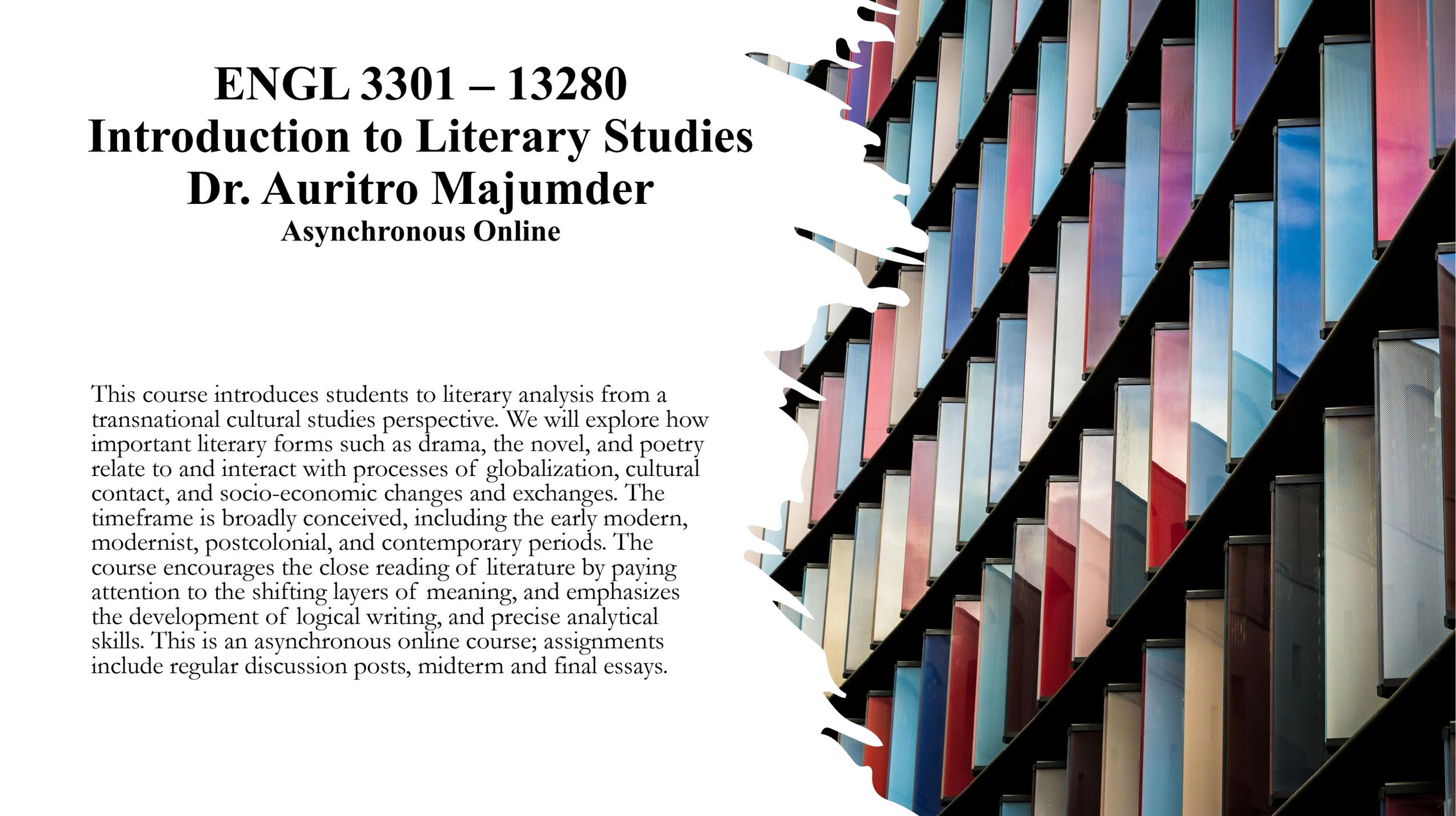




English

**College of Liberal Arts
and Social Sciences**

**Spring 2023
3000-4000 Level
Undergraduate
Course Descriptions**



ENGL 3301 – 13280
Introduction to Literary Studies
Dr. Auritro Majumder
Asynchronous Online

This course introduces students to 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, cultural contact, and socio-economic changes and exchanges. The timeframe is broadly conceived, including the early modern, modernist, postcolonial, and contemporary periods. The course encourages the close reading of literature by paying attention to the shifting layers of meaning, and emphasizes the development of logical writing, and precise analytical skills. This is an asynchronous online course; assignments include regular discussion posts, midterm and final essays.



ENGL 3304 – 15587
Hybrid
Chaucer's
Canterbury Tales
Dr. Lorraine Stock

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. 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 Thursday 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 live class meeting.

A close-up photograph of a wooden gavel resting on a stack of books. The gavel is positioned diagonally, with its head resting on the top of the books. The background is a blurred, light-colored surface, possibly a desk or a table. The lighting is warm and soft, highlighting the texture of the wood and the pages of the books.

ENGL 3306 – 19856
Shakespeare: Major Works
Dr. David Mikics

This year Shakespeare: Major Works, co-taught by David Mikics of the English Department and Dustin Gish of the Honors College, will have a special emphasis: Shakespeare and the Law. The dramatic action in Shakespeare's major plays often focuses our attention on aspects of the law. Legal issues and questions, accusations and indictments, and even trials appear frequently, and characters pursue justice through formal or informal legal procedures and institutions. We will explore the significance of Shakespeare's emphasis on the law as a recurring presence in some of his greatest works, including *King Lear*, *Hamlet*, *The Merchant of Venice*, *Measure for Measure*, *Richard II*, *Henry IV-Part 1*, and *The Tempest*. (Cross-listed with Honors.)

ENGL 3309 - 19857

Renaissance Drama: “Is Black so Base a Hue?”

Dr. Ann Christensen

Some people may think that anti-blackness is an American invention, but its roots go back at least to Elizabethan times when globalization and the slave trade first began (Sir John Hawkins, a merchant, mariner, pirate, and privateer led the first English slaving expedition in 1562; just over a hundred years later, in 1672 the Royal Africa Company was granted a charter to transport Africans to the Americas). This course will explore how these English roots of anti-black racism and the popular drama shaped each other. At the same time, because it is drama, some of it still performed today, the texts we’ll study do not only tell only one (old) story. The plays and performances, even in their own time, also made room for counter-stories that both complicated simplistic ideas about racial superiority and embodied criticism of and resistance to anti-blackness. Plus, these plays are truly entertaining and offer us different perspectives on the theatre and culture of the period beyond Shakespeare.

Whenever possible we will view or learn about recent performances and listen to audio recordings. Bring an open mind, a set of headphones, and a collaborative spirit.

Texts will include Christopher Marlowe’s *Dido, Queen of Carthage**, a retelling of Aeneas’ relationship with Dido (based on Book 4 of Virgil’s *Aeneid*); *The Fair Maid of the West Parts 1 and 2* by Thomas Heywood, a wild sea-faring adventure tale with a cross-dressed heroine; *The Masque of Blackness** by Ben Jonson, which caused a scandal when Queen Ann of Denmark and her ladies blacked up and danced it at King James’ court; *The Tragedy of Mariam, the Fair Queen of Jewry* by Elizabeth Cary that pits a Jewish queen against a Black woman rival, both of whom constellate around King Herod; John Webster’s *The White Devil* filled with disguise, conspiracy, and murder. And Shakespeare’s first Roman tragedy, *Titus Andronicus*, whose “blackamoor” Aaron is both captive to Roman and lover of the Gothic queen, made empress of Rome. It is Aaron who utters the rhetorical question in the course title.



ENGL 3318 - 16343

British Literature since 1832

Dr. Sreya Chatterjee

English 3318 “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 in the British empire. They revealed the intricate networks of appropriation and dependence that characterized their relations with the country. The course will focus on the works by two representative figures: Charles Dickens and Thomas Hardy as powerful interlocutors on life in the city and the country respectively. 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 revealed the shallow veneer of the dazzling metropole, made rich through the systematic underdevelopment of the rural peripheries.

The course will introduce students to various tools of close-reading as well as expose them to the mechanics of critical analysis, historical developments, and the study of narrative technique specific to the genre of the novel. This is an online asynchronous course so students will be expected to do the intellectual heavy-lifting. There will be two longish essays one due at midterm the other at the end of the course. In addition, students will have to submit discussion posts throughout the semester. Grading will be calculated on a 100-point scale with points assigned to each of the lengthy papers and the posts.

The tentative reading list include Charles Dickens’s *Hard Times* (1854) and *Great Expectations* (1861) and Thomas Hardy’s *Far from the Madding Crowd* (1874) and *The Return of the Native* (1878). Please contact the instructor at this address if you have any questions: Dr. Sreya Chatterjee (schatte6@central.uh.edu).



ENGL 3322 –15590
Contemporary Novel
Dr. Auritro Majumder

The novel is by far the most significant type of literature today. Novel reading and writing is a global cultural phenomenon, as we see in this course by exploring the work of some internationally acclaimed novelists, from India, China, Zimbabwe, and Ireland. What are some of the themes, styles, and concerns of contemporary novel writing, and how has the novel evolved from its earlier stages? Also, how does the novel engage with other contemporary, and non-literary media? This is an in-person course.

ENGL 3330 –15185
Beginning Creative Writing-Fiction
Robert Boswell

Once upon a time

This course is an introduction to the writing of short stories. Students will read published stories and learn to read as writers. Students will write exercises that will culminate in a story. We may have time to workshop student work at the end of the semester; however, this class will not be run as a workshop. We will read a lot of stories and figure out what makes them work and how we may make use of their techniques and strategies in our own fiction. (This is a hybrid MWF class; Fridays will be conducted online.)

ENGL 3341-16344

Business & Professional Writing

Dr. Paul Butler

English 3341 (Business and Professional Writing) is designed to familiarize you with writing in business and professional settings. You will learn to write such common business documents as memos, letters, resumes, reports, and proposals. We will address questions such as:

English 3341 (Business and Professional Writing) is designed to familiarize you with writing in business and professional settings. You will learn to write such common business documents as memos, letters, resumes, reports, and proposals. We will address questions such as:

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

Text:

Kolin, Philip C. *Successful Writing at Work*. 12th ed. Boston: Cengage Learning, 2023. Print (**required**).





ENGL 3350 – 19859
American Literature
to 1865
Dr. Jason Berger

Considering a wide scope of narratives ranging from “discovery” through the Civil War, this asynchronous online 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. Throughout, we will interrogate how writers and literary genres—from Anne Bradstreet’s poetry to Frederick Douglass’s narratives to Hawthorne’s fiction—respond to tension-wrought aspects of American experience and identity.

Decolonial Medicine and Holistic Healing
in Mexican American Literature



Letras y Limpias

AMANDA ELLIS

English 3361 – 19860

Mexican American Literature

Dr. Amanda Ellis

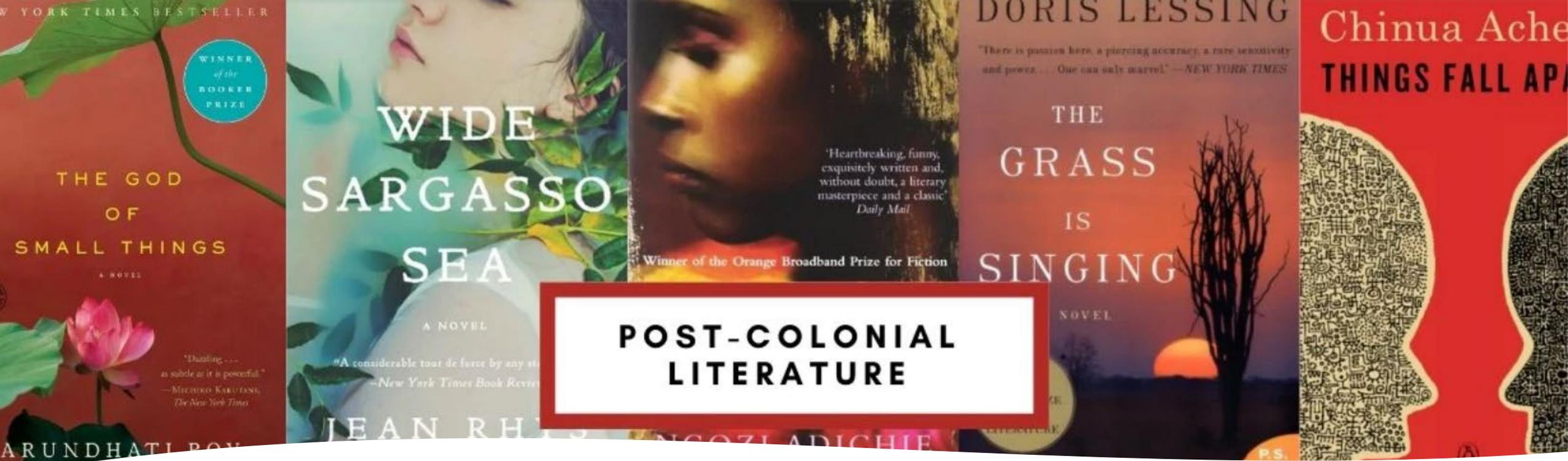
Satisfies: Global Literature or Advanced English Elective

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, memoir) 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 20th and early 21st 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, immigration, spirituality, Chicana feminism, civil rights, and healing etc.—topics that continue to preoccupy Mexican American writers.

Required Reading:

Rudolfo Anaya, *Bless Me Ultima* (1972)
Helena María Viramontes, *Under the Feet of Jesus* (1995)
Alex Espinoza, *Still Water Saints* (2007)
Manuel Muñoz, *The Faith Healer of Olive Avenue* (2007)
ire'ne lara silva, *Blood Sugar Canto* (2016)
Marcelo Hernandez Castillo *Children of the Land* (2020)

*Additional reading materials will be made available electronically



English 3365 –15071 Postcolonial Literature Dr. Sreya Chatterjee

This course explores the conceptual connections between texts and contexts of the Anglophone world. Metropolitan Postcolonial theory emerged in the 80's with a substantial corpus of literary and theoretical texts that sought to engage with the economic, cultural and socio-political effects of colonialism in multiple geo-political contexts such as Ireland, India, Latin America, Africa and the Middle-East. English 3365 Postcolonial Literature will delve into the myriad ways in which colonialism shaped the literatures of these peripheral contexts. The course will survey major debates within Postcolonial Studies and representative works of literature including novels, short fiction and drama.

In addition, students will be introduced to questions of reading, critical analysis and narrative technique through the works of important scholars in the field such as Ania Loomba, Edward Said and Ngũgĩ Wa Thiong'o. In literature, they will read Salman Rushdie, Brian Friel, Kiran Desai, Hassan Kanafani and others. This course will be conducted in an online, asynchronous mode. Students will be expected to do the intellectual heavy-lifting in this course and participate regularly and meaningfully in the form of discussion posts throughout the duration of the course. The due dates for the discussion posts may be found below. There will be 2 structured major assignments – a close-reading paper and a thesis oriented final paper. The grading will be calculated on a 100-point average which will translate into a letter grade at the end of the semester. The grading will be distributed in three categories, the close-reading paper, the final paper and the discussion posts. Detailed written instructions will be uploaded on Blackboard for each of the two major assignments and the discussion posts.

Please contact the instructor at this address if you have any questions: Dr. Sreya Chatterjee (schatte6@central.uh.edu).

English 3367 – 19861

Gay and Lesbian Literature

Dr. Maria Gonzalez

This is a brief overview of Gay and Lesbian literature with an introduction to Queer Theory. Current discussions about what makes Gay and Lesbian literature a field will provide some of the foundational assumptions for the course. We will also take advantage of the LGBT Archives in our library, exploring what is currently available for scholarly review and describing an object in the archive.

Learning Outcomes:

The expected learning outcomes of this course includes becoming familiar with some of the most recognized authors in Gay and Lesbian literature, interpreting those works, and being able to research and write about this literature.

Required Texts:

Anzaldúa, Gloria, *Borderlands/La Frontera: The New Mestiza*

Bechdel, Alison, *Fun Home*

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

Hall, Radclyffe, *The Well of Loneliness*

Juana Ines de la Cruz, selected works

Sappho, selected works

Wilde, Oscar, *The Picture of Dorian Gray*

Woolf, Virginia, *Orlando*

A film (the film will be chosen by each individual group)

An archive object identified from the Houston LGBT Archive

Each student will choose a text of their own identified as Gay and Lesbian literature

Course Requirements: Consistent attendance and class participation is expected (10%). We will have some in-class brief writing assignments as well as response papers to two of the readings (20%). We will have a group presentation on a film chosen by each group (20%). An object in the Houston LGBT Archive will be identified (20%). The final project should be a research paper on one of the texts or a specific project after discussion with the instructor (10-15 pages, 30%).





English 3379 – 19864

African Literature

Dr. Hosam Aboul-Ela

This course is designed to improve the reading, critical thinking, and writing of students through the study of the literature and culture of the African continent. The readings take up a variety of issues, including African society's pre-modern traditions, its struggles with colonialism, and its confrontations with the problems associated with the postcolony: dictatorship, unequal development, and changing gender roles. Although the readings include drama, film, and essays, the focus is on the African novel. Students leaving this course should have both a literacy in the continent's art, letters, history, culture, and geography, and a sense of its diversity, presenting as it does a formidable challenge to any sort of generalization or summing up about its history and its various peoples. Students will write two short to medium length papers. They will also need to pass a series of pop quizzes and do a few short writing assignments.



ENGL 3396 - 19865

Riot and Rebellion in Medieval Literature

Dr. Daniel Davies

In 1381 a band of rebels from across southeast England occupied London: they protested unfair taxes, a stagnant labor market, and a corrupt elite; they demanded radical change. It was the largest rebellion in premodern English history, and a dramatic example of the wide-spread social unrest that defined the late Middle Ages. This course investigates how rebellions like the 1381 Peasants' Revolt were represented in literary history as well as examining the root causes that gave rise to them. We will study how writers like William Langland drew on the utopian energy of these rebellions but shied away from embracing their political aims, while others like John Gower and Geoffrey Chaucer responded with greater horror at the idea of political rebellion. Broader questions we will consider include: what strategies did medieval rebels use to make sure their message was communicated effectively? How do we analyze medieval sources that are deeply biased against the rebels? In what ways do concepts of medieval justice differ from our own? Texts will be read in modern translations and Middle English; no previous experience is necessary.



**ENGL 4311 –
Language Socialization:
News Media, Social Media,
and Democracy
Dr. Lauren Zentz**

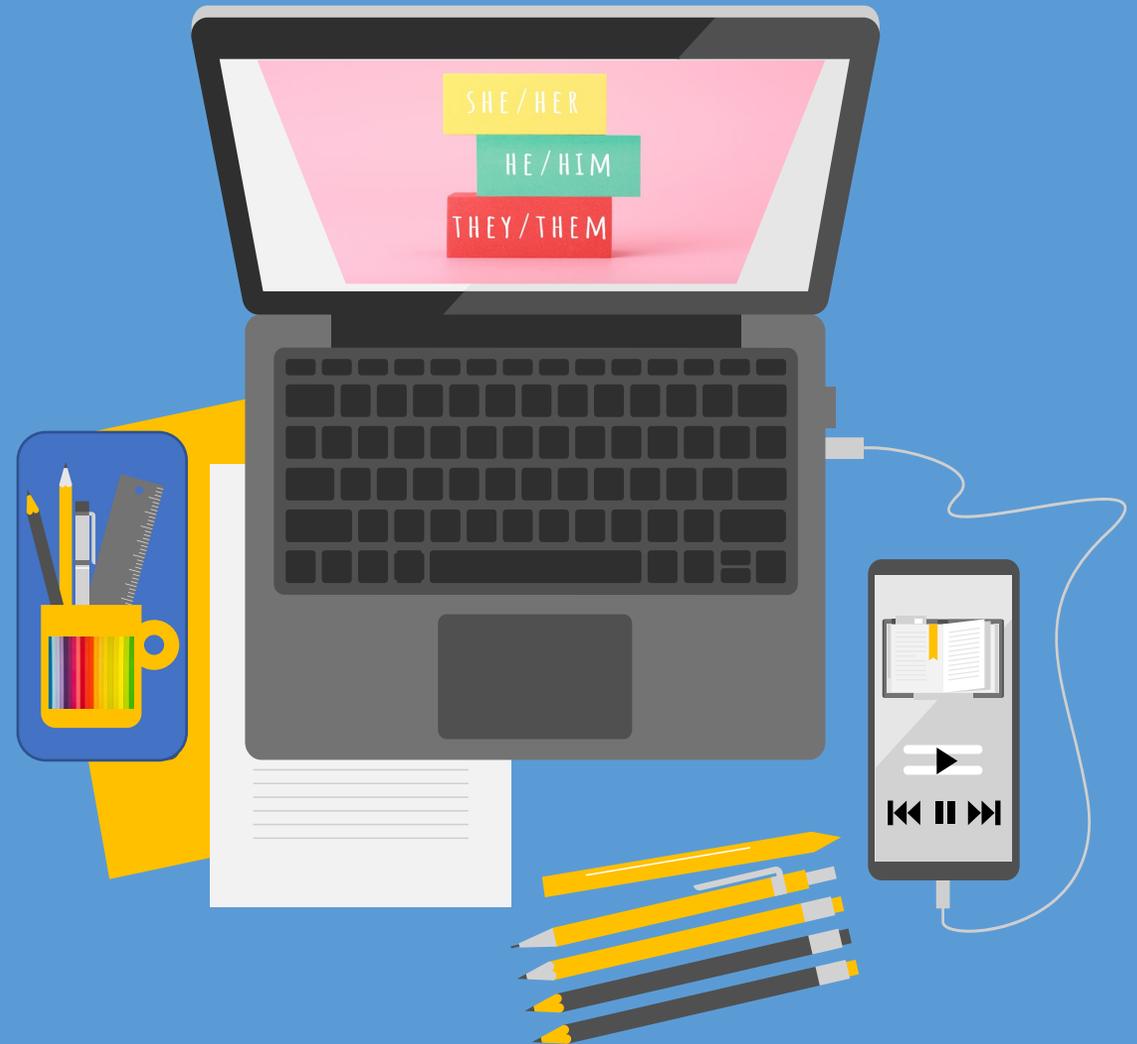
In this course, we will examine research (e.g. articles, books) and documents (e.g. news articles, social media posts that serve as data) related to news coverage of the current political environment of the United States. The coverage we will focus the most on will be related to the effects of social media on democratic norms, and the continuing effects of the political currents that led to the January 6, 2021, US Capitol insurrection. Over the course of the semester, we will collectively gather news articles, social media posts, etc. related to the topic at hand as news continues to emerge about it, and we will also use data that I have already collected for my current research on this topic. Academic readings will help us to analyze these collected data - they will consist of readings based in social media studies, communication studies, political studies, linguistic anthropology, and critical discourse analysis studies and research methods.

ENGL 4342 – 18126

Gender and Writing

Dr. Nathan Shepley

Gender and Writing examines connections between rhetoric and identity, particularly gender identity. Focusing on studies of college student writing and speaking in the United States from the nineteenth century to the present, the course has us read, discuss, and write about ways that “effective” rhetoric has been, and might still be, tied to perceptions of the rhetor, or communicator. Questions orienting us will include, who historically was expected to write what? What writing moves or genres were viewed as improper for people of one gender identity or another? How and with what effects have college students and others changed expectations about what may be communicated, where, how, and by whom, particularly as gender norms evolve? As we proceed, we’ll give special attention to cases of students who changed gender-based norms in their immediate environs. Our course readings will entail a mix of college student writing and published etiquette manuals, historical studies of students’ rhetorical practices, and research and theory on student writing today. Although we will track identity primarily from the angle of gender, we will also consider intersectional factors of race/ethnicity, region, and social class. Gender and Writing might especially interest those who, through their teaching, tutoring, or research, expect to uphold or change communication norms in their future work.





ENGL 4366 –15072

Intro to Folklore

Dr. Carl Lindahl

This synchronous online course is about folklore in general, but especially about your folklore. Because we focus on the ways that individuals and groups experience and share folklore, we will draw most in-class examples from our shared environment: the types of folklore most commonly found in the United States today. Because folklore is best understood in a thoroughly familiar context, writing assignments will stress each student's own traditions. After a few sessions devoted to defining and characterizing folklore, the course will survey currently common folklore genres, including folk belief, belief legend, festival and custom, historical traditions, jokes, tall tales, proverbs, riddles, games, folk music, and folksong.

The shared texts will focus on the lore of earlier generations in the United States, collected and studied in the 2nd half of the 20th century [Note: myths and fairy tales are not covered in this course, but in another course titled Folktale; ENGL 4370]. Among the folk groups most discussed in class will be African-Americans, British-Americans, Cajuns, Creoles, German-Americans, and Mexican-Americans. The course will end with a discussion of the nature of folklore in the contemporary world and a consideration of the qualities of "American" folklore. Requirements include one written midterm (with both short answer and essay sections) and a final presentation or exam. There are two lengthy writing assignments: a self-survey, in which writers present and analyze folklore from their personal memories; and a fieldwork project involving the collection of lore audio recorded *in vivo* and accompanied by the student's analysis.



ENGL 4378 – 16347
Women Writers:
Writing Medieval Women
Dr. Lorraine Stock

The subtitle of this course, which **counts for WSGS minor credit**, plays on two possible meanings of “writing” medieval women: the **writings that were produced by actual women in the Middle Ages**, a period when females presumably were uneducated and illiterate, but nevertheless produced fascinating female writers; how **medieval women were “written,” constructed, or voiced by male authors** of the period (e.g. Chaucer’s ventriloquizing of the Wife of Bath in her *Prologue* and her *Tale*). We’ll also consider **adaptations** of these texts in various media.

The MAKING of a POEM

A NORTON ANTHOLOGY OF POETIC FORMS

ENGL 4383 – 18134 Poetic Forms and Techniques Dr. Martha Serpas

Composing poems is play playing with pattern and variation, creating scaffolding and surprises. For our purposes, pattern means rhyme, rhythm, repetition, and stanzas. Variation includes improvisation and disjunction. We will also consider thematic and rhetorical structures, such as elegies and concessional.

We will read about the history and application of received forms, read works by established poets, evaluate our own conventional formal poetry, and invent new forms for ourselves and our peers.



A hand holding a quill pen over a stack of books and a scroll. The background is a soft, out-of-focus grey.

ENGL 4385 -18449

Fiction Forms

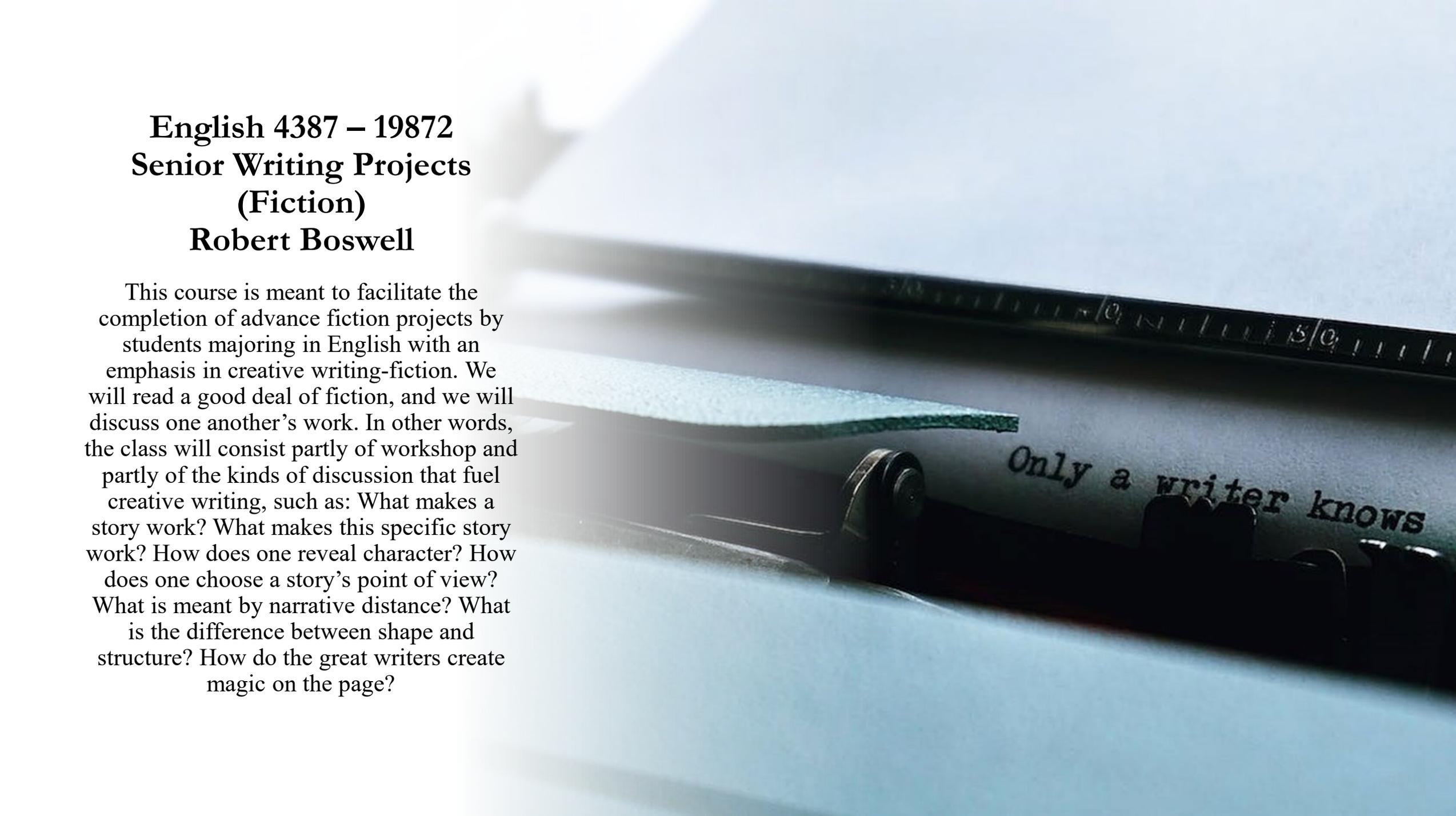
Giuseppe Taurino

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

Our overall goal this semester is to learn as much as we can about fiction writing. Towards this end, we are going to examine 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.")

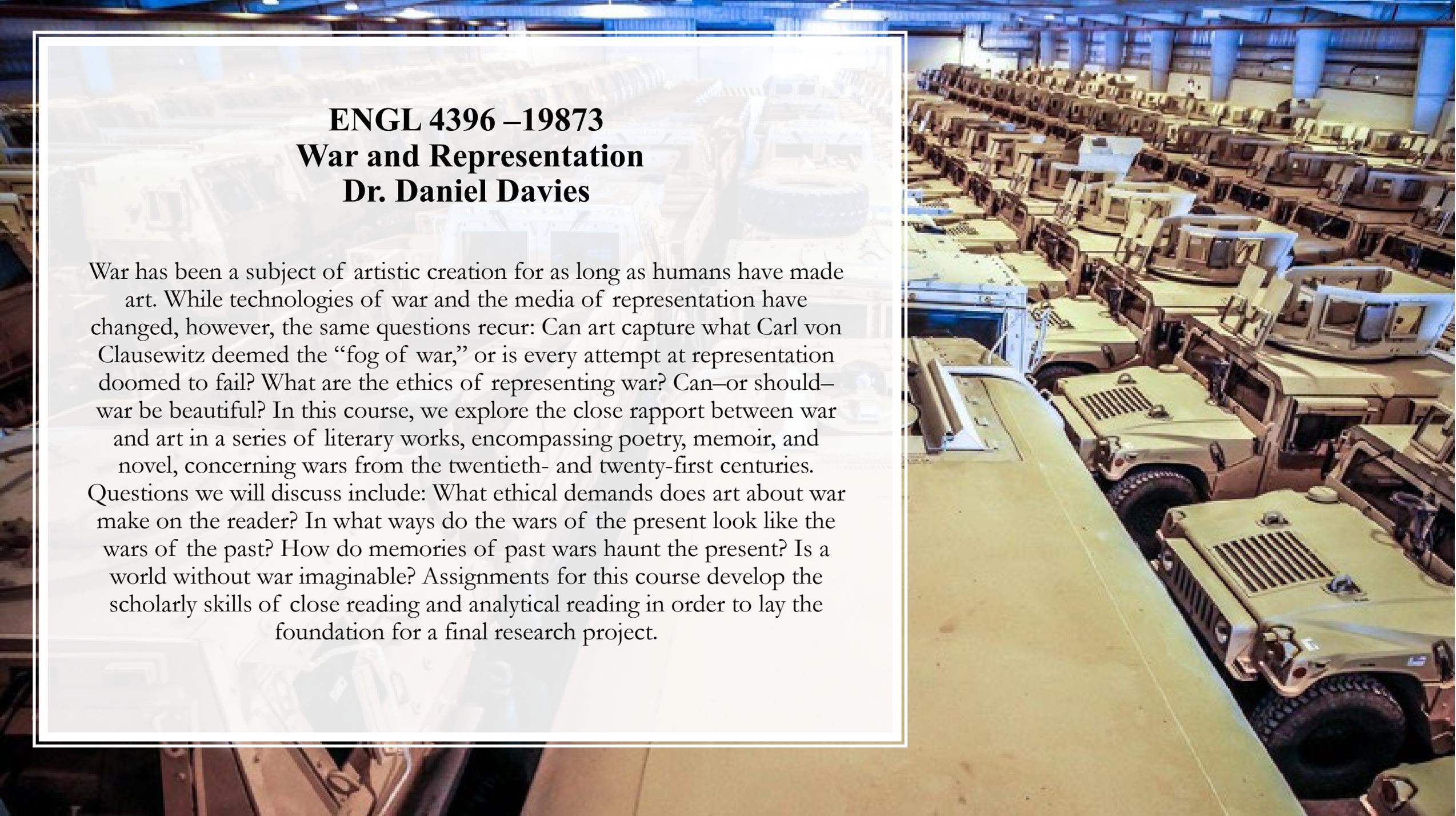
We're going to discuss form, but we're also going to discuss story and plot, causation and chronology, character, point of view, scene, narration, the organization and release of information, voice, figurative speech, diction and syntax. You've more than likely discussed some or all of these things in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



English 4387 – 19872
Senior Writing Projects
(Fiction)
Robert Boswell

This course is meant to facilitate the completion of advance fiction projects by students majoring in English with an emphasis in creative writing-fiction. We will read a good deal of fiction, and we will discuss one another's work. In other words, the class will consist partly of workshop and partly of the kinds of discussion that fuel creative writing, such as: What makes a story work? What makes this specific story work? How does one reveal character? How does one choose a story's point of view? What is meant by narrative distance? What is the difference between shape and structure? How do the great writers create magic on the page?



ENGL 4396 –19873
War and Representation
Dr. Daniel Davies

War has been a subject of artistic creation for as long as humans have made art. While technologies of war and the media of representation have changed, however, the same questions recur: Can art capture what Carl von Clausewitz deemed the “fog of war,” or is every attempt at representation doomed to fail? What are the ethics of representing war? Can—or should—war be beautiful? In this course, we explore the close rapport between war and art in a series of literary works, encompassing poetry, memoir, and novel, concerning wars from the twentieth- and twenty-first centuries. Questions we will discuss include: What ethical demands does art about war make on the reader? In what ways do the wars of the present look like the wars of the past? How do memories of past wars haunt the present? Is a world without war imaginable? Assignments for this course develop the scholarly skills of close reading and analytical reading in order to lay the foundation for a final research project.