

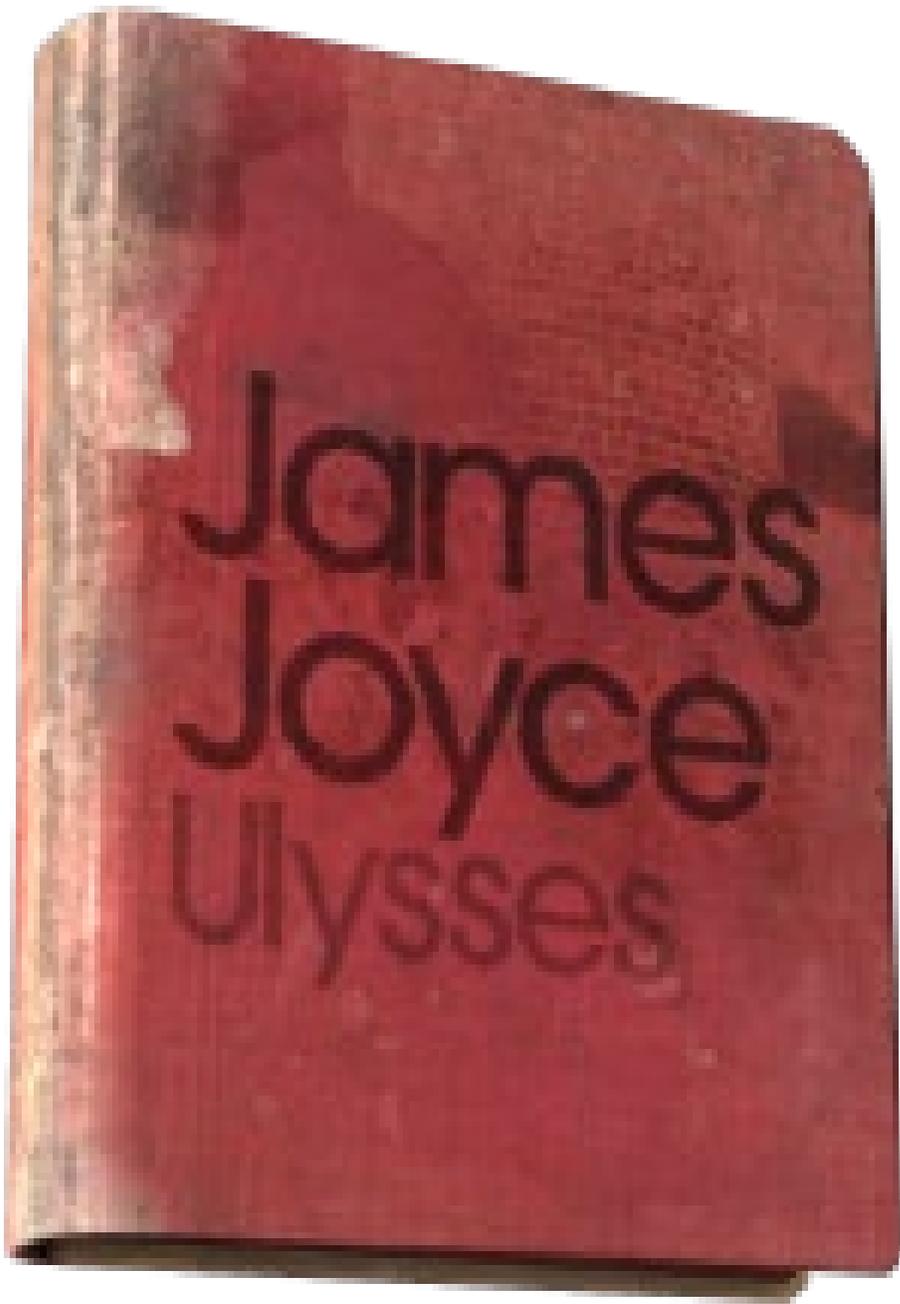


English

**College of Liberal Arts
and Social Sciences**

**Spring 2024
Undergraduate
3000-4000 Level
Course Descriptions**





ENGL 3301 - 23750

James Joyce's Ulysses

Professor Margot Backus

This introduction to literary studies will examine James Joyce's most celebrated and famously difficult work, *Ulysses*, reading each chapter in connection with one literary critical essay to get a sense of how literary criticism has evolved over time, and on what basis we can make sense of particular words, images, and patterns in a particular passage, chapter, or novel. We will see how critics have used textual evidence in different ways, to draw different kinds of conclusions.

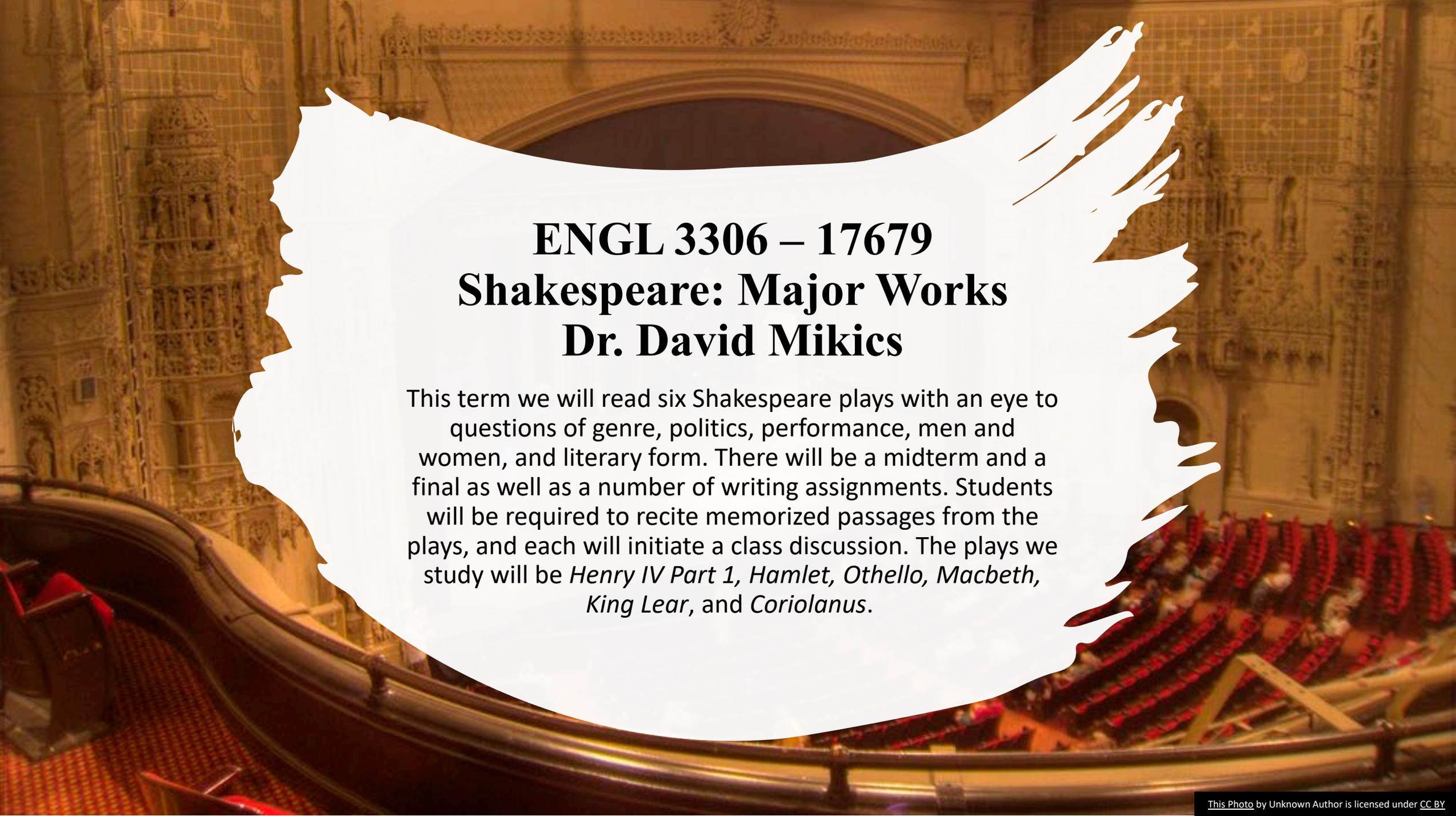
I will facilitate the formation of a weekly reading group outside of class time where those who wish to may read at least part of each week's primary reading aloud. It is my observation that comprehension of *Ulysses* goes up by over 100% when the novel is read aloud in a group setting. Time spent actually doing the assigned reading, on the other hand, does not go up significantly, since group readings cut down on the amount of time one spends reading the same lines over and over again. Group reading forces one to keep moving, so that periods of confusion are shorter and less upsetting and allows one to make the intuitive connections that are a significant element of the book's famous but too often elusive pleasures.

Final grades will reflect seminar participation (presentation, 10%; general participation, 20%); 2 3-5-page essay assignments, 15% each, and 1 8-10-page final essay, which may be based on your presentation and ideas explored in the short essays, (40%).



ENGL 3304 – 14871
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 meetings.

The background of the slide is a photograph of a theater interior. The seats are red and arranged in a semi-circle. The walls are ornate with classical architectural details. A white, torn-edge banner is overlaid on the center of the image, containing the course information and description.

ENGL 3306 – 17679

Shakespeare: Major Works

Dr. David Mikics

This term we will read six Shakespeare plays with an eye to questions of genre, politics, performance, men and women, and literary form. There will be a midterm and a final as well as a number of writing assignments. Students will be required to recite memorized passages from the plays, and each will initiate a class discussion. The plays we study will be *Henry IV Part 1*, *Hamlet*, *Othello*, *Macbeth*, *King Lear*, and *Coriolanus*.



**ENGL 3315 -
23739**

**THE
ROMANTIC
MOVEMENT:
THE GOTHIC**

This course approaches the subject of Romanticism by zooming in on a key term: the “Gothic.” We typically associate that word with medieval castles and spooky dungeons. But people also use phrases like “urban gothic” or “Southern gothic” to connote spaces with secret pasts, hidden depths, or haunted consciousness. How has the word gothic come to have such imaginative reach? In this course we will consider the question by reading some of the classic texts of British (and some American) Romanticism: Mary Shelley’s horror masterpiece, *Frankenstein* (1818); Samuel Taylor Coleridge’s supernatural ballad, “The Rime of the Ancient Mariner” (1791); Emily Brontë’s haunted family drama *Wuthering Heights* (1847); William Wordsworth’s poetic meditations upon landscape, mortality, and ruins; Edgar Allan Poe’s short stories like “The Pit and the Pendulum” and “The Tell-Tale Heart”; and later nineteenth-century medieval poems like John Keats’s “The Eve of St. Agnes” (1820) and Alfred Tennyson’s “Morte d’Arthur” (1842). We may also consider farther-flung riffs on gothic aesthetics, such as H. P. Lovecraft’s Cthulhu mythos and Jordan Peele’s *Get Out* (2021). In all cases, we will explore how the Gothic, as a literary mode, thematizes the uneasy relations between the way reality *seems* to be and the various unconscious, suppressed, or traumatic forces that structure it. Before there was psychoanalysis, the Gothic was an aesthetic that made these forces thinkable.

ENGL 3318 - 15476

British Literature since 1832

Dr. Sreya Chatterjee

English 3318 explores the English realist novel at what is probably the height of its popularity as a literary form, from the mid to the late nineteenth century. Often considered to be the prime model for the novel form as it later traveled from the British metropole to the peripheries, the realist novels of Charles Dickens, the Bronte sisters, and Thomas Hardy to name just a few examples introduced stylistic variations, literary experimentation and a plurality of voices that gave the modern novel its mimetic form. 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 the many stylistic possibilities of the novel form, familiarize them with 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 a face-to-face, discussion-oriented course so students will be expected to do the intellectual heavy-lifting. There will be two essays one due at midterm the other at the end of the course. The remaining points will be covered by participation.

Tentative Reading List

1. Charles Dickens, *Hard Times* ISBN 13: 978-0141439679
2. Emily Bronte, *Wuthering Heights* ISBN 13: 9780141439556
3. Thomas Hardy, *Far from the Madding Crowd* ISBN 13: 978-0141439655
4. Thomas Hardy, *The Return of the Native* ISBN 13: 978-0140435184

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



English 3322 - 14873

The Contemporary Novel: Magical Realism

Dr. Lois Zamora

This course will focus on recent novels that have been described by the term "magical realism." Magical realism engages the usual devices of narrative realism, but with a difference the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading. There will be no face-to-face meetings.

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)

Assignments:

There are seven reading quizzes, weekly posting on the discussion board, a final paper and a final exam. Grades are determined as follows:

Final exam	30%
Final paper	30%
Quizzes	30%
Discussion Board	10% *

*weekly postings are required

ENGL 3323 – 23740

Developments of Literary Criticism and Theory

Dr. Auritro Majumder

The course introduces the critical concepts and traditions related to the study of literature, with a focus on the 19th, 20th, and 21st centuries while not neglecting earlier periods. We will discuss global approaches covering not only North America and Europe, but also Asia, Africa, and Latin America. Readings include selections from major critics and thinkers on literature and society, along with some texts of fiction, poetry, visual and digital media. A willingness to read and engage with peers in classroom discussion are expected from students.





ENGL 3327 - 16754 Sync Online Masterpieces of British Literature before 1800 Dr. Carl Lindahl

Surveys of British literature are typically in 2 parts, before and after 1800. This division puts enormous pressure on the first half, which must cover 11 centuries in contrast to the 2 centuries covered in the second half of the survey. No matter how much material we take on, we must omit an enormous amount of great lit and relevant cultural background. To make matters more complex, the literature produced in Britain in the first 6 centuries from which writing survives (ca 700 - 1300) is not recognizable to contemporary readers of English – so we will rely on translations from Latin, Welsh, Old English, Anglo-Norman, and certain dialects of Middle English for much of the semester.

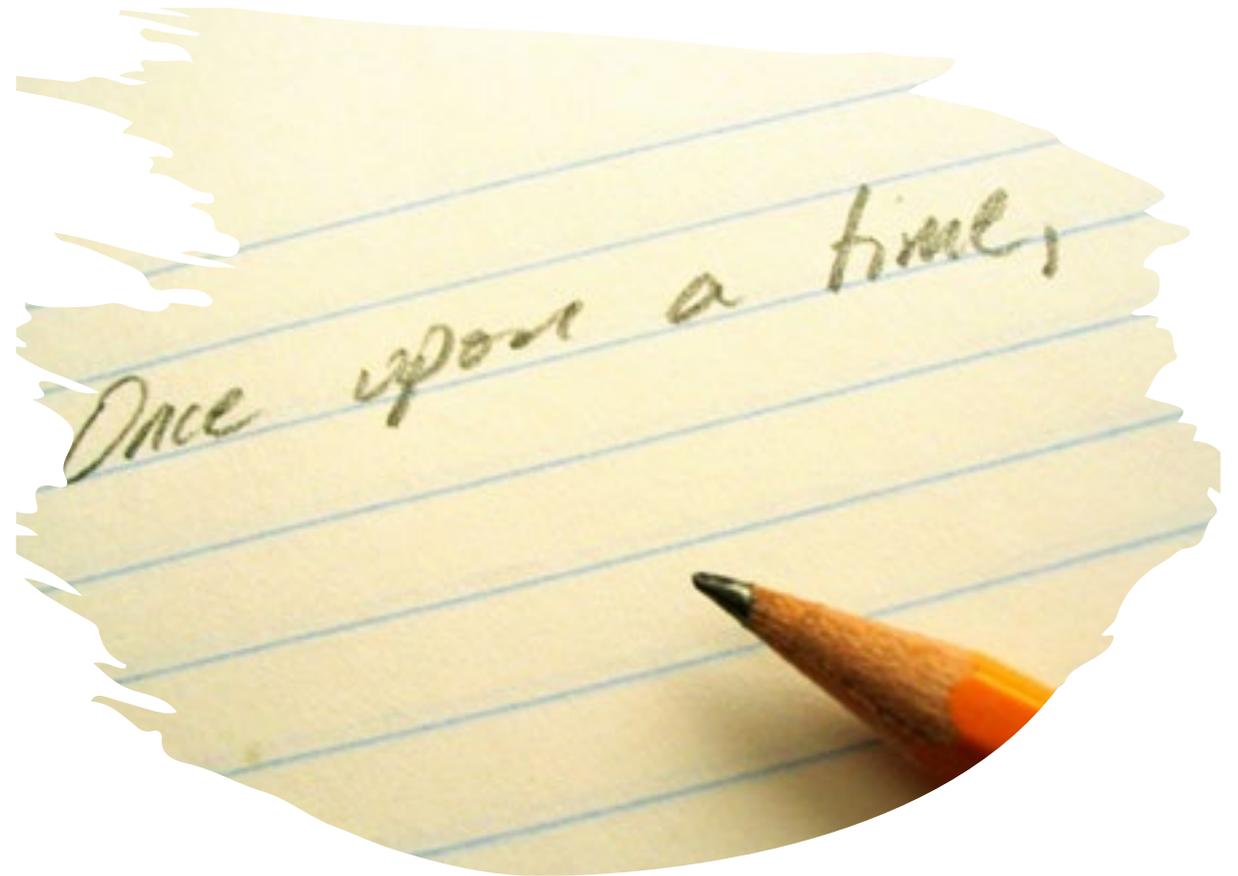
The course will focus on a few acknowledged medieval ‘masterpieces’ – Beowulf, the *lais* of Marie de France, Sir Gawain and the Green Knight, and Chaucer’s *Canterbury Tales* – but also two major early modern works: Shakespeare’s *Macbeth* and Milton’s *Paradise Lost*.

Requirements: 2 online meetings with the instructor, 2 exams (midterm and final), 8 or more 1-page written responses to questions posed on assigned readings, term paper prospectus, and term paper. See Course Syllabus for additional requirements.

ENGL 3330 – 10896 Async Online Beginning Creative Writing-Fiction Alex Parsons

This course is a workshop-based seminar on the short story. We will read and analyze fiction from a writer's perspective, which is to say we will concentrate on how the different elements of fiction writing (dialogue, structure, characterization, metaphor, etc.) function and combine to create compelling narratives. You'll be able to employ these techniques in many ways, be it screenplays and teleplays or simply inspiring proposals or interoffice memos (well, that last bit is a stretch).

During the class you will write various short exercises (2-3 pages) based on prompts as well as a short story you will revise. You will also keep a writing journal and, if all goes to plan, have an awesome time.





*What is Creative
Nonfiction
Anyway?*

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ENGL 3332 – 23751
Beginning Creative Writing-
Non Fiction
Dr. 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.

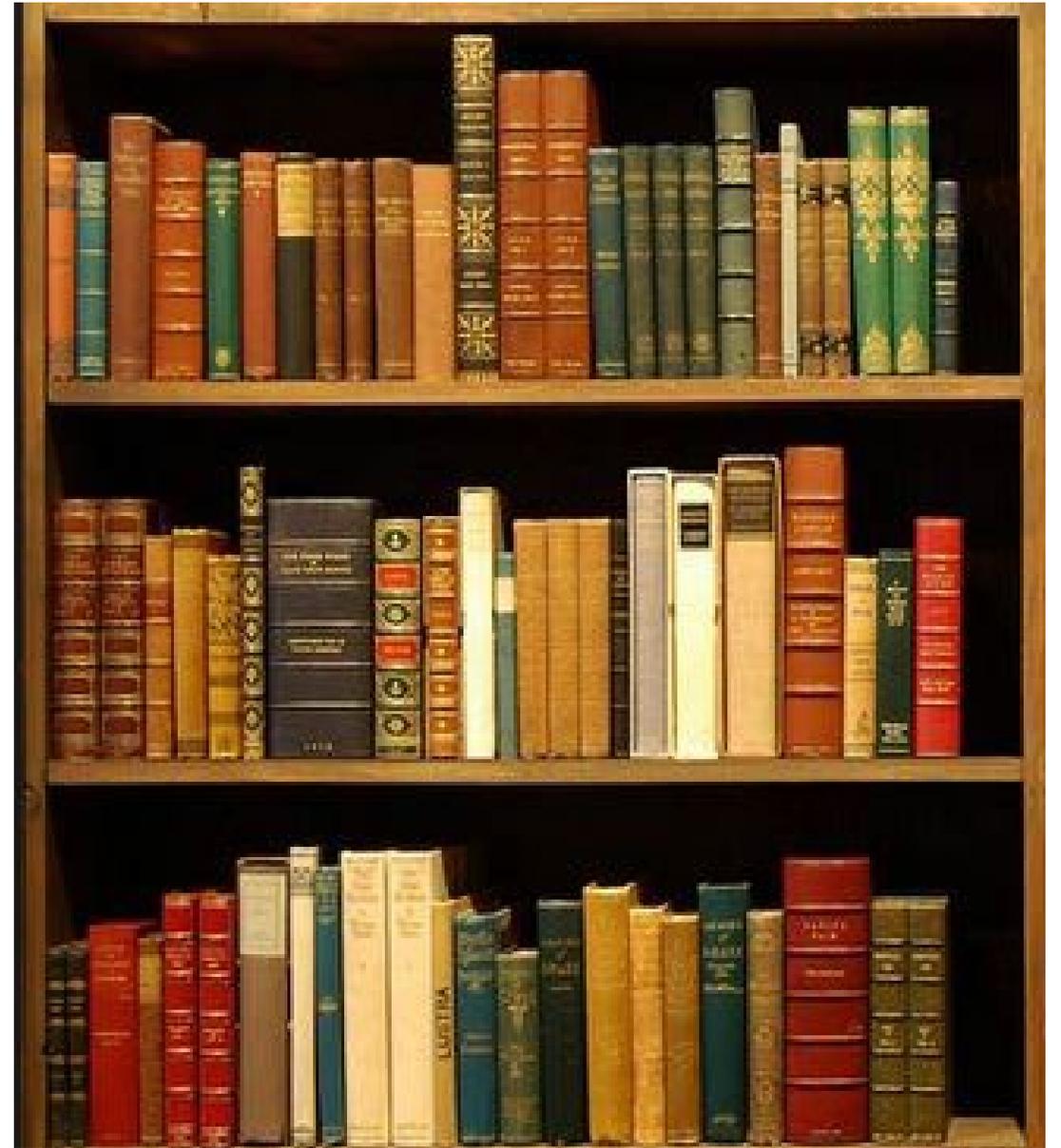
This course will look at narrative structure in standard patterns of published nonfiction that the students are familiar with (bring your suggestions). We will try out new methods of generating work; we will configure individual plans for editing and revising. Attempts will be made to take every wandering side path that pulls us in.

Students will be writing many short forms assignments and eventually choosing a topic to develop into a finished product.

Prepare to surprise yourself.

ENGL 3350 –17681 American Literature to 1865 Dr. Jason Berger

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 Hawthorne’s fiction—respond to tension-wrought aspects of American experience and identity.



ENGL 3362 - 23742

Women in Literature

Tues 1:00-2:30 Hybrid
Ann Christensen achrist@uh.edu

We will explore women being talked and written about and to, and women talking and writing about and to themselves and each other in a survey of literary genres including short fiction and a novel, a play, performance, and poetry from the 1590s to 2023.

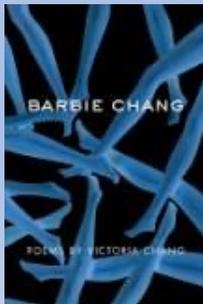
Here is a tentative list of works and /or authors:

A play! William Shakespeare,
The Taming of Shrew
(we will attend a live performance
@Classical Theatre Houston)



An historical **novel** made into a t.v. series!: Sara Collins, *Confessions of Frannie Langton*

Short stories! From classic tales to speculative fiction by Kate Chopin, George Saunders, Alice Walker, Jumpa Lahiri, and Casey Plett.



Poetic traditions! sonnets by and about women. From the love sonnets by Lady Mary Wroth and Shakespeare to “Apologies to My Hair: A Black Woman's Sonnet,” we will read poems by Allison Joseph, Julia Alvarez, Edna St. Vincent Millay, Christina Rossetti, Victoria Chang, and possibly you—the students in the class!

Requirements:

- Weekly journal | blog analyses | reflections
- Collaborative Discussion Board leading
- Weekly independent writing assignments, counts as class
- 1 Short essay
- 1 PowerPoint presentation – teaching a text
- Final project

THE DARK MATTER(S) OF BLACK SPECULATIVE FICTION

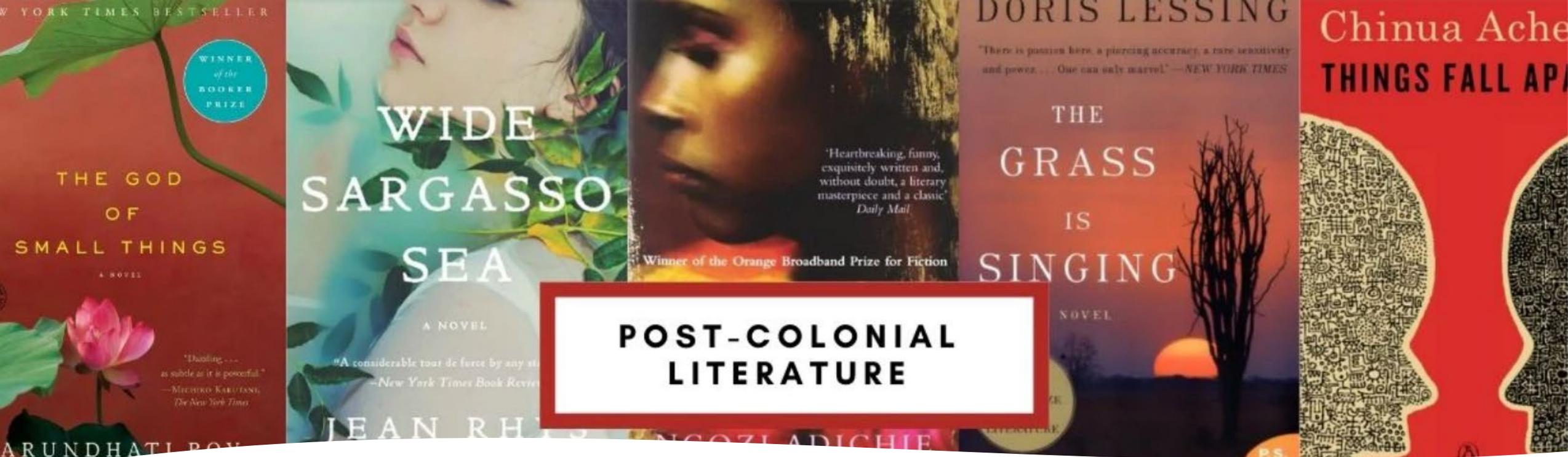
ENGLISH 3363
MWF: 9:00AM-10:00AM; HYBRID

This course explores contemporary Black speculative literature as well as the genre's historical predecessors to ask: how do black authors craft our world otherwise and otherwise worlds? How has writing been used to imagine other ways to live in, and survive, antiblackness? How does black speculative literature grapple with the tensions and entanglements of race, gender, and sexuality across different historical periods?

Course materials will draw from a wide range of disciplines and approaches including, but not limited to black feminist theory, black studies, monster theory, history, and literary criticism.

Tentatively, this class will explore the short stories, novellas, and novels of such authors as W.E.B. Du Bois, George Schuyler, Toni Morrison, Tananarive Due, Samuel R. Delany, Octavia Butler, Rivers Solomon, and Victor LaValle. This class may also include films and documentaries such as Horror Noire: A History of Black Horror, NOPE, Tales from the Hood, and Eve's Bayou.

ENGL 3363 – 23743
African American
Literature
Dr. Haylee Harrell



English 3365 –14457

Postcolonial Literature

Dr. Sreya Chatterjee

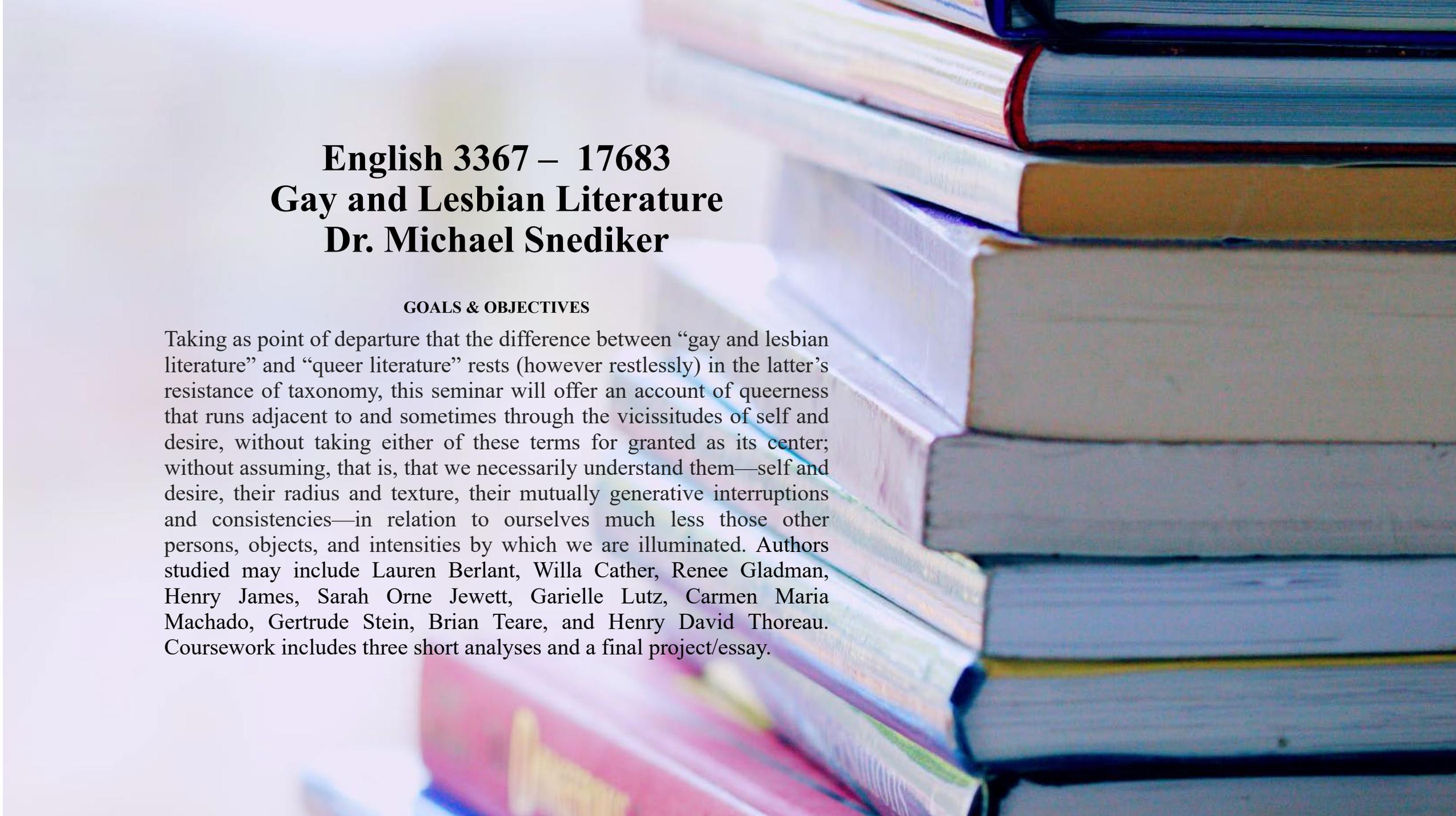
Please contact the instructor at this address if you have any questions: Dr. Sreya Chatterjee
(schatte6@central.uh.edu).

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 Ngugi Wa Thiong'o. In literature, they will read Salman Rushdie, Brian Friel, and others.

Tentative Reading List

1. **Novel:** *Haroun and the Sea of Stories* – Salman Rushdie [ISBN 9780140157376]
2. **Novel:** *The Kingdom of this World* – Alejo Carpentier [ISBN 9780374537388]
3. **Drama:** "Translations" – Brian Friel [ISBN 9780571117420]



English 3367 – 17683
Gay and Lesbian Literature
Dr. Michael Snediker

GOALS & OBJECTIVES

Taking as point of departure that the difference between “gay and lesbian literature” and “queer literature” rests (however restlessly) in the latter’s resistance of taxonomy, this seminar will offer an account of queerness that runs adjacent to and sometimes through the vicissitudes of self and desire, without taking either of these terms for granted as its center; without assuming, that is, that we necessarily understand them—self and desire, their radius and texture, their mutually generative interruptions and consistencies—in relation to ourselves much less those other persons, objects, and intensities by which we are illuminated. Authors studied may include Lauren Berlant, Willa Cather, Renee Gladman, Henry James, Sarah Orne Jewett, Garielle Lutz, Carmen Maria Machado, Gertrude Stein, Brian Teare, and Henry David Thoreau. Coursework includes three short analyses and a final project/essay.



English 3369 – 15477

Caribbean Literature

Dr. Kavita Singh

In this course we will read novels, poetry, plays, and essays 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 parliamentary democracies, totalitarianism, or continued colonization, and its current entrapment as 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 originally 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 postcoloniality 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.

Texts to be purchased:

Miguel Street, by V.S. Naipaul

Notebook of a Return to the Native Land, Aimé Césaire

City Without Altar, by Jasminne Mendez

Victoire, My Mother's Mother, by Maryse Condé

A Small Place, by Jamaica Kincaid

Additional readings will be made available on Blackboard as pdfs or links to material. Readings will also feature the following authors: Derek Walcott, Kamau Brathwaite, Dionne Brand, Mayra Santos-Febres, Achy Obejas, Pauline Melville, Juanita Ramos, Geoffrey Philp, Makeda Silvera.

Please address any questions to Dr. Singh.

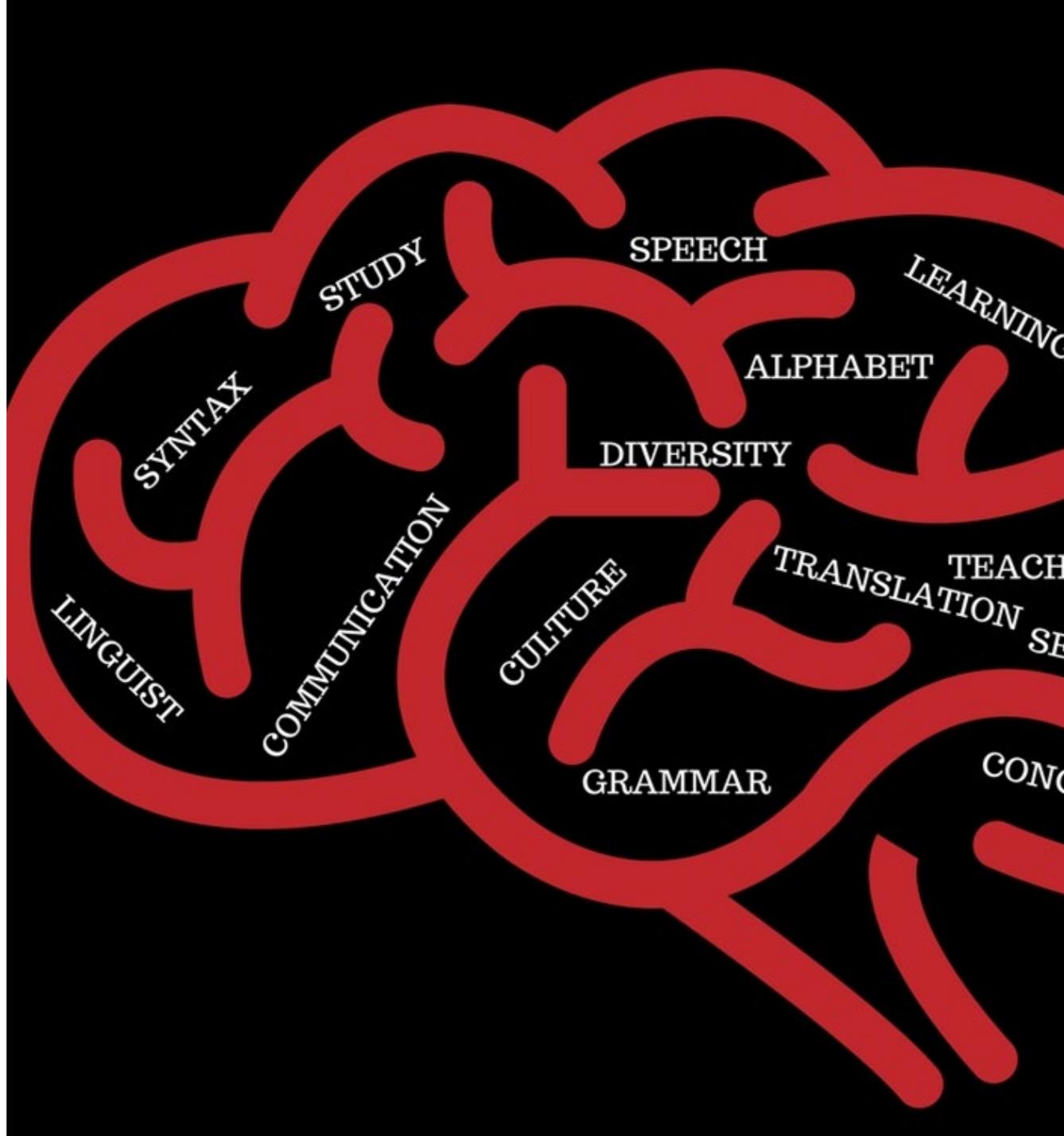
kasingh@uh.edu

ENGL 4300 – 14875

Async Online Introduction to the Study of Language Dr. Lauren Zentz

This course introduces a broad range of approaches to the study of language use, with a goal of exposing you to the many ways that language is much more than a computational system for encoding meaning. During the semester, we will explore topics such as: the structural systems of English and other languages, their sounds (phonetics) and sound systems (phonology), their utterance structures (syntax), the denotative meanings of words (semantics), and the meanings of all of these categories combined in real situational contexts (pragmatics); how we do things with language; the politics of language use; and language learning.

Students will be expected to demonstrate an understanding of the topics we cover in online quizzes, essays, exams, and a final reflection paper—all of which serve to enhance your appreciation for the role that language plays in the very different ways we as individuals make sense of our worlds.



ENGL 4304 - 17330

Varieties of English (Async Online)

Chatwara Duran

This course aims to approach and explore language and cultural diversity in the United States and in the global contexts by examining how English use and its linguistic features have been evolved. To gain more knowledge and understanding of issues related to language, culture, and diversity, including ideologies, students will read about studies of diverse groups in the US, who speak English dialects/ variations and other languages, and thus belong to a wide range of cultural groups, representing unique values (e.g. AAVE, Asian-accented English, Chicano English, Creoles, Southern American English, Spanglish). By studying different characteristics of English, we will discuss about and understand controversial issues and consequences surrounding linguistic and cultural diversity and different as well as contested ideologies. In addition to variations of English in the US, we will explore language contact and global Englishes to understand multilingual conflicts and consequences similar to and/or different from the U.S.-American context.

ENGL 4315 – 23746

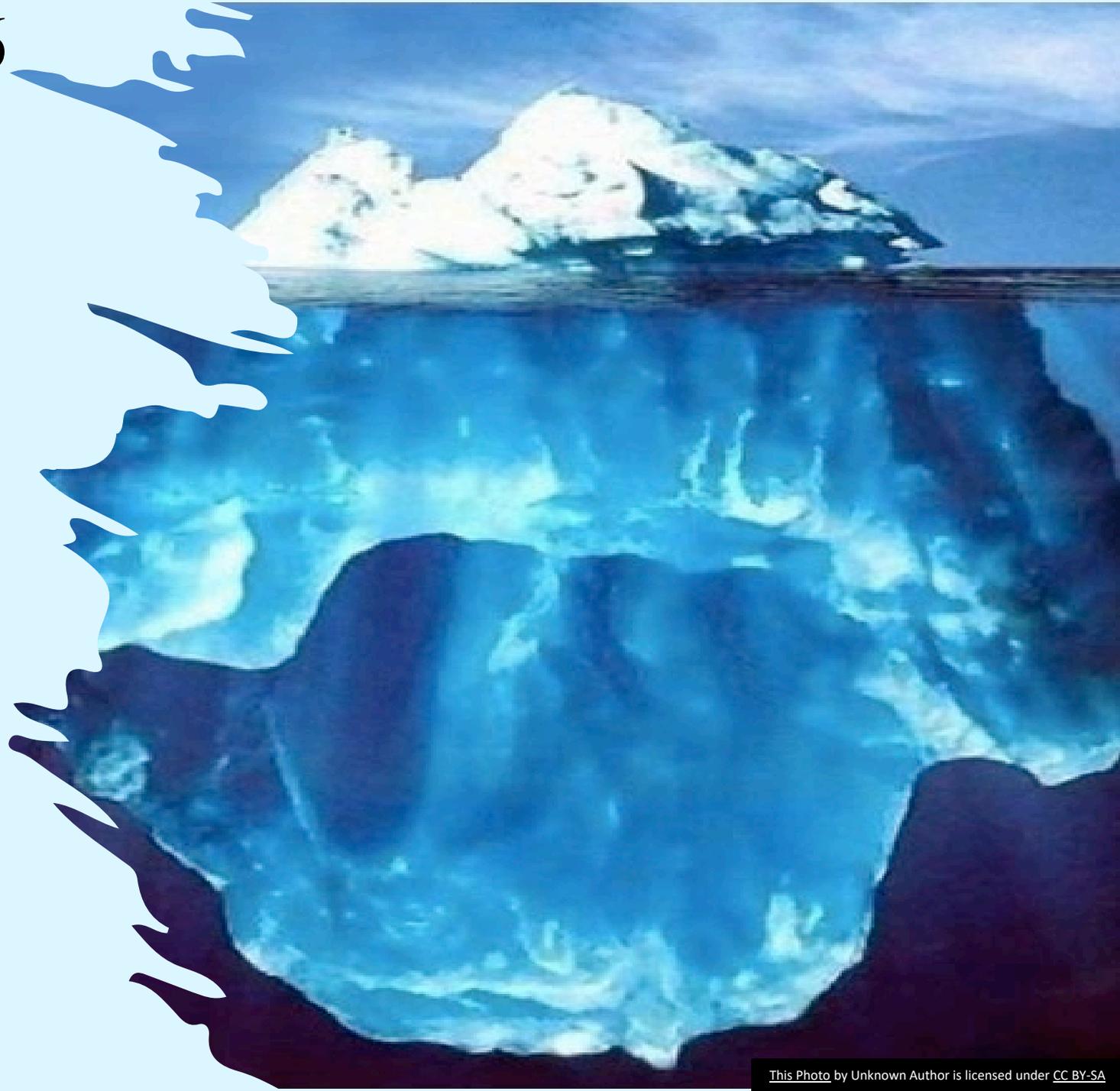
Async Online Sociolinguistics

Dr. Lauren Zentz

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

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

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



ENGL 4319 – 15478

English in Secondary Schools

Dr. Abbey Bachmann

ENGL 4319 English in Secondary Schools is designed for anyone planning to teach literature and writing to early adolescents and young adults. It is aligned with the Texas standards and focuses on strategies for classroom success with novels and short stories, poetry, non-fiction, and drama. The readings are in all these genres; in addition, there are professional texts on pedagogy for literary and creative studies. Students in this class work individually and in groups to choose materials and prepare activities that engage and empower young readers and writers.

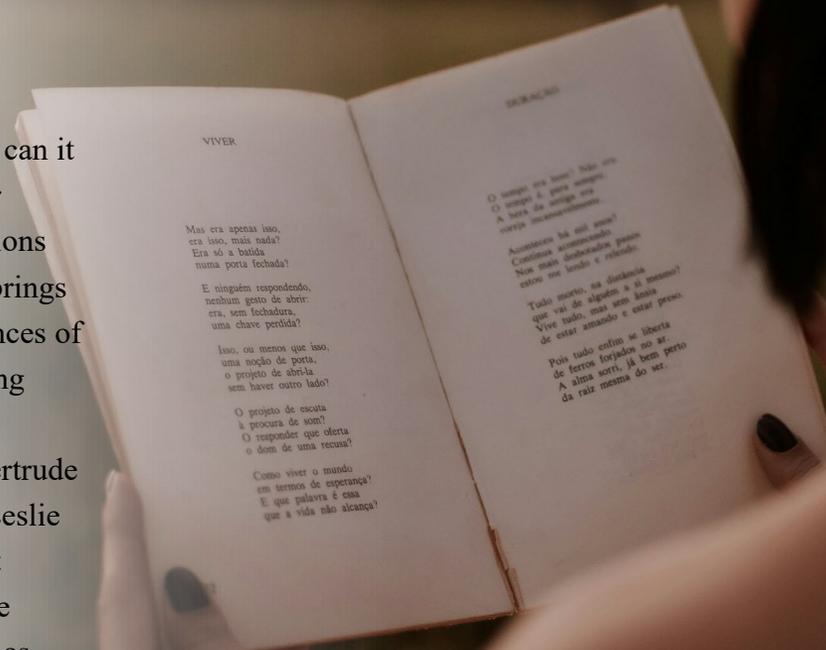


ENGL 4332 – 25492

Modern and Contemporary Poetry

Dr. Michael Snediker

What do we mean by poetic language, and how are we to think about the expressive affordances of poems as potentially distinct from other (more quotidian, prosaic) modes of writing? What does—or can—a poem do (how can it be), and how might this capacity illuminate aspects of being a person, of our relation to questions of intimacy, aliveness, ecology, and crisis? Our discussions will consider poetry's quasi-alchemical effect on the subjects and objects it brings into being, attuned to poetry's peculiar access to specifically textual experiences of (encounters with) impasse/opacity/difficulty /intensity/impaction. Our guiding attention throughout, however, will be to poetry as an event (of thinking, of feeling) in its own right. Our readings will include work by poets such as Gertrude Stein, Hart Crane, Wallace Stevens, Gwendolyn Brooks, Claudia Rankine, Leslie Scalapino, Brian Teare, and Renee Gladman. Assignments will include short textual analyses and/or poems of your own, and a final essay or final creative project. Half of our meetings will be in person, and the other half conducted as seminars via Zoom.



Queer Theory and its Break(s) from Feminism

English 4341

MWF 11:00-12:00; ; Hybrid

In *Split Decisions: How and Why to Take a Break from Feminism* Janet Halley argues that there must be a break from feminism, some time spent outside of feminism's political goals, to truly explore the theories of sexuality. Through this lens, this course is an exploration of the tensions, splits, and complications between feminism (its concepts, political aims, and interests) and queer theory. Importantly, this course asks students to critically engage the material of the course to undertake such inquiries as: What is Queer Theory and why is it necessary? What is feminism and how is it related to, and disrupted by queer theory? How are we to understand sex, gender, and sexuality? Critical to these questions and this course are the intersections and interjections of race, class, and ability.

Course materials draw from a wide range of disciplines and approaches including, but not limited to, black feminist theory, queer theory, queer of color critique, sexuality studies, literary theory, and disability studies. While this is a theory-heavy course, students will also be engaging in novels and memoirs from such authors as Toni Morrison, Leslie Feinberg, James Baldwin, Ocean Vuong, and Carmen Maria Machado. As well as films and documentaries such as *Crip Camp* (2020), *Lingua Franca* (2019), *Saint Maud* (2019), *Rafiki* (2018), *Princess Cyd* (2017), *Moonlight* (2016), and *Tangerine* (2015).

ENGL 4341 – 16756 Dr. Haylee Harrell

ENGL 4343 - 23754

Dr. Jennifer Wingard

Discovering Houston: Writing and Locating Our City and Ourselves



Course Description

The purpose of this course is to help students develop advanced research and writing skills by allowing them to develop their own research questions and/or sites of inquiry about a place – Houston. I have chosen the city and its outlying areas, as the focal point of the course because UH students have daily relationships with the city, its freeways, and its culture. They will therefore be able to find interesting and viable subjects for research and analysis from their own experiences and contacts with and within the city. Furthermore, students' connection to the city will allow for an exploration of how research and writing (either critical, creative or electronic) are deeply connected to our personal understandings and memories of places. It is goal of this course that the students begin to understand the complex connections between power and politics, as well as community need within the city. Therefore, it will not be enough to produce inquiries and projects on a Houston based topic; students will also need to reflect and think critically about how particular communities are located within the narratives told about Houston as a city.

Course Architecture

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

Course Materials

- Locke, Attica. *Black Water Rising: A Novel*. New York, Harper, 2009. ISBN 978006173568
- Washington, Brian. *Lot*. Riverhead Books, 2019. ISBN 9780525533672
- Netflix, YouTube, Hulu, or Amazon Prime account maybe needed for viewing course materials
- Additional readings provided as pdfs on Canvas

Grading

<i>My Houston: An Image-based Account</i>	20%
<i>Black Water Rising Analysis Paper</i>	20%
Houston Pecha Kucha	30%
Discussion Board Posts	30%

ENGL 4373 – 23755

Forms of Film Authorship (Film, Text, and Politics)

Dr. Karen Fang

Who deserves credit for making a film? Is it the director? Screenwriter? The star who carries it, or the studio and producer who fund and realize it? At the Oscars, these various roles are discrete categories, but cinema is an expensive and labor-intensive product that depends on many contributors and is vulnerable to countless conditions. These exigencies make film a notably challenging medium in which to identify authorship. While a novel, painting, or even a contemporary song usually has a single or limited set of creators, movies defy our traditional notions of solitary, unique genius. These ambiguities of authorship in cinema, moreover, have only grown more complex with digital and online media, as fan culture, narrowcast platforms, and adjacent and spinoff industries like gaming and retail goods transform the origins of narrative content.

This version of ENGL 4373: Film, Text, and Politics explores questions of authorship in film history and theory. Combining analytic readings alongside a selection of narrative film, this course explores Hollywood history and practice, art and film criticism, and new media theory.

Requirements: Midterm and final, as well as 1-2 classroom presentations. As with the assigned reading, students must view films independently outside of class. Course also includes an optional creative final project.



ENGL 4366 -14458

Introduction to Folklore (Sync Online)

Carl Lindahl



This course is about folklore in general, but especially about **your** folklore. Because we focus on the ways that individuals and groups experience and share folklore, we will draw most in-class examples from our shared environment: the types of folklore most commonly found in the United States today.* Because folklore is best understood in a thoroughly familiar context, writing assignments will stress each student's own traditions.

After a few sessions devoted to defining and characterizing folklore, the course will survey currently common folklore genres, including folk belief, belief legend, festival and custom, historical traditions, family and local lore, jokes, tall tales, proverbs, riddles, folk music, and folksong. The shared texts will focus on the lore of earlier generations in the United States, collected and studied in the 2nd half of the 20th century [Note: myths and fairy tales are **not** covered in this course, but in another course titled Folktales; 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: first, 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.**

Goals: a basic understanding of folklore and its workings in your personal experience and in the lives of others; an introduction to the scholarship of folklore, its premises, and its uses; an exploration of folklore's role in American culture; experience with the methods, ethics, and importance of recording folklore from others.

Texts [Books should be available in bookstore; if you wish to save money, please order online asap; abebooks.com and biblio.com are good sources; amazon.com is usually fastest, but not least expensive]:
Brunvand, Jan H., ed. *Readings in American Folklore*. New York: Norton, 1979. [ISBN: 978-0-393-95029-8]
Dorson, Richard M., ed. *Buying the Wind: Regional Folklore in the United States*. Chicago: University of Chicago Press, 1964.

A book of outlines assembled by the prof. Please email prof with any questions.

* In class we will speak mainly about examples of folklore found in the USA, but it is important to note that in the first project each student will write about the folklore encountered in their own experience. Thus students who have spent some or most of their lives outside the USA may end up writing about and recording the folkloric traditions of other countries. They are encouraged to do so, as one learns most about folklore through first observing and studying the communities and cultures that one knows best.

** Past intro courses have stressed **fieldwork** collections involving live recordings in face-to-face situations. But as long as



ENGL 4376 ROBIN HOOD IN CULTURE



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.”



WRITTEN ASSIGNMENTS MAY INCLUDE CRITICAL ESSAYS ABOUT THE TEXTS AND HOW THEY WERE ADAPTED INTO OTHER MEDIA LIKE FILMS, TELEVISION, GRAPHIC NOVELS; AND AN ANNOTATED PORTFOLIO OF ROBIN HOOD SIGHTINGS IN VARIOUS MEDIA.

THIS COURSE FULFILLS THE REQUIREMENT FOR BRITISH LIT. BEFORE 1700

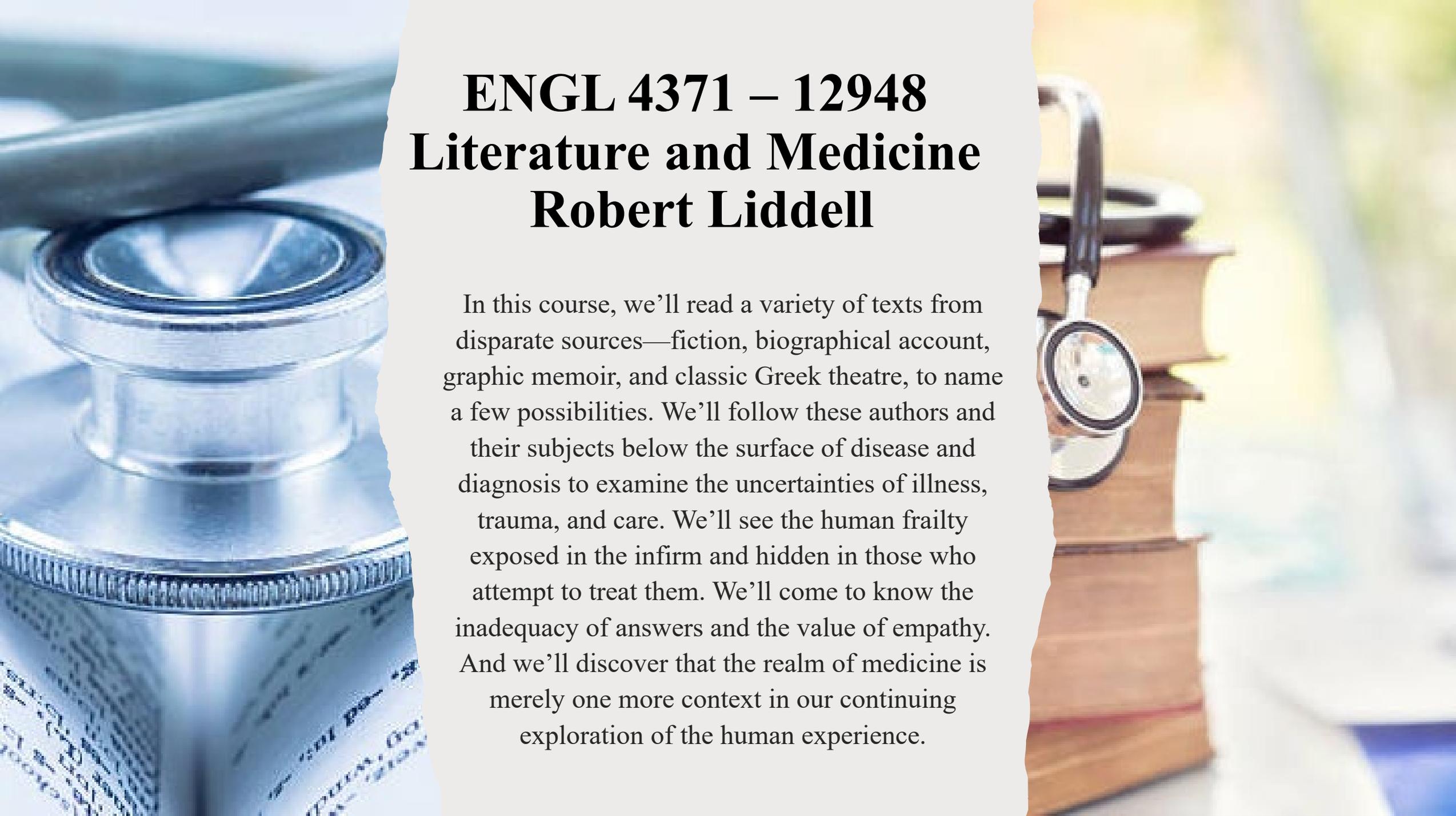
**SPR 2024 - 24307
1:00-2:30 T/TH
INSTR: Lorraine K. Stock
EMAIL: lstock@uh.edu**

English 4367 – 24307 Robin Hood in Culture

This course examines the development of the myth/history of the British legendary character Robin Hood from its pre-medieval roots, through the medieval ballads that established his narrative, through its literary development to the present moment, to the most current iterations of the hero in politics (“Obama-Hood”), economics (Occupy Wall Street), and multimedia popular culture (movies, TV series, operas, burlesques, visual arts, video games, comics, etc.) Every chronological period invented or re-invented the “Robin Hood” that they desired and deserved. 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.” He could be constructed as a ruthless, violent killer.

The course’s coverage of the developing meaning of “Robin Hood” will be divided into the following units:

- Folklore, folk drama, Morris Dancing, and 15th-century medieval ballads about a yeoman outlaw.
- 16th- 17th-century plays about a gentrified Norman aristocrat-turned outlaw, Robert, Earl of Huntington (whose love interest Maid Marian is introduced to the legend and who is temporally situated in the late 12th-century reign of Richard the Lionheart).
- 17th-18th-century broadside ballads providing the back stories about how Robin met the “Merry Men” and Maid Marian.
- 19th century texts and popular culture: Romantic and Victorian poems, novels, plays, operas, burlesques.
- American versions of the Robin Hood legend: Howard Pyle; Mark Twain
- 20th-century popular culture entertainments including operas, fiction, feature films, television series, Young-Adult Fiction, soft Pornography, games, comics, etc.



ENGL 4371 – 12948

Literature and Medicine

Robert Liddell

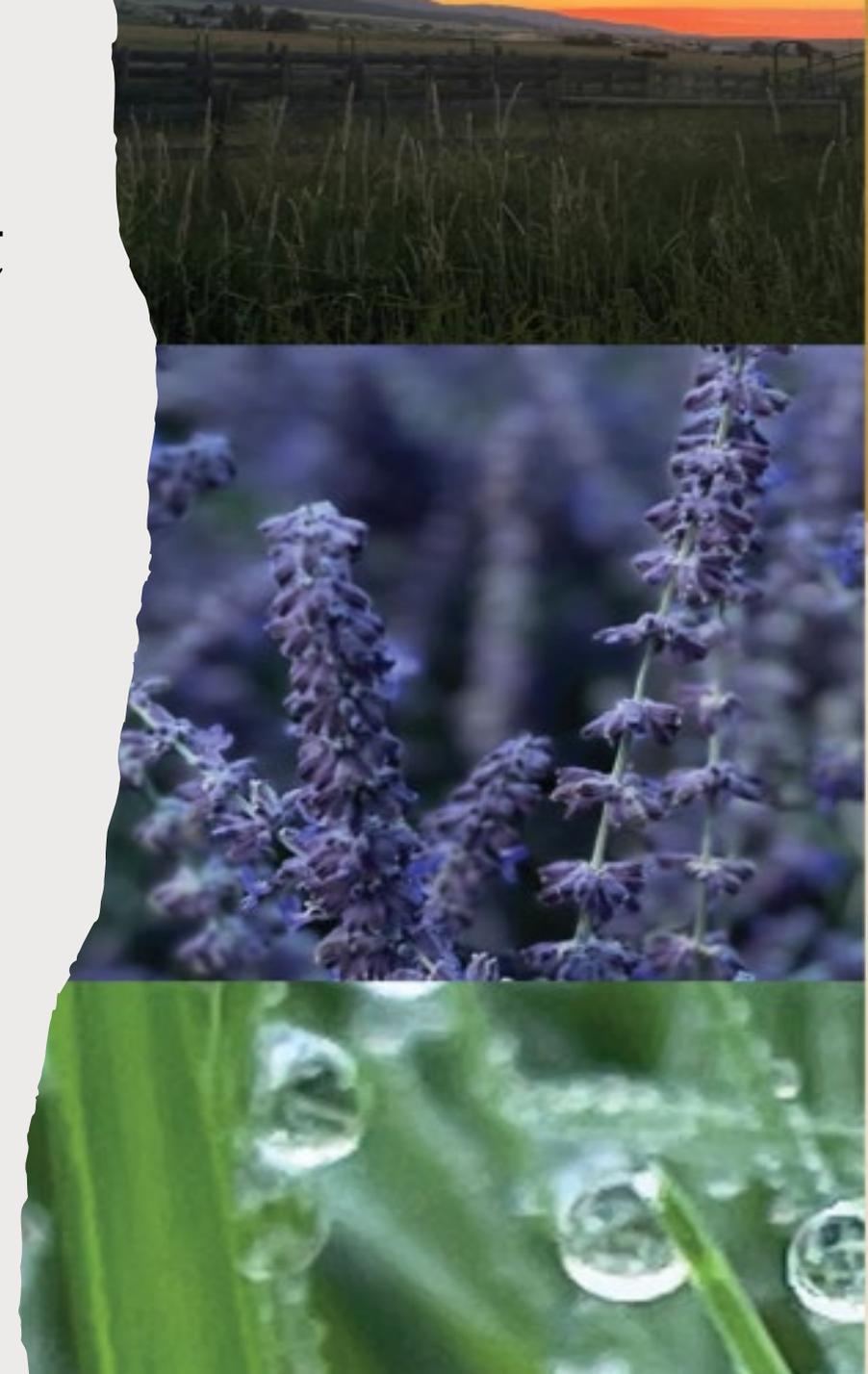
In this course, we'll read a variety of texts from disparate sources—fiction, biographical account, graphic memoir, and classic Greek theatre, to name a few possibilities. We'll follow these authors and their subjects below the surface of disease and diagnosis to examine the uncertainties of illness,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

ENGL 4372 – 18518

Literature and the Environment

Dr. Leslie Vollrath

In this interdisciplinary class that creates intersections between various environmental concerns and lived experience, we will examine how place, namely the environment, shapes one's identity. We will also explore a variety of theoretical and contemporary concerns of the Environmental Humanities, such as new materialism, the human-animal relationship, the concept of the Anthropocene, as well as questioning what it means to live and co-exist with others (human and non-human) in our world. By reading a variety of nature writing that focuses on various landscapes and ecosystems, we will further our understanding of the complex relationship between place, subjectivity, and relationality.



ENGL 4382 – 16293
Poetry Writing
Erin Belieu
Sync Online

This class will be conducted in the traditional workshop format. Students will bring in their original poems to which their classmates and professor will respond with thoughtful, critical evaluations and ideas for the work's improvement. We will begin each class by looking at examples of fine verse which you will sometimes be asked to use as prompts for writing poems of your own. Your final project will be gathering the poems together you've made over the course of the semester, as well as a short paper on the life and work of a contemporary poet you admire.



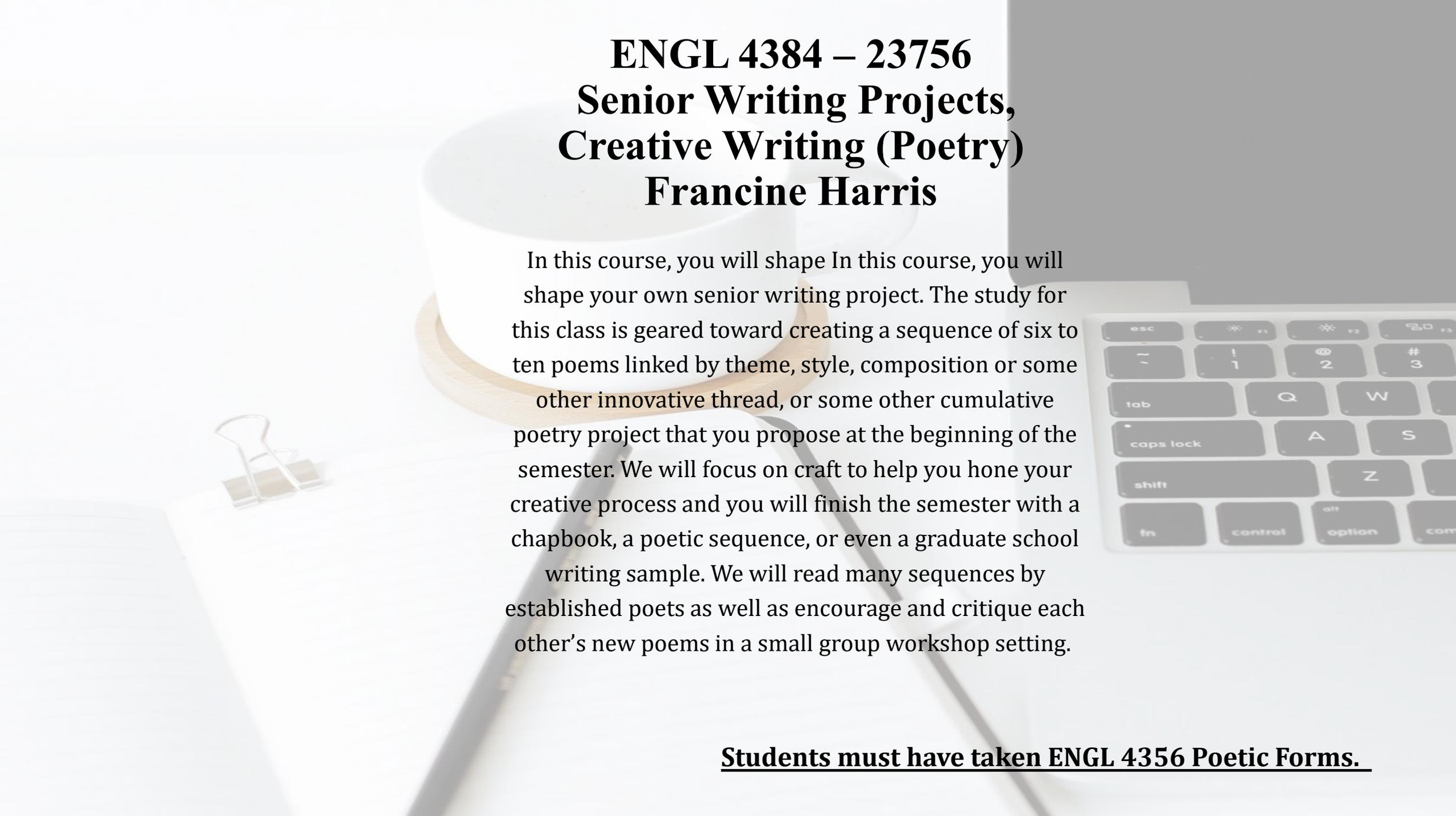


ENGL 4383 – 16762

Poetic Forms

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.





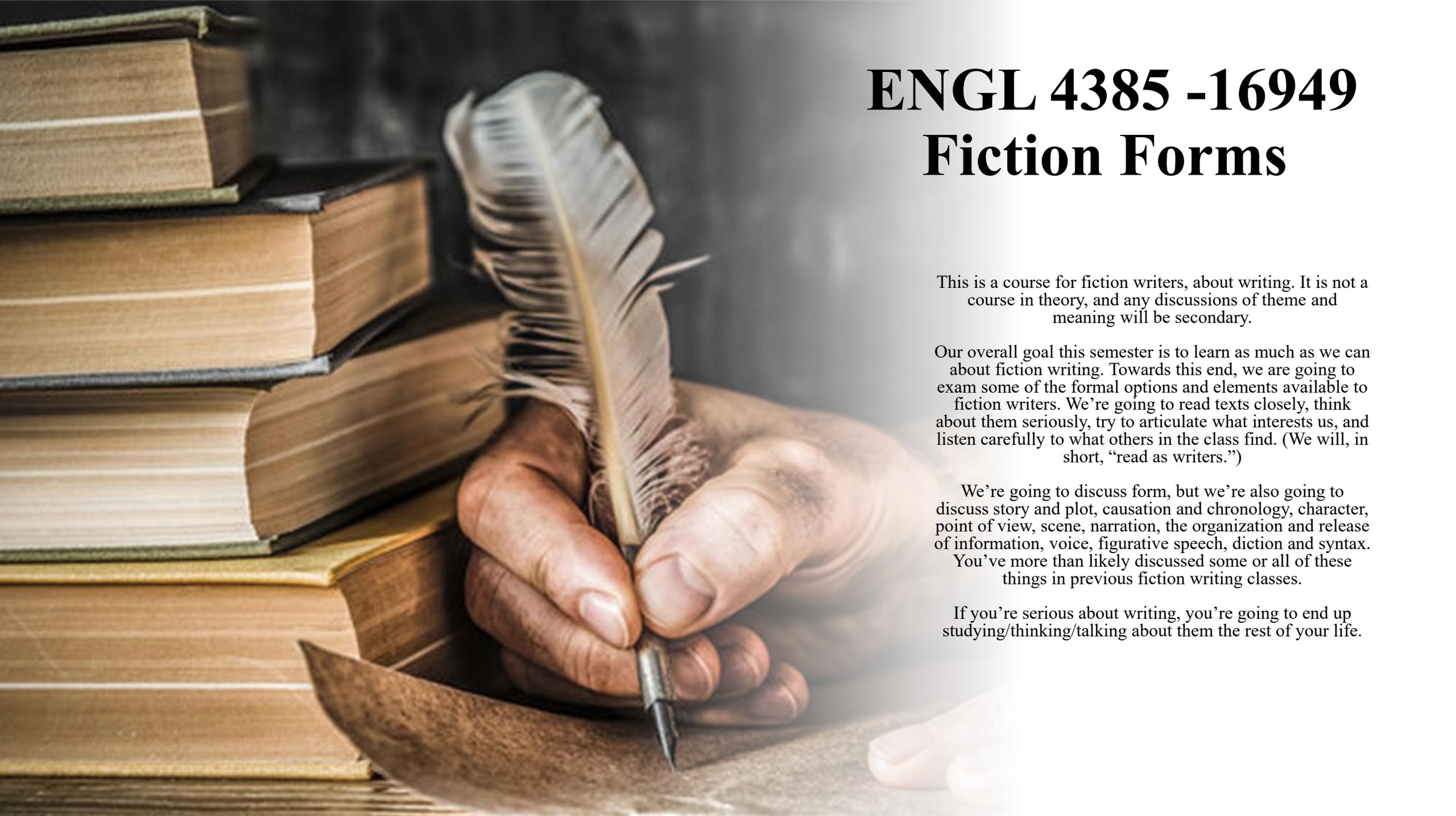
ENGL 4384 – 23756

Senior Writing Projects, Creative Writing (Poetry)

Francine Harris

In this course, you will shape your own senior writing project. The study for this class is geared toward creating a sequence of six to ten poems linked by theme, style, composition or some other innovative thread, or some other cumulative poetry project that you propose at the beginning of the semester. We will focus on craft to help you hone your creative process and you will finish the semester with a chapbook, a poetic sequence, or even a graduate school writing sample. We will read many sequences by established poets as well as encourage and critique each other's new poems in a small group workshop setting.

Students must have taken ENGL 4356 Poetic Forms.

A hand holding a quill pen over a stack of books. The hand is positioned in the center, holding the quill with the fingers. The quill is pointed downwards towards a stack of books on the left. The books are stacked vertically, with the top one slightly offset. The background is a soft, out-of-focus grey. The overall scene suggests a focus on writing and literature.

ENGL 4385 -16949

Fiction Forms

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

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

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

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

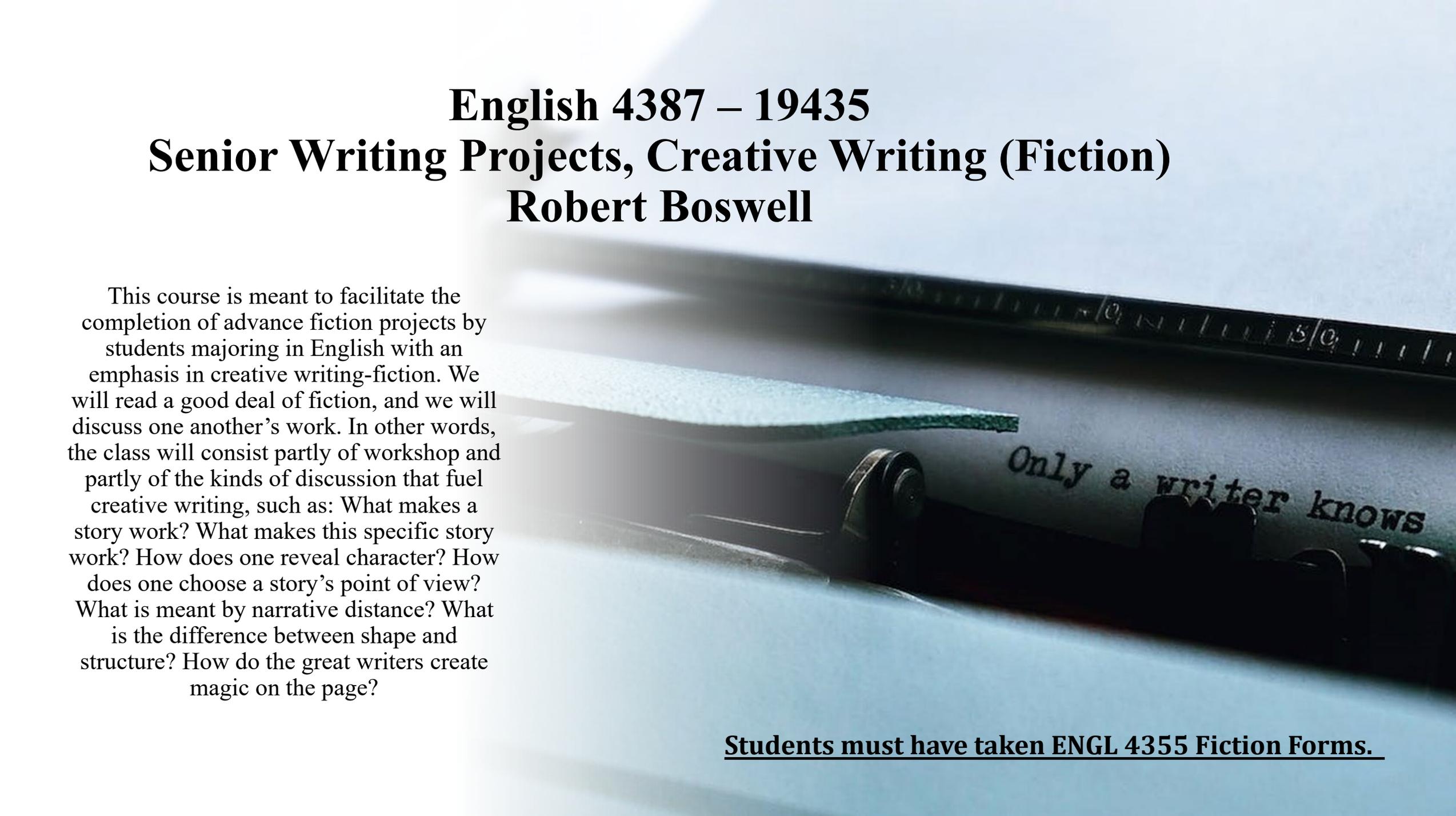
ENGL 4386 - 12690

Short Story

Writing

Brenda Peynado

This is an advanced level fiction writing workshop. It includes intensive writing practice in fiction, peer critique, and group discussion of original manuscripts and includes intensive reading of published work. In this course, we will discuss how to write fiction well through craft books and an examination of techniques in published short stories. We will also emphasize reading, analyzing, and critiquing our own work and the work of our peers. Finally, taking into consideration writing as a craft, we will study the art of revision through the complete from-scratch revision of our work. As this is an advanced class, we will also be dealing with the thornier questions writers grapple with, like writing outside of one's own experience, plot structure, and juxtaposition and surprise in language.



English 4387 – 19435

Senior Writing Projects, Creative Writing (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?

Students must have taken ENGL 4355 Fiction Forms.

English 4394 / History 4366

Novels and History: Latin American History through the Novel

Dr. Lois Zamora



The Mexican novelist Carlos Fuentes has asserted that the real historians in Latin America are its novelists. We will examine this premise by reading a number of novels by contemporary Latin American writers, and discussing the historical events and personages depicted therein. Our interest is in how these novelists dramatize the history of their regions, and how their fictional versions illuminate our understanding of the "real" history of Latin America.

There will be no face-to-face meetings.

Assigned reading:

Eduardo Galeano *Memory of Fire*. This is a trilogy. The three volumes are titled *Genesis*, *Faces and Masks*, and *Century of the Wind*. The three books comes in separate volumes, or in a single volume; either edition is fine.

Carlos Fuentes (Mexico): *The Buried Mirror*

Gabriel García Márquez (Colombia): *The General in his Labyrinth*

Gabriel García Márquez (Colombia): *Of Love and Other Demons*

Mario Vargas Llosa (Peru): *The Storyteller*

Elena Garro (Mexico): *Recollections of Things to Come* (Out of print; buy used on internet)

Juan Rulfo, *Pedro Páramo*

Laura Esquivel, *Like Water for Chocolate*

Assessments:

Final exam	30%
Final paper	30%
Quizzes	30%
Discussion Board	10% (weekly postings are required.)

ENGL 4396 – Language Ideology & Difference in Language & Literacy Research & Education Eunjeong Lee

This course offers a critical overview of the sociohistorical, cultural, and discursive construction of language, language difference, and by extension, language-minoritized students and communities, pertaining to language and literacy education and research. We will begin by discussing the dominant monolingual and monocultural assumptions, as rooted in the colonial formulations of language and literacy. Students will read, write, and research about different paradigms on language relations and practices, such as monolingual, multilingual, and translingual orientation, as intertwined with issues and constructs, including ideologies, racialization, gender, disability, mobility and globalization, and neoliberalism of education as well as conceptualization of knowledge making and sharing. Students will compose reading responses, lead a discussion, and conduct research on the topic of language difference, as related to their own interests, and share it with our communities. I hope that students will form a more in-depth and complex understanding of issues around language difference and equitable language and literacy education and research that is conscientious of differently oppressed language-minoritized students and

*Note: This course will be offered as a swing course.

Potential Readings

The course readings will draw from a variety of fields that have shaped the discussions of language and research and teaching of writing such as Applied Linguistics, Bilingual Education, Literacy Studies, Cultural Studies, Linguistic Anthropology, in addition to Composition and Rhetoric:

Assignments

Undergraduate students will compose weekly reading responses and share an empirical activist research project.