

# UNIVERSITY of HOUSTON

## COLLEGE of LIBERAL ARTS & SOCIAL SCIENCES

### Department of English

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#### English Department Faculty Lower Division Course Descriptions – Fall 2018

**ENGL 1303: First Year Writing I**

**Satisfies: Communications Core**

**Section: 23178**

**Dr. Nathan Shepley**

**TTH 10:00 am- 11:30 am**

A detailed study of the principles of rhetoric as applied in reading and writing expository essays.

**ENGL 1304: First Year Writing II**

**(Prerequisite: ENGL 1303)**

**Satisfies: Communications Core**

**Section: 23177**

**Dr. James Zebroski**

**TTH 2:30 pm- 4:00 pm**

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

**Satisfies: Creative Arts Core**

**Section: 23095**

**Dr. Roberto Tejada**

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

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

**ENGL 2330: Writing in the Discipline**

**(Prerequisite: ENGL 1304)**

**Satisfies: Writing in the Discipline Core**

**Section: 18469**

**Dr. Cedric Tolliver**

**MWF 10:00 am-11:00 am**

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

**ENGL 2340: Cosmic Narratives**

**(Prerequisite: ENGL 1304)**

**Satisfies: Language, Philosophy, and Culture Core**

**Section: 23180**

**Dr. Barry Wood**

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

Narrative history of the Universe from its beginnings to the present emphasizing relevance of cosmic narratives to human situation.

## English Department Upper Division Course Descriptions – Fall 2018

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

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

**Section: 22041**

**Dr. Lynn Voskuil**

**Online**

This course, required for all literature majors, will teach you many of the skills you will need to complete upper-division English courses successfully. You will learn how to read literature and literary criticism effectively; write about literature persuasively; do research in the library and online; compile a bibliography of secondary sources; and write an upper-division paper. We will focus on just one literary text—Bram Stoker’s novel *Dracula*—but you will also be required to read a number of sources about the novel and integrate them into your own writing. Tasks and requirements will be structured to take advantage of the best online practices, and you will also learn some techniques that will help you manage your time well, both for this course and for the rest of your college career.

Please note that this course is entirely online. There are no classes you will need to attend in person or on campus, and there will be no real-time sessions (sessions that you will be required to attend online at a specific time). This means that you will be able to complete the assignments at the times that are most convenient for you. You will have access to Dr. Voskuil via email, messaging, and Skype or phone, if necessary. This course structure obviously gives you a lot of flexibility. Such flexibility could also be your downfall, however, if you don’t keep up with the work; you will need to be self-motivated to do well in this course.

There is a required edition of the course text: *Dracula*, edited by Glennis Byron (Broadview Press, 1997). **YOU MUST ORDER THIS EDITION BECAUSE SOME OF THE ASSIGNMENTS WILL BE TIED TO IT;** you cannot use another edition. This edition will be available through the university bookstore. There are also some copies, both new and used, available on Amazon.

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

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

**Section: 23196**

**Dr. Lynn Voskuil**

**Online**

This course, required for all literature majors, will teach you many of the skills you will need to complete upper-division English courses successfully. You will learn how to read literature and literary criticism effectively; write about literature persuasively; do research in the library and online; compile a bibliography of secondary sources; and write an upper-division paper. We will focus on just one literary text—Bram Stoker’s novel *Dracula*—but you will also be required to read a number of sources about the novel and integrate them into your own writing. Tasks and requirements will be structured to take advantage of the best online practices, and you will also learn some techniques that will help you manage your time well, both for this course and for the rest of your college career.

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**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Section: 20318**  
**Dr. Auritro Majumder**  
**TTH 4:00pm-5:30pm**

This course will introduce students to the perspective of literary analysis from a transnational, cultural studies approach. We will explore how important literary forms such as drama, the novel and poetry relate to and interact with processes of globalization, racialized cultural contact, and socio-economic changes and exchanges. The timeframe is broadly conceived, including the early modern, modernist, postcolonial and contemporary periods. The course encourages "close reading" of literature paying attention to the shifting layers of meaning, and awareness of literary genres; we will emphasize the development of logical, precise writing and analytical skills. This is a writing-intensive course and includes four assignments: an 800 word close reading, an in-class midterm exam, and two essays (1000 and 1500-2000 words each). Suggested texts: William Shakespeare, *The Tempest*; Chester Himes, *If He Hollers Let Him Go*; Arundhati Roy, *The God of Small Things*, and Aravind Adiga, *The White Tiger*.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Section: 20317**  
**TBA**  
**TTH 11:30 am-1:00 pm**

This class will focus on the development of skills in critical reading of and critical writing about literary texts.

**ENGL 3301: Introduction to Literary Studies (Prerequisite: ENGL 1304)**  
**Satisfies: Intro to Lit Studies or Advanced English Elective**  
**Section: 19559**  
**Dr. Hosam Abdul-Ela**  
**MW 2:30pm-4:00pm**

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

**ENGL 3302: Medieval Literature (Prerequisite: ENGL 1304)**  
**Satisfies: British Literature before 1798 or Advanced English Elective**  
**Section: 23184**  
**Dr. Lorraine Stock**  
**TTH 1:30 pm-1:00 pm**

The course shall explore affinities between Medieval literature and history and cultural and political issues of the 20<sup>th</sup>-21<sup>st</sup> century, using a variety of medieval texts that have been adapted into film, television, and other media. While studying the texts we shall discuss how contemporary high and popular culture have adapted these texts cinematically to reflect current issues (of the period of post-medieval adaptation). Texts and topics 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; and the earliest British epic, *Beowulf*. 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 and trans. Sarah Roche-Mahdi Michigan State University Press; Revised edition, ISBN-10: 0870135430; or an online edition if it is ready in time.
4. *Beowulf Second Edition* (Facing Page translation), R. M. Liuzza, ed. and trans. (Broadview Press, 2013). ISBN-978-1-5548-1-113-7
5. Selected texts, readings, and film clips put on Blackboard or entire films on reserve.
6. Highly recommended: If you are able to, access the complete film of John Boorman's 1981 *Excalibur* on DVD or some online streaming source. I do a lot with this film in the first weeks of the course. The DVD is available for under \$10. Copies will be available on reserve in the library, but having your own copy will be convenient.

**ENGL 3306: Shakespeare (Prerequisite: ENGL 1304)**  
**Satisfies: British Lit before 1798 or Advanced English Elective**  
**Section: 17705**  
**Dr. Wyman Herendeen**  
**TTH 1:00 pm- 2:30 pm**

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

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

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

**Section: 23186**

**Dr. Irving Rothman**

**TTH 8:30 am- 10:00 am**

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

**ENGL 3315: The Romantic Movement (Prerequisite: ENGL 1304)**

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

**Section: 17706**

**Dr. Sebastian Lecourt**

**TTH 10:00 am – 11:30 am**

This course offers an overview of the major writers and genres of English Romanticism. This may include poems by William Blake, William Wordsworth, and Lord Byron; gothic novels by Mary Shelley and Ann Radcliffe; and essays by William Hazlitt, Charles Lamb, and Thomas De Quincey. Over the course of the semester we will consider Romanticism as a set of formal and theoretical innovations in the realm of verse, a political interrogation of industrialism and classical liberalism, and a new kind of literary ethos that set the stage for a variety of literary cultures that are still with us today.

**ENGL 3317: The British Novel Before 1832**

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

**Section: 21466**

**Dr. David Mazella**

**MWF 9:00 am – 10:00 am**

This version of the course is organized around a single question: how did eighteenth-century British novelists portray this era's pursuit of empire, chiefly in the Caribbean and what were called the "sugar islands" in the "West Indies," during a period of enormous territorial expansion and accumulating wealth? This semester's fiction captures these developments in a number of moods and genres, but always with the practices and institutions of chattel slavery near their center. In the course's first phase, we will find stories of discovery tinged with ethnography and romance, (Behn's *Oroonoko*), as well as stories of conquest and determined resource extraction (Defoe's *Robinson Crusoe*). The next phase will feature "rambling novels" and picaresque narratives with antiheroes and con artists sailing from one colony to the next in search of new opportunities (Smollett's *Roderick Random* and Anon., *Peregrinations of Jeremiah Grant*). The course will close with a trio of novels and moods: a sentimental novel of manners and courtship featuring a "mixed-race" or "creole" heroine and heiress (Anon., *Woman of Colour*); a shipwreck novel with a sailor stranded on the Mosquito Shore (*William Penrose*); and one of the earliest fictionalized depictions of a slave revolt (Earle, *Obi: or Three-Fingered Jack*).

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

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

**Section: 21467**

**Dr. Sreya Chatterjee**

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

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 and revealed the intricate networks of appropriation and dependence that characterized their relations with the country. The troubled relationship of the countryside and the city finds expression in the works of well-known literary figures such as Charles Dickens, Thomas Hardy, Joseph Conrad, Oscar Wilde, Jane Austen and the Bronte Sisters. These writers combined elements of the Gothic and literary realism with the Romantic sensibilities of the previous decades to interrogate the idyllic and pastoral image of the countryside. In turn, they reveal the shallow veneer of the dazzling metropole, made rich through the systematic underdevelopment of the rural peripheries. This course will include major novels from this period as well as critical essays to enrich the understanding of the social, material and cultural milieu in which these novels were produced and perused. In addition, students will be familiarized with the tools of close-reading, critical analysis and narrative technique specific to the genre of the novel.

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

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

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

**Section: 23189**

**Dr. Margot Backus**

**TTH 2:30 pm – 4:00 pm**

This course will focus on the emergence, consolidation, and transformation of the realist novel through a close, comparative reading of British literature's most canonical coming-of-age/marriage plot novels. Of necessity, we will begin with the most canonical and influential of all marriage plot novels, Jane Austen's *Pride and Prejudice*. We will read and discuss subsequent novels on our syllabus – *Jane Eyre*, *David Copperfield*, *Middlemarch* and *Mrs. Dalloway* – as each introduces adjustments and challenges to the literary realist novel, considering how and why realism proved so successful over the course of the nineteenth century, and why realism was so rapidly overshadowed in the first decades of the twentieth century by a new kind of novel that drew its aesthetic and moral vitality from the disruption and inversion of realism's conventions.

The course will emphasize two basic skills: appreciative and effective reading of literature, and critical writing exploring each novel analytically, in relationship to prior works of literature, and its social context. I will help to provide a sense of British social and literary history through a series of short lectures. Course time will be spent discussing the assigned texts. These discussions will take place in small discussion groups and as a class. For each small discussion I will designate a group member to summarize group discussion for the class as a whole. Grades will be based on attendance, preparation, short exploratory essays for each assigned novel, and a final 10-12 page comparison/contrast essay exploring an assigned novel's adoption or adaptation of one particular aspect of an earlier novel.

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

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

**Section: 19306**

**Dr. Lois Zamora**

**Online**

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

Required Texts:

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

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

Jorge Luis Borges, *Labyrinths* (Argentina)

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

Louise Erdrich, *Tracks* (USA)

Leslie Marmon Silko, *Ceremony* (USA)

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

Course Requirements:

Weekly reading quizzes and discussion board postings

Final Paper

Final Exam

There are no face to face meetings of this class.

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

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

**Section: 23192**

**Dr. Margot Backus**

**TTH 4:00 pm-5:30 pm**

This course will cover major developments in critical thought from Plato and Aristotle to present. All assigned readings will be from the two required texts, each of which covers the history of literary critical theory from a different angle.

Herman Rappaport's *The Literary Theory Toolkit* covers a wide range of critical concepts, strategies and approaches ranging from Aristotle and form and medieval hermeneutics to Saussure, Lacan and Foucault, giving close attention to a wide range of philosophical and critical approaches to specific literary forms – prose, poetry and drama – across history.

Gregory Castle's *The Literary Theory Handbook* focuses on modern and contemporary literary criticism, offering a detailed account of the rise of literary critical theory from the nineteenth century, grouping clusters of theoretical approaches under general headings, supplying detailed discussions of roughly thirty of the most influential literary theorists, and including a well-chosen selection of literary texts: *The*

*Tempest*, “Ode on a Grecian Urn,” *Jane Eyre* and *Wide Sargasso Sea*, *Heart of Darkness* and *Things Fall Apart*, *To the Lighthouse*, *Their Eyes Were Watching God*, *Endgame* and *Midnight’s Children*.

The final grade will reflect class attendance, preparation and participation, a series of short response papers, and mid-term and final essay exams.

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

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

**Section: 19389**

**Dr. Mark Womack**

**Online**

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

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

**ENGL 3329: Intro to CW: Fiction & Poetry (Prerequisite: ENGL 1304 and 3 hrs in 2000/3000 level literature).**

**Satisfies: Beginning Creative Writing Fiction & Poetry or Advanced English Elective**

**Section: 23193**

**TBA**

**MWF 10:00 am-11:00 am**

Analysis and writing of fiction and poetry. Basic techniques and vocabulary in craft.

**ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Fiction**

**Section: 12795**

**TBA**

**TTH 10:00 am – 11:30 pm**

Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of narratives. Exploration of both traditional and contemporary fiction; practice in fictional techniques. In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft vocabulary and techniques from our textbook.

**ENGL 3330: Beginning CW: Fiction (Prerequisite: ENGL 3329 and 3 hours in 2000- or 3000- level literature)**

**Satisfies: Beginning CW: Fiction**

**Section: 21844**



**TBA**

**MWF 9:00 am – 10:00 am**

In this course students will focus on learning what makes a good short story, and how to analyze short stories and write them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft vocabulary and techniques from our textbook.

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

**Satisfies: Beginning CW: Poetry**

**Section: 21736**

**TBA**

**TTH 11:30 am – 1:00 pm**

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

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

**Satisfies: Beginning CW: Poetry**

**Section: 23194**

**TBA**

**MW 1:00 pm – 2:30 am**

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

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

**Satisfies: Advanced English Elective**

**Section: 20321**

**Dr. Audrey Colombe**

**TTH 4:00 pm- 5:30 pm**

Literary magazine publication is the primary focus of this course. *Glass Mountain Magazine* is UH's international undergraduate literary magazine published fall and spring. Production and editing of *Glass Mountain #21* will happen alongside of the study of literary magazine production. Activities related to running a literary magazine (websites, social media, a reading series, a writing contest, fundraising, planning for the Boldface Conference, community outreach, and organizational activities) comprise a significant workload. Practical/theoretical issues related to magazine production are investigated as activities unfold. The work is collective (most of the activities require small group input) and individual (each member of the course is responsible for applying his/her own talents and interests). Students discuss assigned tasks, engage writers and artists, develop processes for completing stages of production, organize events, and establish communication strategies—as extensions of the central project, running a literary magazine. Effective interpersonal communication is a necessary element. Steady attendance at work sessions is required, along with extensive preparation for in-class group activities and outside events. Discussion, investigation, and revision are constant. The course concludes with each student composing a reflective essay, a detailed observation of the successful activities and the gaps, with suggestions/reminders for future practicum actions.

**ENGL 3340: Advanced Composition (Prerequisite: ENGL 1304)**

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

**Section: 20322**

**Dr. James Zebroski**

**TTH 1:00 pm – 2:30 pm**

English 3340 provides students with advanced writing practice. You will leave the course having composed improved written products. You also will enlarge and revise your understanding of writing process. This is an elective course. It is also an advanced course. You should have an interest in improving your writing and moving it toward professional and disciplinary norms (careers and majors). Usually about half the students in class are majoring in areas that are not in English. Usually a fair number of pre-law students and a few pre-med students take this course. Often social science and education majors take the course.

This course will be an inquiry-driven course; that is, the course will be structured according to an empirical investigation of a question. The first section of the course will give students some time to get their writing skills back into practice and to improve those skills. There will be a portfolio on writing on campus which will include a reflective essay on reading and writing experiences as well as documents that survey the writing you do. Then there will be a series of short, in class essays on the readings. The emphasis is on analysis of the form of language used.

The second part of the course will be research-driven. Students will do a research project on the style of writing in their discipline (major). Using three different journals from the major, students will analyze the language and the rhetoric of three articles to discover the distinctive traits of writing and the writing process in their major.

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

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

**Section: 23198**

**Dr. Paul Butler**

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

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

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

Texts: Kolin, Philip C. *Successful Writing at Work*. 11th ed. Boston: Cengage Learning, 2019. Print (required).

Course Objectives:

- To write in genres used in business today, including social media and other digital technologies
- To write with attention to the rhetorical situation involving occasion, purpose, audience, context, constraints
- To analyze the cultural and social implications of textual choices

- To understand design and content decisions involving visual, multimodal, and digital rhetoric
- To focus on surface and stylistic features of your writing to help improve clarity and efficiency
- To achieve excellence in your writing for business and professional purposes

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

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

**Section: 12796**

**Dr. Irving Rothman**

**Online**

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

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

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

**Section: 20325**

**Dr. Jason Berger**

**TTH 10:00 am – 11:30 am**

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

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

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

**Section: 25930**

**Dr. Michael Snediker**

**TTH 2:30 am – 4:00 pm**

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

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

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

**Section: 20359**

**Dr. Hosam Aboul-Ela**

**MW 4:00 pm – 5:30 pm**

Course Goals: Our purpose is to improve skills in critical thinking, literary analysis, composition, and style. In this course, we will work on these skills through reading and discussion of modern and postmodern American literature, focusing on a small sample of major authors, movements, and issues. Most of the readings involve travel, the family, or the tension between them. Cumulatively, the family suggests the dissonance within communal units reflecting on our desire for cohesiveness as a nation. Travel is central to the canon of American letters. It also reflects the fluidity of what we consider American. The readings raise large issues in the American cultural landscape: modernity, exceptionalism, the American dream, capitalism, race relations, gender roles, sexuality, nationalism, and the transnational. Through analysis of these categories, we will search for deeper understandings of these common themes.

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

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

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

**Section: 18674**

**Dr. Cedric Tolliver**

**MWF 11:00 am – 12:00 pm**

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

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

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

**Section: 17708**

**Dr. Barry Wood**

**TTH 10:00 am – 11:30 am**

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

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

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

**Section: 23203**

**Dr. Sarah Ehlers**

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

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

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

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

**Section: 12797**

**Dr. Lawrence Hogue**

**TTH 1:00 pm- 2:30 pm**

Contemporary American Fiction will be examined within the context of an emerging postmodern American society. Since the 1960s, a new phenomenon of American social reality has emerged. The emergent forms of a new commercial culture, the rise of computer and information networks, the mechanization of culture, the mediation of culture by the media, the shift from print literacy to images, urbanization, the absence of meta-narratives, and the co-existence of diverse cultures, races, and religions are all features of this new postmodern American society. We have diverse urbanization coinciding with the proliferation and extension of mass culture. This is a pregnant moment in the United States because you have the racial, religious, and cultural pluralization of institutions and practices and thus the creation of an image of the United States as a *newly* heterogeneous society. Within the span of the semester, we will hear as many of these diverse voices and examine as many of the literary trends as possible. We will read texts written mostly *after* 1980.

The readings will be taken from the following texts: Paul Auster's *The New York Trilogy*, Don DeLillo's *White Noise*, Sherman Alexie's *Blasphemy*, Philip Roth's *American Pastoral*, Ishmael Reed's *Flight to Canada*, Aimee Bender's *The Girl in the Flammable Skirt*, Darcey Steinke's *Jesus Saves*, Rikki Ducornet's *The Jade Cabinet*, Bonnie Jo Campbell's *American Salvage*, Toni Morrison's *Jazz*, Mohja Kahf's *The Girl in the Tangerine Scarf*, Carole Maso's *Ava*, David Foster Wallace's *Brief Interviews With Hideous Men*, Mary Gordon's *Final Payments*, Brian Evenson's *Fugue State*, Lance Olsen's *10:01*, Harold Jaffe's *Anti-Twitter*, Ben Fountain's *Billy Lynn's Long Halftime Walk*, and George Saunders's *In Persuasion Nation*.

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

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

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

**Section: 20314**

**Dr. William Monroe**

**MWF 10:00 am- 11:00 am**

In this course students will study trends and ideas in major writers since 1940.

**ENGL 3358: Hong Kong Cinema**

**Requirement: Global or World Lit (Edu Cert) or Advanced English Elective**

**Section: 23206**

**Dr. Karen Fang**

**TTH 2:30 pm- 4:00 pm**

Bruce Lee. Jackie Chan. John Woo. Chow Yun-fat. These names spring to mind when we think of Hong Kong film, but how much more to the distinct national cinema exists beyond these figures famed from martial arts-inspired action? This course in film studies surveys one of the most locally successful and internationally influential film traditions outside of Hollywood. By looking at Hong Kong movies from the 1980s and 1990s—the era of renown for most of the preceding stars—as well as films from before that time and after, we will explore the distinguishing aspects of this fascinating non-western film style. What generic, stylistic, and thematic elements characterize Hong Kong cinema, and what do they suggest about the local culture in which these films were made and viewed? How do these attributes compare with other

western and non-western film styles, and what forms of Hong Kong cinema have been most popular abroad? To what extent does Hong Kong cinema reflect the idiosyncrasies of the territory's social and political situation, and how much is it a product of global film traditions in which all movies inevitably also partake?

*Requirements:* presentations, midterm and final. All screenings are to be completed independently and outside of the classroom. *Films are subtitled, and all readings are in English.*

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

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

**Section: 23207**

**Dr. Amanda Ellis**

**TTH 11:30 pm – 1:00 pm**

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

Cherrie Moraga, *Loving in the War Years* (1983)

Arturo Islas, *The Rain God* (1984)

Helena Maria Viramontes, *Under the Feet of Jesus* (1995)

Rigoberto Gonzalez, *Butterfly Boy* (2006)

Alex Espinosa, *Still Water Saints* (2007)

Manuel Muñoz, *The Faith Healer of Olive Avenue* (2007)

ire'ne lara silva, *Blood Sugar Canto* (2016)

**ENGL 3364: African American Poetry and Drama (Prerequisite: ENGL 1304)**

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

**Section: 23209**

**Dr. Sarah Ehlers**

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

This course will introduce students to a wide range of contemporary African American poets, dramatists, and performance artists. Focusing primarily on works produced from the Civil Rights and Black Power movements of the 1950s and 1960s to the present, we will consider how black writers have shaped and reshaped poetic and dramatic traditions. We will examine how artists have pushed generic boundaries in order to represent personal and collective histories and to interrogate social formations of race. We will read poems and plays on the page, but we will also look and listen: studying live performances, films, sound poetry, and music. We will consider course materials in light of contemporary critical questions in African American and African diaspora studies, especially as they intersect with discourses about gender, sexuality, class, and imperialism. Over the course of the semester, we will think about the resonances between our course texts and current events, and, whenever possible, we will engage with Houston-based artists, exhibitions, and performances. Authors will likely include: Lorraine Hansberry, Ntozake Shange, Gwendolyn Brooks, Amiri Baraka, Suzan-Lori Parks, Fred Moten, Claudia Rankine, and Danez Smith, among others.

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

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

**Section: 23210**

**Dr. Auritro Majumder**

**TTH 2:30 pm – 4:00 pm**

This course will introduce students to literature from the 1950s to the present, emerging from former colonial spaces like India, the Caribbean, and Africa, as well as their diaspora. It will be relevant to those interested in modern, 20th and 21st century literatures, and the (aftermath of) British Empire. We will focus on what is meant by the often-seen phrase “postcolonial literature,” and discuss how literary genres such as novel, drama, and poetry function in global and non-Western contexts. Conversely, how do we, as readers in “America,” fit into these conversations? This will be a reading and discussion-based class; writing requirements include an in-class midterm exam and three essays: an 800 word close reading, a 1200-1500 word short paper, and a 2000 word final essay. Suggested texts: Salman Rushdie, *Haroun and the Sea of Stories*; Jamaica Kincaid, *A Small Place*; Neel Mukherjee, *The Lives of Others*; Ngugi wa Thiong’o and Micere Mugo, *The Trial of Dedan Kimathi*.

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

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

**Section: 23212**

**Dr. Kavita Singh**

**MW 4:00 pm – 5:30 pm**

This course will introduce students to postcolonial literature, focusing on texts from countries colonized by Europe, primarily in the Caribbean, Africa, and South Asia. Students will learn about key themes and aesthetic concerns that recur for postcolonial writers: the loss of an ancestral past, the persistence of colonial hierarchies of race, class, and gender, the quandary of writing in the colonizer’s language and in European genres and styles, the legacies of cultural and economic dispossession, and the fragmentation and hybridity that remain in the wake of empire. We will look at European representations of colonial expansion, the slave trade, and cultural imperialism; we will be introduced to the alienation of the colonized, and explore if literature allowed for resistance to domination by Europe; we will discuss the dilemmas of revolution and nationalism, and engage with the difficulties of decolonization, including the persistence of colonized territories. Finally, we will look at the paradoxes of immigration from current and former colonies to the metropole, including the dilemmas of these racially marked bodies as they move through and occupy these centers of empire. Texts will include novels, short stories, plays, poetry, film, essays, and key theories of postcolonial criticism.

This course satisfies the following requirements:

Students may be able to receive credit for WGSS, WCL, and AAS in this class. Please contact Dr. Singh with any questions: [kasingh@uh.edu](mailto:kasingh@uh.edu)

Selected texts:

Heart of Darkness, by Joseph Conrad

A Tempest, by Aimé Césaire

Nervous Conditions, by Tsitsi Dangarembga

The God of Small Things, by Arundhati Roy

Krik? Krak! by Edwidge Danticat

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

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

**Section: 20360**

**Dr. Lauren Zentz**

**Online**

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

**ENGL 4311: Language Socialization (Prerequisite: ENGL 1304)**

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

**Section: 24285**

**Dr. Lauren Zentz**

**Online**

**(formerly offered as ENGL 3396 Selected Topics)**

This course provides a foundation in linguistics as a field of study. Students will have theoretical and analytic skills for viewing and discussing language from a variety of perspectives, starting from sounds (phonetics and phonology), phrasal and sentential structures (syntax), and vocabulary (lexicon and morphology). Together, we will explore the denotative meanings of words (semantics) and the meanings of all these linguistic categories combined in real situational contexts (pragmatics). In addition, we will discuss how human beings acquire all of these components of language (language acquisition) cognitively and socioculturally.

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

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

**Section: 23264**

**Dr. Chatwara Duran**

**TTH 8:30 am- 10:00 am**

Study of language in society, language maintenance and shift, language contact, multilingualism, language variation, or how language varies in different contexts, where *context* refers to ethnicity, social class, gender, geographical region, age, and a number of other factors.

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

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

**Section: 20362**

**Dr. Chatwara Duran**

**TTH 10:00 am- 11:30 am**

This course examines English grammatical features: parts of speech, sentence elements, and doctrine of correctness. Together, we will discuss and explore grammatical variations, applications, and implications for language use in daily communication, writing, pedagogy, and English language teaching and learning.

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

**Satisfies: Advanced Creative Writing Elective or Advanced English Elective**

**Section: 16750**

**Dr. Chitra Divakaruni**

**M 2:30 pm -5:30 pm**



In this course students will focus on writing short stories and analyzing them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments; in analyzing student work (both short prompt-based assignments and complete short stories); and in studying craft techniques.

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

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

**Satisfies: Advanced Creative Writing Elective or Advanced English Elective**

**Section: 23267**

**Dr. Peter Turchi**

**TTH 4:00 pm – 5:30 pm**

In this course students will conduct analysis and compose writings of short stories, including crafting the story; traditional and contemporary examples; and short story as particular narrative genre.

May be repeated once for credit.

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

**Satisfies: Advanced Creative Writing Elective or Advanced English Elective**

**Section: 18478**

**Dr. Kevin Prufer**

**TTH 10:00 am – 11:30 am**

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

May be repeated once for credit.

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

**Satisfies: Senior Fiction Writing Project**

**Section: 18483**

**TBA**

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

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

**Satisfies: Senior Poetry Writing Project**

**Section: 26049**

**Dr. Martha Serpas**

**M 2:30 pm – 4:00 pm**

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

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

**Satisfies: Writing Forms**

**Section: 18654**

**Dr. Giuseppe Taurino**

**TTH 1:00 pm – 2:30 pm**

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

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

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

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

**ENGL 4360: Bible as Literature (Prerequisite: ENGL 1304)**

**Satisfies: Advanced English Elective**

**Section: 25193**

**Dr. Jamie Ferguson**

**MW 1:00 pm– 2:30 pm**

This is an introduction to the literary and historical study of the Hebrew Bible and Christian New Testament in the King James Version (1611), which scholars consider a generally reliable reflection of the Hebrew, Aramaic, and Greek originals – but which, for our purposes, has the additional advantage of being itself a classic work in English. We shall read the biblical texts in the context of other Near Eastern literature, from the perspectives of traditional Jewish and Christian exegesis, historical-critical and literary analysis, and the history of translation. For some texts, we shall compare the KJV with other versions. Our readings will include: Genesis, 1-2 Samuel, Amos, selected Psalms, Job, the Gospels of Mark and John, and the Epistle to the Romans. The Bible includes a veritable anthology of literary genres: narrative, song, dream vision, folktale, lament, dramatic dialogue, parable, proverb, epistle, apocalypse, etc. This generic variety is matched by copious literary craft, including close plotting, irony, complex characterization, rhetorical address, metaphor, allegory, and much else. In addition, the biblical canon, written over the course of some twelve centuries, includes within itself many layers of repetition,

redaction, reworking, and self-commentary. This complex of texts offers a rich and varied field for interpretation; it also raises fundamental issues of originality and derivativeness, vision and revision, authorial intent and interpretive latitude.

Student will write three short exercises and two essays and take a final examination.

This course satisfies three hours of the British Literature pre-1798 requirement for English majors. The course is open to all students but may be taken for Honors credit (without petition).

Required texts:

*The English Bible, King James Version*. Norton Critical Edition. Norton, 2012.

- Vol. 1: The Old Testament. Ed. Herbert Marks. ISBN 978-0-393-92745-0
- Vol. 2: The New Testament and the Apocrypha. Ed. Gerald Hammond and Austin Busch. ISBN 978-0-393-97507-9

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

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

**Section: 21806**

**Dr. Michael Nash**

**TTH 2:30 pm – 4:00 pm**

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

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

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

**Section: 21546**

**Dr. David Mikics**

**Online**

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

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

**Satisfies: Senior Experience or Advanced English Elective**

**Dr. Maria Gonzalez**

Supervised work experience in professions related to the English major.

May be repeated once for credit.

**ENGL 4396: Senior Experience Seminar: 20<sup>th</sup> and 21<sup>st</sup> Century U.S. Latina/o Literature and Culture (Prerequisite: ENGL 3301 – Introduction to Literary Studies)**

**Satisfies: Senior Experience**

**Section: 23269**

**Dr. Amanda Ellis**

**TTH 1:00 pm – 2:30 pm**

This writing intensive course will ask students to read closely a mix of late 20<sup>th</sup> and early 21<sup>st</sup> century novels and short stories and a variety of cultural artifacts. Students will examine a variety of texts to gain

an understanding of the artistic, social, political, and cultural forces that form and are informed by U.S. Latino/a experience. Through our close readings, we will attempt to broadly map (if possible) the contours of “latinidad” and in the process, learn about what constitutes the contemporary Latino/a/x fictive imaginary. By analyzing a variety of texts, we will explore how various authors reconfigure notions of racial identity, national identity, memory, loss, belonging and home through their written works, and we will collaboratively develop a better understanding and aesthetic appreciation for this body of literature and its central features.

Required Texts:

Hector Tobar, *The Tattooed Soldier* (1998)

Loida Maritza Perez, *Geographies of Home* (1999)

Salvador Plascencia, *The People of Paper* (2005)

Junot Diaz, *The Brief and Wondrous Life of Oscar Wao* (2005)

Helena Maria Viramontes, *Their Dogs Came with Them* (2007)

Raquel Cepeda, *Bird of Paradise: How I Became a Latina* (2013)

ire’ne lara silva, *Flesh to Bone* (2013)

\*selections from *The Cambridge Companion to Latina/o American Literature*