

Instructor: Dr. Melanie R. Salome

Course Number: ENGL6300

Course Name: College Teaching: Language and Literature in English

Meeting Day/Time: Thursdays, 5:30PM-8:30PM

Course Description:

This course will allow students to join scholarly conversations focused on college pedagogy. These conversations included topics centered on student writing, along with examining theoretical frameworks and research-based studies that inform the application of teaching first-year composition and beyond. Students emerging from this course will be able to situate their college teaching within the academic discourse of writing processes, transcultural writing, literacy development, rhetorical grammar, the reading-writing connection, and the relationship between academic writing and public writing. Conversations of literature specialists and creative writers will also be highlighted.

English 6313: Modern Literary Theory
 W. Lawrence Hogue
 Fall 2019

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 also looks at the New Materialist, Affect, and object-oriented ontology theories of Brian Massumi, Graham Harman, Quentin Meillassoux, Bruno Latour, Lawrence Grossberg, and Rosi Braidotte. 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 literary works that we are reading.

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, *Aqua Viva*
 D. M. Thomas, *The White Hotel*
 Roland Barthes, *Mythologies*
 Michel Foucault, *Archaeology of Knowledge*
 Jacques Derrida, *Of Grammatology*
 Gilles Deleuze and Felix Guattari, *The Anti-Oedipus*
 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.

ENGL 6322: Ecopoetics on the Gulf

This workshop (also known as Shrimp Boat) focuses on the liminal marshes of the Galveston Bay Estuary and coastal Louisiana, on regional poetry, and on the modern American shore lyric as defined by Paul Fussell (Whitman, Moore, Crane, Bishop, Swenson, et. al.) Planting cord grass, kayaking, observing bird migrations, and creating visual art onsite are part of the “immersion.” We will visit the University of Houston’s Coastal Center and work with students in Graphic Art to produce collaborative projects of language and image. A short essay and a poetry portfolio are required. An optional weekend trip to LUMCON, a cooperative marine center in Cocodrie, LA, is likely.

The course meets on Friday to accommodate approximately four day-long excursions.

English 6323 Fiction Workshop Divakaruni

1. The fiction workshop is titled **Planning and Writing the Longer Project**. It will teach/discuss how to begin a novella or novel, examine some successful examples, and critique student novellas or novels. Students need not have an entire or even a partial manuscript ahead of time. As long as they have a project in mind, they can create a full or partial manuscript as the semester progresses.

The class is also geared to students who are thinking of writing a collection of stories for their thesis. (These could be linked stories, or they could just be thematically related.) We will examine successful story collections and analyze what are the elements that make such collections effective. We will discuss published stories and students will write/workshop stories that are related thematically, or linked through character or place.

This class will be good preparation for the Master Fiction Workshop.

ENGL7335
Sociolinguistics
Oui Duran

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. We will also explore and reflect on language attitudes, both toward variations of the English language and toward multilingualism in our society. In particular, we will track those attitudes over the course of the semester and examine their impact on social interaction, language contact, and language policy and planning

ENGL 7366
Modern British Literature
Margot Backus
TH 5:30

Modernism is one of the most celebrated of world literary movements. With its high formal and aesthetic aspirations, its notorious difficulty, and its uncompromising rejection of the generic conventions and social and political norms that preceded it, modernism as a movement represents the idealistic efforts of writers and artists situated largely, though by no means exclusively in western metropolitan centers to come to grips with the pressures that rapid economic, social and technological transformations were exerting in every area of human lived experience. Modernism is thus of central importance both in the canon of literature in English, and for a broader cultural studies approach to western modernity. In this course, modernist engagements with the urban, metropolitan settings of London and Dublin will be juxtaposed with modernist representations of various peripheral spaces, including the colonial periphery, the countryside, Paris, and the battlefields and trenches of World War I. The syllabus is structured so as to emphasize modernist representations of childhood and youth, allowing for an ongoing discussion of modernism's contributions to the twentieth century's evolving views concerning children's inner lives, norms concerning socialization, education and family life, and the evolving place of children in a rapidly evolving and expanding social realm .

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ENGL 7369 Intro to Postcolonial Studies (Seminar)
Course Title: "Writing from the Periphery"
Instructor: Sreya Chatterjee
Fall 2019
Course Description

ENGL 7369 Intro to Postcolonial Studies ("Writing from the Periphery") will introduce students to key literary and theoretical interventions in the field broadly defined as "Postcolonial Studies". The scope of postcolonial scholarship has evolved in myriad directions since its institutional emergence in the early 1980's. This class will cover early field-defining scholarship in postcolonial criticism in the form of essays by Edward Said, Ania Loomba, Partha Chatterjee, Roberto Schwarz and others. At the same time, it will also include later, more extensive debates around core, periphery and world literature. The literary criticism will be augmented by representative works of literature by authors from the global peripheries such as Ireland, India, Latin America, Africa and the Arab world.

Assignments and grading: There will be three major segments in assignments. A seminar length paper (20 pages) at the very end of the session, a conference length paper (10 pages) at Midterm and 2 Discussion Questions that will be submitted at the beginning of every class. In addition to the written work students will be evaluated on the quality of their daily participation in class discussion. The written work and participation will be graded on a 100-point average. The final grade will be determined on the basis of the total points accumulated during the course.

English 7370—History of Rhetoric
Kastely
Tuesday, 5:30-8:30

Fall 2019

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: Since most members of this class will not be going on to do specific work in the history of rhetoric, the normal scholarly essay is not necessarily the best response to this course. Students can undertake a project appropriate to the course's concerns and 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.

Students are expected to attend all seminar meetings. Any student with two unexcused absences will be dropped from the course.

For the first class meeting, we will read a selection from Alasdair MacIntyre's *On Virtue*, which we will use to develop an intellectual frame for the course. We will use The Introduction to Bender and Wellbery's *Ends of Rhetoric* to ask what is the point of doing a history of rhetoric. And we will also read Kenneth Burke's "Definition of Man" to help us locate key issues for the course. I will make electronic copies of the selection from MacIntyre, Bender and Wellbery, and Burke available before our first class.

Texts:

Sophocles, *Philoctetes*

Plato, *Gorgias*

---, *Phaedrus*

--Aristotle, *Rhetoric*

Cicero, *de Inventione*

Augustine, *On Christian Doctrine*

Machiavelli, *The Prince*

Austen, *Persuasion*

Burke, *Rhetoric of Motives*

Laclau, Selections from *The Rhetorical Foundations of Society* I will

This course satisfies the bibliography, theory, rhetoric requirement and also the early literature requirement.

ENGL 7396: Topics in Poetics.
Sally Connolly

Writing Poetry After Auschwitz

This course will consider poetry in extremis: representations of catastrophe, atrocity and disease since the mid twentieth century. In particular we will ask how different poetic genres – such as epic, lyric, elegy, and documentary poetics – are used to approach these events. We will consider issues of decorum and appropriateness of form and tone. Is it true that, “to write lyric poetry after Auschwitz is barbaric,” as Theodor Adorno asserts? How do language and poetic forms behave under the pressure of attempting to encompass the unthinkable and horrific?

Jason Berger

ENGL 7396: In Slavery's Shadows

TH 2:30-5:30

Fulfills Degree Plan Requirement: American Literature Before 1865

Course Description:

Taking its title from Harriet Wilson's 1859 novel *Our Nig*, "In Slavery's Shadows" will reexamine novels relating to the transatlantic slave trade and its legacies through the lens of emerging theoretical work in the field of Black Studies. Considering a wide range of novels from the early nineteenth through the twentieth centuries, the class will take two historical tracks: examining crises related to the transatlantic slave trade; and analyzing the evolving formal and generic approaches of the novel, especially in terms black radical aesthetics. A serious and ongoing engagement with contemporary theoretical work in Black Studies and Afro-pessimism will form a through line for these historical considerations. By studying contemporary work by scholars such as Christina Sharpe, Fred Moten, Frank B. Wilderson III, Saidiya Hartman, and Achille Mbembe, among many others, the seminar will explore the critical questions and concerns emerging within Black Studies. In so doing, students will be encouraged to not only reconsider the historical realities of slavery and its afterlives, but also to engage directly with ongoing debates about our current neoliberal reality and its histories. We will consider novels such as William Wells Brown's *Clotel; or, the President's Daughter* (1853); Martin Delany's *Blake; or, The Huts of America* (1859-62); Harriet Wilson's *Our Nig* (1859); Hannah Crafts's *A Bondwoman's Narrative* (written in 1850s); Sutton E. Griggs's *Imperium in Imperio* (1899); Claude McKay's *Home to Harlem* (1927); Gayle Jones's *Corregidora* (1975); and Toni Morrison's *Beloved* (1987).

ENGL 8318: Research Seminar in Rhetoric and Composition II

Section: 01

Class #: 26277

Term: Fall 2019

Instructor: Dr. Nathan Shepley

Meeting Time: Tuesday, 2:30-5:30 p.m.

Description: This graduate seminar focuses on how and why we do research in rhetoric and composition. We will examine traditions of data collection and analysis, from the textual to the empirical, and we will study how we put that data into academic arguments. As the course proceeds, each student will apply a research topic to multiple data collection methods and explore how the result contributes to the field's established knowledge. Thus, this is course about research and writing—the kind that advances the field.

Learning Objectives: students who complete this course should be able to do the following:

- Identify several research traditions in rhetoric and composition
- Transform a topic of interest into a research project
- Conduct (and write about) human subjects research
- Frame a rhetorical analysis as a scholarly contribution
- Conduct historical (often archival) research
- Distinguish between (1) research and writing that demonstrates one's knowledge and (2) research and writing that adds to the knowledge base

ENGLISH 8342

M 2:30-5:30

Dr. Ferguson

Shakespeare and His Editors

We shall read five of Shakespeare's tragedies and his Sonnets. We shall read and discuss these plays and poems for their literary characteristics (plotting, characterization, structure, word play, imagery, etc.) and for their reflections on English Renaissance language, history, and culture. We shall also think critically about the very editions we are reading. To this end, each of our six textbooks will represent a distinct critical approach to reading Shakespeare. Each of these editions brings its own editorial principles and its own contextual, historical, and critical materials to bear on Shakespearean texts; each edition is intended to frame our understanding in quite particular ways. Among the editorial/interpretive approaches represented will be traditional source study, New Historicism/cultural studies, performance/production history, textual/print history, and formalism. The course is thus an introduction to several of Shakespeare's major works but also to a variety of critical approaches to reading Shakespeare, an introduction to reading English Renaissance drama and poetry, and to reading in general.

ENGL 8354
The English Novel
David Mazella
TH 2:30

- Jane Austin and the Paths of Literary History: The course's central question could be summarized as, "*How do the female writers of the early eighteenth century help us understand the development and trajectory of Austen's fiction, as well as its legacies?*" This question centers on how Austen figures into our received narratives of literary and novelistic history, and where she, her influences, and her successors might still be traced in contemporary writing and culture. We will therefore examine how the mid-18th century sentimental novelists, many of whom were female, contributed to a variety of novelistic traditions, most prominently the psychological realism of the literary novel, but also novelistic genres like the anti-romance, the gothic, or the radical novel, as well as contemporary pop culture genres like the rom com or the zombie novel. These contemporary legacies of Austen and the earlier period's genres should help answer the other question of this course, "*How can we teach Austen's novels to contemporary students?*" This question centers on how the literary-historical Austen, the complex historical figure who helped consolidate a novelistic tradition, can be taught to a radically different, and far more diverse, student population holding vastly different assumptions about themselves and their reading than her initial readers. For this reason, I will also be asking students to think, research, and write a bit about the legacies of Austen in contemporary culture and genres. Assignments will be divided between historical research and contextualization and student inquiry (with some direction from instructor) into contemporary fictional genres and authors that could be productively paired with the earlier assigned writers and genres. The final research assignment will be a comparison between one of the assigned texts and an historical or contemporary text demonstrating some generic affiliation with its counterpart.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
 - Early Literature
 - WGSS Certificate

ENGL8364

Lauren Brozovich

Women Writers: Marianne Moore, Elizabeth Bishop, and Jorie Graham

Course Description:

This seminar will examine the work of three major American women poets: Marianne Moore, Elizabeth Bishop, and Jorie Graham. In this seminar, we will pay special attention to poems inspired by works of visual art (especially paintings and sculpture), works inspired by material objects (such as a map, an illustrated travel guide, or a fish-shaped Egyptian glass bottle), and poems inspired by film. What are the differences between the medium of poetry and the medium of painting? What are the differences between the medium of poetry and the medium of a material object (for instance, a map)? What are the differences between the medium of poetry and the medium of film? How might a poet extend the representational capacities of her own aesthetic medium by meditating on a painting, a material object, or a film? This seminar will explore such questions through close examinations of exemplarily chosen ekphrastic poems as well as the works of visual art, material objects, and films that inspired them. These works will include frescoes by Piero della Francesca and Masaccio, engravings by Albrecht Dürer, paintings by Mark Rothko and Jackson Pollock, and films by Stanley Kubrick. Topics may include stasis/motion, atemporality/temporality, the nonverbal vs. the verbal arts, spatial form, the icon, the ritual contextualization of the work of art, the museum, curatorial practices, action painting, painterly style, cinematic style, and the relationship between film and history.

Fall 2019

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*