

ENGLISH 7381

HISTORY OF NARRATIVE/NARRATIVE THEORY

Aboul-Ela

DESCRIPTION AND GOALS: This course is designed to familiarize graduate students with some of the major issues in current discussions of narrative. Toward this end, the units are organized around specific issues with each including both some theory which frames the questions and a sample of literary texts from various periods and national traditions. Although a variety of literary genres are represented, the emphasis is on the novel and its major antecedents.

There are three units and each unit's readings represent a series of tightly interlinked questions. The first unit raises the issue of plot and the role it plays in narrative. The second takes up the problem of point of view/perspective. The related categories that undergird the final unit include setting, scale, and geography--in short, the "world." Note that these issues bleed into each other across the various units, notwithstanding their presence as organizing principles in particular ones. The goal is for the student to leave the course with a deeper understanding of narrative's structure and components, and with a sophisticated language to talk about the workings of narration.

REQUIREMENTS: Students will give a short paper in class in the middle of the semester and write a final paper in which they research a topic growing out of the semester's readings.

DRAFT SCHEDULE (subject to change)

UNIT 1 Histoire/Plot

Wells, *Citizen Kane*

Joyce, "Eveline"

Brooks, *Reading for the Plot* (selected chapters)

Chatman, *Story and Discourse*

Dante, *The Inferno*

Balzac, *Old Goriot*; or Dickens, *Great Expectations*

Conrad, *Heart of Darkness*

UNIT 2 Recit/Perspective

Haddawy, *The Arabian Nights*

Austen, *Pride and Prejudice*

Faulkner, *As I Lay Dying*

Woolf, *A Room of One's Own*

Currie, *Postmodern Narrative Theory*

UNIT 3 Place/Scale

Salih, *Season of Migration to the North*

Said, from *Culture and Imperialism*

Spivak, *Death of a Discipline*

Smith, *Uneven Development* (selections)

Munro, "The Albanian Virgin"



**Engl 7396: The Origins and Afterlives of Middle English Literature:  
Translation, Adaptation, Monster Theory, and Multimedia Medievalism**

Instructor: Lorraine K. Stock  
lstock@uh.edu

Term: Spring 2019 Th 2:30-5:30

This seminar explores the literary origins and multimedia afterlives of a corpus of representative Middle English, Renaissance, and contemporary texts—ranging from high-art canonical literary texts to literary and multimedia popular culture—with the goal of identifying how they illustrate or where they fall on the continuum of translation, adaptation, and “medievalism.” Texts have been selected to serve as laboratories for the application of a host of theoretical discourses: theories of translation, adaptation, and “medievalism”; Monster Theory; discourses of gender construction and sexuality; eco-criticism; costume rhetoric; visual rhetoric; and the rhetoric of cinema analysis. Wherever possible, analysis of both verbal and multimedia texts will situate them on a genealogy of source-text or inter-text, their Middle English translation, and post-medieval adaptations that participate in “medievalism” (even as early as the Renaissance). Attention will be paid to the interstices between the literature of the late-medieval period and the Renaissance, establishing a continuum between these periods’ literary texts, rather than a cultural divide. Besides the Middle English and early modern literary texts assigned, the course materials feature: substantial readings in various theoretical discourses about translation, adaptation, and multimedia medievalism; the rhetoric of visual, aural, and film analysis; eco-criticism, and monster theory. The assigned course materials (and extra-curricular independent readings) will be tailored to reflect seminar members’ individual professional needs and interests. **Topics are targeted to accommodate**

**requirements of graduate coursework requirements in:**

- early literature, both medieval and Renaissance;
- theory;
- gender studies;
- Rhet-comp “fusion” seminars;
- translation studies certification.

**Major primary texts covered include Some texts will be ordered for purchase; some will be online texts; some will be PDFs on Blackboard:**

- **Chaucer’s *Knight’s Tale***: Boccaccio’s Italian *Teseide*, source text for Chaucer’s *The Knight’s Tale*; ***The Two Noble Kinsmen***, Shakespeare and Fletcher’s dramatic adaptation of Chaucer’s *Knight’s Tale*; contemporary multimedia adaptations and issues of translation, adaptation, visual rhetoric, film analysis, medievalism; gender construction.
- Boccaccio’s Italian *Il Filostrato*; Chaucer’s “translation”/adaptation of Boccaccio, ***Troilus and Criseyde***; contemporary literary adaptations; Shakespeare’s ***Troilus and Cressida*** and issues of translation, adaptation, medievalism.
- The medieval “**Loathly Lady**” folk tale by John Gower and others; **Chaucer’s *Wife of Bath’s Tale***; multimedia adaptations of *WoBT* and issues of adaptation; gender construction; monster theory, rhetoric of cinema analysis.
- The 14<sup>th</sup>-century Arthurian romance, ***Sir Gawain and the Green Knight (SGGK)***; ***The Greene Knight***, the 17<sup>th</sup>-century ballad adaptation of *SGGK*; various animated and live action cinematic adaptations and issues of eco-criticism, costume rhetoric, translation/adaptation, monster theory.
- ***A Gest of Robin Hood***, 15<sup>th</sup>-century long ballad about the British outlaw; ***The Downfall of Robert, Earl of Huntington***, Anthony Munday’s 1598 dramatic adaptation/revision of the Robin Hood legend; multiple cinematic and multimedia adaptations and issues of adaptation, medievalism, rhetoric of cinema analysis, gender constructions.

**Theory to be applied to the texts:**

- Linda Hutcheon, *A Theory of Adaptation* (Routledge, 2011)
- Various PDFs of articles on Blackboard about: translation theory; adaptation studies; medievalism; cinema studies and film analysis; visual rhetoric
- Jeffrey Jerome Cohen, “Monster Theory: Seven Theses”

**Work products of the course:** one bibliographic essay; one conference paper abstract; one 20-minute conference paper delivered in a mock conference at the end of the course.

**If you have questions, contact lstock@uh.edu**

**Creative Writing Pedagogy - Spring 2019**  
**Colombe**  
**M 5:30**

**This course will cover current trends in the teaching of creative writing, as well as some history and theory to contextualize the issues at hand. Participants should have some experience in the creative writing classroom—both sides of the desk, if possible, but not required. Topics will include standard concerns such as assessment, craft texts, revision, teacher/writers, engagement with published and incomplete texts, as well as experimentation and new strategies (such as teaching online). Observations and a case study will be required (if you are not currently teaching creative writing, we will adjust accordingly). Texts will include *Teaching Creative Writing to Undergraduates*, *Creative Writing Pedagogies for the Twenty-First Century*, and *Teaching to Transgress*.**

ENGL 7396  
Dr. Zentz  
Spring 2019

### Socializing the Nation in the Internet Age

In this course, we will explore a primary research question, “How do we socialize each other to speak as members of a nation in the 21st century?” To answer this, we will engage with academic literature regarding discourses of Nationalism, Language Socialization, and the border challenging effects of the Internet. We will examine data with these themes in mind, with an eye to setting forth a new research paradigm devoted to understanding contemporary language practices. Students are invited to bring their own data to the course in order to examine it under this framework.

This is an online course.

ENGL 8318  
Dr. Butler  
W 2:30

The course is the first of a two-part seminar focusing on research in the discipline of rhetoric and composition. It is intended to introduce you to *reading* the spectrum of research in the field. It focuses on *reading processes* that will help you to learn and be critical of the research “literature” currently available in the discipline. It will also serve as the foundation for a career in which reading the research in rhetoric and composition will play an integral role.

While the focus is on reading, graduate students will also have the opportunity to write in four principal ways: (1) exam writing; (2) designing a research project and (3) a seminar essay connected to your research project design in which you read and write about the research most relevant and interesting to you; (4) a collaborative article and book review written with an eye toward publication. The exam writing will help prepare you for comprehensive exams. The research project design and seminar essay are designed to lead to publication, either now or in the future. The collaborative writing projects are designed to result in publication after the end of the semester. We will write in class and out of class.

**Some of the questions addressed in the course include:**

- What does research tell us about student writing processes and the development of writing abilities?
- What does research tell us about error in college students’ writing?
- What does research tell us about the most effective teaching (best practices) of writing?
- What does research tell us about the effectiveness of teacher commentary on student writing?
- What does research tell us about the value of extensive *reading* in first-year writing courses for the improvement of student *writing* in these courses?

English 8334  
African American Fiction  
Spring 2019  
W. Lawrence Hogue  
Course description

African American literature has one of the richest and most diverse traditions in American literature. It has everything that mainstream American literature has and more. Due to the Middle Passage and the subsequent dislocation, alienation, homelessness, and fragmentation, the African American historically is defined as one of the first modern subjects in the West. In the West, he/she developed unique folk, cultural, musical, and religious forms such as the spirituals, the blues, Voodoo, and jazz to make sense out of his or her existence and to resist objectification and dehumanization by the West. He also re-configures and/or transforms certain mainstream discourses and paradigms such as Christianity, existentialism and postmodernism to assist in organizing his life. This course explores as many of these cultural, musical and religious forms, these modern discourses and paradigms as possible, along with the social movements and the economic and political forces that produced them. Eschewing the notion of canons and hierarchies and focusing on differences, this course takes a polycentric approach to African American fiction in the 20<sup>th</sup> century. In addition to canonical, modern or racial uplift texts like James Weldon Johnson's *The Autobiography of An Ex-Colored Man*, Jean Toomer's *Cane*, Richard Wright's *Native Son*, and Ralph Ellison's *Invisible Man*, this course will also choose from the folkloric, anthropological, and feminist *Their Eyes Were Watching God* by Zora Neale Hurston, the Victorian influenced *Quicksand* by Nella Larsen, the naturalist-influenced *The Street* by Ann Petry, the subaltern urban *Howard Street* by Nathan Heard, the existential *The Messenger* by Charles S. Wright, the postcolonial *A Different Drummer* by William Melvin Kelley, the postmodern, Voodoo *Mumbo Jumbo* by Ishmael Reed, the racially and sexually fluid *Another Country* by James Baldwin, the feminist *Sula* or the jazz *Jazz* by Toni Morrison, the blues-jazz influenced *Muse-Echo Blues* by Xam Wilson Cartier, the blues informed *hanging by her teeth* by Bonnie Greer, the southern feminist *Color Purple* by Alice Walker, the satiric *The White Boy Shuffle* by Paul Beatty, the African religious influenced *The Salt Eaters* by Toni Cade Bambara, the postmodern, satirical *Erasure* by Percival Everett. Student should come to class the first day prepared to discuss Johnson's *The Autobiography of an Ex-Colored Man*.

**Requirements:** A 20 minutes oral presentation on one of the texts, a short paper (10 pages), due the 7<sup>th</sup> week of the semester, and a long seminar paper (15-20 pages), due at the end of the semester.

## ENGL 8346 Non-Dramatic Literature of the 17th Century

**Instructor: Wyman Herendeen**  
**Wednesday 2:30 – 5:30**

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. In the course of the semester, we will discuss some of the social, political, and literary forces at work that influenced writers of the period and that fostered the transition from manuscript to print publication. We will review the major seventeenth-century authors and their work (including Jonson (*Epigrammes; Forrest*, 1616; *Underwoods*, 1640), Donne (*Poems* 1633), Aemelia Lanyer (*Salve Rex Judaeorum*, 1611), Mary Wroth (*Pamphilia to Amphilanthus*, 1621) Herbert (*The Temple*, 1633), Milton (*Poems*, 1645), Herrick, (*Herperides*, 1648), and then we will examine the form, content, design, and publication context of select “first books.” The goals of the seminar are to enhance our appreciation of some of the finest writers of the English lyric, and to increase our understanding of the historical contexts of their poetry.

First class: Bring to class three of your favorite lyric pieces of the period.

## ENGL 8360: Nineteenth-Century British Fiction

### “England’s Green and Pleasant Land”

Spring Semester 2019 | Thursday, 5:30-8:30

Lynn Voskuil | 235B Roy Cullen | [lvoskuil@uh.edu](mailto:lvoskuil@uh.edu)



Illustration from “The Man Whom the Trees Loved,” the title story in Algernon Blackwood’s *Pan’s Garden* (1912). Illustrations by W. Graham Robertson. Public domain.

This course will explore late-Victorian British fiction through the lens of environmental studies and ecocriticism. Inspired by a line from William Blake’s introduction to his epic poem *Milton*, this version of ENGL 8360 will analyze British fiction as an ironic reflection of “England’s green and pleasant land,” a description that Blake explicitly set against the “dark Satantic mills” of his own industrial era. We will explore various environments—regional, urban, and global—as they were represented in and shaped by nineteenth-century fiction. Topics for discussion will include the concepts of “nature,” “place,” and “space” in our primary texts, including the idea of nature “out there” and urban or built nature; the influence of Darwinian thought and evolutionary theory on Victorian fiction and its notion of nature; the relationship of empire, industrial development, and ecological degradation; the agency of nature; and the Victorian perception of environmental catastrophe. Texts will likely include Charles Dickens’s *Bleak House*; Thomas Hardy’s *Return of the Native*; J.R. Jeffries *After London*, *Wild England* (an early post-apocalyptic novel); Joseph Conrad’s *Heart of*

*Darkness*; H.G. Wells’s *The War of the Worlds* and/or short fiction; and Algernon Blackwood’s *Pan’s Garden: A Volume of Nature Stories* (a collection of short eco-gothic fiction). Requirements include shared contributions to seminar discussion; a short piece of writing, possibly completed collectively; and a seminar paper due at the end of the term. This course meets requirements in later literature, later British literature, or electives.

**Surveillance and Orientalism**  
**ENGL 8386**  
**Dr. Karen Fang**

In his seminal history of surveillance, Michel Foucault names Napoleon as the transformative figure of modern surveillance. His claim, which centers upon Napoleon's transposition of imperial regulation from Egypt to France, demonstrates the prominent place of orientalism in surveillance theory and practice. This seminar investigates this intimate and longstanding relationship between cultural encounter and contemporary practices of social and territorial control, or what in today's digital age of dataveillance remains a marked fascination with the perceived difference between "East" and "West."

Who are the major authors of literary surveillance, and what do their works claim about this distinguishing aspect of modern life? Where are the key spaces in the global geography of surveillance, and when did surveillance become an integral aspect of local and national consciousness? Why is the east/west division in geopolitics so often imagined as a paradigm for surveillance, and how are liberty, privacy, safety, convenience, and prosperity differently impacted by surveillance practices?

By considering these questions, participants in this course will develop a basic familiarity with the major issues of current surveillance theory. By applying these topics to the historical and cultural inquiries of imperial and postcolonial scholarship, we will uncover the many ways that twentieth- and twenty-first century policing, espionage, bureaucratic and capitalist monitoring continue to animate an essentially nineteenth-century orientalism.

Assigned reading includes:

Ash, *The File*  
Foucault, *Discipline and Punish*  
Huxley, *Brave New World*  
Kipling, *Kim*  
Nafisi, *Reading Lolita in Tehran*  
Orwell, 1984  
Said, *Orientalism*

Instructor will contact participants with reading for the first day of class.

*\*\*\*Fulfills requirement for graduate certificate in Empire Studies and also counts towards Literature Ph.D. requirement for later literature.\*\*\**

The literary-critical component of this course will approach literary translation from historical, formalist, and theoretical perspectives. Primary texts will include several major works of English literary translation from the Renaissance to the twentieth century, with a focus on versions of Homer's *Iliad* and the Hebrew Bible; we shall also read several twentieth-century experiments in literalist, foreignizing, and homophonic translation. We shall draw on alternate versions of the relevant originals and on our collective knowledge of the original languages to evaluate our works' theoretical assumptions and literary achievement. We shall read historical, theoretical, and philosophical statements and debates about translation in general, biblical translation, Homeric translation, etc. Five weeks during the course will be devoted to work on individual translation projects. *In order to obtain certification of reading knowledge of a foreign language in this course, students must enter the course with basic knowledge of that language. Students working in Latin, French, Italian, or Polish can obtain certification of reading knowledge of any of those languages solely through satisfactory completion of this course; students working in other languages will need to obtain certification of their reading knowledge, following the completion of their individual translations, through consultation with a faculty member competent in the given language.* **Topics are targeted to accommodate requirements of graduate coursework requirements in:**

- Early Literature
- Translation Studies Certificate
- Language Requirement (see above stipulation)