

Folklorists consider folklore the foundation upon which all other culture is based and hence indispensable to any inquiry into the workings of culture. This introductory seminar focuses on folklore as experienced by the seminar participants. Because all seminar participants have at least some familiarity with American folklore, readings will center on American folk culture from the eighteenth century forward, but the assignments will address the roles of folklore in the lives of the seminar participants – whether or not they have spent most of their lives in the U.S.

After two weeks devoted to a definition of folklore, the course surveys major scholarly approaches to folklore and the genres best known to residents of the United States at the beginning of the twenty-first century: beliefs, legends, historical traditions, festivals, jokes, tall tales, riddles, and proverbs. The course also devotes considerable time to many of the cultures well represented in the Houston area: African American, Anglo-American, Asian American, Cajun, Creole, Mexican American. We conclude with assignments focused on the question of what, if anything, is unique about or definitive of American folklore.

The two major writing assignments require seminar participants to collect folklore: first, each will conduct a self-survey, collecting folklore exclusively through his or her own memories; later, each records and analyzes the lore of others.

There are also two exams.

Goals: a basic understanding of folklore and its workings in the student's personal experience and in the lives of others; an introduction to the scholarship of folklore, its premises, and its uses; an exploration of folklore's role in American culture; basic background in the practice and ethics of ethnography.

Texts: [PLEASE PURCHASE THROUGH ABEBOOKS, AMAZON, OR ANOTHER INTERNET SELLER]

Brunvand, Jan H., ed. *Readings in American Folklore*. New York: Norton, 1979.

Dorson, Richard M., ed. *Buying the Wind: Regional Folklore in the United States*. Chicago: University of Chicago Press, 1964.

Georges, Robert A., and Michael Owen Jones. *Folkloristics: An Introduction*. Bloomington: Indiana University Press, 1995.

Reader. A booklet assembled for this course and available via internet from prof after the first seminar meeting.

Carl Lindahl will be accessible principally through e-mail: Lindahlcarl1@gmail.com

ENGL 6320

Poetic Forms

M 2:30

Kevin Prufer

Kdp8106@yahoo.com

English 6320: Poetic Forms: Writing poetry is a formal exercise and all poems are, in one way or another, formal. Combining workshops and close readings of published poems and critical essays, this course will examine formal qualities and considerations in poems written in free verse and in a variety of inherited and recently invented forms.

ENGL 6323 Fiction Workshop
M 2:30
Antonya Nelson
antoyanelson@sbcglobal.net

This workshop will use student manuscripts (short stories, novel chapters) as its primary material. In addition, published texts (stories, novels) will be determined by class members and professor as additional supplemental reading matter (issues of craft need on an individualized basis).

English 6393 Colloquium in Academic Research and Writing
Prof. David Mazella (mazella@central.uh.edu)

This course is designed for graduate students who would like to develop a more effective research and writing process, and satisfies the research track requirement of the MA and the elective requirement for the PhD. PhD students drafting prospectuses, dissertation chapters, or journal submissions are also welcome.

The first weeks of the course will discuss some general models for academic writing (e.g., Booth, Williams, Hayot), so that students can learn how to articulate and refine the major issues, questions, and problems for their research projects. The remainder of the term will be spent writing and workshopping your project in installments, with some time left over for further revisions and additional feedback.

Students interested in taking this course should also inform Dr. Mazella of their current status in their degree program and the writing project they intend to work on. If you have any questions, please do not hesitate to contact him at mazella@central.uh.edu.

Spring 2018 7322 Advanced Poetry Workshop
Professor: Hoagland

Tuesdays, 2:30 – 5:30
thglnd@aol.com

This is a wide-ranging class on the pragmatic decisions involved in making poems, intended for people who already possess some proficiency, and some knowledge of contemporary poetry. Nonetheless, the class will include a lot of reading-- (You should wake up every morning, asking "Oh My God, how am I ever going to get literate?!") We're also going to extensively develop our ability to articulate the aesthetics involved in all manner of choices. To grow as a poet for a lifetime, we need a vocabulary and a strategic intelligence that we can apply to our craft, and deploy in the future as teachers. So I will ask some for some critical writing- usually brief pieces of analysis of poems and aesthetics, always aimed towards practical ends. Grading will be based on talent, application, and passion; success at writing poems is not irrelevant; more than anything though, inspired interest is what I request. Also compassionate insight into the work of your fellow students. Intensive reading of both poetry and critical prose.
Texts TBA.

English 7323: Advanced Fiction Workshop/Boswell:

TH2:30

robertboswell@sbcglobal.net

You know what goes on in a graduate workshop: lively discussion of student fiction, serious investigation of published fiction (TBA), and the occasional surprise

ENGL 7324 Writers on Lit.

T 2:30

Turchi

As was the case for E.M. Forster when he corrupted the lecture series at Trinity College to produce what we know as his *Aspects of the Novel*, this version of *Writers on Literature* will in fact be *Prose Writers on Writing*. We'll look at an overview of same, ranging chronologically at least from the German dramatist and novelist Gustave Freytag to the current day (with a nod to Aristotle, and including Forster and Virginia Wolff, among others--the exact reading list will take into account who has already read what), we'll read the most recent books by Victor LaValle (a novel), Joe Hagan (a biography), and Samantha Hunt (a collection of stories) and grill them about their processes when they visit campus, we'll each produce a craft essay (potentially, but not necessarily, for publication and/or use in your thesis or dissertation), and we'll discuss at least one piece of your prose.

ENGL 7380
Tuesday 5:30
Dr. Mikics
dmikics@uh.edu

HISTORY AND THEORY OF NARRATIVE

This semester we will focus on the novel and politics, emphasizing questions of craft, fictional form and authorial decision-making. What does novelistic imagination do to political questions? Do novels make politics made more or less recognizable by stressing human emotion and individuality? How do novels make judgments, ideological or moral, about political matters? Along with essays by a few critics (Lionel Trilling, Irving Howe, Robert Boyers), we will read a number of short novels from different countries and traditions, including Hawthorne, The Scarlet Letter; Melville, Billy Budd and Benito Cereno; Dostoevsky, The Grand Inquisitor section of The Brothers Karamazov; Tolstoy, Hadji Murad; Kafka, The Trial; Desai, Baumgartner's Bombay; Naipaul, In a Free State; Gordimer, July's People; Kis, A Tomb for Boris Davidovich; Coetzee, Waiting for the Barbarians; Ishiguro, Never Let Me Go; Appelfeld, The Iron Tracks; and Houellebecq, Submission. Students will be required to write brief weekly response papers (about two pages each week) as well as a longer final paper

ENGL 7396, Special Topic Seminar Proposal, 2017-18
“A New and Complex Sensation”: Gendered and Sexual Subjectivity
in Selected Writings of James Joyce
Professor Margot Backus

mbackus@uh.edu

This seminar will examine James Joyce’s most celebrated work, *Ulysses*, and some of the earlier writings in which aspects of *Ulysses* germinated, in light of theories of gendered and sexual subjectivity made possible by queer theory.

By way of brief context, in *Epistemology of the Closet* (1990), Eve Kosofsky Sedgwick observed that while there are many modern authors whose writings we were, at that time, prepared to accept as in some sense queer, there were others – especially, she mused, James Joyce – to whose writing any application of the term *queer* would continue to be greeted with astonished disbelief. “Joyce?!” she imagines scandalized literary critics gasping, presumably clutching our collective décolletage. To be sure, Sedgwick was making this point en route to claiming *all* modern writing as queer theory’s legitimate province. Still, she picked Joyce as *the* canonical author to whom, literary critics would agree, queer theory could have no application. Nonetheless, by 1995, enough queer theorizing existed to fill an issue of the *James Joyce Quarterly*, subsequently expanded into the groundbreaking *Queer Joyce* (ed. Valente, 1998).

Joyce himself is hardly to blame for his prolonged status as modernist heteronormativity’s last, best hope. Indeed, for many decades Joyce’s writing was simply too queer to register *anywhere* on any of several available sexual identity indices. The extraordinary ambition with which Joyce set out to demonstrate the inherent variability and waywardness of human sexual desire, and thereby to strike a shattering blow against “lying drivel about pure men and pure women and pure love for ever and ever: blatant lying in the face of truth,” was spotted almost immediately (and, for many, intriguingly) as disgusting and obscene. Yet just as Molly Bloom was presumed by Joyce’s early critics to be a derogatory caricature, since (they assumed) the only motive any male author might have for creating such a sexually complex and self-aware woman must be as an expression of misogynist contempt, all the deviant sexual acts and desires that register throughout Joyce’s work were likewise presumed to be held up for the reader’s derision, thereby reinforcing the heteronormality against which Joyce’s work so persistently offended. Thus, paradoxically, it was owing to the sheer, dazzling breadth of the sexual irregularities it included—that and the claims of Joyce’s intensely homophobic but otherwise critically incisive younger brother, Stanislaus -- that Joyce’s overall work could for so long be so thoroughly hemmed within a heteronormative frame.

Since the mid-nineties, however, Joyce’s queering has continued apace. Abetted by a range of collateral theoretical and disciplinary transformations including *Epistemology of the Closet* itself, but also owing to queer theory’s radicalizing

influence on other theoretical schools (psychoanalysis, poststructuralism, postcolonialism, Marxist theory), and the sub-fields that arose partly to address questions that queer theory raised but could not, of itself, cope with, such as affect theory, disability studies, literary cognitive studies and transgender theory. All told, less than two decades into a new century, the multi-nodal growth of new, nuanced, and heterogeneous theories are cumulatively exerting effects on our collective understanding of sexed/gendered subjectivity that were unforeseeable in 1990, even to the visionary Sedgwick. These cumulative developments have touched and altered (or baldly stated, queered) every aspect of Joyce studies in a manner that that even those at the intersection of Joyce studies, LGBT studies and queer theory are still scrambling to assimilate. Those Joyceans in the camp that loosely terms itself “critical sexuality studies” are far from the first in Joyce studies to find ourselves staggered by developments that seem simultaneously unforeseeable and inevitable, as they emanate at once from the future and the past. Heretofore unsuspected insights that have gone from unthinkable to self-evident with bewildering rapidity, we find to have been spelled out explicitly in Joyce’s most familiar passages all along. Indeed, we are only the most recent generation of Joyceans to find ourselves lamenting, as Richard Ellmann famously did, the perplexities attending the work of learning to be Joyce’s contemporaries.

This seminar will presume some familiarity with *Dubliners* and *Portrait of the Artist as a Young Man*. Our readings will include some early writings by James Joyce, but our central focus will be on the close critical analysis of Joyce’s most celebrated work, *Ulysses*, in light of theories of gendered and sexual subjectivity made possible by queer theory, including critical sexuality studies, trans-theory, affect theory, and aspects of cognitive literary studies. Our readings will be organized on a week-by-week basis, exploring methodological and/or theoretical categories as they may be applied to writings, both published and in manuscript, in which Joyce developed elements that he elaborated in *Ulysses*, and to *Ulysses* itself.

I will facilitate the formation of a weekly reading group outside of class time where those who wish to may read at least part of each week’s primary reading aloud. It is my observation that comprehension of *Ulysses* goes up by over 100% when the novel is read aloud in a group setting. Time spent actually doing the assigned reading, on the other hand, does not go up significantly, since group readings cut down on the amount of time one spends reading the same lines over and over again. Group reading forces one to keep moving, so that periods of confusion are shorter and less upsetting, and allows one to make the intuitive connections that are a significant element of the book’s famous but too often elusive pleasures.

Final grades will reflect seminar participation (presentation, 10%; general participation, 20%); and two essay assignments: 8-10 pp. (20%), and 15-25 pp. (50%) in length. The shorter paper may be revised and resubmitted, and it may be used as the basis for the longer final essay.

Primary texts:

Selected letters and archival materials

James Joyce, "The Sisters," "An Encounter," "Eveline," "The Boarding House," "Clay," and "A Painful Case."

"The Holy Office"

"Oscar Wilde, Poet of *Salome*," *Ireland and the Bar*"

Stephen Hero and portions of *Portrait of the Artist*

Ulysses

Critical and theoretical readings to include:

Backus, Margot, "Odd Jobs: James Joyce, Oscar Wilde and the Scandal Fragment"

Backus, Margot and Joe Valente, "An Iridescence Difficult to Account For: Sexual Initiation in Joyce's Fiction of Development."

Frawley, Oona, ed, *Memory Ireland: James Joyce and Cultural Memory*

Gregg, Melissa, and Gregory J. Seigworth, eds, *The Affect Theory Reader*

Joyce, Stanislaus, *My Brother's Keeper*

Mahaffey, Vicki, ed., *Collaborative Dubliners*

Mullen, Patrick. *The Poor Bugger's Tool*

Mullin, Katherine. *James Joyce, Sexuality and the Social Purity Movement.*

Meaney, Gerardine, *Gender, Ireland and Cultural Change: Race, Class and Gender*

Norris, Margot, *Companion to Ulysses*

Sedgwick, Eve. *Touching Feeling*

Valente, Joe, ed., *Quare Joyce*

Valente, Joe, "A Child is Being Eaten..."

Walkowitz, Judith, *City of Dreadful Delight*

Sample Syllabus

M 1/23, Introduction

Get to know each other, schedule a time and place for weekly readings, sign up for weekly discussions. Suggestions for reading strategies.

M 1/30,

“The Sisters,” and “An Encounter,” and Mike Groden and Vicki Mahaffey on “The Sisters,” Margot Backus and Joe Valente on “An Encounter.” Lauren Berlant, “Cruel Optimism,” and “Bitter After Taste,” Ben Highmore

M 2/6, “Telemachus” and “Nestor,” and *Stephen Hero*

: “Biographical and Historical Contexts” and “A Critical History,” James Joyce, “Oscar Wilde: Poet of *Salome*.”

Richard Brown, Emer Nolan, James Fairview, Angela Bourke, *The Burning of Bridget Cleary. Joyce, Ireland, Britain*. Ed. Andrew Gibson and Len Platt.

M 2/13, Minority Literature: “Calypso” and “The Lotus Eaters”

DeLeuze and Guattari, “What is a Minor Literature,” *The Irish Ulysses*, Maria Tymoczko

M 2/20, Psychoanalysis: “Hades”

Margot Norris: Psychoanalysis (Kimberly Devlin), Joseph Valente (“A Child is Being Eaten”), Brandon Lamson in *JSA*.

M 2/27, Media Studies: “Aeolus”

Laurel Brake, Simon Potter, Karen Steele, Marie Louise Legg, essays on Joyce and newspapers

M 3/6, Marxism: “The Lestrygonians”

Margot Norris: Marxism (McGee), Len Platt, my 6th chapter
Ulysses, Chapter 8, “The Lestrygonians”

SPRING BREAK, MONDAY MARCH 13-FRIDAY MARCH 17

**M 3/20, Geneticism: “Scylla and Charybdis” and “The Wandering Rocks”
FIRST (8-10 pp.) ESSAY ASSIGNMENT DUE**

M 3/27, Critical Race Studies/Empire Studies: “The Sirens” and “The Cyclops”
Vincent Cheng, David Lloyd, Margot Norris, Enda Duffy.

M 4/3, Feminism/gender studies, popular culture: “Nausicaa”

Margot Norris: Feminism and Gender Studies (Mahaffey), Cheryl Herr, Garry Leonard, Jennifer Wicke, Joyce chapter in *Advertising Fictions*

M 4/10, Sexual Politics: “Oxen of the Sun”

Diarmaid Ferriter, Joseph Valente, Lucy McDiarmid, Mary Lowe-Evans

M 4/17, Nationalism and Postcolonial theory: “Circe”

Spurgeon Thompson, Anne Fogarty, Judith Walkowitz, Katherine Mullin.

M 4/24, Rhetoric, Style, Discourse: “Eumaeus” and “Ithaca”

Sean Latham, Joyce and Wilde chapter in *The Art of Scandal*.
Quare Joyce, Ed. Joseph Valente. Margot Norris article on “Ithaca.”

M 5/1, “Penelope”

FINAL ESSAY DUE BEFORE OR DURING SCHEDULED EXAM TIME

He was calling attention to the sort of deviant sexual “enormity” with which his writing habitually engaged from his early debates with the various publishers who threw up one roadblock after another relating to the publication of his first prose volume, *Dubliners*. indeed, stretches back to Joyce’s own annoyed remark in a letter to Grant Richards, the Dublin editor who was resisting publishing some of the *Dubliners* short stories on the grounds that they used vulgar language, such as the word bloody, that Richards was foolishly focusing on minor transgressions while having “missed the enormity” that lurks just under the surface of “An Encounter.” The enormity, of course, is that Joyce implies that the “queer old josser” who James Joyce’s *Ulysses* was one of the most influential novels of the 20th century. It shaped the ways that we write, read, and think. In this course we will undertake the close reading of this challenging work and will explore along side of it the history of criticism that developed across the century in an effort to respond to Joyce’s challenge. Students will gain an intimate familiarity with Joyce’s aesthetics and politics and will also engage some of the key developments in the history of literary

theory. Students will also have the opportunity to interact with Boston's local community of Joycean scholars and enthusiasts. A presentation, short written assignments, and a final seminar essay will be required.

I will ask each student to pick an appropriate critical essay, book or edited collection and introduce it to the class, leading our discussion for a given week. Students are encouraged to pick an area that will be of significant interest to the group and to use it for one or both of the assigned essays. Each critical methodology will be connected to one or two particular chapters of *Ulysses*, so if students have to present a methodology they aren't crazy about, they may still have a chance to present a *chapter* that interests them. Students will sign up for weekly discussions at the first or second class meeting, when we will talk as we go about the assigned readings and how they might intersect with various participants' interests.

ENGL 7396

Creative Writing Pedagogy - Spring 2018

Audrey Colombe

TH 5:30

aacolomb@central.uh.edu

Beginning with a critique of the Iowa Model, 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 the “flipped” classroom). 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. Karen Fang
Tuesday 2:30
kfang@uh.edu

Course Description: “Theories of the Moving Image”

From auteur and apparatus theory to production culture and participatory media, film and current digital culture have been the site of much critical thought and cultural examination. This course surveys the history and major works in moving image theory, both to become familiar with this increasingly important site of the humanities and to explore how these observations illuminate both academic and popular thought. By engaging with critical thinking on the moving image, participants will both become sharpen their critical tools and become more sophisticated users of this ubiquitous and powerful presence in modern life.

ENGL 8371
Jason Berger
Spring 2018
TH 2:30-5:30
jberger@central.uh.edu

ENGL 8371: American Novel of the Nineteenth Century

This course will explore how novels from the late Federalist era through the end of the nineteenth century responded to a dynamic and volatile period marked by what Whitman termed “convulsiveness.” Taking as a starting point M.M. Bakhtin’s claim that the novel exists in a “zone of maximal contact with the present . . . in all its openness,” we will examine how such texts reveal energies, aesthetics, and conflicts that often slip out of official national histories. We will likely consider novels such as Charles Brockden Brown’s *Wieland; or, the Transformation* (1798); Julia Ward Howe’s *The Hermaphrodite* (unpublished, 1840s); Herman Melville’s *Typee* (1846); William Wells Brown’s *Clotel; or, the President’s Daughter* (1853); John Rollin Ridge’s *The Life and Adventures of Joaquín Murieta* (1854); Nathaniel Hawthorne’s *The Marble Faun* (1860); and Frances Harper’s *Iola Leroy* (1892). By considering a variety of authors, voices, and contexts, we will begin to address how the American novel developed as a genre as well as reconsider these books through the lenses of emerging theoretical and scholarly approaches.

English 8383: African American Poetry

Professor Sarah Ehlers
Spring 2018
M 5:30
sehlers@central.uh.edu

This course is an in-depth historical survey of African American poetry as well as a concentrated theoretical study of what Evie Shockley terms “black aesthetics”—that is, the “multifarious, contingent, non-delimited complex of strategies that African American writers may use to negotiate gaps or conflicts between their artistic goals and the operation of race in the production, dissemination, and reception of their writing.” We will begin with an examination of the literary movements that formed in resistance to Jim Crow-era segregation and colonization, and then move on to explore how the Black Arts Movement of the 1960s and 1970s emerged from this earlier matrix of ideologies and institutions. In the latter part of the course, we will consider African American writing in relation to the rise of multiculturalism in the 1980s and 1990s as well as mass political mobilizations in the twenty-first century such as Occupy and Black Lives Matter. Through our readings, we will consider African American poetic scholarship’s shaping influence on current literary and theoretical discourses.

Course readings will likely include poetry by Claude McKay, Langston Hughes, Margaret Walker, Gwendolyn Brooks, Amiri Baraka, Audre Lorde, Kamau Brathwaite, Harryette Mullen, Claudia Rankine, Ed Roberson, and Jasmine Gibson, among others. In addition to studying foundational works of black Marxist, feminist, and decolonial critique by thinkers such as W.E.B. DuBois, C.L.R. James, Claudia Jones, Frantz Fanon, Cedric Robinson, and Hortense Spillers we will read a range of contemporary innovative scholarship by critics such as Anthony Reed, Jodi Melamed, Fred Moten, Ruth Wilson Gilmore, and Christina Sharpe.

This course fulfills the “later literature” requirement.

English 8385
The Mexican-American Narrative Novel
Fall 2017

Instructor: Gonzalez

Phone: (713)743-2938

email: mgonzalez@uh.edu

Course Description:

This course will be an investigation into the continuing construction of the Mexican-American literary canon with a specific look at the impact that the recently recovered U.S. Hispanic texts are having on that canon formation. We will begin with a few examples of the early literature and will move into the twentieth century, concluding with some contemporary examples of the Chicana/o novel. While I have taught this course in the past as only a contemporary novels course, with the recovered texts, this course must now directly respond to a much earlier literary history. Canon formation and construction will be the main focus of the overall framing device for this course. All students will present on a book by a Mexican-American author that addresses the question of a text that should be in the canon.

Required Texts:

Favata and Fernandez, *The Account: Alvar Nunez Cabeza de Vaca's Relacion*

Ruiz de Burton, *Who Would Have Thought It?*

Villegas de Magnon, *The Rebel*

Americo Paredes, *George Washington Gomez*

Jose Villareal, *Pocho*

Rodolfo "Corky" Gonzales, *Yo soy Joaquin/I am Joaquin*

Rudolfo Anaya, *Bless Me, Ultima*

Tomas Rivera, . . . *And the Earth Did Not Devour Them*

Richard Rodriguez, *Hunger for Memory*

Arturo Islas, *The Rain God*

Sandra Cisneros, *The House on Mango Street*

Ana Castillo, *The Mixquiahuala Letters*

Alicia Gaspar de Alba, *Sor Juana's Second Dream*

a text by a Mexican-American author (individual choices)

Critical Texts:

Jose Aranda, *When We Arrive: A New Literary History of Mexican America*

Gloria Anzaldúa, *Borderlands*

Gonzalez, *Contemporary Mexican-American Women Novelists*

I will provide some readings from Marx and other authors to supplement the critical grounding of the course

Course Requirements:

Attendance is required. Two class presentation (15%), one in-class position paper (10%), consistent class participation (10%), group project (a syllabus for a Mexican-American literature class, 15%), final research paper, project, or annotated bibliographic essay (50%).

ENGL 8395 Introduction to the Digital Humanities Course Description
Wednesday 2:30 to 5:30 p.m. Spring 2018
Dr. Paul Butler (pbutler@uh.edu)

Course Description: This innovative fusion course will introduce students to the theory and practice of the digital humanities, with a particular focus on its relation to rhetoric and composition studies as well as literature, creative writing, and the broader field of English Studies. Subtitled “Humanistic Knowledge and New Media in the 21st Century,” the class will explore the importance of the digital humanities (including new media studies and digital rhetoric) in today’s academic world. It will be highly interactive, emphasize collaborative interaction, and not only engage but challenge you to think and act digitally in all aspects of your research, scholarship, and pedagogy. Central to our inquiry will be the use of computational methods to analyze cultural artifacts and humanities methods to analyze technological artifacts.

Class Topics: Some of the topics covered in the course will be:

- What Is (and Isn't) the Digital Humanities?
- A Brief History of the Digital Humanities (With Reference to Some Key Thinkers in New Media Studies)
- The Transformation of the Human Sciences and the Humanities
- Radiant Textuality: Transformations of Text and Critical Edition
- The Historical Sciences: Medium and Practice
- Distant Readings, Network Analyses, and Data Deluge
- Thick Mappings and the "Spatial Humanities"
- New Models for Scholarly Publishing, Authorship, and Sharing
- Intellectual Horizons and Institutional Challenges for 2018 and Beyond
- The Digital Humanities Meets Digital Rhetoric
- DH Grant Proposals and Preparation for Class Conference

Seminar Requirements: There will be a robust reading schedule, regular collaborative work, an individual presentation, blog responses, a midterm, final project, and class conference. Engaged participation and attendance, informed preparation, and enthusiastic collaboration with classmates and instructor are expected. Feel free to email me for a copy of the syllabus, which is still under construction/revision, though I have a tentative “working” copy ready to go!