

Fall 2018 ENGL 6311: Introduction to Digital Humanities, or, New Ways to Read *Tristram Shandy*
Dr. Claude Willan

Course Description:

What are the digital humanities, and how do you do them?

In this course, we will explore the digital humanities through two lenses. The first is R. R is a free, flexible, powerful, and easy to learn programming language. Through it you can create different kinds of data, make data visualizations, do your own text mining, topic modeling, and explore network graphs. The second is the eighteenth-century novel *Tristram Shandy*. *Tristram Shandy* is not only one of the most important texts of eighteenth-century literature in English, it is also perhaps the funniest, strangest, most provocative and enjoyable. It asks its readers to open their minds to looking at a text in new ways, and as such, it makes for a perfect test bed for the application of new methods of reading.

This semester, we will learn how to use R and R Studio to process, analyze and transform a text in order to explore it in new ways. Since the best way to learn R is by doing it, half of each class will be given to a practicum, as we work through different methods of analyzing and visualizing data. Since this is a hands-on class, you will need to bring your laptop to class. If you have difficulty accessing a laptop, please contact me and one will be provided. By the end of the semester you will have a richer and deeper understanding of the many ways that you can read a text digitally to add to your repertoire as researchers.

Course Readings and Programs:

Laurence Sterne, *Tristram Shandy*.

R, www.cran-project.org

R Studio, www.rstudio.com

Course Grade Breakdown:

Participation: 25%

Weekly problem sets: 40%

Final paper: 35%

Feminist Criticism: English 6314

Dr. Maria C. Gonzalez

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Course Description:

This is an advanced introduction to a few current and past feminist theories and criticism. Some of the foundational texts that defined much of the earliest feminist debates will make up the initial course work. Current discussions and methodologies will represent the final section of the course. The goal is to recognize feminist interpretive strains in texts and use feminism as a framing device to articulate arguments.

Learning Outcomes:

The expected learning outcomes of this course include becoming familiar with some of the conceptions in feminist methodologies, becoming familiar with the different traditions in feminist praxis, and the development of the skills necessary to do feminist analysis on texts.

Texts:

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

bell hooks, *Outlaw Culture: Resisting Representation*

Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity*

Fuss, Diana, *Essentially Speaking: Feminism, Nature, and Difference*

Gonzalez, Maria, *Contemporary Mexican-American Women Novelists: Toward a Feminist Identity*

Irigaray, Luce. *Speculum of the Other Woman*

Mohanty, Chandra Talpade, *Feminism Without Border: Decolonizing Theory, Practicing Solidarity*

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

Rhys, Jean, *Wide Sargasso Sea*

Plus essays by Marx, Althusser, Saussure, Freud, Lacan, and Spivak, as well as others, which I will provide.

Each student will choose a text and apply a feminist reading to that text.

Course Requirements: Consistent attendance and class participation is expected (15%). Two oral presentations (30%), and a feminist analysis essay of a work or an annotated bibliographic essay on a specific topic in feminist thought (15-20 pages, 40%) will make up the bulk of the course credit.

ENGL 7323
M 5:30-8:30
Divakaruni

Advanced Fiction Workshop:

In this course students will focus on writing short stories and/or novel chapters and analyzing them and, through this, shaping their thesis/dissertation project. Much of our class time will be spent in examining student work and discussing its strengths and weaknesses. In addition, we will be closely analyzing published fiction and applying techniques learned through this analysis to student work. We will also study and discuss craft articles on writing techniques. Students will do a craft presentation based on a story they read which has taught them something significant about writing.

ENGL 7374 Critical Pedagogy

Tuesday 5:30

Nathan Shepley

Critical Pedagogy brings the teaching of writing into conversation with theories of systemic power and change. It deals less with questions like “how will I prepare to teach today?” than with larger questions like “what does it mean for me to legitimize some discourses more so than others?” and “who benefits and who doesn’t based on decisions I make about my assignments and teaching practices?” That is, Critical Pedagogy interrogates sociopolitical conditions surrounding college student writing as well as the pedagogies we have developed to reach, support, guide and inspire college students in a largely hierarchical society. The course aims to equip college instructors with ideas with which the instructors can navigate and influence systems constraining teaching and learning.

ENGL 7396
Michael Snediker
TH 5:30
Density/Gesture: Susan Howe (&c.)
Against the Emersonian Longue Durée

In his 1837 Phi Beta Kappa Address, Ralph Waldo Emerson asks “who can doubt that poetry will revive and lead in a new age, as the star in the constellation Harp, which now flames in our zenith, astronomers announce, shall one day be the pole-star for a thousand years.” Who indeed? How, in the face of his otherwise Orphic resistance to the backward-looking allure of history and criticism, does poetry (and the apparently endless, generative activity of the poet) so often seem exempt (ex + emere, literally *to buy out*) from the ethos of Emerson’s otherwise skeptical temperamental grain? If the answer isn’t sufficiently laid out in Emerson’s own writing, we may owe it to the latter to appraise its apparently exceptional account of poetry and poems with (the various crystals of) our own grains of salt. The heart of our inquiries will concern the trenchantly brilliant, genre-defying oeuvre of Susan Howe—born exactly a century after Emerson’s summoning of poetry as the star in Harp—from *The Secret History of the Dividing Line*, *Thoro*, *Melville’s Marginalia*, and *My Emily Dickinson*, to *The Midnight* and, most recently, *Debths*. The seminar’s investigations will occur in relation to both Howe’s source materials and related texts by the likes of Anne Bradstreet, William Byrd of Westover, Emily Dickinson, Cotton Mather, Herman Melville, Mary Rowlandson, Henry David Thoreau, as well as work by Howe’s contemporaries including (potentially) Arsíc, Ashbery, Brock-Broido, de Man, Moten, Pico, Ranciere (one of several possible sources for *density & gesture*, two of the course’s axial terms), Rankine, Scappettone, G.Stein (with whom Howe overlaps almost a decade), and Teare.

English 7325 The British Empire: England before Empire

Ann Christensen. achrist@uh.edu. Thursdays 2:30-5:15 p.m.

This seminar uses a sampling of dramatic and literary texts from the Tudor and Stuart periods as forms of both inquiry and evidence in our study of a period that some scholars consider “The Origins of Empire.” Along with primary materials (poetry, drama, pamphlets, and travel literature) we will read post-colonial theory, literary criticism, stage and performance studies, and cultural historiography, as we individually develop or further hone our own critical approaches to the early modern period and the idea of empire. Course meets requirements for Empire Studies certificate and early British literature.

We will use our readings of two popular plays *The Island Princess* (1619-1621 by John Fletcher) and William Shakespeare’s *The Tempest* (1611), works by Lady Mary Wroth, John Donne, Andrew Marvel and others to generate, define, historicize, and theorize of a set of critical concepts and historical terms that are both foundational to post-colonial studies broadly construed and important to the society and culture of this period. This set includes but is not limited to “post-colonial Shakespeare,” commercial expansion (with a focus on the East India Company), sexuality and gender, race and religion (miscegenation and conversion), travel and work (with an emphasis on maritime labor and culture.) The seminar will consider early print and visual records/cross-cultural encounters among English people and other regions (for example, the correspondence between Queen Elizabeth I and Safiye, the Ottoman queen mother); pamphlets and propaganda that promoted or objected to long-distance travel and “traffic;” and current debates in the field (for example, the problem of teleology/“the seeds of empire”).

Required reading:

Fletcher, John, and Clare McManus. *The Island Princess*. Arden Early Modern Drama. (2013)
Hadfield, Andrew. *Amazons, Savages, and Machiavels: Travel and Colonial Writing in English, 1550-1630 : An Anthology*. (2001)
Shakespeare, William, Gerald Graff, and James Phelan. *The Tempest: A Case Study in Critical Controversy*. Case Studies in Critical Controversy. (2000)

Course requirements: online and in-class discussion leading; critical film or book review/summary; contributions to collective annotated bibliography/abstracts; seminar paper

Other recommended resources available electronically or via Blackboard

Films and images:

DeBry, Theodore, <http://digital.lib.uh.edu/collection/p15195coll39>
The New World. Dir. Terrence Malick (2005).
Prospero’s Books. Dir. Peter Greenaway (1991).
The Tempest. Dir. Julie Taymor (2010).

Readings from

Andrea, Bernadette Diane. *Women and Islam in Early Modern English Literature*. 2007.
Carey, Daniel, and Claire Jowitt. *Richard Hakluyt and Travel Writing in Early Modern Europe*. Hakluyt Society, Extra Series. Farnham, Surrey, England ; Burlington, Vt.: Ashgate, 2012.
Canny, Nicholas (ed.), *The Oxford History of the British Empire. Vol. 1: The origins of empire: British overseas enterprise to the close of the 17th century* (Oxford, 2001).
Netzlöff, Mark, *England’s Internal Colonies: Class, Capital, and the Literature of Early Modern English Colonialism* New York: Palgrave, 2003.
Vitkus, Daniel J. *Turning Turk: English Theater and the Multicultural Mediterranean, 1570-1630*. Early Modern Cultural Studies.

English 8342 – Shakespeare’s Tragedies

Instructor: Wyman H. Herendeen

Fall, 2018

Tuesday 2:30 – 5:30

“... Let

A Roman and a British ensign wave

Friendly together.” (*Cymbeline*, V.5.580-82)

Throughout his career, Rome provided Shakespeare with a site for exploring the intersection of character (psychological, pathological), and culture (political conflict, contrasting social structures and organizations, national identity, empire); typically, in these plays questions of identity and agency come in contact with social and political forces such as race, empire, and cultural formation. For the playwright and for his contemporaries, Rome, its legacy for England, its own history of personal ambition and cultural, religious, and political values, was a subject of deep importance. Rome preoccupied Shakespeare throughout his career, from his earliest, experimental work, *Titus Andronicus*, to his late generic hybrid, *Cymbeline*. In it he saw the conflicts of political principles, republicanism and autocracy, of personal ambitions and self-sacrifice; in his drama he used Rome as a site for the core personal and political conflicts that dominate his art.

This seminar will examine this preoccupation with Rome, studying his major tragedies and generic experiments that center on Rome, including *Titus Andronicus*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, and *Cymbeline*. Students can use any authoritative modern (printed) text; Arden, Folger, Longman, Norton, and Bedford St. Martins are all good editions to consider.

In our first class we discuss the place of Rome in the cultural imagination of the English Renaissance; students should read selections from Edmund Spenser’s *The Ruines of Rome* (available on the course website); the first play that we will read will be *Titus Andronicus*.

ENGL 8356

Altered States: Later British Romanticism

Sebastian Lecourt

Fall 2018

Tuesday 5:30-8:30 PM

This seminar will explore the major works of the so-called second generation of British Romantic poets: Lord Byron, Percy Shelley, and John Keats. We will also read works of discursive prose and fiction that carried elements of the Romantic sensibility into other arenas of nineteenth-century literary culture: Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights*, Thomas De Quincey's *Confessions of an English Opium Eater*, and the essays of William Hazlitt.

Our in-class discussions will focus on such questions as the definition of Romanticism and its usefulness as a period rubric; Romanticism as an ideology of the artist and artistic production; Romanticism as a gendered topic and the place of women within the Romantic canon; Romantic Orientalism; "Dark Romanticism," i.e. the Romantic interest in the Satanic, the exotic, and the abnormal; Romanticism and addictive substances; and the Romantic interest in political revolution, whether in France, in Greece, or elsewhere. The title of this course, "Altered States," links those latter two topics around a pervasive interest in other modes of being and thinking that animates much of this body of literature.

Students will be asked to write one seminar paper, due at the end of the term, as well to deliver an in-class presentation (exact format TBD).

Fall 2018

ENGLISH 8394: Topics in Comparative Literature

SPANISH 7391: Studies in Spanish American Literature

THE NEW WORLD BAROQUE and CONTEMPORARY LATIN AMERICAN FICTION

In this seminar we will discuss European Baroque aesthetics and ideology, and the artistic structures (art, architecture, sculpture) that contained and expressed them. We will then trace the evolution of these ideas and expressive structures in modern Latin American literature. We will also contemplate modern visual arts as a means of understanding the historical traditions that still operate in, and impel modes of cultural expression in Latin America. In short, this is a course in Latin American cultural history, history of ideas, art and literature.

In order to consider modern Baroque and Neobaroque literature in Latin America, we must have a firm grasp of the historical Baroque. We will, therefore, spend most of the first four weeks of the semester in the 17th and 18th centuries. We will trace the exuberant expressive forms of the Baroque from their beginnings in Rome and their expansion through Counter Reformation Europe (especially Spain), to their implantation in the Spanish New World. We will consider the ideology of the Catholic Counter Reformation and the revolutionary new science of the time, which created a brand new sense of space and the self. We will inevitably pay close attention to certain recurring Baroque themes: life as dream, the labyrinthine world, the layered, self-reflexive nature of consciousness, science and the rise of modern skepticism, etc.

Having established a shared sense of the historical Baroque, the seminar will then move to modern and contemporary works of Latin American literature that may be understood in terms of Baroque aesthetics and ideology. Recent theories of the New World Baroque will be particularly useful to our reading of contemporary Latin American literature, and postcolonial literature more generally.

John Martin, *Baroque*

Lois Parkinson Zamora, *The Inordinate Eye: New World Baroque and Latin American Fiction*

Alejo Carpentier, *The Kingdom of this World*

Alejo Carpentier, *Concierto barroco* (out of print; use internet, and make sure you get the

English translation, if that is what you want, since this is also the title in Spanish)

Gabriel García Márquez, *Of Love and Other Demons*

Gabriel García Márquez, *Love in the Time of Cholera*

José Donoso, *A House in the Country* (out of print; use internet to buy a copy)

Jorge Luis Borges, *Labyrinths*

Jorge Luis Borges, *Selected Non-Fictions*

English 8395--Rhetoric and Desire
j. Kastely

Texts:

Ann Carson, *Eros, the Bittersweet*
Plato, *Phaedrus*
Plato, *Symposium*
Jonathan Lear, *Love and its Place in Nature*

Brief Description of the Course's Focus:

This is a course that may shift a bit depending on how an essay on which I am currently working leads me to explore some of the more problematic aspects of desire. If it does, I will incorporate into our readings some of the scholarship that is challenging my understanding. The core of the course will be the 4 texts above and we will read them slowly and we will allow our readings to dictate the pace of the course. So this course is very much a work in progress, and I hope, for that reason, it will be a genuine seminar.

To the extent that rhetoric is an art or practice that seeks to constitute or reconstitute souls, it needs to understand how desire is shaped by culture and how desire can be transformed by rhetorical acts. Ann Carson develops the paradox at the heart of eros. The *Phaedrus* brings eros and rhetoric together at the same time that it seems to keep them separate. The *Symposium* examines *eros* from a variety of perspectives, only to have its theoretical discussion undermined by the drunken intrusion of Alcibiades. *Love and its Place in Nature* explores the consequences of Freud's revolution: his discovery of the archaic self, his search for a science of subjectivity, and his recognition that eros is a fundamental part of the universe. We will explore the consequences of this revolution for the ways in which rhetoric is conceived.

Requirements:

Students must turn in a seminar essay of approximately 15 pages that is a serious scholarly or critical investigation of an issue raised in the course or they must turn in an equivalent creative project. Creative projects must be accompanied by a short reflective essay explaining the relation of the project to the course. It is probably a good idea to talk with me about your seminar paper or creative project before you start it.

The Graduate Studies Program is currently discussing whether creative projects are appropriate for scholarly seminars. If it decides that they are not, then all class members will need to submit a scholarly or critical essay.