

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES

### Department of English

---

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

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

**Satisfies: Creative Arts Core**

**Section: 23095**

**Dr. Kevin Prufer**

**TTH 11:30 am-1:00 PM**

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

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

**Satisfies: Creative Arts Core**

**Section: 26115**

**Dr. Alexander Parsons**

**MW 1:00-2:30 PM**

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

#### English Department Upper Division Course Descriptions – Fall 2019

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

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

**Section: 21102**

**TBA**

**TR 2:30-4:00 PM**

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.

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

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

**Section: 21750**

**Dr. Amanda Ellis**

**TR 11:30-1:00 PM**

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: 21751**  
**TBA**  
**TR 7:00-8:30 PM**

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.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Section: 23046**  
**Dr. Lynn Voskuil**  
**Online**

This course will focus on the development of skills in critical reading of and critical writing about literary texts. Course Goals: The goal of this course is to instill critical thinking skills and improve students' ability to analyze literary, rhetorical, and cultural texts. Improved writing and reading skills and introduction to a sample of basic critical schools and literary genres are among the secondary goals. We are also interested in literature's place within world, and literature as a socially significant artifact, so please consider this theme as you undertake each reading. You should start this course with an ability to write a critical paper about literature. Therefore, the course will emphasize reading and critical thinking.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Section: 23769**  
**Dr. Lynn Voskuil**  
**Online**

This course will focus on the development of skills in critical reading of and critical writing about literary texts. Course Goals: The goal of this course is to instill critical thinking skills and improve students' ability to analyze literary, rhetorical, and cultural texts. Improved writing and reading skills and introduction to a sample of basic critical schools and literary genres are among the secondary goals. We are also interested in literature's place within world, and literature as a socially significant artifact, so please consider this theme as you undertake each reading. You should start this course with an ability to write a critical paper about literature. Therefore, the course will emphasize reading and critical thinking.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Section: 26116**  
**Dr. Auritro Majumder**  
**MW 1:00-2:30 PM**

This course will introduce students to the techniques of literary analysis from a transnational cultural studies perspective. We will explore how important literary forms such as drama, the novel, and poetry relate to and interact with processes of globalization, transnational contact, and socio-economic changes and exchanges. The timeframe is broadly conceived, including the early modern, modernist, postcolonial and contemporary periods. We will see how globalization is tied to considerations of literary form and narrative. The course encourages close reading of literature paying attention to the shifting layers of meaning, and emphasizes the development of logical, precise writing and analytical skills.

**ENGL 3302: Medieval Literature (Prerequisite: ENGL 1304)**  
**Satisfies: British Literature before 1798 or Advanced English Elective**  
**Section: 23759**  
**Dr. Lorraine Stock**  
**TR 2:30-4:00 PM**

The course shall explore affinities between Medieval literature and history and cultural and political issues of the 20<sup>th</sup>-21<sup>st</sup> century, using a variety of medieval texts that have been adapted into film, television, and other media. While studying the texts we shall discuss how contemporary high and popular culture have adapted these texts cinematically to reflect current issues (of the period of post-medieval adaptation). Texts and topics may include Arthurian Romances such as *The Vulgate Cycle*; *Sir Gawain and the Green Knight*; the *Lais* of Marie de France about hybrid monsters; *Silence*, an Arthurian romance about a female cross-dressing as a male knight. Wherever possible, texts will be compared to their various films and TV adaptations. Analysis will reflect issues of gender construction, sexuality, monster theory, and politics.

**Required Texts:**

1. *The Lancelot-Grail Reader*, ed. Norris J. Lacy (NY: Garland, 2000) ISBN 0-8153-3419-2.
2. *Sir Gawain and the Green Knight*, ed. and trans. by James Winney (Lewiston NY: Broadview Press, 1992) ISBN 0-921149-92-1.
3. *Silence: A Thirteenth-Century French Romance*, ed. Regina Psaki. ONLINE EDITION
4. Selected texts, readings, and film clips put on Blackboard or entire films on reserve.

**Course Work:**

1. 3 critical papers (4, 5, 7 pp.) comparing a text episode to a film interpretation, or comparatively analyzing texts.
2. Weekly online quizzes about the readings, films, and criticism.
3. Class Participation and weekly contribution to discussion board on Blackboard.

**ENGL 3306: Shakespeare (Prerequisite: ENGL 1304)**  
**Satisfies: British Lit before 1798 or Advanced English Elective**  
**Section: 19436**  
**Dr. Mouliatis**  
**Online**

In this course we will explore the variety and range of some of Shakespeare's most original dramatic work, in all genres and across his career, including samples of his tragedies, comedies, Roman plays, and romances. We will read six plays, including *Hamlet* and *The Tempest*; the first play that we will read is *As You Like It* (the others to be announced). The English Renaissance, when Shakespeare was writing, was one of major social, political, and cultural transformation, the impact of which is still being felt. During the course, we will discuss some of the social, political, and cultural contexts out of which Shakespeare's work emerged, and how that social and cultural flux gets represented in the plays. The class will

emphasize close critical reading and critical writing, and the development of research skills. We will view and discuss film versions of several of the plays to develop a better sense of the plays in performance.

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

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

**Section: 23760**

**Dr. Irving Rothman**

**TR 11:30-1:00 PM**

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

**ENGL 3313: Restoration and 18<sup>th</sup> Century Drama (Prerequisite: ENGL 1304)**

**Satisfies:**

**Section: 26117**

**Dr. Nazzari Willan**

**TR 10:00-11:30 AM**

Restoration and Eighteenth-Century Drama

This course focuses on the plays written and performed in the theaters of London between 1660 and 1800. These plays are by turns strange, thoughtful and hilarious, and they address the whole fabric of society, from the richest to the poorest, the most powerful to the most precarious, tracking or suggesting how these people felt about shifting attitudes towards sexuality, society, religion, and the theater itself. Covering playwrights including George Ethridge, William Wycherley, Aphra Behn, Susanna Centlivre, and Richard Sheridan, we will explore together how these plays reflect on the world that formed them, and on each other.

Since staged drama involves performance, we will screen stagings of plays and contemporary films about the theatrical world of the period. You will plan and stage scenes from the plays yourselves as a part of thinking through some of the big questions facing the theater in the period- who was in the audience? What did they want to hear or see, and why? What could and could not be said?

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

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

**Section: 22667**

**Dr. Sreya Chatterjee**

**MW 1:00-2:30 PM**

English 3318 The British Novel since 1832 (The Country and the City in the British Novel) explores the representation of the countryside and the metropole in the British novel since 1832. In many ways the developments of the late nineteenth century and the beginning of the twentieth, re-defined life in the major metropolitan centers and revealed the intricate networks of appropriation and dependence that characterized their relations with the country. The troubled relationship of the countryside and the city finds expression in the works of well-known literary figures such as Charles Dickens, Thomas Hardy, Jane Austen and the Bronte Sisters. These writers combined elements of the Gothic and literary realism with the Romantic sensibilities of the previous decades to interrogate the idyllic and pastoral image of the countryside. In turn, they reveal the shallow veneer of the dazzling metropole, made rich through the systematic underdevelopment of the rural peripheries. This course will include major novels from this period to enrich the understanding of the social, material and cultural milieu in which these novels were produced and perused. In addition, students will be familiarized with the tools of close-reading, critical analysis and narrative technique specific to the genre of the novel.

This will be a discussion-based course where meaningful and constructive class participation would be a fundamental component. Students will be expected to do the reading in advance and be prepared for pop-up quizzes as well as group discussions and in-class writing on a regular basis. There will be 3 structured major assignments – a 3-4 page take-home close-reading essay, a take-home Q/A assignment at midterm and a take-home final paper of 5-6 pages that will be due at the end of the session. The rest of the grading will be covered by the quizzes and class participation in the form of sharing discussion questions and/or comments.

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

**Satisfies:**

**Section: 26120**

**Dr. Elizabeth Gregory**

**MW 1:00-2:30 PM**

A survey of major British writers from the turn of the century to World War II, including Joyce, Lawrence, Yeats, Forster, Thomas, and related figures. Students will attain through lectures, discussion, and reading. Then students will demonstrate through exams and papers knowledge about the development & flowering of Modernist literature in Britain. Class discussions of primary literary texts and secondary materials will help students develop critical reading & analytical thinking skills. Paper assignments will enable students to improve their writing skills & their analytic abilities.

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

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

**Section: 20892**

**Dr. Lois Zamora**

**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.

**Required Texts:**

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

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

Jorge Luis Borges, *Labyrinths* (Argentina)

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

Louise Erdrich, *Tracks* (USA)

Leslie Marmon Silko, *Ceremony* (USA)

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

**Course Requirements:**

Weekly reading quizzes and discussion board postings

Final Paper

## **Final Exam**

There are no face to face meetings of this class.

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

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

**Section:**

**Dr. Robert Zaretsky**

**TR 11:30-1:00 PM**

#### **Readings/Texts:**

Jean-Paul Sartre, *Nausea* (New Directions)

Jean-Paul Sartre, *Existentialism is a Humanism* (Yale UP)

Albert Camus, *The Stranger* (Vintage)

Albert Camus, *The Plague* (Vintage)

Simone de Beauvoir, *The Ethics of Ambiguity* (Philosophical Library)

Simone de Beauvoir, *The Second Sex* (Vintage)

Simone Weil, *Simone Weil: An Anthology* (Grove Press)

Samuel Beckett, *Waiting for Godot* (Grove Press)

### **ENGL 3323: Development of Literature Critical & Theory (Prerequisite: ENGL 1304)**

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

**Section: 23766**

**Dr. Maria Gonzalez**

**MWF 10:00-11:00 AM**

The Development of Literary Theory and Criticism begins with an overview of some of the earliest thinkers followed by a few readings attempting to trace an argument in more depth. We begin with recognizable foundational texts that begin much of the discussions of literary theory and criticism for Continental Western thought. We will explore the concepts that Aristotle and Plato first developed to define creative texts. Using the development of subjectivity to help organize the readings, we will ask questions: Who are we? Why do we say we are who we are? We will study concepts of Humanism, Modernism, Formalism, and Post-Modernism. By studying one of the major frames that has recently organized cultural production, the student will formulate a question about subjectivity and explore it in texts they will choose on their own.

We will begin with a seminar format, introducing theoretical texts as well as literary and cultural texts. Following this introduction, students will begin to develop their research topics by exploring possible other texts not included in the syllabus that the student chooses.

#### **Readings/Texts:**

Selections from Sigmund Freud

Gloria Anzaldúa, *Borderlands*

Michel Foucault, *The History of Sexuality, vol 1, An Introduction*

Judith Butler, *Gender Trouble*

Foucault's *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*

Selections, which I will make available, from Plato, Aristotle, Erasmus, Kant, Marx, Freud, Saussure, Lacan, Irigaray, T.S. Eliot, I.A. Richards, Northrop Frye, Derrida, and Elaine Showalter

Text[s] of your own choosing

**Writing Requirements and other Assignments:** Initial short papers (approximately 2-3 pages) explicating conceptions from Plato, Kant, Freud, and Marx, followed by a final research paper applying the theory to a research topic and text (approximately 10-15 pages).

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

**Satisfies:**

**Section: 26127**

**Dr. Barry Wood**

**TR 10:00-11:30 AM**

This course follows the development of the novel through Spanish, French, British, German, and American literatures.

**Readings/Texts:**

Miguel de Cervantes (Spanish) *Don Quixote* 1605, 1615

Voltaire (French) *Candide* 1758

Charlotte Bronte (English) *Jane Eyre* 1847

Gustave Flaubert (French) *Madame Bovary* 1857

Emile Zola (French) *The Masterpiece (L'Oeuvre)* 1886

Erich Maria Remarque (German) *All Quiet on the Western Front* 1928

William Faulkner (American) *Light in August* 1932

John Barth (American) *The Floating Opera* 1956

Toni Morrison (American) *Beloved* 1987

**Gentle Warning:** Like all novel courses, this one has a lot of reading. Nine (9) novels is pretty standard for a novel course, but you should still add up the pages to get an idea of how much you need to read over the semester (over 3,000 pages), or each week (300 or so), or even each day (about 50). The biggest hazard with novel courses is getting behind in your reading.

**Requirements:**

- 1. Three Tests (34, 33, and 33 points: total 100 points):** These cover readings and lecture material. They are designed primarily to assure that you have read everything assigned and have grasped fundamental concepts relevant to the history of the novel: (1) Prose narrative, Romanticism, Realism, etc.; (2) Elements of fiction such as point of view or narrative voice(s), setting, theme, character, stream of consciousness. Each test has about 3 extra questions, so you have is worth 50 points, so you have a few extra opportunities to earn points. Approximately half of the questions are quotations requiring identification of author, novel, or speaker.
- 2. Essay (50 points):** A 1500-word essay on a single aspect of one of the assigned novels.
- 3. Write to Learn (50 points):** Fourteen (14) responses (300 words) on topics provided.
- 4. Base Grade:** Your tests (34 + 33 + 33 = 100 points) plus your essay (50 points) + 14 WTLs (50 points) = 200 points. Add up to 10 points for an extra credit assignment. Divide by two to get a %. Convert percentage grade to a UH letter grade. This letter grade is your “base grade.” If you are happy with your base grade, it will be your grade for the course.
- 4. Extra Credit:** Read *Einstein's Dream* and write an intelligent commentary (400 words) on the effectiveness use of the novel to explore ideas. (Voltaire's *Candide* is a similar novel of ideas.)
- 3. Optional Final Exam:** You may try to raise your grade by writing the optional final exam. This may affect your “base grade” in four ways: (1) leave it where it is, (2) raise it one notch on the grading scale (C+ to B-, B to B+, B+ to A-, etc.); (3) raise it two notches (C+ to B, B+ to A); (4) raise it three notches (B- to A-, B to A). The final cannot lower your base grade.

**ENGL 3327: Masterpieces of British Literature I (Prerequisite: ENGL 1304)**

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

**Section: 20959**

**Dr. Mark Womack**

**Online**

This course will introduce you to major works of British literature from the Anglo-Saxon period through the 18th century. We will study these literary texts as literary texts — works of verbal art designed to delight readers and auditors — not primarily as historical documents. We will spend virtually all our time analyzing specific passages in great detail, thinking about how the text in front of us works on our minds and ears as we read it. This course will thus provide an opportunity to learn how to read literature closely and to write about it with precision and clarity.

Although not organized around any particular themes, the course will grapple with two critical questions: 1) “Why have these works persisted in our culture for so long?” and 2) “How do these writers manipulate the resources of language to shape our experience as readers?” As you will see, I believe these questions about canon formation and about literary form are inseparably related.

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

**Satisfies: Beginning CW: Fiction**

**Section: 149938**

**TBA**

**TR 11:30-1:00 PM**

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write 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 vocabulary and techniques from our textbook.

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

**Satisfies: Beginning CW: Fiction**

**Section: 22913**

**TBA**

**MWF 10:00-11:00 AM**

In this course students will focus on learning what makes a good short story, and how to analyze short stories and write 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 vocabulary and techniques from our textbook.

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

**Satisfies: Beginning CW: Fiction**

**Section: 26111**

**TBA**

**MW 1:00-2:30 PM**

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write



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 vocabulary and techniques from our textbook.

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

**Satisfies: Beginning CW: Poetry**

**Section: 22837**

**TBA**

**TR 10:00-11:30 AM**

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

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

**Satisfies: Beginning CW: Poetry**

**Section: 23768**

**TBA**

**MWF 11:00– 2:00 PM**

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

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

**Satisfies: Beginning CW: Poetry**

**Section: 26112**

**TBA**

**TR 5:30-7:00 PM**

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

**ENGL 3339: Journal Practicum (Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Section: 26151**

**Dr. Audrey Colombe**

**MW 2:30-4:00 PM**

Literary magazine publication is the primary focus of this course. *Glass Mountain Magazine* is UH's international undergraduate literary magazine published fall and spring. *Shards* is the online magazine published quarterly. Production and editing of *Glass Mountain* and *Shards* will happen alongside of the study of literary magazine production. Activities related to running a literary magazine (websites, social media, a reading series, a writing contest, fundraising, planning for the Boldface Conference, community outreach, and organizational activities) comprise a significant workload. Practical/theoretical issues related to magazine production are investigated as activities unfold. The work is collective (most of the activities require small group input) and individual (each member of the course is responsible for applying his/her own talents and interests). Students discuss assigned tasks, engage writers and artists, develop processes for completing stages of production, organize events, and establish communication strategies—as extensions of the central project, running a literary magazine. Effective interpersonal communication is a necessary element. Steady attendance at work sessions is required, along with extensive preparation for in-class group activities and outside events. Discussion, investigation, and

revision are constant. The course concludes with each student composing a reflective essay, a detailed observation of the successful activities and the gaps, with suggestions/reminders for future practicum actions.

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

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

**Section: 23770**

**Dr. Nathan Shepley**

**TR 8:30-10:00 AM**

**Description:** ENGL 3341: Business and Professional Writing is designed to familiarize you with writing genres common in many business and professional settings, genres such as letters, resumes, reports, and proposals. Beyond how-to guidance, the course will expose you to research and theory about workplace literacy practices so that you develop strategies for handling questions such as the following:

- How well do the documents that you produce reflect values held by you, your organization, and/or a wider public?
- How well do you respond to situational needs through your writing?
- How do cultural factors influence your writing's effectiveness?

Thus, your writing development will accompany practice developing rhetorical sensitivity. You will write in the genres that we discuss as well as apply findings from scholarly research and theory on professional writing.

**Course Objectives:** This course should allow you to do the following:

- Write in genres used regularly in business settings
- Write with attention paid to the factors of intention, audience, medium, timing, and constraints
- Analyze cultural implications of textual choices
- View texts from the angles of content and design
- Improve surface features of your writing to increase clarity

Meeting the objectives above means more than completing writing tasks. It means developing a rhetorical disposition toward writing and using that disposition to maximize the effect of your messages. Like oral exchanges, written texts may succeed or fail, perhaps succeeding in some ways but failing in others. The extent to which you attend to many layers of your text—culture, situation, genre, design, and grammar—may determine whether your message reaches and persuades your intended readers.

**ENGL 3345: Nobel Prize Winners in Lit (Prerequisite: ENGL 1304)**

**Satisfies: Global or World Literature (Edu Cert) or Advanced English Elective**

**Section: 14939**

**Dr. Irving Rothman**

**Online**

Students will examine a compilation of selected works by winners of the Nobel Prize in literature in prose, poetry, and drama, focusing on literary techniques and the cultural background and significance of the work.

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

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

**Section: 21755**

**Dr. Michael Snediker**

**TR 10:00-11:30 AM**

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

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

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

**Section: 24177**

**TBA**

**MW 5:30-7:00 PM**

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**

**Section: 21784**

**Dr. Sarah Ehlers**

**MW 10:00-11:00 AM**

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 upheavals and historical transformations of the twentieth century and twenty-first centuries have shaped the U.S. literary landscape. At the same time, we will consider how American experience is determined by global contexts and forces, such as immigration, economic downturn, ecological disaster, and technological development. Analyzing works by canonical and non-canonical authors writing in diverse genres, we will explore how literature has and continues to inform our understandings of political and cultural realities. Our readings will be framed by such questions as: How do contemporary writings question how personal and national identities are constructed? What is the role of a national literature in the midst of global climate change? How do U.S. writers respond to moments of political crisis? *Note: This course is 1/3 hybrid. Monday and Wednesday classes will take place on campus; Friday classes will be facilitated online.*

**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: 20314**

**Dr. Lauren Brozovich**

**MWF 11:00–12:00 PM**

Course Goals: Our purpose is to improve skills in critical thinking, literary analysis, composition, and style. In this course, we will work on these skills through reading and discussion of modern and postmodern American literature, focusing on a small sample of major authors, movements, and issues.

**ENGL 3352: 19th Century American Fiction (Prerequisite: ENGL 1304)**

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

**Section: 19438**

**Dr. Barry Wood**

**TR 8:30-10:00 AM**

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

**ENGL 3353: Modern American Literature (Prerequisite: ENGL 1304)**

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

**Section: 23771**

**Dr. William Monroe**

**MWF 11:00-12:00 PM**

This course will explore how the major political upheavals and historical transformations of the first half of the twentieth century shaped the U.S. literary landscape. We will use the development of modern fiction as a lens for considering how global contexts and forces such as immigration, total war, and economic crisis determined representations of “American” experience. At the same time, we will examine how the technologies of modernism—from the Hollywood studio system to Fordist mass production—were attributed to an American public sphere. Over the course of the semester we will look at a variety of genres, including novels, memoirs, comics, short stories, experimental prose, and pulp fiction. Authors will likely include: W.E.B. Dubois, Zitkala SA, Gertrude Stein, Claude McKay, Tillie Olsen, Carlos Bulosan, and Felipe Alfau, among others.

**ENGL 3354: Contemporary American Fiction (Prerequisite: ENGL 1304)**

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

**Section: 14940**

**Dr. Lawrence Hogue**

**TR 1:00 pm- 2:30 PM**

Contemporary American Fiction will be examined within the context of an emerging postmodern American society. Since the 1960s, a new phenomenon of American social reality has emerged. The emergent forms of a new commercial culture, the rise of computer and information networks (Facebook, Twitter, Instagram), the mechanization of culture, the mediation of culture by the media, the shift from print literacy to images, urbanization, the absence of meta-narratives, and the co-existence of diverse cultures, races, sexualities, and religions are all features of this new postmodern American society. We have diverse urbanization coinciding with the proliferation and extension of mass culture. This is a pregnant moment in the United States because you have the racial, religious, sexual, and cultural pluralization of institutions and practices and thus the creation of an image of the United States as a *newly* heterogeneous society. Within the span of the semester, we will hear as many of these diverse voices and examine as many of the literary trends as possible. We will read texts written mostly *after* 1980. The readings will be taken from the following texts: Paul Auster’s *The New York Trilogy*, Don DeLillo’s *White Noise*, Tommy Orange’s *There There*, Philip Roth’s *American Pastoral*, Paul Beatty’s *The Sellout*, Aimee Bender’s *The Girl in the Flammable Skirt* or *The Color Master: Stories*, Darcey Steinke’s *Jesus Saves*, Rikki Ducornet’s *The Jade Cabinet*, Bonnie Jo Campbell’s *American Salvage*, Andrew X Pham’s *Catfish and Mandala*, Toni Morrison’s *Jazz*, Mohja Kahf’s *The Girl in the Tangerine Scarf*, Carole Maso’s *Ava*, David Foster Wallace’s *Brief Interviews With Hideous Men*, Mary Gordon’s *Final*

*Payments*, Brian Evenson's *Fugue State*, Lance Olsen's *10:01*, Harold Jaffe's *Anti-Twitter*, and George Saunders's *In Persuasion Nation*.

Requirements include a short paper, a mid-term exam and a final exam.

**ENGL 3360: Survey of African American Literature (Prerequisite: ENGL 1304)**

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

**Section: 26126**

**Dr. Cedric Tolliver**

**MW 4:00-5:30 PM**

This course introduces students to several genres of writing in the African American literary tradition: slave narratives/autobiographies, poetry, fiction, and nonfiction prose. The study of these texts will require students to develop close reading, critical thinking, and clear writing skills. Over the course of the semester, students will undertake a self-directed literary-historical research project that provides students with the opportunity to demonstrate their understanding of African American literary texts as aesthetic responses to and reflections of particular historical moments.

**ENGL 3361: Mexican American Literature (Prerequisite: ENGL 1304)**

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

**Section: 23773**

**Dr. Amanda Ellis**

**TR 1:00-2:30 PM**

This course interrogates the literary and historical contributions of Mexican American writers. It introduces students to a body of written works (novel, short story, poetry) that constitute the Mexican American literary tradition in the post-Chicano Movement era. This course is specifically organized around and focuses principally on literature that foregrounds the distinguishing facets of late 20<sup>th</sup> and early 21<sup>st</sup> century Chicana/o literature, including but not limited to thematic representations of: Anti-Mexican racism in the neoliberal era, immigration, New World histories of conquest and trauma, alienation, assimilation, spirituality, Chicana feminism, civil rights, and healing etc.—topics that continue to preoccupy Mexican American writers.

Required Texts:

Americo Paredes, *George Washington Gómez*

Rudolfo Anaya, *Bless Me Ultima*

Helena María Viramontes, *Under the Feet of Jesus*

Ana Castillo, *So Far From God*

Alex Espinoza, *Still Water Saints*

ire'ne lara silva, *Blood Sugar Canto*

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

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

**Section: 23775**

**Dr. Auritro Majumder**

**MW 2:30–4:00 PM**

This course will introduce students to literature of the late twentieth and early twenty-first centuries, emerging from former colonial regions such as South Asia, the Caribbean, and Africa, as well as their diaspora. It will be relevant to those interested in global literatures in the aftermath of the British Empire. This will be a reading and discussion-based class; writing requirements include an in-class midterm exam

and three essays – an 800-word close reading, a 1200-1500-word short paper, and a 2000-word final essay. We will focus on what is meant by the often-seen phrase postcolonial literature, and discuss how literary genres such as novel, drama, and poetry function in global and non-Western contexts. Conversely, how do we, as readers in North America, fit into these conversations?

**ENGL 3367: Gay and Lesbian Literature (Prerequisite: ENGL 1304)**

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

**Section: 26128**

**Dr. Paul Butler**

**TR 10:00-11:30 AM**

**Description of Course:**

One of the most rapidly expanding areas of the publishing industry in the last twenty years or so has been gay and lesbian (or more broadly LGBT) literature. Barnes and Noble, Amazon.com, and independent bookstores have added sections to reflect the interest in gay and lesbian literature as well as gender studies and queer theory. Some of the literature has entered our cultural conversations through the popular media in television series like *Modern Family* and *Will and Grace* and in films like *Call Me By Your Name*, *Love, Simon*, *Milk*, *A Single Man*, and *The Kids Are All Right*, as well as less mainstream offerings at film festivals. Despite the burgeoning influence of gay and lesbian literature today, it's rarely acknowledged that its current achievement has come about through the struggle of many individuals during the past fifty years.

This course studies some of the most significant texts and traces their cultural rhetoric; that is, we'll study these texts in relation to the cultural dialogues going on at the time of their reception as well as their historical contexts. How did we get here? How did gay and lesbian literature emerge? In what way did the social movements for equality in the 1960s and 1970s set the stage for the creation of a rich variety of LGBT texts? How did gay and lesbian literature emerge out of the counterculture? Who were some of the pioneering writers of this era? How did the writing develop out of and transform itself in the aftermath of the AIDS crisis?

**Possible Texts:**

Brown, Rita Mae. *Rubyfruit Jungle*  
Holleran, Andrew. *Dancer from the Dance*  
Kramer, Larry. *The Normal Heart*  
Kushner, Tony. *Angels in America, Part I: Millennium*  
Maupin, Armistead. *Tales of the City*  
Proulx, Annie. *Brokeback Mountain*  
Rechy, John. *The Sexual Outlaw: A Documentary*  
Warren, Patricia Nell. *The Front Runner*

**Group Texts:**

Feinberg, Leslie. *Stone Butch Blues*; Moore, *This Every Night*  
Warren, Patricia Nell. *Harlan's Race*; Lorde, *Zami*

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

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

**Section: 27750**

**Dr. Kavita Singh**

**MW 2:30-4:00 PM**

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

In this course we will read novels, poetry, and plays from across the Caribbean and its diaspora in the US and Europe, and study how its radical culture of revolution, anti-racism, and multiculturalism has been informed by its history of colonization and enslavement, its mixed experiences of independence, totalitarianism, or continued colonization, and its current imprisonment by tourist economies. Paying attention to race, class, and gender hierarchies, we will explore how Western literary traditions have been transformed and deformed by mixing in rhythms, language, orality, and spirituality drawn from African, Asian, and Amerindian legacies. Reading texts written in English (Trinidad, Barbados, and Guyana), translated from Spanish (Puerto Rico) and French (Martinique and Guadeloupe), as well as texts by diasporic Caribbean writers (Dominican Republic, Jamaica, Cuba, Antigua) we also connect histories of immigration to post/coloniality and globalization. A key aspect of this course will be its attention to gender throughout, and the possibilities and failures of both colonial and postcolonial representations of sex and sexuality.

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

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

Authors we study may include:

V.S. Naipaul, Derek Walcott, Kamau Brathwaite, Aime Cesaire, Maryse Condé, Mayra Santos-Febres, Achy Obejas, Edwidge Danticat, Jamaica Kincaid, and Junot Diaz.

**ENGL 3370: Modern Irish Literature (Prerequisite: ENGL 1304)**

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

**Section: 26121**

**Dr. Margot Backus**

**TR 10:00-11:30 AM**

This course is designed to introduce a broad cross section of modern Irish literature and culture, with a focus on Irish *modernism* in relation to literary genre. In our assignments and discussions, we will consistently reflect on the differential effects of genre. Genre is an inherently social, historical category and it makes very specific meanings possible, even if through negation. We will be looking at ways that Irish writers have sought to resist violence and inequality through categories such as humor, satire, jokes, and parody, and the gothic, the grotesque, and occasionally also by weaving in modes such as melodrama and sentimentalism. I will encourage us to consider in what ways, for instance, indirection, muddledness and deniability might, in a colonized society, serve as potential literary virtues.

Through a series of key Irish modernist texts from Wilde's *The Importance of Being Earnest* to Lady Gregory's nonfiction, to short stories by James Joyce, Frank O'Connor, Elizabeth Bowen, Mary Lavin and Edna O'Brien, Yeats's poetry, J.M. Synge's *The Playboy of the Western World*, a novel by Kate

O'Brien, and selected readings from James Joyce's *Ulysses* and *Finnegans Wake*, we will consider the particular interactions between literary realism and modernism in Ireland. The works we will read grapple with women's issues, class, cultural and religious divisions, sexual identity, and the turbulent history of Irish nationalism.

The course will emphasize two key skills: close, sensitive reading of literature, and research and written analysis exploring literature in relationship to some aspect of its social and historical context. I will provide a sense of Irish history and the Irish literary tradition through a series of short lectures – please feel free to stop me and get clarification if you need me to clarify a term, or to ask me to explain or provide evidence or a rationale for any statement I make. Passion and sometimes outrage fuel and energize my teaching, and the downside to that is that I can get carried away by the desire to make a point, get a laugh, surprise you. But if I let slip anything you know to be incorrect, or make a statement that flies in the face of your own knowledge, or if you just want me to slow down and do the math, you will be doing me and the class as a whole a favor – more voices make the classroom smarter – push back, mic check me, I like it!

Course time will mostly be spent discussing the assigned texts, with me providing extensive historical, cultural and comparative context. 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 will help to elicit general discussion.

**ENGL 3396: Writing in the Public Sphere (Prerequisite: ENGL 1304)**

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

**Section: 26131**

**Dr. Paul Butler**

**TR 1:00-2:30 PM**

The course will focus on the craft of writing in public discourse, including writing for publication in newspapers, magazines, journals, and online venues. While our main concern will be students' individual writing, we will also investigate some theoretical and ethical issues. For example, what does it mean to write today as a "public intellectual"? What are our responsibilities as writers in a postmodern world in which globalization, economics, and politics are so inextricably intertwined? The course will involve critical reading as well as writing, and we will look at a wide range of models. The course will focus on public and socially conscious writing. Students will find original topics and will work toward publication of their work.

**ENGL 3396: Enlightenment Stories (Prerequisite: ENGL 1304)**

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

**Section: 28184**

**Dr. Robert Zaretsky**

**TR 1:00-2:30 PM**

Survey of the thought, writings and interpretations of the Enlightenment, with particular emphasis on France and Scotland.

Midterm Exam: 20%

Final Exam: 40%

Two book reviews: 10% each



Class Participation: 20%

**ENGL 3396: Arab American Poetry (Prerequisite: ENGL 1304)**

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

**Section: 26265**

**Dr. Hayan Charara**

**TR 10:00-11:30 AM**

Over the past few decades—but especially since the September 11th terrorist attacks—literature by Americans of Arab heritage has gained prominence and witnessed remarkable growth. This course will focus on the history and concerns (literary, social, political, and religious) found in Arab American poetry. What are the major concerns of contemporary Arab American poetry? How do Arab Americans represent themselves? How have historical events, politics, and cultural shifts defined and redefined these texts, their concerns, and the people they depict? We will cover a wide variety of topics (immigrant and exilic narratives, assimilation, cross-cultural struggle and identification, Orientalism, postcolonialism, Islamophobia, gender, and religious expression), and we will read not only poems by both established and emerging poets, but also critical and historical writings. Students will have the opportunity to meet several Arab American poets (in person and/or via Skype).

**ENGL 4303: Teaching English as a Second Language (Prerequisite: ENGL 1304)**

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

**Section: 26129**

**Dr. Chatwara Duran**

**TR 8:30-10:00 AM**

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

**ENGL 4315: Sociolinguistics (Prerequisite: ENGL 1304)**

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

**Section: 23780**

**Dr. Chatwara Duran**

**Online**

This course addresses major concerns of sociolinguistic study, language variation, or how language varies in different contexts, where *context* refers to ethnicity, social class, gender, geographical region, age, and several other factors. We will also reflect on language attitudes, both toward variations within the English language and toward multilingualism in our society.

**ENGL 4319: English in Secondary Schools (Prerequisite: ENGL 1304)**

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

**Section: 23161**

**Dr. Laura Turchi**

**T 5:30-8:30 PM**

In this class you will be learners and teachers simultaneously. As learners, you will read, annotate, raise questions, interrogate your own literacy experiences, and become acquainted with what the research suggests about teaching English Language Arts (ELA). You will visit secondary English classes, observing how teachers enact the practices about which you are learning and asking questions about what you observe. You will also develop your own expertise on topics in ELA, creating and sharing lesson plans that you will teach to your peers. Across the semester, you will build upon and supplement your initial literacy narrative. Your work will culminate in a final critical reflection, showcasing the best of your thinking, learning, and teaching from across the semester.

**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: 18585**

**Dr. Chitra Divakaruni**

**M 2:30 -5:30 PM**

Text: *Creating Fiction*, ed. Julie Checkoway (Story Press)

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.

Note on the Text: You will have to order the text (Checkoway) online. DO IT NOW! Inexpensive used copies are available from Amazon. <https://www.amazon.com/Creating-Fiction-Instruction-Insights-Associated/dp/1884910513>. You are welcome to use other sales venues if you prefer them. Throughout the semester, I will also email you scanned stories from many sources for analysis and discussion.

**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: 20139**

**Dr. Martha Serpas**

**MW 1:00-2:30 PM**

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

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

**Satisfies: Senior Fiction Writing Project**

**Section: 20142**

**Dr. Peter Turchi**

**TR 11:30-1:00 PM**

This course will focus on developing and revising fiction, with the emphasis on exploration and experimentation—pushing beyond initial conception and execution. Exactly how we do that will be

determined in part by the size of the class, but it will certainly include reading and discussing a variety of published work as well as reading and discussing student drafts. One of our goals will be for you to end the semester with at least one piece of fiction more fully considered than any other piece of fiction you've written.

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

**Satisfies: Senior Poetry Writing Project**

**Section: 24244**

**Dr. Martha Serpas**

**TR 11:30-1:00 PM**

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

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

**Satisfies: Writing Forms**

**Section: 20295**

**Dr. Giuseppe Taurino**

**TR 1:00–2:30 PM**

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

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

In this course, we're going to work towards believing things into existence. We're going to create new worlds out of our memories, imagination, and language. We're going to create real people with the power to desire and think for themselves, the power to perform actions we may not have anticipated when we first created them. We're going to strive to make these settings, characters, and plots so credible and engaging that we and others would prefer to spend our time exploring them than do just about anything else in the world.

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

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

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

**Section: 26256**

**Dr. Michael Nash**

**TR 1:00-2:30 PM**

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

**ENGL 4372: Literature and the Environment (Prerequisite: ENGL 1304)**

**Satisfies: American Lit before 1900 or Advanced English Elective**

**Section: 26123**

**Dr. Jason Berger**

**TR 10:00-11:30 AM**

The “Anthropocene” is a contemporary term that describes a new historical era where humans have become a geological force (and not in a good way). Some scholars have surmised that this era began in the late eighteenth century with the invention of the steam engine; others suggest it started as early as the fifteenth century, when the genocide of indigenous peoples in the Americas shifted the planet’s carbon dioxide levels. We will begin after these earlier Anthropocene moments by consider a variety of texts from the American nineteenth century, including Henry David Thoreau’s *Walden*, Herman Melville’s *Typee: A Peep at Polynesian Life*, and parts of Harriet Beecher Stowe’s *Dred: A Tale of the Great Dismal Swamp*. We will also explore contemporary works that take up more recent approaches to the environment and our precarious condition, such as Juliana Spahr’s poems in *That Winter the Wolf Came*, Indra Sinha’s novel *Animal’s People*, and Benh Zeitlin’s film *Beasts of the Southern Wild*. Throughout, we will explore a number of contemporary critical approaches that complicate traditional notions of nature (including works by Timothy Morton, Donna Haraway, Jason Moore, and many others).

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

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

**Section: 22715**

**Dr. David Mikics**

**Online**

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

**ENGL 4376: Robin Hood in Culture (Prerequisite: ENGL 1304)**

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

**Section: 26119**

**Dr. Loraine Stock**

**TR 11:30-1:00 PM**

This course traces the development of the myth/history of the British legendary character Robin Hood from its pre-medieval roots, through its literary development, to the most current iterations of the hero in politics and popular culture. The course will ask its members to reevaluate their instinctive impression of Robin Hood as the benevolent outlaw who “robbed from the rich and gave to the poor.” The course’s coverage of the developing legend may include: pre-medieval folklore; medieval ballads about a yeoman outlaw; Elizabethan plays about a gentrified Norman aristocrat-turned outlaw, Robert of Huntington and his love interest Maid Marian; 18<sup>th</sup>-century broadside ballads providing the back stories about Robin’s “Merry Men”; 19<sup>th</sup> century historical romances, lyric poems, and plays; 20<sup>th</sup>-century popular culture entertainments including feature films and television series devoted to the Robin Hood legend, most

recently the BBC TV series, *Robin Hood* (2006-09), the 2010 Russell Crowe film *Robin Hood*, and the 2018 film *Robin Hood*. Through these adaptations of the legend, Robin Hood became a protean cultural symbol that has been variously appropriated by systems of authority as well as rebels against authority. From her origins as a fertility goddess, the May Queen, to her most recent film adaptations as a gutsy warrior woman, reinterpretations of Maid Marian have mirrored the development of women's history in the past century, turning a once passive damsel in distress into a post-feminist, proactive female partner of Robin. In the 2008 American election Barack Obama was associated with the British outlaw by both supporters and detractors. In the commercial sphere, the Robin Hood "brand" has advertised various products, including underwear, bullets, and milk.

Required Books:

1. Stephen Knight/ Thomas Ohlgren, ed. *Robin Hood and Other Outlaw Tales* (Kalamazoo: University of Western Michigan Press; TEAMS Medieval Texts) ISBN 978-1580440677.
2. Howard Pyle, *The Merry Adventures of Robin Hood* (NY: Dover, 1968) ISBN-10: 0486220435; ISBN-13: 978-0486220437

These will be supplemented by online texts.

Films:

Students will become familiar with the major films and television adaptations of the Robin Hood story. Selected film clips will be available on Blackboard.

Written assignments may include:

1. A midterm close reading essay (5 pp.) comparing depictions of one of the major characters in the legend in text and film.
2. A final comparative close reading essay (7-8 pp.) focused on key episodes in 2- 3 adaptations in any media of the legend.
3. Weekly quizzes on the assigned readings and film clips.
4. Weekly responses to required readings on a message board in Blackboard.

### **ENGL 4396: Senior Experience Seminar: Dictators and the Novel (Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

**Satisfies: Senior Experience**

**Section: 26134**

**Dr. Hosam Aboul-Ela**

**MW 4:00-5:30 PM**

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

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

#### **READINGS:**

Unit 1 Totalitarian Traditions

Miguel Angel Asturias (Guatemala), *The President*

Hannah Arendt, *The Origins of Totalitarianism*

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

Unit 2 Classical Dictatorship

Marical Riquelme (Paraguay), *Negotiating Democratic Corridors*  
Gabriel Garcia Marquez (Colombia), *One Hundred Years of Solitude*  
Abdel-Malek, *Egypt, Military Society*  
Gamal Ghitany (Egypt): *Zini Barakat*  
Nuruddin Farah (Somalia), *Sweet and Sour Milk*

Unit 3 Dictatorship Today  
Han Kang (South Korea), *Human Acts*  
Philip Roth (USA), *The Plot Against America*

**ENGL 4396: Senior Experience Seminar: The Rhetorical Construction of Self (Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

**Satisfies: Senior Experience**

**Section: 26135**

**Dr. James Kastely**

**TR 2:30-4:00 PM**

In the *Phaedrus*, Socrates argues that the purpose of rhetoric as an art is to guide souls. He then argues further that, if rhetoric is to be a genuine art, it needs to provide an account of the soul. His larger point is that if persuasion is an activity that has integrity, one that is not simply manipulation, then persuasion should contribute to the constitution or re-constitution of souls, or selves. Aristotle's *Rhetoric* and Sidney's *A Defense of Poetry* are two major texts in the history of rhetoric that can be read as contributing to the project of explaining the role of rhetoric in the construction of self. Jonathan Lear's *Love in Its Place in Nature* is a rereading of Freud that captures the genuinely radical project of psychoanalysis and provides us with a nuanced account of the soul. Laclau's *The Rhetorical Foundations of Society* draws on the work of Gramsci, Lacan, and the poststructuralist to develop an account of the social that allows us to think about political subjectivity. Taken as a group the five texts that we will read we will enable to investigate the role of discourse in the construction of the self.

Since this is a seminar, the class will be organized in terms of discussion, and the discussion will be focused tightly on the texts. We may, at times, break into the smaller groups that will focus on particular passages in the texts, and these groups will then be responsible for leading the larger class discussion. For a seminar to function, class attendance and participation are essential. If a student misses a sufficient number of classes, that student will be unable to pass the course.

Students will write one seminar paper (10-12 pages). The paper topic will need to be approved in advance by the instructor, and students are encouraged to meet with the instructor and share drafts as they work on their papers. Ideally, students would present and share their work with the class in the last two class meetings.