarman's daring 1991 version, and lots of audio recordings.

Students will collaborate on discussion board prompts, write two essays on creative topics, including film reviews; and work in groups for a final project that "pitches" one of the plays from our syllabus to a production company, outlining the play's appeal and suitability for modern audiences. Some portions of the coursework will be done online. Two required texts: Bevington, David M, Lars Engle, Katharine E. Maus, and Eric Rasmussen, eds. *English Renaissance Drama: A Norton Anthology*. New York: W.W. Norton, 2002 and any good edition of *Romeo and Juliet*

syllabus units will likely include:

"We're a Happy Family"—Representing Domestic Life

anon., *A Warning for Fair Women*

Romeo and Juliet

Essay topic: writing about setting

Misgoverned Kings—Rulers, Resistance, and Rebellion

Christopher Marlowe, *Edward II*

Derek Jarman film (1991)

Elizabeth Cary, *The Tragedy of Mariam*

Essay topic: synthesis film review

The Idea of the City—London Citizen Comedy

Thomas Dekker, *The Shoemakers' Holiday*

Francis Beaumont, *The Knight of the Burning Pestle*

Final project topic: early modern plays for modern audiences

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

Satisfies: Any British Literature or Advanced English Elective

Section: 20857

Instructor: Wendy Wood

Day and Time: TTH 11:30-1

The Victorian period witnessed a variety of revolutions – social, technological, and intellectual. Industrialization stimulated the British economy toward new growth even as it produced

impoverished laboring classes at home and abroad. Literary movements such as Romanticism and new scientific paradigms like Darwinism challenged how people looked at nature, society, and themselves. And the expansion of education supported a burgeoning literary market that offered magazines, novels, and poems to a wider and wider reading audience. This course explores how the literature of the period responded to these changes, and in particular explores how Victorian writers reflected upon the changing role of literature in a modern, industrialized society. Does art have public moral authority, or are aesthetics essentially apolitical? Do writers merely reflect their age, or can they also help shape it? Is literature an effective vehicle for understanding the world, or has science taken over that role?

ENGL 3317: The British Novel Before 1832

Satisfies: British Literature before 1798 or Advanced English Elective

Section: 25084

Instructor: Dr. David Mazella

Day and Time: 10-11 MWF

This course is organized around a single question: how did eighteenth-century British novelists portray their nation's pursuit of empire during a period of territorial expansion and accumulating wealth? How did this empire transform portions of the Caribbean into what it called the "sugar islands" and the "West Indies"? This semester's fiction captures these developments in a number of moods and genres, but always with the people, practices, and institutions of chattel slavery near their center. In the course's first phase, we will find stories of European discovery tinged with ethnography and romance (Behn's *Oroonoko*), as well as stories of British conquest and determined resource extraction (Defoe's *Robinson Crusoe*). 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* and Anon., *Peregrinations of Jeremiah Grant*). The semester will close with a trio of novels and moods: a sentimental novel of manners and courtship featuring a biracial or "creole" heroine and heiress (Anon., *Woman of Colour*); a shipwreck novel with a sailor stranded on the Mosquito Shore (*William Penrose*); and fictional treatment of a slave revolt led by Three-Fingered Jack, a devotee of Afro-Caribbean religious practice as well as a "bold and daring defender of the Rights of Man" (Earle, *Obi: or Three-Fingered Jack*). We'll conclude with a recent novel, set in plantation-era Jamaica by a Jamaican novelist, which reflects on this history and its themes (James, *Book of Night Women*).

Reading List:

Behn, *Oroonoko*

Defoe, *Robinson Crusoe*

Smollett, *Roderick Random*

Anon. *Peregrinations of Jeremiah Grant*

Anon., *Woman of Colour*

Williams, *William Penrose*

Earle, Obi

James, Book of Night Women

ENGL 3321: Modern British Literature

Satisfies: Any British Literature or Advanced English Elective

Section: 29157

Instructor: Dr. Sreya Chatterjee

Day and Time: MW 2:30-4

Modern Forms will explore the multimodal experiments with literary form in British/European literature and culture in the period extending roughly from 1900 through the inter-war years, known as modernism. The modernist movement included not only unprecedented formal innovations in poetry and the novel but also in the visual arts. Rather than introducing a large number of texts, however, the course will focus on a few key works that represent the historical and cultural crosscurrents of the modernist era. It will introduce students to British metropolitan based authors such as Virginia Woolf, T.S. Eliot and Ezra Pound as well those writing from Europe's peripheries including James Joyce and Henrik Ibsen. To emphasize the relationship between the myriad experiments of modernism in literary form, the course will explore texts of different styles and genres including the novel, drama, poetry and the short story. In addition, students will be introduced to questions of reading, critical analysis and narrative technique through the non-fictional genre of the essay.

This is a discussion-oriented course where meaningful and constructive class participation is a fundamental component. Students will be expected to do the reading in advance and be prepared for group discussions and in-class writing on a regular basis. There will be 2 major assignments one at Midterm and a final research paper due at the end of the course. The rest of the grading will be covered by class participation in the form of sharing discussion questions and/or comments.

ENGL 3322: Contemporary Novel (Prerequisite: ENGL 1304)

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

Section: 25092

Instructor: Dr. Auritro Majumder

Day and Time: MW 4-5:30

The novel is by far the most significant type of literature today. Contemporary novel reading and writing are global cultural phenomena, as we see in this course by exploring the work of some recent internationally acclaimed novelists, from India (Aravind Adiga), China (Koonchung Chan), Zimbabwe (Tsitsi Dangarembga) and Ireland (Emma Donoghue). What are some of the themes, styles, and concerns of the contemporary novel, and how has the novel evolved from its earlier stages? This will be a reading and discussion-based class; writing requirements include three essays – an 800-word close reading, a 1200 – 1500-word short paper, and a 2000-word final essay. Since we will develop most of our ideas in this class through conversation, a willingness to participate in informed and thoughtful debate is essential. In addition, you are expected to take notes in class, follow up on suggested reading resources, and generally be invested in humanistic thinking.

ENGL 3322: Contemporary Novel: Religion and Literature (Prerequisite: ENGL 1304)
Satisfies: Literature since 1950, Global/World Literature or Advanced English Elective
Section: 25091

Instructor: Dr. William “Bill” Monroe

Day and Time: MWF 10-11

The king and the beggar had the same chance at miracles and great temptations and revelations. And that’s what makes men happy, believing in the mystery and importance of their own little individual lives . . . Art and religion (they are the same thing, in the end, of course) have given man the only happiness he has ever had.

—Prof. Godfrey St. Peter in a college lecture (Willa Cather, *The Professor’s House*)

R. J. Kaufmann, a master teacher who influenced many who became teachers themselves, used to say that Nietzsche is fundamentally a religious thinker because he is concerned with the best way to live one’s life. Our work together in this course will be based on the assumption that, (often if not always), great literature is concerned with living a good life. Our approach will be to think about literature as an impetus toward the good, the better, and the best in life. Following Kaufmann’s insight, we will be thinking religiously—or, in any case, ethically. We will read, discuss, and write about poems, plays, films, and stories that are “about” religious questions, characters, symbols, and situations: the uncanny, the holy, the supernatural. Likely authors include T. S. Eliot, Willa Cather, Graham Greene, Flannery O’Connor, Walker Percy, Thomas Merton, William Kennedy, John Updike, Mary Karr, and Donald Barthelme. In addition, we will explore some critical and theoretical selections by writers such as Northrup Frye, Kenneth Burke, Edward Said, and Wayne Booth. In addition to the regular class meetings, students should plan to gather in the Honors College Commons on four Sunday evenings, usually to watch movies, and for a *Marathon Reading* from 6:00-10:00 pm the first Friday evening of the semester. Refreshments in each case will be provided.

ENGL 3322: Contemporary Novel: Magical Realism (Prerequisite: ENGL 1304)
Satisfies: Literature since 1950, Global/World Literature or Advanced English Elective
Section: 19359

Instructor: Dr. Lois Zamora

Day and Time: Online

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

ENGL 3328: British Literature II
Satisfies: Any British Literature or Advanced English Elective
Section: 19918

Instructor: Dr. Mark Womack
Day and Time: Online

Works by major British authors representative of the romantic, Victorian, and modern periods.
Note: Students may not receive credit for both ENGL 2304 and 3328.

ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)
Satisfies: Beginning CW: Fiction
Section: 11995
Instructor:
Day and Time: MW 1-2:30

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques.

ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)
Satisfies: Beginning CW: Fiction
Section: 22538
Instructor:
Day and Time: TTH 2:30-4

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques.

ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)
Satisfies: Beginning CW: Fiction
Section: 23021
Instructor:
Day and Time: MWF 9-10

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques.

ENGL 3331: Beginning CW: Poetry (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)
Satisfies: Beginning CW: Poetry
Section: 19227
Instructor: Dr. Hayan Charara
Day and Time: MW 1-2:30

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

ENGL 3331: Beginning CW: Poetry (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Poetry

Section: 23024

Instructor:

Day and Time: TTH 8:30-10

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

ENGL 3331: Beginning CW: Poetry (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)

Satisfies: Beginning CW: Poetry

Section: 22294

Instructor: Nick Flynn

Day and Time: MW 4-5:30

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 (Prerequisite: ENGL 1304)

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

Section: 25108

Instructor: Dr. Nathan Shepley

Day and Time: TTH 8:30-10

This section of ENGL 3340: Advanced Composition focuses on rhetorical choices that experienced writers make in order to reach specific audiences in the world. These choices may entail the following:

The use of first-person references (*I, me, my*): when and how might this help? Who stands to benefit from it? In formal writing, why might some audiences differ in their opinion of it?

- The treatment of observations and experience as *evidence*: for whom might this work? Why?
- Uses of emotional appeals in writing: what are the risks and for whom especially? What are the possible rewards?
- The standpoint of the writer: how is the writer positioned in society (e.g., in social class, ethnic background, gender identity, and regional background)? How might these factors inform a writer's rhetorical choices? What advantages or disadvantages should be considered?
- The syntactic options at the writer's disposal: what conventions are possible, and what, for some kinds of messages, are advisable?

Audiences that we will consider include public and academic readers, as well as hybrids of the two.

Expect to read essays from many writers, some of whom identify primarily as scholars—and some of whom see themselves as scholars who write to both academic and non-academic audiences. Most importantly, expect to analyze others' writing and to produce essays illustrating your own growing understanding of rhetorical choices.

ENGL 3343: Advanced Composition: Style (Prerequisite: ENGL 1304)

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

Section: 25111

Instructor: Dr. Paul Butler

Day and Time: TTH 10-11:30

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

TEXTS:

Butler, Paul. *The Writer's Style: A Rhetorical Field Guide*. University Press of

Colorado/USUP, 2018. **Required.**

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

Course Pack. **Required.**

COURSE OBJECTIVES:

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

ENGL 3349: Native American Literature

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

Section: 17753

Instructor: Dr. Barry Wood

Day and Time: TTH 8:30-10

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

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

Satisfies: American Lit before 1900, Any American Lit req, or Advanced English Elective
Section: 20384

Instructor: Dr. Barry Wood

Day and Time: TTH 10-11:30

This course will trace the aesthetic, epistemological and ethical dimensions of American Literature, from the mid-1600s to the years just following the Civil War. We will pay especial attention to the way the texts at hand theorize and practice attention itself, as relates to questions of formalism, figuratively, personality, emotion, and affect.

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

Satisfies: Any American Lit req or Advanced English Elective

Requirement: ENGL 1304: First Year Writing II

Section: 18517

Instructor: Dr. Lauren Brozovich

Day and Time: MW 1-2:30

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

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

Satisfies: Any American Lit req or Advanced English Elective

Section: 20138

Instructor: Dr. Sarah Ehlers
Day and Time: MW 12-1 (hybrid)

English 3351 will introduce a wide scope of American literary texts while considering emerging paradigms for understanding American literature. Through a combination of lecture, discussion, and collaborative activities, we will explore how the major political and historical transformations of the twentieth century and twenty-first centuries have shaped the U.S. literary landscape. Our readings will be focused primarily around the theme of “movement”; and we will consider course texts in relation to important topics such as migration, immigration, relocation, and urbanization. Throughout the semester, we will analyze works by authors working in diverse genres, including contemporary writers such as Valeria Luiselli, Wendy Trevino, Ocean Vuong, Tommy Orange, and Javier Zamora. *Note: This course is 1/3 hybrid. Monday and Wednesday classes will take place on campus; Friday classes will be facilitated online.*

ENGL 3352: 19th Century American Fiction (Prerequisite: ENGL 1304) (Honors Course)
Satisfies: American Lit before 1900, Any American Lit req or Advanced English Elective
Section: 22172

Instructor: Dr. Marina Trninic
Day and Time: MW 2:30-4

This course will explore how the major political upheavals and historical transformations of the nineteenth century shaped the U.S. literary landscape. Antebellum American literary production was often a politically inflected enterprise, dwelling on questions of democracy and national character. While authors celebrated a rise in liberty, they worried about the dangers of demagoguery in politics.

ENGL 3363: African American Fiction
Satisfies: Any American Lit req, Literature since 1950, or Advanced English Elective
Section: 22212

Instructor: Dr. Cedric Tolliver
Day and Time: MW 1-2:30

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

ENGL 3365: Postcolonial Literature (Prerequisite: ENGL 1304)
Satisfies: Literature since 1950, World Lit (Educ Cert), Additional Lit req, or Advanced English Elective
Section: 22214

Instructor: Dr. Sreya Chatterjee
Day and Time: MW 1-2:30

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 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 Salman Rushdie, Brian Friel, Kiran Desai and others.

ENGL 3371: Contemporary Irish Literature

Satisfies: Any British Literature, Lit Since 1950, Advanced English Elective

Section: 22416

Instructor: Dr. Margot Backus

Day and Time: MW 4-5:30

I. Sample Course Materials

Texts

W.B. Yeats, "Easter. 1916" (handout)

Roddy Doyle, *A Star Called Henry*

John McGahern, *The Dark*

Edna O'Brien, *The Country Girls Trilogy*

Nuala O'Faolain, *Are You Somebody?*

Mary Dorcey, *A Noise from the Woodshed*

Tana French, *Faithful Place*

Statement of Purpose

This course is designed to introduce a broad cross section of contemporary Irish literature and culture, emphasizing two basic skills: careful, appreciative reading (or viewing) of texts, and critical writing exploring literature, film and television analytically, in relationship to their social and historical context. I will provide an overview of Irish history and the Irish literary tradition

through a series of short lectures. Course time will otherwise be spent discussing the assigned texts. These discussions may take place in assigned small discussion groups or as a class. For each small discussion I will designate a group member to summarize group discussion for the class as a whole, so that small group discussions help to elicit general discussion.

ENGL 3380: Modern Indian Literature

**Satisfies: Global/World Literature, Any American Lit req or Advanced English Elective
Section: 29330**

Instructor: Dr. Auritro Majumder

Day and Time: MW 4-5:30

Modernism in India was part and parcel of broader global developments. Literature gave voice to, and contested, the founding of the Indian nation-state in 1947 and the transformations of Indian society ever since. This course introduces students to Indian fiction, poetry, drama, and literary criticism from the 1940s to the present day. We study literary developments and techniques, old and new forms and genres. This will be a reading and discussion-based class; writing requirements include three essays – an 800-word close reading, a 1200 – 1500-word short paper, and a 2000-word final essay. Since we will develop most of our ideas in this class through conversation, a willingness to participate in informed and thoughtful debate is essential. In addition, you are expected to take notes in class, follow up on suggested reading resources, and generally be invested in humanistic thinking.

ENGL 3396: Selected Topics Asian American Literature

**Satisfies: Any American Literature or Advanced English Elective
Section: 25324**

Instructor: Dr. Sunny Yang

Day and Time: TTH 11:30-1

This course offers an introduction to Asian American literature with a focus on the social and historical contexts that have shaped this diverse body of writing. We will read a range of texts (novels, short stories, essays, etc.) to examine how writers of East, South, and Southeast Asian descent have grappled with issues such as immigration and exclusion, heritage/history, U.S. empire, assimilation, the “model minority” myth, and citizenship and belonging. We will pay particular attention to the ways in which gender, sexuality, class, and national origin have structured representations of Asian Americans and Asian American experience while also troubling the conceptual coherence of this identity category. By the end of the course, students will learn how to critically analyze and discuss literature, as well gain an understanding of the major works, themes, and political concerns of Asian American writing.

ENGL 3396: Selected Topics: Playwriting

**Satisfies: Advanced CW Elective or Advanced English Elective
Section: 29253**

Instructor: Robert Boswell

Day and Time: MW 1-2:30

We will study the art and craft of writing plays. You will be required to read and discuss the assignments, view and discuss the designated plays, complete all the exercises, write a new and original one-act play of 20–50 pages, and read and discuss the plays of your peers.

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

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

Section: 25149

Instructor: Dr. Jonas Wittke

Day and Time: TTH 8:30-10

Overview of linguistics, introducing basic concepts with particular attention to English: sounds, word formation, approaches to grammatical description, history, acquisition, and social and regional variation.

ENGL 4304: Varieties of English

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

Section: 25156

Instructor: Dr. Chatwara Duran

Day and Time: MW 4-5:30

This course aims to approach and explore language diversity and identity in the United States and elsewhere. Students will read about studies of diverse groups, who speak English dialects/varieties and other languages. We will examine and discuss about critical and controversial issues surrounding varieties of English, language ideologies that privilege some varieties over others, and their consequences.

ENGL 4311: Language Socialization (Prerequisite: ENGL 1304)

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

Section: 22376

Instructor: Dr. Jodi Nelms

Day and Time: Online

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

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

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

Section: 22216

Instructor: Dr. Chatwara Duran

Day and Time: MW 1-2:30

This course examines English grammatical features: parts of speech, sentence elements, 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.

ENGL 4332: Modern and Contemporary Poetry

Satisfies: Advanced English Elective

Section: 20859

Instructor: Dr. Michael Snediker

Day and Time: MW 2:30-4

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

ENGL 4340: Feminist Criticism and Theory*

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

Section: 25175

Instructor: Dr. Elizabeth Gregory

Day and Time: TTH 1-2:30

***(Cross listed with WGSS 3350)**

An introduction to the theories and methods of feminist criticism as practiced in literary studies.

ENGL 4341: Queer Theory

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

Section: 22217

Instructor: Dr. Margot G. Backus

Day and Time: MW 2:30-4

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

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

ENGL 4342: Gender and Writing

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

Section: 25177

Instructor: Dr. Nathan Shepley

Day and Time TTH 11:30-1

Gender and Writing uses rhetorical and literacy studies to explore questions like, what has it meant, in American colleges from the mid-1800s to today, to write like a woman, like a man, or like an otherwise gendered person? How has society's understanding of one's gender identity influenced the purposes, genres, and communication styles promoted for educated writers and speakers—and with what support from textbooks, advice literature, and other sources? How have U.S. college students and others used their writing and speaking to complicate gender norms, and what do their struggles teach us about language and society?

This course may be especially helpful for teachers of writing, reading, or speech who instruct students in what counts as “proper” language use and why; writers who need to understand cultural and rhetorical implications of their words, phrases, and argumentation moves; and scholars interested in learning from past thinking about communication effectiveness.

Course Goals:

- Analyze writing on the basis of gender.
- Write to acknowledge and complicate gender identities.
- Work with others in whole-class and small-group activities to refine initial responses to literacy research and rhetorical theory.
- Use original writing to speak back to existing research.

ENGL 4343: Writing Houston (Hybrid)

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

Section: 29528

Instructor: Dr. Jennifer Wingard

Day and Time: Online

Course Description

The purpose of this course is to help students develop advanced research and writing skills by allowing them to develop their own research questions and/or sites of inquiry about a place – Houston. I have chosen the city and its outlying areas, as the focal point of the course because UH students have daily relationships with the city, its freeways, and its culture. They will therefore be able to find interesting and viable subjects for research and analysis from their own experiences and contacts with and within the city. Furthermore, students' connection to the city will allow for an exploration of how research and writing (either critical, creative or electronic) are deeply connected to our personal understandings and memories of places. It is goal of this course that the students begin to understand the complex connections between power and

politics, as well as community need within the city. Therefore, it will not be enough to produce inquiries and projects on a Houston based topic; students will also need to reflect and think critically about how particular communities are located within the narratives told about Houston as a city.

Course Architecture

The course will be taught in roughly four units that are designed to help students formulate, research, and produce a product about place that is based in their own inquiry about Houston. As a class we will explore research methods (archival, ethnographic, visual), as well as products (autobiography, critical essay, electronic media) about places to understand how composing place carries its own formal concerns. Ultimately this course will produce sound, video, and written documents that should help us understand the city of Houston from the point of view of those who experience it every day. By creating inquiries based on experience, and then contextualizing those experiences within larger bodies of text and context (i.e. laws, cultural practices, art, neighborhood lore), I believe the students will begin to see research as a central feature to not only writing, but also living in place.

Course Materials

Required Texts:

- Locke, Attica. *Black Water Rising: A Novel*. New York, Harper, 2009. ISBN 006173568
- Reichert Powell, Douglas. *Critical Regionalism: Connecting Politics and Culture in the American Landscape*. Raleigh, NC: U North Carolina P, 2007.
- Netflix, YouTube, Hulu, or Amazon Prime account maybe needed for viewing course materials
- Additional readings provided as pdfs on Blackboard

Grading

Houston's Image Paper	20%
Black Water Rising Analysis Paper	20%
Method, Form, and Function Group Presentation	20%
Houston Pecha Kucha	20%
Discussion Board Posts	20%

ENGL 4350: Short Story Writing (Prerequisite: admission to the Creative Writing Concentration and 3 hours in 3000-/or 4000-level literature courses in fiction. ENGL 4355 recommended prior to this course.)

Satisfies: Advanced Creative Writing Elective or Advanced English Elective

Section: 17099

Instructor:

Day and Time: MW 1-2:30

In this course students will focus on writing short stories and analyzing them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a

model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft techniques.

Please note: This is an advanced-level course for Creative Writing majors only, which means you should already have taken at minimum an introductory Creative Writing course, and possibly some additional sections on top of that.

May be repeated once for credit.

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

Satisfies: Advanced Creative Writing Elective or Advanced English Elective

Section: 22168

Instructor: harris

Day and Time: TTH 1-2:30

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

May be repeated once for credit.

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

Satisfies: Senior Fiction Writing Project

Section: 17756

Instructor: Antonya Nelson

Day and Time: TTH 11:30-1

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

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

Satisfies: Senior Fiction Forms

Section: 17830

Instructor: Giuseppe Taurino

Day and Time: TTH 1-2:30

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. If you are not interested in writing fiction, or in making conscious decisions about how to go about doing so, this is not the best class for you to take.

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.

Our reading will focus primarily but not exclusively 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 4356: Poetic Forms

Satisfies: Senior Poetic Forms

Section: 19252

Instructor: Dr. Kevin Prufer

Day and Time: MW 2:30-4

This course examines not only the art of traditionally formal poetry, but larger questions about how we conceive of poetry as a "formal" art. What do we mean when we say a poem is a "formed" thing? What does "form" have to do with "tradition"? Is free verse also formal poetry? Is the opposite of form formlessness or freedom? Primarily a workshop course, students will also be asked to read and discuss various essays on these subjects.

ENGL 4364: Minorities in Literature

Satisfies: Literature since 1950 or Advanced English Elective

Section: 22218

Instructor: Dr. Lawrence Hogue

Day and Time: TTH 2:30-4

This is a general, upper division reading course in the literatures of America's four major racial/ethnic groups: Asian Americans, American Indians, African Americans, and Latinx, with acknowledgment of an emerging Muslim community. The current renaissance in these four (or five) literatures is an exciting phenomenon, which is engaging and re-writing America. The course will focus on fiction and will examine the various trends and diverse voices within the literatures of the four groups. It will take a historical and developmental approach to each literature, beginning with the early part of the twentieth century and focusing on the diverse national groups within each and how that diversity impacts the production of the four literatures. As four of America's major minority literatures, two immigrant literatures and two indigenous literatures, the course is particularly interested in examining how these differences are re-inscribed in the literatures. The American Indian readings will be taken from James Welch's *Winter In The Blood*, Louise Erdrich's *Love Medicine*, Gerald Vizenor's *Shrouds of White Earth*, Sherman Alexie's *Blasphemy: New and Selected Stories*, and Tommy Orange's *There There*. The Asian American readings will be taken from John Okada's *No-No Boy*, Maxine Hong Kingston's *The Woman Warrior*, Jhumpa Lahiri's *The Namesake*, Andrew X Pham's *Catfish and Mandala*, and Ocean Vuong's *On Earth We're Briefly Gorgeous*. The African American

readings will be taken from Paule Marshall's *Praisesong For the Widow*, Toni Morrison's *Jazz*, Paul Beatty's *Sellout*, Ishmael Reed's *Mumbo Jumbo*, and William Henry Lewis's *I Got Somebody in Staunton*. The Latinx readings will be taken from Dagoberto Gilb's *The Magic of Blood*, Junot Diaz's *Drown*, Julia Alvarez's *How The Garcia Girls Lost their Accents*, and Kristen Valdez Quada's *Night at the Fiesta*. The Muslim text will be taken from mohja kahf's *the girl in the tangerine scarf* or Randa Jarrar's *A Map of Home: A Novel*. Student is required to take a mid-term exam, a final exam, and to write a short paper.

ENGL 4366: Introduction to Folklore

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

Section: 22219

Instructor: Dr. Carl Lindahl

Day and Time: MW 5:30-7

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

After a few sessions devoted to defining and characterizing folklore, the course will proceed to a survey of various common folklore genres and modes: folk belief, belief legend, festival and custom, historical legends and traditions, jokes, tall tales, proverbs, riddles, games, folk music, and folksong.

ENGL 4367: Documenting Community Culture

Satisfies: Theory, Methods, and Cultural Production

Section: 22938

Instructor: Dr. Carl Lindahl

Day and Time: Sat 12-3:00

This course is designed to introduce students to techniques of recording community arts, history, festivities, and religious life from a folklorist's perspective. Each student will take part in a semester-long documentation project. The class will cover general topic and each student will choose to study a particular community in light of that topic. The chosen community may be as small as a family or group of friends or it may be larger than an entire neighborhood.

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

Satisfies: Honors College, Literature since 1950, Theory, Methods, Cult. Production or Advanced English Elective

Section: 17896

Instructor: Dr. Robert Liddell

Day and Time: TTH 4-5:30

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

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

Satisfies: Senior Experience or Advanced English Elective

Section: 11996

Instructor: Dr. Maria Gonzalez

Day and Time: TBD

Supervised work experience in professions related to the English major. Students interested in completing an internship should schedule an appointment with their advisor and Dr. Gonzalez for more information.

ENGL 4396: Senior Experience Seminar: What is Critique?

(Prerequisite: ENGL 3301 – Introduction to Literary Studies)

Satisfies: Senior Experience

Section: 25180

Instructor: Dr. Sebastian Lecourt

Day and Time: TTH 4-5:30

This is a course on the intersection of aesthetic theory and political thought. Through a reading of major theorists from Plato to the present, we will explore how political critique has energized varieties of literary and cultural theory. We will consider accounts of the politics implicit in literary texts, theories of aesthetics as inherently political, and even claims for the aesthetic logic of politics itself. The topic is especially interesting right now because so many habits of academic critique – framing individual works as expressions of social discourse or ideology; looking at the political function of political or racial or gender representation – have spread beyond the academy and into the language of mainstream culture-criticism. This course offers students a chance to think about such moves as they were first theorized. Students will write two substantial papers and give one in-class presentation.

ENGL 4396: Senior Experience Seminar: Ways of Seeing in Painting and Literature

(Prerequisite: ENGL 3301 – Introduction to Literary Studies)

Satisfies: Senior Experience

Section: 25181

Instructor: Dr. Lois Zamora

Day and Time: TH 2:30-5:30

We will visit several museums in Houston in order to consider the expressive forms and capacities of the visual and verbal arts, and more particularly, the relation of paintings and literature (prose and poetry.) Students will be asked to consider how *representation* works in both media, and then compare and contrast particular works of painting and literature. We will engage the usual categories of painting (period and style, and also content and purpose: portraits, landscapes, mythological and historical scenes, religious and devotional scenes, etc.), and relate these categories to works of literature. We will read essays, short stories and poems that involve museums and/or particular works of art.

A final research project will include theories and practices of museums based on a mini museum of students' own creation. I will also ask that students write reports of visits to museums besides those that we will visit together, for example, the Rothko Chapel, the Print Museum, The Twombly Gallery, Bayou Bend, etc.

We will have approximately 8 classes off campus, visiting museums in Houston. Carpooling can be arranged, but students need to make sure that their class schedule will allow them to be off campus during some class periods. The seminar meets Thursday 2:30-5:30. Most visits off campus will start at 3:00, so there is time to get from campus to the museum in question. You must commit to meeting off campus for our museum visits.

We will organize transportation with carpools and/or Metro passes to be provided.

IART 3395: TEXT AS OBJECT, TEXT AS PERFORMANCE (Prerequisite: consent of instructor.)

Satisfies: Advanced Creative Writing Elective or Advanced English Elective

Section:

Instructor: Nick Flynn

Day and Time: T 5:30-8:30

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 come on the first day of the workshop with a portfolio of 10-20 pages of writing (poetry or prose / a mix of rough drafts and more finished work—one page of this copied 15 times, to be handed out at our first meeting to other students). 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 may 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 project).