

Spring 2022 Graduate Course Schedule

Department of English | University of Houston

Seminars

English 6315

Queer Theory

M. Backus

Day & Time: W 5:30PM-8:30PM

This seminar will focus on some areas of overlap between psychoanalysis, critical sexuality studies, queer theory, and affect theory, initiating our analysis with a close reading of Freud's essay "Mourning and Melancholia," and a range of queer theoretical writings relating directly to mourning and melancholia, shame, and trauma. Central to our considerations will be definitions of family and community and their roles in the formation of sex/gender identities, and intersections of grief and identity in response to pandemics. Our readings will include landmark essays by theorists such as Jean Laplanche, Cathy Caruth, Judith Butler, Douglas Crimp, Ann Cvetkovich, Leo Bersani, Tim Dean, Jose Esteban Muñoz, David Eng, Sara Ahmed, Jack Halberstam, Michael Warner, Lauren Berlant, Lee Edelman, Eve Sedgwick, Michael Snediker, Elspeth Probyn, and Cormac O'Brien. We will anchor our analysis to several literary texts, including Emma Donoghue's *The Pull of the Stars*, and which may also include James Baldwin's "Sonny's Blues," the documentary, *I am Not Your Negro*, Leslie Feinberg's *Stone Butch Blues*, Leslea Newman's "A Letter to Harvey Milk," the television series, *Pose*, Helena Maria Viramontes' "The Moths," "The Long Reconciliation" and "Cariboo Café," Manuel Puig's *The Kiss of the Spider Woman*, Alison Bechdel's *Fun Home*, and the film *Pride*.

Through a series of assigned and chosen theoretical and textual explorations of biopolitical pressures (particularly class and race-inflected pressures relating to "respectability politics") affecting family and individual formation, this seminar will deal with a range of sexualities and gender identities, giving serious consideration to vulnerabilities and risks associated with non-alignment with particular sex/gender norms, and to the resources for alternative modes of connection and familiarity such mis/dis/or nonalignments might afford. Coursework to include one short presentation framing discussion for one or two assigned readings, a 7-10 page paper, and a full-length, 15-25 page final essay.

Topics are targeted to accommodate graduate coursework requirements in:

- Rhetoric, Bibliography, Theory
- Critical Poetics (elective)

English 7345

Language and Socialization (MA Swing)

L. Zentz

Online Socialization in an Era of Disinformation

This course meets asynchronously online.

In this course, we will examine research conducted on socialization practices in online contexts of both social media and news media genres. Our readings will consist primarily of contemporary research publications - articles and book chapters - that explore the current

political, informational, and ideological divides that are ongoing both within the United States as well as in various other countries. Throughout the semester, students will submit “literature review” type papers summarizing and commenting on the readings provided in the course. For the final project, students will conduct their own original research related to these topics.

This course is open to all graduate students, but it targets MA students. PhD students will be admitted with permission of the instructor.

Topics are targeted to accommodate graduate coursework requirements in:

- Linguistics
- RCP

English 7372

History of Composition

N. Shepley

Day & Time: T 5:30PM-8:30PM

History of Composition gives students a scholarly perspective on the teaching and practice of college composition in America, starting with first-year writing. We will examine at least one national history of college writing and various local histories—that is, histories focused on specific institutions or institutional types (e.g., women’s colleges or HBCUs), regions (e.g., Texas), or student populations (e.g., working-class students). Our focus will begin in the early 1800s, when in many cases a treatise or course sequence addressed the areas that we now call rhetoric, writing, grammar, handwriting, speech, and literature. We will continue through the late 1800s as composition, then known as English A or Freshman English, became required for new students at many colleges and universities and the study of literature grew specialized; through the early 1900s as academic disciplines multiplied and college writing assumed new forms; and into the late 1900s to the present, as classical rhetoric was rehabilitated and new scholarly research emerged on college student writing.

Students who complete this course should gain a nuanced sense of how college composition has been influenced by textbooks, commenting practices, changing epistemologies, wider cultural needs, and student and instructor identities. Also, students in the course will study one or more archived texts, probably through UH’s Special Collections. Students will write short response papers to course readings and produce one longer paper that speaks back to one or more of the histories covered.

This course might appeal to anyone with research interests in the teaching of writing or, more broadly, the history of American higher education.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Methodology
- RCP
- Rhetoric, Bibliography, Theory

English 7380

History of Poetry and Poetics

S. Ehlers

Day & Time: M 2:30PM-5:30PM

Suppose you are sorting through the effects of a woman who has just died and you find in her bedroom a locked wooden box. So begins the literary critic Virginia Jackson's account of how "the remnants" of Emily Dickinson's "literate life" were discovered in the nineteenth century—and, perhaps just as importantly, how the writings discovered in that locked wooden box came to be recognized as exemplary lyric poems in the centuries that followed. In this graduate seminar, we won't unlock any boxes per se. But we will consider the "history of poetry and poetics" vis-à-vis a critical genealogy of the poetic lyric: examining what is at stake in various scenes and moments of interpretation. We will begin the semester with "canonical" essays that span modern genre criticism, structuralist and post-structuralist approaches, Marxist versions of lyric, comparative models of reading, feminist and queer theory, and avant-garde anti-lyricism. Each week, we will read selected essays alongside poems from across national, period, and linguistic contexts, with many selections determined by students in the class. In the latter part of the semester, we will focus on criticism and poetry that counters Euro-American genealogies of lyric through recent work that takes up questions of race, colonialism, economic precarity, and environmental crisis.

Contemporary texts will most likely include excerpts from critical books such as Dorothy Wang's *Thinking Its Presence: Form, Race, and Subjectivity in Contemporary Asian American Poetry*, Anthony Reed's *Freedom Time: The Poetics and Politics of Black Experimental Writing*, Margaret Ronda's *Reminders: Poetry at Nature's End*, and Sarah Dowling's *Translingual Poetics: Writing Personhood Under Settler Colonialism* as well as poetry volumes such as Susan Briante's *The Market Wonders*, Natalie Diaz's *Postcolonial Love Poem*, or Jake Skeets's *Eyes Bottle Dark With a Mouthful of Flowers*. Assignments will most likely include weekly discussion questions, an in-class presentation (to introduce readings and lead discussion), a reading of a poem in relation to a critical text, and a final (15-page) review essay that analyzes three recent publications related to course topics. Students will be welcome to tailor assignments to their interests.

Topics are targeted to accommodate graduate coursework requirements in:

- Creative Writing Requirement
- Critical Poetics (core course)

English 7396

Topics in Nineteenth-Century British Studies

D. Womble

On Running Out of Steam

Day & Time: T 5:30PM-8:30PM

At the heart of any field of knowledge is a conceptual narrative that posits fundamental rules governing how events will play out over time. In nineteenth-century Britain, one narrative began to emerge from so many different cultural contexts that virtually every domain of knowledge came to subscribe to it – the narrative of entropy, or the slow draining away of energy. Entropy as a concept is most closely associated with the field of thermodynamics, which, in the early decades of the century established the principle that force dissipates over time, gradually wearing away the energy fueling mechanisms, heat, and lives. Whether thermodynamics was the source of widespread fascination with entropy – or whether pre-existing narratives shaped the

development of scientific thought – remains an open question, but one way or another this century of coal and steam was haunted by counter-narratives of losing power. Prior to the nineteenth century, fantasies of limitless growth, perpetual motion, and perfect equilibria organized discourses ranging from economics to imperial expansion to morality and spirituality. In a survey of poetry and novels of the nineteenth century, we will see how narratives of entropy contested those ideals, deforming visions of the future with the conviction that expansion in one dimension meant contraction in another; that the production of energy in one context meant its loss elsewhere. Buttressed by recent theories of cultural materialism, energy humanities, and infrastructure studies, we will redescribe the key features of colonial, decadent, gothic, lyrical, regional, and urban genres as efforts to manage the persistent problem of running out of steam. Assignments will be designed to give students practice in conducting research and important genres of academic writing including: a conference paper and proposal, a mock funding application for research in a relevant archive, and a final essay in the form of a journal article.

Topics are targeted to accommodate graduate coursework requirements in:

- Early Literature
- Empire Studies (elective)

English 7396

Women Writers (MA Swing)

L. Stock

Writing Medieval Women

Day & Time: T/Th 1:00PM-2:30PM

The course subtitle plays on two possible meanings of “writing” medieval women:

1. the writings that were produced by actual women in the Middle Ages, a period when females presumably were uneducated and illiterate.
2. how medieval women were “written,” constructed, or voiced by male authors of the period (e.g. Chaucer’s ventriloquizing of the Wife of Bath in her *Prologue* and her *Tale*)
3. or by male and female authors of later periods who wrote/rewrote medieval female writers through the creation of medievalism.

As Geoffrey Chaucer’s Wife of Bath’s *Prologue* attests, in the Middle Ages literary “auctoritas” [authority] as well as socio-economic-political hegemony were almost exclusively gendered male. Nevertheless, female writers “persisted” either named, as “Anon,” or voiced by male writers:

- **Old English lyric poems** (“The Wife’s Lament”; “Wulf and Eadwacer”) written by Anon., but voiced by women;
- 12th-13th-century **Troubadour poems** written by women.
- 12th-century Anglo-Norman poet **Marie de France**, whose terse, verse *Lais* were the forerunners of the short story genre; Lauren Groff’s well-received 2021 novel *Matrix*, constructs a hypothetical life of Marie de France, about whom we otherwise know next to nothing.
- 12th-century polymath **Hildegard von Bingen**, a German Abbess who produced poetry, liturgical music, letters, treatises on theology, mathematics, and visionary pictorial art; several films have explored her life.
- 12th-century Abbess **Heloise**, lover of the philosopher/theologian Abelard, whose

correspondence with him documents their fraught erotic relationship (she was 13, he was her older teacher) which led to her banishment to a convent as its abbess and Abelard's castration by her family members, and their engendering of an illegitimate son, Astrolabe;

- 14th-century English pilgrim/mystic **Margery Kempe**, whose Middle English *Boke of Margery Kempe* was the first autobiography in English; it chronicled her many pilgrimages and her visions of sexual encounters with crucified Jesus Christ;
- 14th-century English mystic and anchorite **Julian of Norwich**, whose narration of her visions, *The Shewings*, included her erotic relationship with Jesus. The film *Anchoress* depicts the life of someone like Julian.
- 15th-century Welsh poet **Gwerful Mechain**, whose writings express female eroticism.
- 15th-century French polymath **Christine de Pizan**, author of many allegorical works including the foundational feminist text, *The Book of the City of Ladies*. Christine wrote the only contemporary account of Joan of Arc;
- Other works, which have no named author, and for which the authorship by “ANON” has always been assumed to be male, will be examined to attempt to gender the writing voice of the unknown author: *Silence*, *Flour and the Leaf*, *Assembly of Ladies*, etc.
- The 14th-century Arthurian romance *Sir Gawain and the Green Knight*, by “The-Gawain-poet,” has masculine-dominated themes, but its plot, in what critic Geraldine Heng identified as its “feminine subtext,” is driven by its almost obscured female characters: Guinevere, the Virgin Mary, Morgan le Faye, and Lady Bertilak. Did these female characters “write” the plot of SGGK? We shall view 5 film adaptations of SGGK, including a special on-campus screening of the 2021 adaptation, *The Green Knight*.
- All the works in the course will be examined through the lens of such **critical discourses** as: gender studies, feminist studies, queer theory, new historicism, costume rhetoric, the poetics of space, material culture. Some works--like the Wife of Bath's Tale of rape and the story of adult teacher Abelard and his 13-year-old pupil Heloise—will be viewed in the context of the “Me Too” movement.
- One perhaps surprising through line in the body of works covered is the expression of (sometimes celebration of) **female sexuality** and physical desire.
- Wherever possible, texts will be compared with **film adaptations** of the work or the author, such as films about Anchorites, Hildegard, Heloise, Marie's *Bisclavret*, the Wife of Bath, etc.
- Wherever feasible, **online editions** of the works will be used.

Work Products of the course:

- For the most part, core works will be read by all members of the class in modern English translation or in a dual language edition.
- **Weekly reflections** on the texts will be expressed in a discussion forum on Blackboard.
- **Graduate students** will read some sections of assigned works in Middle English, especially focused on key language in the original texts and will do the core course work, plus conduct some extra research, and write slightly longer papers. Work products will be tailored to the research interests of the student.
- There will be **two required critical essays**: a midterm essay of 5-6 pp.; a final essay of 7-9 pp.

- a final **research portfolio** about a topic or author, consisting of curated critical articles, multimedia, post-medieval adaptations, visual images, music, etc. This can be curated individually or in collaboration with another class member as a team if the topic/author chosen covers a wider body of works.

Required Texts: *The Lais of Marie de France*, trans. Judith Shoaf (online); Peter Beidler, ed. Geoffrey Chaucer, *The Wife of Bath's Prologue and Tale*; *The Letters of Abelard and Heloise*, trans. Betty Radice, Penguin; Regina Psaki and Lorraine Stock, trans and ed. *Silence* (online edition); Meg Bogin, *The Women Troubadours*, PDF excerpts; Julian of Norwich, *Revelations of Divine Love*, trans. Clifton Wolters, Penguin; *The Book of Margery Kempe*, trans Barry Windeatt, Penguin; *The Floure and the Leafe*, *The Assembly of Ladies*, *The Isle of Ladies*, ed. Derek Pearsall, TEAMS Publications, Medieval Institute Publications (Online text); *Selected Writings of Christine de Pizan*, trans. Renate Blumenfeld-Kosinski and Kevin Brownlee, W. Norton, Norton Critical Edition PB; Christine de Pizan, *The Book of the City of Ladies*, trans. Earl J. Richards, Persea Books; *The Works of Gwerful Mechain*, ed. trans. Katie Gramich (Broadview 2018); PDFs (available on Blackboard) of extra letters, lyric poems and songs by Hildegard Von Bingen, Anglo-Saxon lyrics, poems about Joan of Arc, etc.

This course is open to all graduate students, but it targets MA students. PhD students will be admitted with permission of the instructor.

Topics are targeted to accommodate graduate coursework requirements in:

- Early Literature
- WGSS

English 7396

Literature and the Environment

L. Voskuil

This course meets asynchronously online

This course will introduce you to the literature, theory, and criticism that address newly urgent questions of ecology and the environment. We will read a variety of prose texts—both novels and short fiction, British and American—of the late nineteenth and early twentieth centuries, including apocalyptic literature, eco-gothic stories, and science fiction. We will also read and discuss texts (or excerpts) by important contemporary eco-critics and eco-theorists, including Bruno Latour, Donna Haraway, Rob Nixon, Amitav Ghosh, Dipesh Chakrabarty, Timothy Morton, Jennifer Wenzel, and others.

This is a fully online, asynchronous course. There are no classes you will need to attend in person or on campus, and there will be few (or no) real-time sessions. We will use VoiceThread for our discussions, a free, user-friendly platform that will be linked to our Blackboard site but enables more ways for us to interact (voice, video, writing) than Blackboard discussion board does. (And it's more fun!) We may also meet once or twice via Zoom in real time, if our various schedules permit, and you will be able to meet individually with Dr. Voskuil via email, Zoom, or phone whenever necessary.

“Literature and the Environment” is a new course that fulfills the core literature requirement or elective requirement for the new MA Program in Literature. While it is open to all graduate students, it targets MA students, who will be given the opportunity to enroll first. If seats remain, PhD students may enroll as desired.

Topics are targeted to accommodate graduate coursework requirements in:

- Literature (MA)

English 7396

Seminar in Special Topics

E. Lee

Language Difference in Research and Teaching of Writing in College

Day & Time: M 2:30PM-5:30PM

This course offers a critical overview of the sociohistorical, cultural, and discursive construction of language difference, and language-minoritized students by extension, in research and teaching of the English composition and literacies in the U.S. We will begin by discussing the dominant monolingual and monocultural assumptions, as rooted in the colonial formulations of language and literacy. Students will read, write, and research about different paradigms on language relations and practices, such as monolingual, multilingual, and translingual orientation, as intertwined with issues, including ideologies, racialization, mobility and globalization, and internationalization and neoliberalism of education as well as conceptualization of language, literacy, and knowledge making and sharing. Students will write reading responses, lead a discussion, and conduct research on the topic of language difference, as broadly conceived and related to their own interests. Through this class, students will have a better understanding of competing theoretical and methodological approaches to studying issues around language difference and plurality in composition and rhetoric and develop a more critical perspective as a researcher and practitioner for equitable writing education and research.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Methodology
- RCP
- Rhetoric, Theory, Bibliography

English 8342

Shakespeare's Tragedies

A. Christensen

Shakespeare's Tragic Purchase: Cultural Claims and Appropriations; or Why and Where Do Shakespeare's Tragedies Stick?

Day & Time: W 2:30PM-5:30PM

The seminar is designed with two equal aims: to engage in the critical study of Shakespearean tragedies and to explore particular instances of these works' appearance in the popular imaginary. How have audiences, directors, critics, actors, on-lookers and activists enlisted Shakespeare's cultural capital and to what ends? Who has benefited from appropriating Shakespeare and who has been excluded or erased when Shakespeare is “claimed” for a cause, such as anti-immigration or feminism? And what of the role of tragedy as a genre? Why do “star-crossed lovers” and “tragic heroes” dominate aspects of culture rather than, say, “merry wives”?

We won't answer all these questions, but we will consider approaches to them, and we will ask many others!

This is an early British literature course that engages with cultural studies, film and performance studies, biography, and theories of appropriation, and so on. We will read *Othello* alongside the career of Paul Robeson by reading his short piece, "Some Reflections on 'Othello' and the Nature of Our Time" published in *The American Scholar* in 1945, selections from his autobiography, and critical studies of race, 'colorblind' casting, and Cold War politics. We will read *Macbeth* and *Antony and Cleopatra* with a focus on pop culture and film treatments' obsession with Cleopatra's color and Lady M's maternity. There will be two units on politics: "Julius Caesar and Recent American Politics" that focuses on the 2017 Public Theatre production starring "Donald Trump" and "The One and the Many in/of *Coriolanus*" which will study the theatre history of a play that has been enlisted by productions with both communist and fascist leanings, and pro- and anti-heroic messages. We will study *Romeo and Juliet* in relation to *West Side Story* and current theories and practices concerning bilingual Shakespeare.

Students are expected to participate every week in on-line and in-class discussion, write two short papers and one longer research paper (15 pp.) that might be suitable for publication in a journal such as *borrowers and lenders: the journal of shakespeare and appropriation*; prepare a series of in-class presentations in small-groups and/or independently that attend to) textual analysis of the plays, b) scholarly studies of the plays and performance, and c) cultural contexts. In this, Internet research on performances, adaptations, production history, reviews, and so on will be important (and fun).

I require print editions of the plays on the syllabus. I recommend either [Folger Shakespeare editions](#) of the plays or the [Norton edition of the collected tragedies](#).

Topics are targeted to accommodate graduate coursework requirements in:

- Early Literature
- Critical Poetics (elective)

English 8354

The English Novel (The Long 18th)

D. Mazella

Jane Austen and Reading

Day & Time: M 5:30PM-8:30PM

I've decided to approach this course about Jane Austen through the prism of reading and writing. How did she read? How did her reading affect her writing? How was she read? And how did her readers use her for their own writing? What kinds of evidence, and from what sources, might we use to pursue such inquiries? These are partly historical questions, but they also inevitably involve the experiences of many readers and writers, past and present, confronting, incorporating, and using books in a multitude of ways. We will therefore examine how some mid-18th century sentimental novelists contributing to a range of gendered novelistic traditions. These include 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. Genre becomes a cue for readers as well as writers as they try

to make sense of the world or fill up the blank page. The writers who lead us towards and away from Austen help us understand her, her preferred genres, and her followers' creative responses that much better.

These contemporary legacies of Austen and the earlier period's genres might help answer the other question of this course, "*How can we teach Austen's novels to contemporary readers and 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 audiences. For this reason, I will also be asking students to reflect, research, and write a bit about their own reading practices, and how these might illuminate these legacies of Austen in contemporary culture 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.

Primary Texts:

Segment I (wks 1-6):

Eliza Haywood, *Fantomina* (1725) PDF (distributed over email and course-blog)

<https://digital.library.upenn.edu/women/haywood/fantomina/fantomina.html>

Mary Davys, *Coquet* (1724) PDF (distributed over course blog)

Samuel Richardson, *Clarissa* (1747-8) (Penguin, unabridged: ISBN 9780140432152)

Segment II (wks 7-9):

Frances Burney, *Evelina* (1778) (Broadview: 155111237X)

Mary Wollstonecraft, *The Wrongs of Women, or Maria* (1798) (Broadview; 1554810221)

Anon., *The Woman of Colour* (1808) (Broadview: 1551111764)

Segment III (wks 10-14):

Jane Austen's *Manuscript Works* (1787-93) (Broadview: 1554810582)

Northanger Abbey (1803/1818) (Broadview: 1551114798)

Mansfield Park (1814) (Broadview: 1551110989)

Persuasion (1817) (Broadview: 1551111314)

Theoretical and Theoretical Readings: TBA, distributed via PDFs on course blog

Suzanne Akbari and Kaitlin Heller, eds. "How we read: Tales, Fury, Nothing Sound,"

<https://punctumbooks.com/titles/how-we-read-tales-fury-nothing-sound/> [OER ebook]

Topics are targeted to accommodate graduate coursework requirements in:

- Early Literature
- Critical Poetics (elective)

Grounded in an exploration of the key interdisciplinary theoretical debates, impasses, and insistent questions shaping the field of Chicana/o/@/x studies, this seminar takes as its focus the study of Mexican American literature. Through an assemblage of critical and creative readings and class discussions, we will reflect closely on Mexican American literary and cultural criticism and parse through its sustained attentiveness to the critical theorization of topics such as race/ethnic subject formation, national belonging, canon formation, decoloniality, and healing. At least twice during the semester, each student will make themselves responsible for a presentation of the required reading for the week's discussion. All students must write one 15-to-20-page research essay that reflects their direct engagement with the topics and assigned materials explored in this course.

After completing this course students will be able to:

- Demonstrate a broad knowledge of Mexican American literature
- Articulate the insistent questions contouring the field of Chicana/x literary studies
- Understand and utilize diverse critical methodologies to produce their own analyses of Mexican American literature

Possible texts for this course include:

Américo Paredes, *George Washington Gómez*
 Jose Antonio Villareal, *Pocho*
 Tomás Rivera, *And the Earth Did not Devour Them*
 Rudolfo Anaya, *Bless Me, Ultima*
 Gloria E. Anzaldúa's *Borderlands/La Frontera: The New Mestiza*
 Sandra Cisneros, *Woman Hollering Creek*
 Alejandro Morales, *The Rag Dog Plagues*
 Ana Castillo, *So far From God*
 Helena María Viramontes, *Under the Feet of Jesus*
 Helena María Viramontes, *Their Dogs Came with Them*
 Manuel Muñoz, *The Faith Healer of Olive Avenue*
 Alex Espinoza, *Still Water Saints*
 ire'ne lara silva, *Flesh to Bone*
 Marcelo Hernandez Castillo, *Children of the Land*
 Ariana Brown, *We Are Owed*

Topics are targeted to accommodate graduate coursework requirements in:

- Later Literature
- Critical Studies of the Americas (core course; this course will fulfill the CSA core requirement, "Special Topics in Critical Studies of the Americas")

This course will survey a critical and literary bibliography around questions of world literature in order to familiarize students with a major turn in recent scholarship on comparative and postcolonial literature. During the 1990s, critiques of nationalism as an organizing principle for reading literature came to a head just as social scientists and public intellectuals turned their focus to the historical phenomenon of globalization. At issue was/is the following question: How might scholars interested in literary study construct a new method to read literature that moves beyond the category of the nation--as in British Lit, American Lit, Chinese Lit, French Lit et al? Following from this question are a series of other important issues about literature, where it comes from, how it circulates, and what gives it value. The syllabus will trace some of the more influential attempts to confront these issues and responses to these attempts, moving from criticism of the late 1990s through to today. A common critique of this turn in literary criticism is that it turns critical discussion of globalization and literature away from a more politically engaged postcolonial criticism and that it turns the attention of global studies back to Europe. In order to put world literature criticism in conversation with these critiques, this syllabus will focus on readings from South Asia and the Arab World.

Course Requirements: Each student will give two brief oral presentations, write a short paper during the semester, and write a longer paper at the end of the course. Each presentation amounts to an oral version of one of the written papers. Thus, the presentation itself will not usually require additional reading or research.

Prospective Reading List:

Criticism (5 or 6 from the following list):

Edward Said, from *Culture and Imperialism*

Immanuel Wallerstein, *The Modern World System*

Marx and Engels, *The Communist Manifesto*

Franco Moretti, "Conjectures on World Literature"

Pascale Casanova, *The World Republic of Letters*

David Damrosch, *What is World Literature?*

Gayatri Chakravorty Spivak, *The Death of a Discipline*

S. Shankar, *Flesh and Fishblood*

Emily Apter, *Against World Literature*

Pheng Cheah, *What is a World?*

Amir Mufti, *Forget English! Orientalisms and World Literature*

Literary works (several from the following list):

Jokha Alharthi, *Celestial Bodies*

Agha Shahid Ali, *The Country without a Post Office*

Mahashweta Devi, *Imaginary Maps*

Dave Eggers, *A Hologram for the King*

Nuruddin Farah, *Gifts*

Amitav Ghosh, *The Hungry Tide*

--*In an Antique Land*
Sonallah Ibrahim, *Warda*
Rudyard Kipling, *Kim*
Tayyeb Salih, *Season of Migration to the North*
Komal Swaminathan, *Water!*
William Butler Yeats, *The Tower*

Topics are targeted to accommodate graduate coursework requirements in:

- Later Literature
- Empire Studies (core course)

English 8388

Topics in Translation
Multilingual Poetics

K. Singh

Day & Time: T 2:30PM-5:30PM

For the writers studied in this course, language, and more precisely, languages, are intrinsic to creation. Coming from all corners of the globe (often straddling several at once), polyglossic writers are unavoidable in modern and contemporary literature. Are they writing across languages to express the realities of their multilingual, post-colonial, globalized worlds, or are they using their polyglossic imaginaries to transform literary conventions of meaning; to propose new aesthetic norms; or to engage headily in a politics of language? Can we categorize them by the language(s) they live, or by the country or region they write from? Is Gloria Anzaldúa a Mexican writer? American? Spanish? Is meaning lost when Nancy Huston self-translates from adopted language French into mother-tongue English? What violence is conveyed when Agota Kristof strips her second language of subjectivity?

This course brings together texts that traffic in languages, texts that deform language, and texts that make language the very subject of the work. The vulnerabilities of bilingualism and the pleasures of linguistic transgression will be explored, as will the legacies of imperial language, the grammars of racism, and the gendering of idioms.

This course satisfies degree requirements for later literatures, for Empire Studies and Translation Studies certificates. To satisfy the language requirement, students may opt to translate a multilingual work (or excerpt) into English, with a rationale, instead of a final research paper.

Authors Studied:

Novels & Fiction: Agota Kristof; Theresa Hak Hyung Cha; Gabriel Okara

Poetry: M. Nourbese Phillip; Lola Lemire Tostevin

Essays: Gloria Anzaldúa; Silvia Molloy; Doris Sommer

Drama & Film: Nurith Avivi Dolores Prida

Theory: Mikhail Bakhtin; Jacques Derrida; Deleuze & Guattari; Frantz Fanon; Edouard Glissant; Ngugi wa Thiong'o

Requirements:

Students will give two presentations in class and complete a final project in the form of either a translation or a research paper.

Grades:

The final grade is as follows: Final paper/project 50%, presentations: 40%, participation 10%.

Topics are targeted to accommodate graduate coursework requirements in:

- Later Literature
- Translingual Studies (core course)
- Critical Studies of the Americas (elective)
- Critical Poetics (elective)

English 8393

Research Colloquium: Doctoral
Day & Time: W 2:30PM-5:30PM

C. Tolliver

“Publish or Perish.” Those of us humanists working in the contemporary university labor under the tyranny of this dictum. Yet, it can seem that success under these conditions comes down to a matter of privilege or luck: either you grow up in an environment where the habits and conventions of the Euro-American academy are cultivated and reinforced, or a dedicated advisor along the way takes the time to pull back the curtain and show you how it’s done. This course attempts to level this playing field by introducing you to the tools and habits of successful academic publishing. We will use Wendy Laura Belcher’s *Writing Your Journal Article in Twelve Weeks*, 2nd Edition (University of Chicago Press, 2019) as our textbook. We’ll supplement Becher’s reading with selections from Pamela Haag, Eric Hayot, Dierdre McCloskey, and Helen Sword. What you need is 8-10 pages of previously written work that you will commit to expanding and revising into a publishable academic article.

This course is intended for students in their second or third year of graduate coursework.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Practicum
- Professional Development

Creative Writing

English 6320

Poetic Forms
Day & Time: Th 5:30PM-8:30PM

f. harris

Contemporary lineated poetry has deviated from every established prosodic standard, except perhaps, the line break itself. In this course, we will examine the 21st century poetic line, many of the spoken and unspoken assumptions about how lineation works on the page and sometimes, how it leaps off. Using approaches to crafting the line and rhythm by Robert Hass, Paul Fussell, Ellen Bryant Voigt, and others, we will examine the evolution of the poetic line and practice writing poems that make meaning from the break. Our models will range widely, from classic

poets like Sappho, Hafez and Charles Baudelaire to modern and contemporary poets such as M. NourbeSe Philip, Marianne Moore, Gwendolyn Brooks, John Ashbery, Douglas Kearney, Ada Limón, and many more.

Topics are targeted to accommodate graduate coursework requirements in:

- MFA
- Workshop

English 6321 Fictional Forms and Techniques A. Nelson
Day & Time: T 2:30PM-5:30PM

Topics are targeted to accommodate graduate coursework requirements in:

- MFA
- Workshop

English 6322 Poetry Workshop K. Prufer
Day & Time: T 2:30PM-5:30PM

This is a general workshop for graduate creative writing students with some focus, depending on the students enrolled, on any particular larger poetic projects that may or may not lead up to the final MFA thesis or dissertation. It is open to all graduate students in the poetry writing program without prerequisite.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 6323 Fiction Workshop A. Nelson
Day & Time: W 5:30PM-8:30PM

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7322 Advanced Poetry Workshop E. Belieu
Day & Time: T 2:30PM-5:30PM

This class will be conducted in the traditional workshop format, with students handing in poems weekly to which their peers and professor will offer critical evaluations. These comments will be both verbal and written.

At the beginning of each workshop, I'll read a short poem and offer you a prompt based on it, offering you some kind of craft consideration or conceptual/rhetorical structure to consider. We'll then spend about 20 minutes getting the creative juices flowing. Hopefully these exercises

will generate new ideas, give you practice with various craft tools and expand the possibility for new poems for you to continue drafting over the course of the semester (given that the best response to a great poem is your own poem).

The main goal of this workshop is to give you an opportunity to hear thoughtful readers' responses to your poems. I will also encourage you to use this time and space to take risks with your work. This is a chance to push your poems beyond the subjects, gestures, and forms with which you are already comfortable.

After many years of being a poetry editor, as a consulting editor for two poetry presses, and as a writer who is sometimes asked to judge manuscript contests, I hope to offer you a strong sense of how your work may be experienced outside of an academic workshop environment.

While I am not a person who believes publication is ever a goal unto itself, and one can certainly try to publish before the work is ready—which is undermining to you as an artist and as a professional—your being in this program leads me to believe that publication is a goal for you. And I believe it should be--when you truly believe the work is ready.

So my critiques will focus weekly on very close readings of your poems. The truth for all of us—all the faculty poets included—is that most often the biggest part of getting a poem to work is being willing to keep digging the ditch until we carve out something truly alive and distinctive on the page—a piece of art that represents your singular, undeniable, and indelible consciousness. The personal stakes for a poet are no less than this, I think. This can be frustrating, especially when working in a group environment, but I hope you will embrace this as a meaningful, useful challenge and set your own personal bar for your work exceedingly high. I want every single person in this class to end up making a long, meaningful life with and in poetry

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7323

Advanced Fiction Workshop

R. Boswell

Day & Time: M 5:30PM-8:30PM

Although this is called the advanced workshop, it is actually open to all MFA and PhD creative writing students. We will read and respond to your creative work (stories or chapters), and we will read published stories of your choosing. I frequently ask students to complete exercises, as well. A sense of humor is required.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7324

Writers on Literature (Prose)

P. Turchi

Day & Time: Th 2:30PM-5:30PM

The theme for this version of Writers on Lit will be passion: desire, infatuation, fervor, fascination, and obsession. In addition to discussing passion as content, we'll look at its effects on character, drama, and language. In this work, the heat is intense. How much is too much? We'll discuss the risks and rewards of turning the amp up to 11. The odds are good that something we read will strike you as excessive; so we'll also talk about the opportunities for increased intensity in your own writing.

Readings will be chosen from the following:

James Baldwin, *Giovanni's Room*
Thomas Bernhard, *The Loser*
Mary Gaitskill, *Bad Behavior*
Patricia Highsmith, *The Price of Salt*
Andrea Lawlor, *Paul Takes the Form of a Mortal Girl*
Raven Leilani, *Luster*
David Malouf, *An Imaginary Life*
Javier Marias, *A Heart So White*
Fernanda Melchor, *Hurricane Season*
Vladimir Nabokov, *Lolita*
Yoko Ogawa, *The Housekeeper and the Professor or Hotel Iris*
Michael Ondaatje, *Coming Through Slaughter*
Richard Powers, *Bewilderment*
James Salter, *A Sport and a Pastime*
Samantha Schweblin, *Fever Dream*

Topics are targeted to accommodate graduate coursework requirements in:

- CW Requirement

English 7398

Playwriting

R. Boswell

Day & Time: W 2:30PM-5:30PM

This class is designed for writers who have never written plays, but experienced playwrights are welcome, as well. During the first half of the semester, we will discuss several plays that I will assign, and I will also provide a series of exercises that we will discuss weekly, and from which you will assemble a play. The second half of the semester will be spent workshopping the plays.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7396

Collaboration in the Arts

N. Flynn

Text as Object, Text as Performance

Day & Time: M 5:30PM-8:30PM

In this studio workshop, we will work on generating / revising texts, as well as examining the ways texts have been presented in various mediums by other artists / writers (film, performance, installation, object, etc), with the intention of developing our work into final projects. Students will post on blackboard before the first day of the workshop a portfolio of 10-20 pages of writing (poetry or prose / a mix of rough drafts and more finished work). Over the course of the semester we will distill / refine this text, by presenting it in various mediums for class critiques. The work from these CRITS will be considered the drafts leading to our final projects **NOTE:** there will be an option to collaborate with other students or outside artists on final projects.

This course is cross-listed with IART 6395.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop