

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES Department of English

### English Department Faculty Lower Division Course Descriptions – Fall 2022

#### **ENGL 1304: First Year Writing II**

**Class number: 17930**

**Instructor: Margot Backus**

This course is a detailed study of the principles of rhetoric as applied to analyzing and writing argumentative and persuasive essays; principles and methods of research, culminating in writing a substantial research paper.

#### **ENGL 1304: First Year Writing II**

**Class number: 17932**

**Instructor: Margot Backus**

This course is a detailed study of the principles of rhetoric as applied to analyzing and writing argumentative and persuasive essays; principles and methods of research, culminating in writing a substantial research paper.

#### **ENGL 2305: Intro to Fiction**

**Class Number: 12915**

**Instructor: Ann Christensen**

This course is an introduction to fiction and its ability to engage both at a personal level and in a larger context. We will explore literary terms and thematic traditions as well as historical, cultural, political, personal, and in some cases, visual contexts. Students will study literary devices and terminology as a starting point toward understanding a work of fiction, and then move from there toward an exploration of what the story is trying to say regarding life, culture, politics, and gender, etc. By the end of the course, students should possess a basic understanding and appreciation of the art of fiction, its traditions, and its value.

#### **ENGL 2318: Creation and Performance of Literature**

**Class Number: 16381**

**Instructor: Erin Belieu**

The goal of English 2318 is to introduce students to the broadest elements of creative writing in both fiction and in poetry. Students will also familiarize themselves with the faculty of the University of Houston's Creative Writing Program through guest lectures. Students will produce, workshop, and revise two poems and two short-short stories.

#### **ENGL 2340: Cosmic Narratives/ ILAS 2360**

**Class Number: 17191/ 25970**

**Instructor: Barry Wood**

Cosmic Narratives unites three primary branches of knowledge. (1) Narrative has emerged in the humanities as central to mythology, legend, drama, and literature, with applications in the presentation of history. (2) Narrative has also emerged in the social sciences, specifically cognitive science, where narrative comprehension is now recognized as our primary cognitive endowment. (3) The “cosmic” component of the course refers to cosmology, an amalgamation of several natural sciences. Narrative works as the unifying thread that brings together the disparate insights now emerging as hundreds of scientists seek to unravel the story of the place of humans in the Universe, the stream of Cosmic Narratives continued life on Earth, and the history of our species.

**English Department Upper Division Course Descriptions – Fall 2022**

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

**Class number: 14788**

**Instructor: Sunny Yang**

This class serves as an introduction to the English major. This course is required for all literature majors, and 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)**

**Class number: 15011**

**Instructor: Karen Fang**

This course introduces you to the techniques of literary analysis and critical writing that are necessary for success in the English major. As we explore a variety of literary and narrative forms—including poetry, essay, novel, nonfiction, and film—we will also encounter a range of critical methods used to interpret literary works. These skills—such as close reading, paraphrasing, using textual evidence, and developing a topic into a thesis—are central to all work in the humanities, and help develop communication abilities necessary to most future professions.

Because I believe that practical skills are best mastered when content is meaningful, the readings in this version of 3301 have been chosen to reflect on some of the issues (war, recovery, mental health, and hope) that have dominated our past year.

\*\*\*Please also note that this particular section of 3301 is offered asynchronously, meaning that it is an online course with no live interactions with peers. Students committing to this course should be capable of working on their own. Reading and responding to each other's writing will also be a significant portion of the coursework, so students should be comfortable sharing their work, as well as using a variety of media (such as Flipgrid) to comment and participate.

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

**Class number: 15748**

**Instructor: Haylee Harrell**

This class serves as an introduction to the English major. This course is required for all literature majors, and 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 3302: Medieval Literature (and Film) (Prerequisite: ENGL 1304)**

**Class number:**

**Instructor: Lorraine Stock**

The course shall explore affinities between Medieval literature and history and cultural and political issues of the 20th-21st 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. The Lais of Marie de France (online edition)
5. 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 contribution to discussion board on Blackboard.

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

**Class number: 17045**  
**Instructor: Lynn Voskuil**

**Course Description:** In the nineteenth century, during the reign of Queen Victoria, Britain became the strongest imperial power and the most influential nation on earth. Using lecture, discussion, film, collaborative projects, and interactive online activities, ENGL 3316 will explore the texts and ideas that shaped British literature and culture during this period, from roughly 1830 to 1900. We will sample all major genres of Victorian literature—poetry, fiction, drama, and nonfiction prose—with the goal of understanding how Britain responded aesthetically, culturally, and ethically to the privileges and anxieties prompted by its position as a world power in an era of high imperialism. Topics to be examined include the mutually formative roles of industry and empire; the place of gender in imperialist discourse; the ways in which genres like travel narratives, industrial fiction, and melodrama responded to colonial concerns; and the ways in which literary form registered imperial ideology.

**Please note that this course is entirely online.** There are no classes you will need to attend in person or on campus, and there will be no real-time sessions (sessions that you will be required to attend online at a specific time). This means that you will be able to complete the assignments at the times that are most convenient for you. Discussions will be conducted using VoiceThread, a platform that is vastly superior to Bb Discussion Board (and more fun!) and enables interaction via voice, text, and video. In addition, you will have personal access to the instructor via email and Zoom or phone.

**ENGL 3317: British Novel before 1852 (Prerequisite: ENGL 1304)**  
**Class number: 18586**  
**Instructor: David Mazella**

**ENGL 3318: The British Novel since 1832 (Prerequisite: ENGL 1304)**  
**Class number: 24749**  
**Instructor: 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.

#### Tentative Reading List:

1. Charles Dickens, *Hard Times* (1854)
1. Charles Dickens, *Great Expectations* (1861)
1. Thomas Hardy, *Far from the Madding Crowd* (1874)
1. Thomas Hardy, *The Return of the Native* (1878)

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

**Class number: 13646**

**Instructor: 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, mostly outside the conventional West. 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 will be an in-person course; assignments include regular discussion posts, midterm and final essays.

#### **ENGL 3323: Development of Literary Criticism and Theory**

**Class number: 18244**

**Instructor: Sebastian Lecourt**

This course explores the intersection of aesthetic theory and political thought. Through a reading of major literary theorists from ancient Greece to the present, we will explore how political critique has energized different varieties of literary and cultural theory. Some of our readings will consider the politics of classic literary works or contemporary popular culture; others will explore the politics implicit in the very distinction between “high,” “low,” and “middlebrow” culture, or between the aesthetic and the non-aesthetic. Students will submit one final long paper and post a series of Blackboard reading responses along the way. Theorists we read may include Plato, Walter Benjamin, Michel Foucault, Henry Louis Gates, Laura Mulvey, Benedict Anderson, and Sianne Ngai.

**ENGL 3327: Masterpieces of British Literature to the Eighteenth Century**

**Class number: 14707**

**Instructor: David Mazella**

Works by major British authors representative of medieval, Renaissance, and neoclassical periods.

**ENGL 3328: Masterpieces of British Literature from Eighteenth Century**

**(Prerequisite: ENGL 1304)**

**Class number: 17113**

**Instructor: Paul Guajardo**

Works by major British authors representative of the romantic, Victorian, and modern periods.

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

**Class number: 10925**

**Instructor: TA**

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

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

**Class number: 16377**

**Instructor: TA**

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

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

**Class number: 15340**

**Instructor: TA**

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)**

**Class number: 15747**

**Instructor: TA**

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)**

**Class number: 16378**

**Instructor: TA**

**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 3332: Beginning CW: Non-Fiction (Prerequisite: 3 hours in 2000- or 3000- level literature)**

**Class number: 17114**

**Instructor: Audrey Colombe**

Introduction to Writing Nonfiction. What's the story? Where's the line between fact and fiction? Perhaps you are a biographer, essayist, memoirist, or social critic. We will consider what it means to choose a story and a point of view--after all, behind every viewfinder is another story. The writer's story. This course will look at narrative structure in nonfiction plus try out new methods of editing and revising. We will attempt to take every wandering side path pulling us in. Students will be writing and editing nonfiction and eventually compiling a finished product. Prepare to surprise yourself.

**ENGL 3339: Student Literary Journal Practicum**

**Class number: 16389**

**Instructor: Hayan Charara**

A practicum course focused on publication of a literary magazine, activities related to running a literary magazine, and practical/theoretical issues related to those activities.

**ENGL 3340: Advanced Composition**

**Class number: 18576**

**Instructor: Nathan Shepley**

Many of us know the maxim that, as writers expressing ourselves and communicating to others, we must know the rules of writing before we break them. However, closer examination reveals that often scholars disagree about what those rules are. Also discussed is whether the matter concerns not hard-and-fast rules but rhetorical conventions that may change over time and across various sites. Different groups of scholars may differ even in how they make their points, whether using the same kind of support, argumentation moves, citation style, or manner of addressing readers. So, increasingly, we talk about academic discourses instead of one overarching academic discourse, much as we speak of various literacies instead of one kind of literacy.

ENGL 3340: Advanced Composition exposes us both to guides for enhancing our rhetorical repertoires and to examples of writers who intentionally stretched, bent, or violated some conventions of "good" writing. We will study short scholarly or popular works from seasoned writers and in turn write to develop our understanding of when and how to negotiate common conceptions of "good" public or academic writing. Topics that we consider may include personal, or first-person, references; the use of multiple dialects or languages; the treatment of observations and lived experiences as evidence; strategic uses of emotional appeals; the standpoint of the writer, who is located somehow in

society; and syntactic and punctuation options for creating stylistic effects. Expect to increase the number of rhetorical tools at your disposal.

**ENGL 3343: Advanced Composition: Style**

**Class Number: 18588**

**Instructor: Paul Butler**

For more information, view this YouTube Video: <https://youtu.be/AI3Didlvmp8>

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

**TEXTS:**

Butler, Paul. *The Writer's Style: A Rhetorical Field Guide*. University Press of Colorado/USUP, 2018. **Required.**

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

**COURSE OBJECTIVES:**

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

**ENGL 3348: Thoreau**

**Class number: 17027**

**Instructor: Michael Snediker**

The study of American philosopher, naturalist, essayist, and journal writer, Henry David Thoreau.

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

**Class number: 15013**

**Instructor: Michael Snediker**

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

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

**Class number: 17466**  
**Instructor: Barry Wood**

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 3360: Survey of African-American Lit**  
**Class number: 16382**  
**Instructor: Haylee Harrell**

This course will survey African American literature from the 1700s to the present. Beginning with Phillis Wheatley and Frederick Douglass and transitioning into more contemporary discussions of the New Negro Movement, the black radical tradition, black feminist movements, and Black Lives Matter students will explore: How has writing— stylistically, rhetorically, or otherwise— changed to reflect the different political needs and struggles of its historical moments? Central to this course is the theory of the color-line and how much of the writings of African American’s is in response to or a rebuttal against the stark black and white binary that orients the African American experience. Through the lens of the color-line this course will ask: How has writing been shaped by different ways of thinking about blackness? How has blackness, in turn, been shaped or constructed by writing? And how are gender and sexuality entangled and expressed in particular historical moments of political freedom and equality in the United States? Course materials will draw from a wide range of disciplines and approaches including, but not limited to feminist theory, black studies, history, critical race theory, literary studies, and literature. After completing this course students will have a firm grasp on the history of African American Literature and its many shifts and changes that respond to the struggles of the color line in the United States

**ENGL 3361: Mexican American Lit**  
**Class number: 24866**  
**Instructor: Paul Guajardo**

Works of Mexican-American writers, including fiction, poetry, drama, the essay, and autobiography.

**ENGL 3365: Postcolonial Literature (Prerequisite: ENGL 1304)**  
**Class number: 15750**  
**Instructor: Kavita Singh**

Literary works from and about cultures that have recently emerged from a colonial past.

**ENGL 3380: Modern Indian Literature**  
**Class number: 24750**  
**Instructor: Auritro Majumder**

What are some of the themes, styles, and concerns of modern Indian literature? The course introduces students to two related topics: how India, the world’s second-most populous nation after China, appears when seen through a literary-cultural lens; and second, how conventional Euro-American categories of literature are reconfigured in the Indian context. This will be an online asynchronous

course; assignments include regular discussion posts, midterm and final essays. No prior familiarity with the topic needed.

**ENGL 3396: Selected Topics: Latinx Young Adult Literature**

**Class number: 24868**

**Instructor: Amanda Ellis**

**Required Reading**

*Aristotle and Dante Discover the Secrets of The Universe* by Benjamin Alire Sáenz

*Gabi, a Girl in Pieces* by Isabel Quintero

*Juliet Takes a Breath* by Gabby Rivera

*I am not your Perfect Mexican Daughter* by Erika L. Sánchez

*The Poet X* by Elizabeth Acevedo

*Yaqui Delgado Wants to Kick Your Ass* by Meg Medina

**ENGL 3396: Selected Topics: Have We Ever Been Private? British**

**Class number: 24870**

**Instructor: David Womble**

What is the good of privacy? It may be that many cultures in the 21st century cannot come up with an answer to that question, but British culture from the late 1600s to the early 1900s certainly could. The category of “the private” was nearly sacred, occupying a central place in political theory and cultural commentary: it was in private that individuals could be themselves, free from the pressures of collective trends. In so rigorously discussing the category of the private, however, British discourse turned privacy into a public thing. The private sphere was so intensively depicted, described, and regulated that it risked becoming little more than the performance of public-facing social forms such as “the couple,” ostentatious attitudes of ethical self-reflection, or household interiors whose main aim was to boast of their owners’ aesthetic taste. The private was increasingly imagined through the eyes of a public gaze, which, in effect, means that we have to date the era of social media back to the late 17th century.

We will try to figure out the historical conditions that created the demand for something like social media and will explore the ways in which that demand was met long before the Internet. To what extent did literature do the same work that has now been privatized by social media corporations? Can studying literature of this era lay bare the fantasies that fuel our own need for an online presence? Is it important that we try to imagine alternate relations between public and private to those that developed during this era? This is a reading- and writing-intensive class, which will include novels, plays, political theory, and social science from this historical era. We will, additionally, draw on more recent scholarly investigations into the public life of privacy, such as queer theory’s discussion of the closet as an important in-between space, and cognitive psychology that debates whether the mind itself is an enclosed, self-contained space

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

**Class number: 16736**

**Instructor: Eunjeong Lee**

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

**ENGL 4303: Teaching English as a Second Language**

**Class number: 16383**

**Instructor: Chatwara Duran**

This course prepares pre-service teachers to teach English domestically and overseas. Texts and additional readings discuss language acquisition theories as well as methods of English teaching to speakers of other languages. Students are introduced to language teaching and learning in different contexts such as immigrants learning English as a second language in Canada, college students learning English as a foreign language in China and Japan, Spanish-speakers learning English in the United States. Global trends such as digital and multimodal materials are included as part of language teaching resources. Apart from language, culture and how to teach culture in an English classroom are emphasized. Thus, the course raises students’ awareness of multilingualism and multiculturalism, as well as cultural sensitivity.

**ENGL 4315: Sociolinguistics**

**Class number: 15752**

**Instructor: Eunjeong Lee**

“What varieties of languages, dialects or accents are there in our multilingual realities?” “How do people think about, experience, and become influenced by different varieties of language and beliefs toward language?” “What features and strategies do people use to convey social relationships, norms, power, and identities?” This class answers these questions, in addition to others that focus on the relationship between language and society, as broadly conceived. Students will read, discuss, and interrogate basic assumptions, concepts, and concerns that are central in the study of sociolinguistics, including stylistic variation, gender and language, language contact and multilingualism, language policy, and more. Students will lead classroom discussions and data analysis, based on their own empirical sociolinguistic research. The class will work together to better understand and document sociolinguistic realities of Houston and beyond, drawing on the conceptual and methodological tools that we will be learning.

**ENGL 4319: Teaching English in Secondary Schools (Prerequisite: ENGL 1304, 18 semester hours in English)**

**Class number: 15514**

**Instructor: Abbey Bachmann**

**ENGL 4340: Feminist Criticism and Theory****Class number: 17028****Instructor: Elizabeth Gregory**

Students will attain—through lectures, discussion & reading—and demonstrate—through exams & papers—knowledge about the development Feminist Theory in the US. In addition, this course will also prepare students in learning how to apply that theory in the analysis of the gender dynamics of the world around them.

**ENGL 4373: Film, Text, and Politics (Prerequisite: ENGL 1304)****Class number: 24752****Instructor: David Mikics**

Each week we will watch a great movie, investigate it as a work of art, place it in history, and think together about its political and social implications. We will also learn how to write about film, with the help of the required text, *Film Studies* by Ed Sikov (buy either the first or second edition). There will be additional reading each week about the film. All movies will be available on Kanopy or another other free UH service. Directors will include Chaplin, Ford, Hitchcock, Naruse, Mizoguchi, Scorsese, Kubrick, and others. Requirements: attendance, discussion, and a series of short essays. (Synchronous Onlineonline, TuTh 2.30-4.)

**ENGL 4383: Poetic Forms****Class number: 24751****Instructor: Kevin Prufer**

What does it mean to say poetry is a “formal art”? What does it mean to say that all art is in some ways “formal”? In addition to studying and writing poems in traditional forms, this course will focus on larger questions that concern both free verse and traditionally formal poetry. While much of this class will be workshop-based, a large component will also involve close readings of essays and published poets.

**ENGL 4384: Senior Writing Projects in Creative Writing: Poetry****Class number: 18593****Instructor: Martha Serpas**

It’s time to pull together your work. You’ll shape your own project composed as a cycle of poems: six to ten poems linked by theme, style, and/or musical composition. Each cycle will be introduced by a short reflective statement. We will pay close attention to our individual poetic processes and and finish the semester with a chapbook, graduate school writing sample, or product of your choosing. We will also read cycles by established poets as well as encourage and critique each other’s new poems in a conventional workshop setting. Students must have taken ENGL 4356 Poetic Forms.

Required texts: Louise Glück. *The Wild Iris*.

Terrence Hayes. *American Sonnets for My Past and Future Assassin*.

Rainier Maria Rilke. (Stephen Mitchell, Trans.) *Letters to a Young Poet*.

Ellen Bryant Voigt. *The Art of Syntax*

**ENGL 4385: Fiction Forms**  
**Class number: 18594**  
**Instructor: Giuseppe Taurino**

Our overall goal this semester is to learn as much as we can about fiction writing. Towards this end, we are going to exam some of the formal options and elements available to fiction writers. We're going to read texts closely, think about them seriously, try to articulate what interests us, and listen carefully to what others in the class find. (We will, in short, "read as writers.") We're going to discuss form, but we're also going to discuss story and plot, causation and chronology, character, point of view, scene, narration, the organization and release of information, voice, figurative speech, diction and syntax. You've more than likely discussed some or all of these things in previous fiction writing classes. If you're serious about writing, you're going to end up studying/thinking/talking about them the rest of your life.

Our reading will focus primarily but not exclusively on 20th and 21st century writers. We'll look at "conventional" stories as well as "experimental" ones. That said, this class will focus on literary fiction (as opposed to genre fiction, fan fiction, children's books, plays, screenplays, game narratives, etc.). Those other kinds of fiction are hugely appealing to many people and they are worth studying if you want to write them, but we don't have time for everything. For our purposes, a literary story will be one that aims to explore and investigate an idea, a situation, and/or one or more characters through a narrative defined not just by a sequence of actions but by cause and effect; one that takes into account the complexity of human emotions and psychology; and one that means not to satisfy a reader's expectations for the familiar but to explore the unknown.

**ENGL 4386: Short Story Writing**  
**Class number: 19100**  
**Instructor: Peter Turchi**

A course focused on drafting and revising short fiction, with particular attention to narration, character, dialogue, scene, and language (diction, syntax, figures of speech). Ideally, you've already discussed some or all of these things in previous fiction writing classes. If you continue to write, you'll study them the rest of your life. The semester will begin with discussion of some of these key elements of fiction (which are equally important to novels and novellas); we'll look at examples, you'll analyze examples (more on that soon), and you'll do some exercises, or experiments, focused on those elements of fiction. During the rest of the semester we'll discuss your drafts of stories, both in whole and in part, and we'll continue to read published work. Our broader goal is to learn everything we possibly can about fiction writing. We'll do this by reading all of the texts closely, thinking about them seriously, trying to articulate what interests us, and listening carefully to what others in the class find. This is a course for fiction writers\*, about writing. It is not a course in theory, and discussions of theme and meaning will be secondary. If you are not interested in writing fiction, or in making conscious decisions about the presentation of a story, or in revision, this is not the best class for you to take. This class will focus primarily on literary fiction (as opposed to genre fiction, fan fiction, children's books, plays, screenplays, game narratives, etc.). For our purposes, "literary fiction" will be fiction that aims to explore and investigate a situation, one or more characters, or an idea through a narrative defined not just by a sequence of actions but by cause and effect; one that

takes into account the complexity of human emotions and psychology; and one that means to do more than satisfy a reader's expectations for the familiar. You might argue that the best genre fiction also does this; you'd be right. \*You might also be an actor, or a Business major; but in this class, you're a fiction writer

**ENGL 4387: Senior Writing Projects in CW: Fiction**

**Class number: 24754**

**Instructor: Lecturer**

**Day and Time: M 2:30pm – 5:30pm**

**Mode of Instruction: Face-to-face**

In this course Creative Writing students will focus on creating a project, i.e., writing 2 or 3 (depending on length) short stories or chapters that are connected in some manner, either through plot, style, theme, subject matter or recurring characters; analyzing them in a workshop format; and then revising them. This is a great opportunity to start putting together a longer manuscript, to start a short story collection or a novel, and get valuable feedback on your project so that you can continue it later on your own.

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/chapters); and in studying craft techniques.

Please note: This is an advanced-level course for Creative Writing students. Please make sure you have taken the appropriate prerequisites.

**ENGL 4396: Sr. Experience: Beowulf and its Afterlives: Medieval Analogues: Literary and Multimedia Adaptations**

**Class number: 24755**

**Instructor: Lorraine Stock**

In this intensive and focused study of *Beowulf*, English majors (and interested graduate students) will revisit the foundational text in British literature in deeper ways than experienced previously. This will be accomplished through study of the poem's **medieval analogues** (Icelandic sagas like *Grettir's Saga* and other Old English texts, "The Dream of the Rood," "The Wanderer," and "The Battle of Maldon"), its **post-medieval literary adaptations**--20<sup>th</sup>-21<sup>st</sup>-century novels that either reconceive the epic's plot and characters or revisit it from another character's point of view (John Gardner's *Grendel*, from the male monster's point of view; Michael Crichton's *Eaters of the Dead*, from an Arab's point of view, Susan S. Morrison's *Grendel's Mother*, from the female monster's point of view, etc.)--and the many **multimedia adaptations** of the text: feature films, TV, young adult fiction, comic books, video games, etc.

**Course Presentation format: Synchronous Onlinepresentation, mixing lectures, live class discussions, and student presentations** about extra-textual material **on Teams**, conducted as much like a graduate seminar as possible. The presence of graduate students in the mix will enhance this aspect of the course. Each class meeting will combine analysis of a select section of the text with analysis of select literary adaptations, and/or film clips that illustrate and interpret the episodes of the poem under consideration that day.

**Individual Written Work:** English Major **Seniors** will produce **3 critical papers** conducting close reading of texts, comparative translation study, and adaptation of the episodes into other media.

**Graduate students** will write **longer papers** or an **additional shorter paper**. Students will come to class prepared to discuss issues identified in a weekly guide to the materials under consideration that week. As appropriate, they will read secondary critical articles and book chapters that supply theoretical perspectives upon the text for extra enrichment. Graduate students will read extra critical and theoretical materials, extra primary texts, and will have the opportunity to lead Teams discussion on a topic of their choice.

**Presentations:** class members will read other literary texts not assigned in class, other films not covered in class, or other theoretical discourses that can be applied to the poem and its analogues and adaptations, or research into the material culture of Anglo-Saxon England and the Viking culture described in the poem to illuminate aspects of *Beowulf*. At appropriate junctures in the coverage of material during the semester, class members will make oral presentations, reporting to the rest of the class what they have learned from their independent study.

### **Learning Objectives:**

1. By learning the **discourse of film analysis**, the students will then analyze the many cinematic adaptations of *Beowulf*, thus identifying this early poem's lasting significance and contemporary relevance.
2. In addition to sharpening their skills at traditional literary analysis through close reading, the **students will engage with various theoretical discourses** and apply them to the poem and its characters such as: **gender studies** and **feminism** (the presentation of **masculinities** through the eponymous hero and the **othering of females** in the poem (Hrothgar's wife, peace-weaving brides, Grendel's mother's monstrosity); Jeffrey Jerome Cohen's "**Monster Theory**" (for analyzing Grendel, Grendel's Mother, the Dragon, and less obviously, the Danes themselves).
3. **Student Presentations will be shaped to reflect students' post-baccalaureate interests and career goals:** Since many majors and graduate students teach in local Middle Schools and High Schools or (with M.A degrees) at local community colleges after graduation, this intensive study of a classic British text will prepare them for teaching the poem in a way that will better engage their students. Doing individual presentations about versions of the poem aimed at Middle or High School age readers, students will prepare themselves to be future teachers of the poem.
4. **Blackboard:** the *Beowulf* course will have an extensive interactive website on Blackboard including film clips from various film adaptations, documentaries, links to external sites, etc.

### **Required Texts:**

1. *Beowulf: Facing Page Translation*, 2<sup>nd</sup> ed. Trans. Roy M. Liuzza (Peterborough, CN: Broadview, 2013). Students will use Liuzza's edition as our course common denominator, but are encouraged to bring in any other translations they have used elsewhere for comparison.
2. *The Saga of Grettir the Strong* (trans. Bernard Scudder), Penguin, 2014; ISBN-10: 0140447733; ISBN-13: 978-0140447736).
3. Roy Liuzza, ed. and trans. *Old English Poetry: An Anthology* (Broadview: 2014) ISBN 978-1-55481-157-1
4. John Gardner, *Grendel* (Any available edition in print).
5. Michael Crichton, *Eaters of the Dead* (Any available edition)

6. Susan Signe Morrison, *Grendel's Mother: The Saga of the Wyrd-Wife* (Top-Hat Books, 2015; ISBN 978-1-78535-009-2)
7. Various articles and book chapters about *Beowulf*, adaptation, translation, or about writing about film will be placed as PDFs on the course Blackboard site.
8. Students will find/purchase other ancillary texts as required by their individual research topics.

**Writing Requirements and other Assignments:**

1. **close reading paper** (4 pp.) about **one scene or character** in the original poem, *Beowulf*
2. **close reading paper** (4-6 pp.) about **one of the literary adaptations or analogues** and how it relates to *Beowulf*
3. **close reading paper** (5-7 pp.) comparing **2 film (or other media) adaptations** of a specific scene/character in *Beowulf*.
4. **Individual presentation** about some topic of relevance to the course materials.