

## **ENGL 6300: College Teaching: Language and Literature in English**

Fall 2017

Fri., 2:30-5:30 p.m.

Dr. Nathan Shepley

*Note: ENGL 6300 is required for all second-year TAs/TFs who have not completed a graduate course like it and who have not taught a college composition course of their own.*

ENGL 6300, which could be called Teaching College Writing, focuses on composition research and theory to give college writing instructors a thorough understanding of academic discourse (debates about, politics of), the act of composing, the situating of composing (institutional contexts, cultural contexts), and the goals of specific college writing classes. We will read peer-reviewed scholarship taking the form of theory and taking the form of research—the former being well-informed extensions of earlier debates about written rhetoric in society, the latter being principled data collection and analysis. Some of the research comes from empirical studies, or studies of living people (e.g., experiments, case studies, ethnographies, survey studies), but much other valuable research, such as historical work on composition students and their growth as writers, comes from textual studies.

Bookending the course will be the TA Orientation in August 2017 and the December Teaching Conference. Second-years must attend the third/final day of the English Department's three-day TA Orientation the week before Fall 2017 classes begin, and they must attend all of the December Teaching Conference near the semester's end.

Some of the questions that we are likely to examine in ENGL 6300 include these:

- What are the benefits and limitations of conceptualizing writing in the way that process theory advocates?
- What is the relationship between writing and identity, and how, as writers and instructors, can we build on this knowledge?
- How can first-year composition courses prepare students to succeed in their later writing-intensive courses and in their lives after college?
- How can you best theorize your practice of teaching writing?
- How can we prepare language users to succeed in a multilingual, multicultural, and increasingly multimodal landscape?
- How do we take grammar seriously in our teaching, but without falling into the traps of past “literacy crises” and “back to basics” movements?

Required texts TBA.

## ENGL 6322: Ecopoetics on the Gulf

Martha Serpas

F 2:30-5:30

This workshop (also known as Shrimp Boat) focuses on the liminal marshes of the Galveston Bay Estuary, on regional poetry, and on the tradition of the American shore lyric (Whitman, Crane, Bishop, Swenson, et. al.)

A working shrimp boat will serve as the base for class explorations. Planting cord grass, kayaking, observing bird migrations, and creating visual art onsite are part of the "immersion." Expect arguments about personification, regionalism, creativity and place, and patriarchal dualities. In Fall 2017, we will work with students in Art to produce collaborative projects of language, image and structure. A short essay and a poetry portfolio are also required.

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

A weekend writing retreat to a Conservation Fund marsh will be an optional part of our travels as well.

**UNIVERSITY OF HOUSTON  
DEPARTMENT OF ENGLISH  
Fall 2017**

**ENGL 7363: Preseminar: Renaissance Literature**

Tuesday, 2:30-5:30

Instructor: Wyman Herendeen

Satisfies Early British Literature Requirement

This Preseminar is designed as an Introduction to Renaissance and Early Modern Studies. The premise behind the course is that appreciation of the extraordinary literary and cultural revolution of the Renaissance requires some background understanding of the intellectual and literary, political, and other cultural influences that swept Europe and found their way to Britain. We will read selections from major figures in sixteenth- and seventeenth-century British literature within the context of the intellectual, social political, and economic currents that made the “Renaissance,” or “Early Modern” period an international movement whose influence continues to affect contemporary literature and culture.

In the course, we will explore the beginnings and development of distinguishing features associated with the period that in the nineteenth century became known as “the European Renaissance”: humanism and neo-Platonism; Petrarchanism; the recovery and appropriation of classical models; patronage, individualism and the emergence of a new sense of identity formation and authorship; religious reform and the emphasis on the word. But the period was not only international, as influences moved from Italy across the Continent to Britain. It was also transnational and saw the efflorescence of trans-national and global travel and discovery for commercial, religious, political, and intellectual reasons, and we will examine some ways in which these forces find their place in the literature of the period.

Selections from British writers including Spenser, Philip and Mary Sidney, Mary Wroth, Amelia Lanyer, Shakespeare, Bacon, Jonson, John Donne, George Herbert, and Milton will be read in the context of major themes associate with the period, and of such influential international figures as Machiavelli, Petrarch, Erasmus, Montaigne.

ENGL 7369 — Introduction to Postcolonial Studies

Fall 2017, W 5:30 — 8:30

Dr. Auritro Majumder

This seminar offers a survey of a well-established field, postcolonial studies. The aim is to introduce the antecedents, the main debates and insights, and the aftermath of postcolonial literature and theory. We will be looking at “theory” including but not limited to Edward Said, Ranajit Guha, Homi Bhabha and Gayatri Spivak, and a range of literary texts — novels, drama, poetry -- from the Global South, including Asia, Africa and Latin America. Seminar participants are expected to regularly participate in weekly discussions, and be responsible for a terminal 15 page research paper. The course is open to all graduate students interested in 19th, 20th, and 21st century history, literature, and politics (broadly understood) and fulfills the requirements for the Empire Studies certificate as well as Theory.

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

Fall 2017

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 critical or creative 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.

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*

--Gorgias, "Encomium of Helen"

--Aristotle, *Rhetoric*

Cicero, *de Inventione*

Augustine, *On Christian Doctrine*

Machiavelli, *The Prince*

Austen, *Persuasion*

Burke, *Rhetoric of Motives*

Laclau, *The Rhetorical Foundations of Society*

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

## ENGL 8318: Research Seminar in Rhetoric and Composition II

Fall 2017

TBA

Tuesday 2:30-5:30 pm

Dr. Jennifer Wingard

Email: [jlwingard@uh.edu](mailto:jlwingard@uh.edu)

### Course Description

English 8318 is a doctoral seminar intended primarily for students pursuing the Rhetoric, Composition, and Pedagogy concentration. The goal of this course is to help facilitate graduate students' transition to scholarly writing by creating a seminar wherein they learn how to construct inquiries, research, and ultimately a scholarly text for a specific discipline or sub-specialty within the field. To do this work, the course will be organized around understanding *how* scholarly inquiry moves between specific genres and methodologies.

This course will be broken up into three units focused on particular methods found in the field of rhetoric and composition. The first unit will explore historiography and archival methods; the second will explore the use of ethnography in teacher research and literacy studies; and the final unit will explore how rhetorical analysis functions as a methodology.

In each unit, we will begin with a text that defines and interrogates method. From there, we will we will read specific examples from multiple scholarly genres (e.g. a conference paper, a journal article, a dissertation, and a single authored monograph). In each of these readings, we will focus on how the author constructs an inquiry, selects a method, and argues his/her point cogently for an audience of his/her peers. Ultimately, this course should give you the tools to begin to consider how to ask scholarly questions, and then how to execute a research project to investigate those questions.

### Course Readings (incomplete list – more to come):

- Black, Edwin. *Rhetorical Criticism: A Study in Method*. 3<sup>rd</sup> Edition. Madison, WI: U of Wisconsin P, 1978.
- Ballif, Michelle, ed. *Theorizing Histories of Rhetoric*. Carbondale, IL: Southern Illinois UP, 2013.
- McKinnon, Sara, Robert Ansen and Karma Chávez, and Robert Glenn Howard, eds. *Text + Field: Innovations in Rhetorical Method*. College Park, PA: Pennsylvania State UP, 2016.
- Additional single author texts, dissertations, articles, and conference papers to come

### Requirements:

- **Group Decoding Presentation** (30%) – At the end of each unit, one group will “teach” a single author text to the class. The text exemplifies the theories and practices introduced throughout the unit, and it is the group’s responsibility to explain how the work of the author’s study connects to the class discussions and previous readings. Additionally, each group is responsible for explaining *how* the author constructs his/her text. In other words, the presentation must focus both on the content of the text (what the author is arguing) and the form (how the author does the work of the text (e.g. what is the central inquiry of the text?; what research methods are used and why?; what primary texts are analyzed and why?; how does the author situate his/her inquiry within the larger field of rhetoric and composition?; and how does the author structure the text?).
- **Three Unit Response Papers** (10% each) (30%) – At the end of each unit, you will be asked to write a response paper. These papers will ask you to critically engage with poetic and theoretical questions posed over the course of our discussions. Although the papers are relatively open, they are still meant to demonstrate your understanding and engagement with the course texts and discussions. Therefore, you must ground your responses in the work of the course.
- **“Meta-paper”: Building an Inquiry Based Project** (40%) – The purpose of this assignment is to allow you to practice writing a scholarly prospectus for a project you would like to pursue. The paper requires you to establish an inquiry grounded in the concepts and scholarly conversations we have discussed throughout the course. You will also have to articulate what research and analytical methods are best suited to your inquiry and why. Additionally, you must explicate what scholarly conversation(s) your project is engaging with. Ultimately, this assignment asks you to rationalize and contextualize a project you would like to do. You will need to be sure to connect it to the work of the course in some fashion.

English 8323: Master Workshop in Narrative

Fall 2017

Peter Turchi

This workshop will be devoted primarily to discussions of the thesis/dissertation-manuscripts-in-progress of the participants. Depending on the number of participants and the size of said manuscripts, we'll do some additional reading.

**English 8364: Women Writers**  
**Fall 2017**

**Course Description**

This seminar will examine the work of three major twentieth-century 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 sculptures), poems inspired by material objects (such as maps and illustrated travel guides), and poems inspired by films. 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 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. Each week, we will read a selection of ekphrastic poems alongside a greater swatch of the poet's work, so as better to familiarize ourselves with each poet's distinctive voice.

NOTE: To the best of my knowledge, this course fulfills a Later Literature requirement.

ENGL 8389: Advanced Projects in Translation  
Dr. Lois Parkinson Zamora

The art of literary translation is as old as literature itself, of course, but it has become increasingly the object of attention as the world shrinks and the reach of the English language expands. This is to say that translation is always political and cultural, as well as aesthetic, and for this reason we will begin the semester by thinking about the history and practice of translation over several centuries, counting on the foundational study by George Steiner, *After Babel: Aspects of Language and Translation*. During the early weeks of the semester, we will also read essays from the other books listed below.

This course is half seminar and half workshop. During the first weeks of the course, the “seminar” phase, we lay the historical, cultural, and aesthetic groundwork for the “workshop” phase. Early in the semester, I ask that you select a translation project, preferably a work that hasn’t been translated before, or one that needs an improved translation (in your view). During the second half of the semester, I will ask that you present your translation (poetry 5-8 pages, or prose, 10-15 pages) in workshop mode. I may ask that you present it twice, the second time focusing on your *process of translation*, as well as your translated text. Your final “paper” is your translated text, with an introduction putting it in a theoretical, cultural, historical, and literary framework. Our reading during the early weeks will be essential to contextualizing your work in this introduction.

Needless to say, this course requires proficiency in a language other than English. Proficiency may be defined as a minimum of two years of college language courses, or the equivalent. Put another way, you must have a solid grounding in the language and literature with which you’ve chosen to work.

*The Craft of Translation*, eds. John Biguenet and Rainer Schulte  
*The Translation Studies Reader*, ed. Lawrence Venuti