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Spring 2012 Courses

Lower level

2305: Introduction to Fiction

Brandon HERNsberger | MWF | 9-10am

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Course description

In this course, we will investigate the representation of the American teenager in popular pieces of fiction that have since been adapted for television. We will carefully study (particularly Female) gender roles as seen in the these books and television series through a somewhat historical lens as we look back at teenage identity in canonized works of fiction, such as Little Women and Sister Carrie, then make our to the present, highlighting the differences these eras afford us in our understanding 0 the feminized and masculinized role in pop-culture. Along with this, we will discuss the marketing and consumption of the American teenager by examining branding strategies (as seen in Naomi KJein's No Logo) that certain television networks employ in their desire to almost literally turn the teenager into an object to be consumed and replicated by teenage audiences. Though all of this, we will hopefully come to a more thorough understanding of how popular (and somewhat abject) gender roles are being constructed and perpetuated by the creators of the books and television shows now ubiquitous in the consciousness of the American teenager.

2308: Introduction to Non-Fiction

Michael Gutierrez | MW | 5:30pm-7pm

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Course description

What do we mean by creative nonfiction? What separates it from other forms of nonfiction, from scholarly work, from self-help texts? How is it similar to fiction and poetry in terms of narrative, style, and content? In this course, we will begin by studying the genres and characteristics of creative nonfiction. We will then narrow our focus to the basic components of essays and memoirs. Over the course of the semester, you will complete a mixture of creative and critical assignments in hopes of arriving at a larger understanding of the genre.

2396: Intermediate Composition

J Wingard | MW | 2:30pm-4pm

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Course description:

The focus of this course will be on helping students move beyond adherence to forms and structures and more towards independence in their writerly voice and choices. The course will be broken into three sections.

The course will be broken into three sections. Each will focus on a key aspect of the writing process. The first will work to help students develop voice and style. During the course of the unit, we will look at authors who use their distinctive voice and style to carry their argument and meaning throughout argumentative pieces. The second unit will focus on critical research, and it will push students to continue the exploration of their voice by writing op-ed pieces that stretch the traditional academic research paper. The final section will focus on revision and will ask students to re-vision one of their previous pieces in order to develop revision strategies of experienced writers.

Upper level

3321: *Outcasts, Exiles and other "Deviants" in Modern British Literature*

[» show/hide description](#)

Dominique Groeneveld | MW | 1-2:30pm

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Course description:

This course will introduce you to a broad cross section of modern British literature. Through short lectures, I will provide you with the relevant historical, social, and literary frameworks within which to read these diverse works, though most of the course time will be spent discussing the assigned texts collectively. We will focus on fostering two important, basic skills: close, careful reading of literature, and critical writing examining literary texts analytically, in relation to their social and historical contexts.

3363: *Masterpieces of African American Fiction*

[» show/hide description](#)

Dominique Groeneveld | MW | 1-2:30pm

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Course description:

This course will introduce you to a broad cross section of modern British literature. Through short lectures, I will provide you with the relevant historical, social, and literary frameworks within which to read these diverse works, though most of the course time will be spent discussing the assigned texts collectively. We will focus on fostering two important, basic skills: close, careful reading of literature, and critical writing examining literary texts analytically, in relation to their social and historical contexts.

3396-21148: *Novels of Caribbean Diaspora*

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Hazel Pierre | TTH | 1-2:30pm

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Course description:

The Caribbean, which was forged on the basis of forced and coerced migrations remains today a site of intra-and extra-regional migration. The routes to these migrations crisscross Africa, Asia, the Americas, and Europe. The region's writers have been grappling with notions of home, dislocation, exile, diaspora and return from the beginning of the literary tradition. This course

grappling with notions of home, dislocation, exile, diaspora and return from the beginning of the literary tradition. This course investigates these issues which are treated in the novels of Caribbean writers located in the US, Britain, and Canada. Some of the questions that will be examined are: does the Caribbean constitute a diaspora? How are notions of home constructed in adopted homelands? How are notions of identity adjusted, resisted, and metamorphosed in the context of the adopted homeland? What differences and/or similarities are evident in the experiences of migration among the various locations of origin and of migration?

Graduate

6300: College Teaching

» [show/hide description](#)

James T. Zebroski

JZebroski@uh.edu

2.30 p.m. Friday

All graduate students entering English at UH with a teaching fellowship who have NOT taught First Year Writing (FYW-- freshman composition) BEFORE coming to UH are REQUIRED to take this course. You get course credit towards your degree for 6300; it counts in the elective part of every degree plan.

I am also inviting anyone, especially those new to UH and our curriculum, who have taught FYW elsewhere or even at UH, and who are not required, to take this seminar. For these students I will individualize assignments to fit their needs and more advanced experiences; I will also ask them to join the community of new teachers at UH and to help support the new teachers who have not taught before. At the course's end, I will write an individualized letter for each advanced student indicating their interest and experience in rhetoric, composition, pedagogy at UH. This letter will be of value when applying for academic positions.

One reason the rhetoric, composition, and pedagogy Ph.D. concentration was added to our graduate curriculum was to help the literature and creative writing people who want academic positions to expand their portfolio. The reality is that to get a first tenure-track job in a market where there are often 400 applications for each good job, it is very likely that you will need to show an expertise and experience in teaching rhetoric and composition. Many of our graduated Ph.D.s also teach at community colleges where the load is usually mostly rhetoric and composition with occasional courses in literature and creative writing. Students have told me as graduate director that they were told to take some graduate level composition courses if they wanted to teach at the community college. This course will help anyone who wants to work at the university in English to gain expertise and a recommendation that will make them attractive to future employers.

The 6300 course is an inquiry course and it puts inquiry at the center of teaching FYW. There is a discipline out there called rhetoric and composition which has actually discovered how students learn to write. One of the findings (Hillocks, 1995; 1986; Phelps, 1988) is that teaching writing as inquiry using reflective practice seems to have the greatest positive effects on helping students to improve their writing.

What is inquiry? Inquiry is the exploration of a question (generated by the teacher and student) by frequent written reflection on experiences, information, and data; inquiry also crucially involves the important use of student teams or groups to explore the question. English 6300 will ask the graduate student teacher to reflect on their teaching experiences. BTW, literature can also be taught in an inquiry-driven manner, so the method transfers. (Professor David Mazella has published on the use of inquiry in his '1771' literature course.)

6300 will obviously also introduce you to the UH FYW curriculum, the textbooks and the shared syllabus we use and pick up where things ended at orientation (I will be at orientation to begin this work.) We will provide you with a variety of practices to use in the classroom and all of these practices will be "best practices," supported by the research. For example, we will examine:

- First assignments. How to have rigorous expectations for students and still enjoy working with them.
- What is 'good' and 'bad' freshman writing.
- Grading strategies and practices. How not to become a composition grading slave and do your own work.
- Assignment design and course design and sequencing of assignments for revision.

- Portfolios – Student and teaching portfolios.
- Planning the 1304 course for spring.

And more, of course. Our question will be— what strategies can you use that will help students improve their writing, help you to do a good job teaching and still have energy to do your coursework, and that are research-based.

COURSE STRUCTURE:

I. First things. Weekly written reflection on teaching, short summary/response papers on the Center for Teaching Excellence modules, how to conduct the first weeks of class, and grading—how to do it and not let it overwhelm you.

II. How does the discipline of rhetoric and composition help you to design assignments and courses? We will read parts of *Thinking Through Theory* and *Cross-Talk* and invite some guest speakers to class.

III. Planning for English 1304 for spring or in the future.

READINGS:

I am keeping the readings to a minimum--- there will be some handouts and pdfs in the first part of the course. We will use selections from my book *Thinking Through Theory: Vygotskian Perspectives on the Teaching of Writing* in the second and third parts of the course. We will also use selections from the free, online compendium edited by Victor Villanueva. *Cross-Talk in Comp Theory: A Reader*. Urbana: N.C.T.E.. 2nd edition. It is a US government ERIC document and as such is free to all.

My goal is not to introduce you to the discipline of rhetoric and composition (though inevitably there will be some of that) but to advance your sophistication as a teacher of writing and as an intellectual.

GRADES:

- Participation in the weekly seminar including doing in class writing-**50%**
- CTE Module Response Papers-**10%**
- Final Paper --- annotated bibliography on disciplinary research plus reflective essay-- on some issue you see as relevant in teaching composition.-**20%**
- Teaching Portfolio-**20%**

Advanced students will not do these all of these assignments, but will individually negotiate with me at the start of the course assignments that fit their needs and interests and my higher expectations for Ph.D. students.

6311: Bibliography and Methods of Research [Sect. 14331]

[» show/hide description](#)

Dr. Irving N. Rothman

irothman@uh.edu

Wed. 5:30–8:30 p.m. Room: TBA

Office: 232B-C, 713 743-2962, HRS; T/TH 1:00-2:30 p.m., W 3:00-4:00 p.m., & by appt.

Major Steps in Scholarly Publication:

Establishing the Text

Developing a Scope or Focus

Identifying Critical Responses

Arguing the Text

Introduction

Introduction

The first order of scholarship is verification of the text. One must know the first edition of a text and whether subsequent editions brought changes to our study of the text. The course will, therefore, focus on our understanding of early printing technology. Students will have the opportunity to study rare books and documents in the Special Collections Library of the University of Houston.. The next order of business is to answer the only two questions important in literary analysis: (1) What has the author written? and (2) How has he written it? Modern theory affords a variety of ways of questioning what we find in a text. The author's writing technique is a study of diction, syntax, and the imagination. To assist in the study of text, this seminar will focus on studies of the drama, poetry, and prose and poetry of Daniel Defoe.

Objectives:

- To enable students to conduct research in libraries throughout the world.
- To provide instruction in historical, descriptive, and analytical bibliography.
- To provide background in printing history and printing methodology.
- To establish principles of editing, collational analysis, and textual variants.
- To study historical documents.
- To survey computer applications in language and literature (TEI [Text-Encoding Initiative] Mono-Conc, QuarkXPress)
- To introduce students to diverse critical approaches in scholarly writing.
- To provide instruction in the writing of a publishable paper.
- To prepare for researching and writing theses and dissertations.
- To inculcate the ethics of the profession of English.
- To prevent error and omission in scholarly writing.

Required Texts:

- Gaskell, Philip. *A New Introduction to Bibliography*. N.Y. and Oxford: Oxford UP, 1995. Paperback. ISBN 1-884718-13-2 (Oak Knoll Press).
- Gibaldi, Joseph and Walter S. Achtert. *MLA Handbook for Writers of Research Papers*. Seventh Edn. N.Y.: Modern Language Association of America, 2009. or latest edn. (pbk) [For a student membership in the Modern Language Association, which includes quarterly issues of the PMLA, write 10 Astor Place, N.Y., N.Y. 10003-6981, and send a \$20 student fee.]
- Lanham, Richard. *A Handlist of Rhetorical Terms*. Berkeley and Los Angeles: University of California P, 1969. (pbk)
- Note 2: Books will be available in the UH bookstore in the University Center. However, all of them have been used in previous courses, and you may be able to obtain copies on .

ENGLISH 6311--CLASS SCHEDULE--FALL 2011

August 24 Introduction. The MLA Handbook; UH Resources, Interlibrary Loan
Introduction to Project Gutenberg, international library catalogs, and OCLC

August 31 The Hand-Printed Book (Gaskell 1-8), Printing Type (Gaskell 9-39), Composition (Gaskell 40-56), Paper (Gaskell 57-77)
Assignment of texts for proofreading and analysis

September 7 Gaskell continuing study; preparation of scholarly editions; historical background

September 14 Comparison of proofread texts by computer technology; textual bibliography
Comparison of variants and determination of textual genealogy; (Gaskell 160-70, 336-60)

September 21 Writing for publication; initiating a thesis or dissertation [the process]; "Dissertations and Theses"

September 28 Plett Chart and the analysis of poetic trop (tropes), selections from Lanham.

October 5 Descriptive Bibliography, Special Collections, 2nd floor, M.D. Anderson Library
Bibliographical Description (Gaskell 321-335), Textual Bibliography (Gaskell 336-391)

October 12 Introduction to the works of Daniel Defoe (1660-1731), author of Robinson Crusoe (1719), The Farther Reflections of Robinson Crusoe (1719), and The Serious Reflections of Robinson Crusoe (1720) and selection of contemporary works [See below. Note each member of the seminar will be responsible for the content of one item found in the Moore Checklist of Defoe's Works. All works are in microfilm, M.D. Anderson Library, Cabinet 1534.

October 19 Daniel Defoe: Biographical Study

October 26 Daniel Defoe: Stylometric Study

November 2 Daniel Defoe: Critical Study

November 9 Bring to the class a printout (not a retyping nor the articles themselves) of an MLA bibliographical search for articles that will help you write your research paper. It will show the number of items available. It may be necessary for you to conduct several searches—one on the novel, one on the idea of Defoe's politics, perhaps one on Lockean or Hobbesian philosophy, etc. Your source is www.info.lib.uh.edu. At the bottom of the page, you will see the alphabet. Select "M" for the MLA bibliography. 15-minutes of your time.

November 16 Introduction to QuarkXPress and editorial design. [No formal class: Each student will schedule a convenient time — 1-1/2-hrs—for a personal demonstration and study on Nov. 15, Nov. 16, or Nov. 17.]

November 23 Thanksgiving Vacation

November 30 Submission of research paper. on Daniel Defoe.

December 7 Final Examination (5:00–8:00 p.m.)

Evaluation of Performance

In-Class Presentations **15%** as assigned

Editing Task (printed output) **10%** due Sept. 14

Rhetorical or Stylometric Analysis **15%** due Oct. 5

Bibliographic Description (1–2 pp.) **15%** due Oct. 12

Submission of MLA database search due Nov. 9

Research Essay (10-12 pp. plus documentation) **20%** due Nov. 30

Final Examination (5-8 p.m.) **20%** due Wed., Dec 7

Journals for potential publication

The Cambridge Quarterly

The Eighteenth Century: Theory and Interpretation

Eighteenth-Century Studies (Max. 6500 words, MLA Style)

ELH: Elements of Literary History

History and Literature

Journal of Evolutionary Psychology

Modern Language Studies

New Literary History: A Journal of Theory and Interpretation (not to exceed 5000 words))

Novel: A Forum on Fiction [British] (Contributors will be paid, if accepted)

PBSA: Papers of the Bibliographical Society of America

PQ: Philological Quarterly

PMLA: Publications of the Modern Language Association

Psychology and Literature

RECTR: Restoration and Eighteenth-Century Theatre Research

The Satirist [e-journal] The Scriblerian.

South-Central Review (blind submission)

SEL: Studies in English Literature

Studies on English History

References

Abse, Leo. *The Bi-Sexuality of Daniel Defoe: A Psychoanalytic Survey of the Man and His Works*. London: Kamac Books, 2006. ISBN 13:978-1-85575-456-0.

Anthology of Poems on Affairs of State: Augustan Satirical Verse 1660-1714. Ed. George deF. Lord. New Haven and London: Yale University Press, 1975. ISBN 0-300-01717-0.

The Autobiography of Richard Baxter. Being the Reliquiæ Baxterianæ. Abridged from the Folio (1696). Introd. And Notes, J. M. Lloyd Thomas. London & Toronto: J. M. Dent & Sons, Ltd. And N.Y.: E.P.Dutton & Co., 1925. BX 5207.B3 A53.

Backscheider, Paula R. *Daniel Defoe: His Life*. Baltimore and London: The Johns Hopkins UP, 1989. PR3406.B24 1989. ISBN: 0-8018-3785-5.

Blewett, David. *The Illustration of Robinson Crusoe 1719-1920*. Gerrards Cross. Buckinghamshire: Colin Smythe Limited, 1995. ISBN 0-901072-67-2.

The Cambridge Companion to Daniel Defoe. Ed. John Richetti. Cambridge: Cambridge, 2008. PR3407.C36 2008; ISBN: 0521675057; Paper \$29.95.

Critical Essays on Daniel Defoe. Ed. Roger D. Lund. *Critical Essays on English Literature*. N.Y.: G. K. Hall & Co., 1997. PR3407.L864 1997. ISBN: 0-7838-0007-X

Defoe, Daniel. *Defoe's Review*. In *22 Facsimile Books*. Publication No. 44 of the Facsimile Text Society. N.Y.: Columbia UP, 1938. DA490 D33. Vols. 1-22.

Defoe, Daniel. *The Stoke Newington Daniel Defoe Edition*. Gen. Eds. Jim Springer Borck, Maximillian E. Novak, John G. Peters, Irving N. Rothman [Chief textual bibliographer], and Manuel Schonhorn. *Studies in the Eighteenth Century*. Brooklyn, NY: AMS Press, Inc., 1999-2007. PR3404.H5

Earle, Peter. *The World of Defoe*. N.Y.: Atheneum, 1977. PR3406.E2 197; ISBN: 0-689-10772-2.

Furbank, P. N. and W. R. Owens. *A Critical Bibliography of Daniel Defoe*. London: Picketing & Chatto, 1998. Z8221.094 1998; ISBN: 1-85196-399-8.

Furbank, P. N. and W. R. Owens. *A Political Biography of Daniel Defoe. Eighteenth-Century Political Biographies*. London: Pickering & Chatto, 2006. ISBN: 10: 1851968105

Graham, Walter. *English Literary Periodicals. 1930*; N.Y.: Octagon Books, Division of Farrar, Straus and Giroux, 1980. ISBN: 0-374-93230-1.

Gregg, Stephen H. *Defoe's Writings and Manliness: Contrary Men*. Surrey and Burlington: Ashgate Publishing Limited, 2009. PR3407.G74 2009 ISBN: 978-0-7546-5605-0 (hbk); 9780754697428 (ebk).

Guerin, Wilfred, Earle Labor, Lee Morgan, Jeanne Reesman, and John Willingham. *A Handbook of Critical Approaches to Literature*. N.Y. and Oxford: Oxford U P, 2010. ISBN 10.0195394720.

The Letters of Daniel Defoe. Ed. George Haris Healey. Oxford: at the Clarendon Press, 1955. *Literary Criticism: An Introduction to Theory and Practice*. Ed. Charles E. Bressler. Fifth Edn. Boston: Longman, 2011. PN81.B666 2011; ISBN: 10: 0-205-79169-7 [pbk.]

- Lovett, Robert W. Assisted by Charles C. Lovett. *Robinson Crusoe: A Bibliographical Checklist of English Language Editions (1719–1799)*. Bibliographies and Indexes to World Literature, No. 30. N.Y.: Westport, Conn.: Greenwood Press, 1991.
- Macaree, David. *Daniel Defoe's Political Writings and Literary Devices*. Studies in British Literature, Vol. 14. Lewistown, N.Y., Queenston, Ontario, and Lampeter, Dyfed, Wales, 1991. ISBN 0-88946-590-8.
- Martin, John. *Beyond Belief: The Real Life of Daniel Defoe*. Pembroke Dock, Pembrokeshire: Accent Press, Ltd., 2006. PR3406.M37 2006.
- Moore, John Robert. *A Checklist of the Writings of Daniel Defoe*. Second Edn. 1960; Hamden, Conn.: Archon Books, The Shoe String Press, Inc., 1971 PR 3406.M576 1971.
- Novak, Maximillian E. *Daniel Defoe: Master of Fictions, His Life and Ideas*. Oxford and N.Y.: Oxford UP, 2001. ISBN: 0-19-812686-7.
- . *Defoe and the Nature of Man*. Oxford English Monographs. Oxford: Oxford UP, 1963. PR3408.R45 N6
- . *Economics and the Fiction of Daniel Deoe*. N.Y.: Russell & Russell, 1976, 1962. PR3408.E25N6 1976; ISBN: 0846217899.
- . *Realism, Myth, and History in Defoe's Fiction*. Lincoln: U of Nebraska P, 1983. PR3407.N68 1983.
- Owens, W. R. and P. N. Furbank, Gen. Eds. *The Works of Daniel Defoe*. Pickering 8 vols. volumes. London: Pickering & Chatto, 2003+ PR3401.F87 2003.
- Owens, W. R. and P. N. Furbank, Gen. Eds. *The Novels of Daniel Defoe*. 10 vols. London: Pickering & Chatto, 200-. PR3401.O9.
- Owens, W. R. and P. N. Furbank, Gen. Eds. *Political and Economic Writings of Daniel Defoe*. 8 vols. London: Pickering & Chatto, 2000-. PR3401.O94 2000.
- Restoration and Revolution*. Ed. William Myers. World and Word Series. London, Sydney, Dover, NH: Croom Helm Ltd., 1986. DA440.R47; ISBN: 0-7099-3558-7 (pbk).
- Richetti, John. *The Life of Daniel Defoe*. Blackwell Critical Biographies. Malden, MA and Oxford, 2005. PR3406.R 53 2005. ISBN: 10:0-631-19529-7.
- Rogers, Pat, Ed. *Defoe: The Critical Heritage*. The Critical Heritage Series. London and Boston: Routledge & Kegan Paul, 1972. ISBN: 0-7100-7529-7.
- Schonhorn, Manuel. *Defoe's Politics: Parliament, Power, Kingship, and Robinson Crusoe*. Cambridge, Engl. And N.Y.: Cambridge UP, 1991. PR3408.P6 S36 1991; ISBN 0-521384524.
- Shakespeare and the Editorial Tradition*. Ed. And introd., Stephen Orgel and Sean Keilen. N.Y.: Garland Publishing, 1999. PR3071.S464 1999; ISBN: 0815329652.
- Sill, Geoffrey M. *Defoe, and the Idea of Fiction*. Newark: U of Delaware P and London and Toronto: Associated University Presses, 1983. PR3408.P6S5 1983; ISBN 0-87413-227-4.
- Starr, G. A. *Defoe & Casuistry*. Princeton: Princeton UP, 1971. PR3408.E8 G7 1971; ISBN: 0-691-06192-0,
- Stoler, John A. *Daniel Defoe: An Annotated Bibliography of Modern Criticism, 1900–1980*. Vol. 430. Z8221.S87; ISBN 0-8240-9086-1. New York and London: Garland Publishing, Inc., 1984.
- Sutherland, James. *Daniel Defoe. A Critical Study*. Cambridge, MA.: Harvard UP, 1971. ISBN: 674-19080-7.
- . *Defoe*. Philadelphia and New York: J. B. Lipincott Company, 1938. PR3406.S8
- . *The Restoration Newspaper and Its Development*. Cambridge: Cambridge UP, 1986. PN5115.S97 1986; ISBN: 072-86-1295.
- Theory's Empire: An Anthology of Dissent*. Ed. Daphne Patai and Wilfrido Corral. Columbia UP, 2005. PN 81.T445 2005 (ISBN: 0-231-13417-7). Discussion of literary theories, edited by Guerin et al., counterpoints to contemporary orientation of critical response. Paperback, \$29.50. \

Vickers, Ilse. *Defoe and the New Sciences*. Cambridge Studies in Eighteenth-Century English Literature and Thought. Gen. Eds. Howard Erskine-Hill and John Richetti. Cambridge: Cambridge UP, 1996.

West, Richard. *Daniel Defoe: The Life and Strange, Surprising Adventures*. N.Y.: Carroll & Graf Publishers, Inc., 1998. ISBN: 0-7867-0557-4.

Zomchick, John P. *Family and the Law in Eighteenth-Century Fiction*. Cambridge Studies in Eighteenth-Century English Literature and Thought Cambridge: Cambridge UP, 1993. PR858.L38 Z66 1993; ISBN: 0-521-41511-X.

The Cambridge Companion to Daniel Defoe. Ed. John Richetti. Cambridge: Cambridge, 2008. PR3407.C36 2008; ISBN: 0521675057; Paper \$29.95.

CONTENTS:

Defoe : the man in the works / Paula R. Backscheider -- Defoe's political and religious journalism / Maximillian E. Novak -- Defoe, commerce, and empire / Srinivas Aravamudan -- Defoe and criminal fiction / Hal Gladfelder -- Money and character in Defoe's fiction / Deidre Shauna Lynch -- Defoe's Tour and the identity of Britain / Pat Rogers -- Defoe as narrative innovator / John Richetti -- Gender and fiction in *Moll Flanders* and *Roxana* / Ellen Pollak -- Defoe and London / Cynthia Wall -- *Robinson Crusoe* : varieties of fictional experience / Michael Seidel -- Defoe : satirist and moralist / John McVeagh -- Defoe and poetic tradition / J. Paul Hunter.

6313: Modern Literary Theory

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W. Lawrence Hogue

whogue@uh.edu

This course begins with Ferdinand de Saussure and his revolutionary developments and advancements in Modern Linguistics. These developments and advancements serve as the foundation of modern literary theories such as structuralism, post-structuralism, postmodernism, psychoanalytical theories, post-structural feminism, reader-response theory, and post-colonial theory. The course aims to test the applicability of these theories to representative texts.

Three novels have been assigned for the first three (3) weeks of the semester. They include a traditional/realistic novel, a post-structural feminist novel, and a postmodern novel.

Beginning the fourth week, we will devote each session to an assigned critical work. As the course/semester develops we will set those works against each other to test their limitations and tacit assumptions about theory. We will attempt to discover the sorts of narrative to which they respond. During the second half of certain sessions, we will continue to discuss the week's theoretical reading, but these sessions will focus on practical applications: what the week's theory can and cannot illuminate in the works that we are reading.

The required theoretical books and novels are available in the bookstore. Other books/articles are on reserve in the library.

Requirements. Student is required to write a short paper (10 pages), which is due the seventh week of the semester. Student is also asked to write a long seminar paper (15-20 pages), due at the end of the semester. In addition, each student is required to participate in a group presentation, where the group, using one of the theories discussed in the course, offers a reading of one of the required texts.

REQUIRED TEXTS

C. Brontes, *Jane Eyre*

Clarice Lispector, *The Stream of Life*

D. M. Thomas, *The White Hotel*

Roland Barthes, *Writing Degree Zero, Mythologies*

Michel Foucault, *Archaeology of Knowledge*

Jacques Derrida, *Of Grammatology*

Jacques Lacan, *Ecrits (Selections from)*

Luce Irigaray, *Speculum of The Other Woman*

Helen Cixous, *The Newly Born Woman*

Edward Said, *Culture and Imperialism*

Gayatri Spivak, "Can The Subaltern Speak?" and Enrique Dussel, "Beyond Eurocentrism"

Student should come to class the first day prepared to discuss Jane Eyre. Student can also read the first chapter of Saussure's Course in General Linguistics and the introduction to Michael Lane's Structuralism, which will be on reserve in the library.

6322: Poetry Workshop - The Shrimp Project

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Do you know where you are?

Our art and writing are affected by the environment in which we work. Even if a poem or painting does not engage a landscape directly, it changes because of the elements—even if overlooked—surrounding its composition.

As part of the interdisciplinary Shrimp Boat Project, students will have a working shrimp boat as the base for explorations of the marshes, refineries, bays, and beaches that make up the Galveston Bay Estuary.

http://www.mitchellcenterforarts.org/2011_shrimpboat.php

Through cooperation between creative writing and the visual arts, students will engage in an experiential workshop outside the classroom and writing immersion within the classroom. Gulf Coast poets will be read along with the discussion of student writing and collaborative projects. Field work will include a trip on the trawler, a walk through Armand Nature Center, a field experience planting cordgrass, a kayaking outing, and a refinery tour.

Lauren Genovesi (laurenmggenovesi@hotmail.com) and Austin Tremblay (tblay@mac.com) were involved with the Project last semester through the Art Department and have agreed to share their experiences with interested students.

Enrollment will be limited.

6322: Poetry Workshop

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Martha Serpas

We will read primarily poetic sequences by contemporary poets (such as Glück, Moss, Levertov, Emerson) and by moderns (such as Berryman, Crane, Dickinson). The focus of discussions of each student's work will be on connections between poems: in structure and subject.

6323: Fiction Workshop

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Divakaruni

In this course students will focus on writing short stories/novel chapters and analyzing them. Students who are ready will be encouraged to begin creating/ continuing with a book length project. Much of our class time will be spent in closely examining student work and discussing its strengths and weaknesses. In addition, we will be analyzing published work, studying craft articles on writing, and paying close attention to revision techniques. Readings will be assigned based upon student needs & interest. Students will each make a presentation on craft techniques they have found useful.

6320: Old English Language and Literature

6360: Old English Language and Literature

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John McNamara

Through a gradual process of becoming familiar with the main features of the language, students develop sufficient fluency to read several of the most important texts produced in Anglo-Saxon England. The course focuses on the literary qualities of these texts, as set within the larger context of the social history of this early culture. This larger context is explored through archeology, law codes, religious and educational institutions, the visual arts, and digitized manuscripts. Literary works are studied emerging from a traditional oral culture, along with the special problems such works pose for translation. Accordingly, the course includes several discussions of issues, both theoretical and practical, that are raised in the recently developing field of translation studies. Students are expected to share their translations of assigned texts each meeting, and their culminating achievement is a translation and commentary on a work approved by the professor.

Together with the follow-up course, *Beowulf* and the Art of Translation, this 6-hour sequence fulfills the foreign language requirement for graduate students.

7324: Writers On Literature

[» show/hide description](#)

Mat Johnson

2:30 Monday

The Memoir

This course will examine the modern memoir form by exploring two examples each of the literary memoir, the poetic memoir, and the pop memoir, along with student submissions of memoir manuscripts. With a focus on structure and the application of novelistic and poetics norms onto autobiography, the goal of the course will be to identify common tropes of the form as well as opportunities for innovation

7364: Preseminar in Literature of the Restoration and 18th Century, 1660-1798

[» show/hide description](#)

David Mazella

This course will examine the major literary works and genres produced in England and Great Britain between 1660 to 1798. Politics will loom large in our consideration of English (later British) culture during this time: we begin just after a period of rebellion in England, and conclude in the midst of domestic turmoil over foreign rebellions in France and Ireland. We will therefore trace developments in poetry, drama, satire, non-fictional prose, and the novel to give a global description of generic relations in this period. [All information here subject to change.]

Because this class will be taught inquiry-style, with emphasis on students developing their own research projects and agendas, the course will rely less on professorial lectures and emphasize instead student group work and presentations in a variety of formats. This format is designed to reinforce the combined research and writing skills you will need as you move through this period's writing for more advanced studies.

This class will examine four major sub-periods in eighteenth-century literature, each with distinctive generic, social, and political characteristics. Each student will participate in one of four working groups that will select and present contexts for the study of the authors and genres contained within.

- **Restoration: 1660-1700:** this period emphasizes the political satire, romance, and stage comedy that arose in the wake of King Charles II's restoration in 1660. Authors could include: Butler, Behn, Wilmot (Rochester), Dryden, Congreve.
- **Augustan to Novel: 1700-1742:** this period emphasizes the development of the periodical essay along with new forms of satire and the novel. Authors could include: Addison/Steele, Swift, Pope, Gay, Richardson, Fielding.

- **Age of Sensibility: 1742-1780:** this period emphasizes the development of professional literary criticism, along with a variety of semi-autobiographical and sentimental forms in prose fiction, poetry, and the theater. Authors could include: Johnson, Boswell, Sterne, Collins, Gray, Cowper, Goldsmith, Sheridan.
- **Jacobin and Anti-Jacobin: 1780-1798:** this period emphasizes the development of a set of avowedly anti-sentimental genres in political and fictional prose. Authors could include: Burke, Radcliffe.

Course Requirements:

- (10%) one single-author annotated bibliography (4 items, 2 bks or bk chapters; 2 articles, pre- and post-1985) at the end of Segment I and posted online on course-blog.
- (10%) one single-author annotated bibliography (same format as above) at the end of Segment II, along with a critical essay (ca. 500 words) analyzing your findings, posted online.
- (10%) a multi-author annotated bibliography (same format as above) at the end of Segment III along with a critical essay relating one of this segment's authors to one of the larger historical, critical, or theoretical contexts of this course (ca. 500 words)
- (20%) one formal presentation (ca. 5-10 mins.) on a critical or theoretical reading related to one's group presentation (chosen by student in consultation with instructor), to developed into a critical essay (ca. 500 words) handed in one week later and posted online.
- (20%) Regular participation in course-blog (ca. one post/week), posting, responding, or commenting. Students will collect their blog posts, and other course work at the end of the semester, to hand in, along with a self-assessment essay, as part of a graded course portfolio.
- (10%) class participation, including regular attendance, in-class group-work, writing, etc.
- (20%) final research project (10-20 pp.), developed in consultation with instructor, preferably out of earlier research and writing assignments. This final research project will be handed incrementally, beginning

Wherever possible, I will be using public domain digital works and pdfs for course readings, which will be available via the course-blog. Students will learn how to gloss and further investigate texts, authors, and genres throughout the semester.

For those seeking additional background reading, two excellent overall guides to the poetry of the period are Margaret Doody, Daring Muse (Cambridge) (on order) and Eric Rothstein, Restoration and Eighteenth Century Poetry (Routledge). Roger Lonsdale's general guide, Dryden to Johnson (now in print under the Penguin imprint) also contains much useful information in its individual essays. For social history, see Roy Porter's English Society in the 18th Century (Penguin) (at bookstore). For political history, try 1) Christopher Hill, Century of Revolution (Norton) for events in Civil War (1640-60), Restoration (1660-1688), Glorious Revolution (1688) through the end of the reign of Queen Anne (1714); 2) for 1688-1832 events, try Willcox and Arnstein, Age of Aristocracy; J.H. Plumb's Pelican History of England in the 18th Century; or Linda Colley's recent Britons (Yale UP).

7370: History of Rhetoric

» [show/hide description](#)

Tuesday 5:30-8.30 pm

This seminar will look at the history of the practice known as rhetoric. We will ask what a practice is. We will then look at major texts within the rhetorical tradition as a way of moving inside the practice of rhetoric. We will proceed loosely in a chronological fashion, but our goal is not to arrive at a coherent narrative history of rhetoric. Rather, we will use close readings of major texts to allow us to discover rhetoric as a philosophical problem and as a productive intersection of theory and practice.

Requirements: a critical or creative project appropriate to the student's interests. These projects must be approved in advance by the instructor. In scope they should be equivalent to a scholarly essay in an advanced seminar. And although I am technologically challenged, I am also toying with the idea of using a class blog to allow students to pose questions and comments. As your fellow students will tell you, I have a tendency to talk a lot and the blog may allow a few other voices to enter the class.

For the first class meeting, please read a selection from Alasdair MacIntyre's *On Virtue*, which we will use to develop an intellectual frame for the course. I will distribute a copy of the MacIntyre selection before our first class.

Texts:

Austen, Persuasion

Sophocles, Philoctetes

Plato, Gorgias

---, Phaedrus

---, Protagoras's "Great Speech"

--Gorgias "Encomium of Helen"

--Aristotle, Rhetoric

Cicero, de Inventione

Augustine, On Christian Doctrine

Machiavelli, The Prince

Sartre, What Is Literature?

Burke, Rhetoric of Motives

DeMan, selected essays—if we have enough time

Also, I am toying with the idea of including Shakespeare's Othello, but I don't know if I can squeeze it in.

7335: Sociolinguistics

» [show/hide description](#)

In this seminar we will unpack the "differences that make a difference" in language use, including spoken and written speech. These differences can be defined structurally through appeals to grammar or pronunciation, or socially through appeals to culture or identity. However these differences are defined, they are often contentious, taken-for-granted, and the source of unfounded discrimination—they're fightin' words, put simply. This course advocates a pluralistic approach to sociolinguistics by acknowledging the rhetorical, creative, inherently social, always fluid, and inescapably ideological nature of language use and its study. Sociolinguistics is a wide-ranging field, and we will focus on how difference has been theorized, examined, and purported to matter across various stripes of sociolinguistic study. We will critically examine readings by questioning their philosophical assumptions, methods, and findings to appreciate how their underpinnings shape implications. Throughout the seminar we will problematize how we see language in our everyday lives, through our research/artistic/practitioner lenses, and in the canons of "scientific" nature of linguistics endeavors, writ large.

Specific issues we will discuss include:

- Whether and how social variables (gender, sex, age, region, race, ethnicity, ability) make a difference
- How linguistic difference is defined across approaches (e.g., lexicon, pronunciation, acoustic parameters, perceptions, beliefs, patterns of use, cognitive systems, social systems, cultural difference)
- The role of context and identity in noticing supposed difference
- Implications of difference for how we see through our own writing

Students will be expected to produce weekly journals on readings and other course-related musings, present a multimedia "food for thought" snippet relating one course reading to an area of popular culture, and write a final paper critically interrogating the notion of difference in language use or documentation pertaining to their area of interest. Readings will include journal articles, book chapters, literature excerpts, and multimodal texts. Graduate students from varied departments who are interested in the role and language use, perceptions, and documentation are welcome (e.g., English, Education, Sociology, Anthropology, Communications, Foreign Language Studies).

7396: The Rhetoric of Adaptation: Robin Hood in Text, Image, Sound, and Film

» [show/hide description](#)

Professor Lorraine K. Stock

lstock@uh.edu

2:30-5:30 pm Thursday

Graduate Degree Requirements Fulfilled by the course:

- The traditional literature course requirement for M.A. and Ph.D degrees in Literature and Literature/Creative Writing
- Rhet-Comp concentration requirement for "one literature course that focuses on the cultural institution of writing in historical terms"
- Rhet-Comp concentration requirement for "one literature course that focuses on the cultural institution of writing in terms of writing practices"

Design of the Course:

This multi-disciplinary, multi-media "fusion" seminar will ground its members in multiple theoretical discourses and "rhetorics":

- The landmarks of film criticism (Laura Mulvey's "gaze theory"; spectacle; the star system, etc.)
- The "rhetoric" of filmmaking: filmmakers' use of visual and aural "rhetoric" to communicate narratives (camera shots, costume, mise en scene, lighting, sound effects, soundtrack)
- The "rhetoric" of Film Discourse: reflective writing about and analysis of the "visual rhetoric" of sound/picture/moving picture
- The "rhetoric" of Adaptation, defined as the transformation of literary texts into other media: text to text; text to film, and many other media. We shall trace Adaptation Studies from mid-20th-century arguments over "fidelity" to Linda Hutcheon's elastic notion of "adaptation," embracing various literary, visual, cinematic, musical, and digital media.
- Analysis of the adaptation of earlier literary texts by writers in later periods, specifically the discourse or rhetoric of "medievalism"
- Literary analysis of the rhetorical strategies employed by the authors of the primary "texts" (printed/verbal literary texts) under consideration
- "visual rhetoric" and "aural rhetoric"--rhetorical strategies employed in the production of visual/aural "texts": book illustrations, oral/printed ballads, staged plays, operas, television series, feature films, etc.
- The "rhetoric of advertising": TV commercials for products, print advertisements, political propaganda, movie posters, movie trailers

The Robin Hood Legend as Laboratory for Application of these Theoretical Discourses and Rhetorics:

The legendary Robin Hood narrative has been adapted into many high art and popular culture vehicles. These include medieval ballads, plays, folk dances, novels, book illustrations, children's literature, operas, musicals, television series, feature films, print advertisements, TV commercials, political propaganda, etc. The examples range chronologically through every major period in British and American culture: pre-medieval folklore; medieval ballads; Anthony Munday's 1598 plays about the gentrified outlaw, Robert of Huntington; Ben Jonson's incomplete pastoral play, *The Sad Shepherd*, 18th-century back story ballads about the "Merry Men"; Sir Walter Scott's 1819 *Ivanhoe*; poems by the Romantic poets; Thomas Love Peacock's 1822 novel *Maid Marian*; Alfred Lord Tennyson's 1892 play/opera *The Foresters*; Walter Pyle's 1883 American story collection *The Merry Adventures of Robin Hood*; turn of the century American operas by Reginald De Koven; 20th-century popular fiction, whether children's literature or erotica. In the past century an explosion of feature films and television series explored and adapted the Robin Hood legend, from Douglas Fairbanks' 1922 silent *Robin Hood* to 3 seasons of the BBC TV series, *Robin Hood* (2006-09), and the 2010 Russell Crowe film *Robin Hood*.

In the political sphere, Robin Hood has become a protean cultural symbol that has been appropriated by systems of authority and rebels against authority, in keeping with his outlaw roots. In the 2008 American election, Barack Obama was associated with Robin Hood by both his supporters and detractors. From her origins as a fertility goddess, the May Queen, to her most recent film adaptations as a gutsy warrior woman, reinterpretations of *Maid Marian* have mirrored the development of women's history in the past century, turning a once passive damsel-in-distress into a post-feminist, proactive female partner of (and sometimes superior to) Robin Hood. The use of cross-dressing and disguise and the emphasis on the racial/cultural divide between Normans and Saxons in Robin Hood texts invite analysis of the legend through the discourses of gender and race. A vast array of

commercial products have been sold by means of print and film advertising deliberately invoking the Robin Hood "brand."

Required Readings

Primary Texts:

1. Robin Hood and Other Outlaw Tales, ed. Stephen Knight and Thomas Ohlgren (Kalamazoo, MI: Medieval Institute Publications, 1997),
2. Thomas Love Peacock, Maid Marian (online source).
3. Alfred Lord Tennyson's The Foresters (online text)
4. Howard Pyle, The Merry Adventures of Robin Hood (NY: Dover, 1968).
5. Various other online-linked texts or PDF files.

Theory and Criticism:

1. Linda Hutcheon, A Theory of Adaptation (New York: Routledge, 2006), complete.
2. Timothy Corrigan, A Short Guide to Writing about Film (NY: Longman, 2010), appropriate selections.
3. Various articles placed on Blackboard.

Films: Selected clips from the major films and television adaptations of the Robin Hood story are available on Blackboard; complete films are available on reserve in the library. Students will view and independently research lesser known and out of print films and TV from the instructor's personal collection.

Written/Oral Assignments:

1. A short critical paper (6 pp.), submitted midway through the course, analyzing 2 adaptations of the Robin Hood legend (text, film, or other media) from a chronological point of view.
2. A conference-length paper (10 pp.) that deals with 2-3 examples of adaptation of the Robin Hood legend in contemporary media such as film, television, advertising, book illustration, etc. due at the end of the course.
3. A 20-minute oral presentation about film clips, music, or other non-print media presented before the class members—these spaced throughout the semester.
4. Students will self-select different historical periods in which the Robin Hood legend was adapted. They will be responsible for reading at least one extra-curricular example of a Robin Hood text or film not covered in class. They will annotate the contextual importance of the ancillary text(s) to the major texts covered in the course, for publication on the website, "Robin Hood in Culture," under the appropriate chronological period.
5. Students will post reflective written responses to weekly readings and media in a message board on Blackboard.

Opportunities for Professionalizing Seminar Members:

1. The conference paper will be a product that students can submit to the American Popular Culture Association annual conference or other relevant local or national conferences.
2. The oral presentation about film or other media will give the seminar members hands-on experience in multi-modal, multi-media pedagogy.
3. Meritorious student work can be published online on the "Robin Hood in Culture" website.

7396: Rhetoric, Composition, and the Public Sphere

» [show/hide description](#)

Professor Paul Butler

pgbutler@uh.edu

Thursday 2:30 to 5:30 pm

Course Description

What do we mean by the term public? How does it differ from such related terms as the state, community, audience, or, more recently, contact zone? Is "public" best understood in contrast to the term private? Are there multiple publics? Alternative publics? Counterpublics? What does "public" mean specifically for writing and literary scholars? What does it mean for pedagogy? Is it possible to bring the public into our classrooms? Can we take our classrooms into the public sphere? What is our role as academic public intellectuals?

Jürgen Habermas's theory of the public sphere investigates the social conditions that allow public issues to be debated rationally by private persons of mixed statuses and positions. Ideas of the public sphere have become important in composition studies as the discipline's focus has shifted from the individual writer to more social, political, and public investigations of writing and discourse. Some scholars have suggested that the writing course itself is a microcosm of the public sphere. In this seminar, we'll look at the way Habermas's ideas have been applied in composition to rhetorical invention, collaborative learning, public writing, theories of audience, and pedagogy (e.g., the teaching of argument). We'll also investigate its impact on literature through literary criticism, cultural studies, and the relationships among writers, readers, spectators, and texts.

This seminar will acquaint students with the recent scholarship in what has come to be known as public sphere theory. After reviewing a number of theoretical perspectives on what constitutes a public (e.g., Nancy Fraser, Seyla Benhabib, Michael Warner, Stacey Margolis), we will turn our attention to the ways that publics intersect with cultures, identities, and classrooms. The course, then, is structured in three major units. The first will examine the theoretical foundations of public sphere theory, with emphasis on the work of Jürgen Habermas and some important responses to his work in composition studies, literary studies, and the humanities. The second will look at how public sphere theory gets inflected through cultures, identities, audiences, and disciplines. The third unit will look at the pedagogical implications of public sphere theory and how it might be adapted to our classrooms, especially composition classrooms.

Course Requirements

The course will encourage graduate students to develop a research interest in the public sphere, which can be related to other intellectual interests in literature, creative writing, composition, and rhetoric. Students will write a seminar essay (40%); work on a collaborative project/presentation (e.g., The Public Sphere and Hip Hop; Blogging; Service Learning/Community Literacy; Teaching Community College Students; The Novel; Poetry or Poets; the Black Arts Movement; Political Campaigns; Public Intellectuals; Genres; Comedy, Satire, and Parody; Museums) (15%). Students will also complete an annotated bibliography (15%), complete a midterm (15%), and participate regularly (15%).

Potential Texts

While the precise reading list is still being finalized, listed below are some of the possible texts:

The Structural Transformation of the Public Sphere (Jürgen Habermas)

Publics and Counterpublics (Michael Warner)

Citizen Critics: Literary Public Spheres (Rosa Eberly)

The Black Public Sphere (The Black Public Sphere Collective)

Moving Beyond Academic Discourse: Composition Studies and the Public Sphere (Christian Weisser)

Other Important Texts (References)

Calhoun, Craig, ed. Habermas and the Public Sphere. Cambridge, MA: MIT P, 1996.

Crossley, Nick, and Michael Roberts, eds. After Habermas: New Perspectives on the Public Sphere. Oxford: Blackwell, 2004.

Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*. Pittsburgh, PA: U of Pittsburgh P, 1992.

Pough, Gwendolyn D. *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere*. Lebanon, NH: Northeastern UP, 2004.

Roberts, Miller, Patricia. *Deliberate Conflict: Argument, Political Theory, and Composition Classes*. Carbondale: Southern Illinois UP, 2004.

Wells, Susan. *Sweet Reason: Rhetoric and the Discourses of Modernity*. Chicago: U of Chicago P, 1996.

8322:

Prufer

» [show/hide description](#)

Along with attention to students' poems and outside readings, this course primarily focuses on the development and group discussion of poetry manuscripts-in-progress. Each student will receive significant feedback from the class on her poetry manuscript as she prepares to complete a graduate degree through the Creative Writing Program.

8323: Master Workshop

» [show/hide description](#)

Alexander Parsons

amparsons@uh.edu

Monday, 2:30-5:30

This course is a workshop-based study of the novel and short story collection in which each student will workshop a book-length draft of their work during the first half of the semester. Following an intermission when we will study a few first novels by various authors, we will resume student workshops, this time focusing on batches of revised pages and relevant ancillary readings. It is important that you have a full-length draft of your project complete (however rough) at the time the class commences.

8346: Non-Dramatic Literature of the 17th Century

» [show/hide description](#)

Wyman H. Herendeen

Tue 2:30-5:30pm

Poets and Their First collections

From Manuscript to Print

Seventeenth-Century Lyric Poetry and the Single-Author Verse Collection

In the Renaissance, as today, the lyric poem gains resonance from its place within the collection where it is published. Readers recognized this, and authors and editors did as well when they planned their collections. The preparation of one's first volume of poems for publication is always a significant step in the fashioning of an author's career. Decisions about its contents and organization are rarely left to chance. This was true in the English Renaissance, when the publication of single-author collections was still rare, daring, and a significant political, artistic, and (of course) personal event; then, as now, it was sometimes orchestrated by the editor and publisher as much as by the author.

During the seventeenth century, the fashion for the personal collection was part of the shift from a manuscript to a print culture, and away from the patronage system of the sixteenth century. Single-author collections were deliberately designed to contribute to the aesthetic, cultural, and political controversies of the period. It is no accident that at this time women writers began to make their appearance in the literary marketplace, as authors of verse collections.

In this seminar, we will explore the art of the seventeenth-century lyric and the cultural history and context of some of the single-author collections of the period. We will review the major seventeenth-century authors and their work (including Ben Jonson, John

Donne, George Herbert, John Milton, Robert Herrick, and Andrew Marvell), and then we will examine the form, content, design, and publication context of select "first books." Students will have an opportunity to study the collections of seventeenth-century writers of their choice.

First Class

Students should come with a selection of ten favorite lyrics from at least three different seventeenth-century authors, and be ready to read one or two of them and explain why they chose those particular ten poems.

8356: English Romanticism

» [show/hide description](#)

If a defining aspect of Romanticism is internalization, the continuities and differences that early nineteenth-century authors held with their high Romantic predecessors might be similarly be described as externalization. This externalization, which reifies and concretizes ideals and abstractions that the first generation developed, summarizes a number of the era's chief characteristics, including the rise of sensationalism and female sentiment; the increase in prose, narrative, and the move away from Wordsworth's language of "plain speech"; the impact of print and visual representation and reproduction; the geopolitical expansion from internal revolution to imperial conquest; and the necessary changes in the longstanding Romantic tension between art and commerce.

This seminar on the major works and figures of the later Romantic era explores this notion of "externalization" through various inquiries. What did Keats borrow from Wordsworth, and why then did Wordsworth dismiss Keats? What did the East mean for Byron, and how does it compare it with the Lakes and other domestic locations that exerted significance for the high Romantics? What happened to Shelley when his short verse was anthologized in the later nineteenth century, and why are his major works so hard to read? In exploring these questions, as well as works by other influential contemporary authors (such as De Quincey, Hazlitt, Hunt, Hemans, and Landon), we will uncover the distinguishing trends of British culture and literature from around 1815-1832. Although often characterized as a devolution or degradation of the revolutionary achievements of 1789-1802, the different but related efforts of the later Romantic authors are equally intriguing, and indeed constitute a crucial bridge in understanding the modernities of nineteenth-century culture.

Requirements: two oral presentations and one seminar paper.

***Please contact instructor for readings to be discussed in first class.

8361: Victorian Poetry: Formal Innovation and Renovation

» [show/hide description](#)

Natalie Houston

We will be focusing our attention on how Victorian poets used specific forms of poetry to meet the representational and ideological conditions of their rapidly changing society and its media culture. The Victorians were the first generation to explicitly consider themselves modern. They also complained of information overload, of the dilution of high culture by mass entertainment, and of the novel's weakening of readers' ability to understand symbolic language. In response, Victorian poets developed new poetic forms such as the dramatic monologue and the verse-novel and re-purposed older forms, such as the sonnet and short lyric.

Works to be considered will include: Elizabeth Barrett Browning, *Aurora Leigh*; Robert Browning, *Men and Women*; Tennyson, *In Memoriam*; George Meredith, "Modern Love"; Dante Rossetti, "The House of Life"; Christina Rossetti, *Sing-Song*; and Augusta Webster, *Portraits*.

8385: The Mexican-American Narrative Novel

» [show/hide description](#)

Maria Gonzalez

mgonzalez@uh.edu

Course Description:

This course will be an investigation into the continuing construction of the Mexican-American literary canon with a specific look at the impact that the recently recovered U.S. Hispanic texts are having on that canon formation. We will begin with a few examples of the early literature and will move into the twentieth century, concluding with some contemporary examples of the Chicana/o novel. While I have taught this course in the past as only a contemporary novels course, with the recovered texts, this course must now directly respond to a much earlier literary history. Canon formation and construction will be the main focus of the overall framing device for this course.

Required Texts:

Favata and Fernandez, The Account: Alvar Nunez Cabeza de Vaca's *Relacion*

Ruiz de Burton, Who Would Have Thought It?

Villegas de Magnon, The Rebel

Americo Paredes, George Washington Gomez

Jose Villareal, Pocho

Rudolfo Anaya, Bless Me, Ultima

Tomas Rivera . . . And the Earth Did Not Devour Them

Richard Rodriguez, Hunger of Memory

Arturo Islas, The Rain God

Sandra Cisneros, The House on Mango Street

Ana Castillo, The Mixquiahuala Letters

Alicia Gaspar de Alba, Sor Juana's Second Dream

a contemporary text by a Mexican-American author (individual choices)

Critical Texts:

Jose Aranda, When We Arrive: A New Literary History of Mexican America

Gloria Anzaldua, Borderlands

Gonzalez, Contemporary Mexican-American Women Novelists

Selection from Marxism

Course Requirements:

Attendance is required. One class presentation, two in-class position papers, consistent class participation, group project (a syllabus for a Mexican-American literature class), final research paper, project, or annotated bibliographic essay.

***Ulysses* Seminar Proposal**

» [show/hide description](#)

Margot Backus

mbackus@uh.edu

This seminar will focus on James Joyce's *Ulysses*. I will presume some prior familiarity with *Dubliners* and *Portrait of the Artist as a Young Man*, and will incorporate particular events and trajectories within Irish history into the course framework.

The seminar will be organized on a week-by-week basis, exploring methodological and/or theoretical categories as they may be applied to *Ulysses* at the rate of one a week. I will ask each student to pick an appropriate critical essay, book or edited collection and introduce it to the class, leading our discussion for a given week. Students are encouraged to pick an area that will be of significant interest to the group and to use it for one or both of the assigned essays. Each critical methodology will be connected to one or two particular chapters of *Ulysses*, so if students have to present a methodology they aren't crazy about, they may still have a chance to present a chapter that interests them. Students will sign up for weekly discussions at the first or second class meeting, when we will talk as we go about the assigned readings and how they might intersect with various participants' interests.

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 seem significantly

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 way 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 allow 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%); and two essay assignments: 8-10 pp. (20%), and 15-25 pp. (50%) in length. The shorter paper may be revised and resubmitted, and it may be used as the basis for the longer final essay.

Sample Syllabus

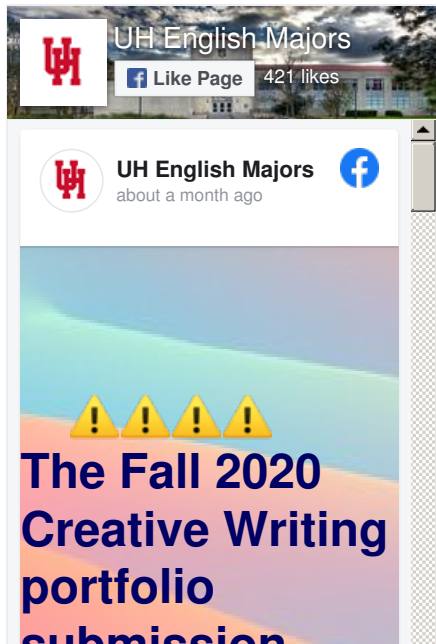
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Welcome to the Department of English. We offer a BA and a Minor on the undergraduate level, and we have three graduate programs, MA/Ph.D., MFA, and MAT(ESOL). We include three writing programs: Expository Writing, Interdisciplinary Writing, and Creative Writing. English weds critical inquiry and creative expression to unleash the power of words. The department’s award-winning faculty whose research programs reflect the vitality of the Washington, D.C.-Maryland research, art and politics corridor, prepares students for leadership roles in a range of 21st-century careers. Trained in digital and media studies, a wide variety of literary and cultural traditions, and critical race and other interdisciplinary studies, students learn how critical thinking and persuasive writing can change the world. English Department Statement on Justice for George Floyd Hello everyone, As a community, we stand with those demanding justice for George Floyd, Breonna Taylor, and Ahmaud Arbery, and an end to the police brutality, systemic racism, and anti-black violence that led to their deaths and the deaths Department of English Language & Literature. Wondering what you can do with a degree in English? How about anything? The skills you’ll learn, such as how to research, analyze, think and write clearly, are easily transferred to any industry and sought by organizations worldwide. If you enjoy reading and writing, being creative, developing digital fluency and developing sought-after job skills, you have come to the right place! 82% of WSU English graduates find employment or enter grad school upon graduation. \$50,125.