

Spring 2023 Graduate Course Descriptions

Department of English | University of Houston

**Please note that all courses meet face-to-face unless designated otherwise.*

Literary Studies Courses

English 6316

American Folklore

C. Lindahl

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

This course meets synchronously online.

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

After two weeks devoted to a characterization of folklore, the course surveys major scholarly approaches to folklore and the genres best known to United States residents in the early twenty-first century: beliefs, legends, historical traditions, festivals, jokes, tall tales, riddles, and proverbs. The course also devotes considerable time to many of the communities well represented in the Houston area: African American, British-American, Asian American, Cajun, Creole, Mexican American, etc. 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 and analyzing their personal folklore exclusively through their own memories. The premise here is the folklore is best recognized and understood in the context of one's own experience. For the second assignment, each will record and analyze the lore of others. Here, too, the participant should rely heavily on familiarity and experience: preference is for recording people the writer knows best. Each participant will have an interview with the prof on strategizing the self-survey, and a second interview on strategizing the collection project. Because the self-survey and collection project require strategies likely to be new to participants, there will be a couple of practice assignments due before the assigned papers are submitted.

Exam and other writing assignments: Because 'folklore,' 'legend,' 'belief,' 'joke,' etc. have been described and defined in many diverse ways, there will be an exam and a number of short writing assignments designed to establish a shared understanding of seminar vocabulary.

Goals: a basic understanding of folklore and its workings in the participant'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 (seminar participants: please order these texts online and save money):

- 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. There will also be a number of assigned articles available online.

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

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Poetics (area stream elective)

English 6367

Nineteenth-Century American Literature

J. Berger

This course meets asynchronously online.

Loosely framed by the theme “writing of crisis/writing as crisis,” this online course will explore how texts from the nineteenth century United States responded to a dynamic and volatile period marked by what Walt Whitman termed “convulsiveness.” Our approach toward American literature will be to explore the ways it negotiates specific sites of crisis and anxiety as the country moves from a network of agrarian colonies into a modern industrial nation state forged through slavery, racial capitalism, and imperialist expansion. We will examine how selected texts reveal energies, aesthetics, and conflicts that often slip out of official national histories. The course will consider various units that move across the nineteenth century—sometimes swerving backward toward previous centuries and, at other times, into our own. Throughout the semester, we will consider a number of shorter selected texts as well as novels such as Hannah Webster Foster’s *The Coquette* (1797); Herman Melville’s *Typee* (1846); William Wells Brown’s *Clotel; or, the President’s Daughter* (1853); and John Rollin Ridge’s *The Life and Adventures of Joaquín Murieta* (1854).

This course fulfills the core literature requirement or elective requirement for the MA degree. While it is open to all graduate students, it targets MA students, who will be given priority for enrollment.

Topics are targeted to accommodate graduate coursework requirements in:

- Early Literature
- Critical Studies of the Americas (area stream elective)
- MA core requirement

English 7325

The British Empire

S. Lecourt

Empire of Religion

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

Religion has long been recognized as an important component of British imperialism. Postcolonial critics, however, have often treated the religiosity of empire as a one-way street by focusing primarily on the role that British religious actors played in driving the colonial enterprise. The reality is that the media networks of the British Empire facilitated a more multidirectional set of religious exchanges. The heteroglot environment of Calcutta, for instance, enabled the formation of new syncretic sects like the Brahma Samaj, which blended elements of high-caste Hinduism, Islam, and Unitarianism. Buddhist activists from Ceylon to Japan advocated for national independence in books and tracts printed on British printing presses. And evangelical converts in Africa and the West Indies repurposed the rhetoric of John Bunyan's *Pilgrim's Progress* (1678) to tell their own stories of political and spiritual independence.

This course explores the complex exchange of religious texts, ideas, and practices facilitated by the British Empire. How did imperialism provoke the formation of new religiosities, both cosmopolitan and local? How did it reinvent the concept of religion itself as a cross-cultural category, as well as produce the notion of the secular as a universal, neutral backdrop? Finally, how did literary genres such as the epic or the Bildungsroman facilitate this kind of comparativist thinking? Primary texts will include Olaudah Equiano's *Interesting Narrative* (1791), Arthur Conan Doyle's *A Study in Scarlet* (1887), C. L. R. James's *Beyond a Boundary* (1963), and works by the nineteenth-century Bengali poets Kasiprasad Ghosh, Michael Madhusudan Dutt, and Toru Dutt. Critical readings will cover classic texts of postcolonial theory as well as more recent work on world literature, secularism, and the politics of literary form.

Topics are targeted to accommodate graduate coursework requirements in:

- Empire Studies (core requirement or stream elective)
- Early literature

English 7344

Discourse Analysis

E. Lee

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

This course offers introduction to discourse analytical approaches to qualitative research, including key theoretical issues and methodological tools. Educators and researchers use discourse analysis for various pedagogical and research purposes, ranging from analysis of public writing and institutional policy and other documents to narratives, interviews, and other interactional data. Common among various approaches in discourse analysis is its aim to examine “text” and “textual practices” in context (as indeterminate and broad as it may be). Starting from this premise, we will analyze how “text” and “textual practices” shape, and are shaped by, social relations, identities, and contexts in which these are situated in, as well as maintain and/or disrupt ideologies, and otherwise, participate in the matrix of power, in various spaces of learning and meaning making. Students will read and learn both theoretical concepts and methodological tools of discourse analysis, practice data analysis throughout the semester, and complete a final project using discourse analysis.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Elective
- RCP Methodology
- Translingual Studies

English 7381

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

D. Mikics

This year the History of Narrative class will focus on just a few major works. We will explore questions of realism and modernity through four novels: Tolstoy's *Anna Karenina*, Kafka's *The Castle*, Woolf's *To the Lighthouse*, and Mailer's *The Executioner's Song*. We will read a few classic critical essays (John Bayley and Gary Saul Morson on Tolstoy, Hannah Arendt and W.H. Auden on Kafka, Maria DiBattista on Woolf). Active participation required, as well as a long paper at the term's end.

Please buy these editions of the works (physical edition rather than ebook):

- Leo Tolstoy, [*Anna Karenina*](#), Norton Critical Edition, 2nd Edition (Maude translation, revised)
- Franz Kafka, [*The Castle*](#), translated by J. Underwood, Penguin Books
- Virginia Woolf, [*To the Lighthouse*](#)
- Normal Mailer, [*The Executioner's Song*](#)

Topics are targeted to accommodate graduate coursework requirements in:

- Creative Writing Requirement
- Critical Poetics (core requirement or area stream elective)

English 7396

Seminar in Special Topics
Rhetorics of Public Culture
Day & Time: Th 5:30PM-8:30PM

J. Kastely

Recently, both Danielle Allen and Bryan Garsten have raised concerns about the current state of democracy in the United States. Both have seen a disintegration in the country's sense of itself and have tied that to a breakdown in groups feeling that they are not staked in a common enterprise. For Allen, the issue is racial distrust, and for Garsten, the issue is various religious groups feeling alienated. To address the problems that they analyze, they both turn to Aristotle's *Rhetoric*. Their turn to Aristotle's *Rhetoric* raises the question whether a discursive practice tied to antiquity can be a resource for a set of problems that are deeply connected to modernity. In this seminar we will explore the discursive crises that Allen and Garsten see; we will look at Aristotle's *Rhetoric* as a possible resource with which to address these crises; and we will ask in what way is trust a particular problem for modernity. We will address that question by exploring how concepts such as culture and public have arisen as part of the development of modernity. We will ask what is culture? What is a public? We will then ask whether, given certain

challenges created by modernity, rhetoric offers a sufficiently robust practice to create a culture that can build a public in which trust is a viable option.

Students will produce a course project that responds to the readings. This may very well be a reflective essay that asks them to explore a public of which they are a member and to investigate the discursive possibilities and difficulties for that public and how that public positions itself with respect to other publics. Or students may want to do an ethnographic study of a public that interests them. The final project should, in some way, address the issue of trust and the current public cultures.

Texts: I haven't settled on the final list of texts, but these are the texts that I am currently using to think through the issues of the course.

- Danielle Allen, *Talking to Strangers: Anxieties of Citizenship since Brown v. Board of Education*
- Bryan Garsten, *Saving Persuasion: A Defense of Rhetoric and Judgement*
- Aristotle's *Rhetoric*
- Hannah Arendt, *The Human Condition*
- Richard Sennet, *The Fall of the Public Man*
- Michael Warner, *Publics and Counterpublics*
- Anthony Giddens, *The Consequences of Modernity*
- Clifford Geertz, selected essays from *The Interpretation of Cultures*
- Raymond Williams, *Marxism and Literature* and/or *Culture and Society, 1780-1950*

This course fulfills the core RCP requirement or elective requirement for the MA degree. While it is open to all graduate students, it targets MA students, who will be given priority for enrollment.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP elective
- MA core requirement

English 7396

Seminar in Special Topics

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, but nevertheless produced fascinating female writers.
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. We'll also consider **adaptations** of these texts in various media.

Possible topics/authors to be covered:

- **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, the *trobairitz*
- 12th-century Anglo-Norman poet **Marie de France**, whose terse, verse *Lais* were the forerunners of the short story genre, writing about love, marriage, a werewolf, a bird man, and other themes; 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.
- *Silence*, a 13th-century French Arthurian romance about a biological female who cross-dressed and performed masculinity (spectacularly successfully), whose author Heldris is unknown. We shall attempt to gender the writing voice of the unknown author.
- 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 selections from 5 film adaptations of SGGK, including 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, monster theory, queer theory, new historicism, costume rhetoric, the poetics of space, material culture.
- One through line in the body of works covered is the expression of **female sexuality** and physical desire and the celebration of the female body.
- Wherever possible, texts will be compared with **film adaptations** of the work or the author.
- Wherever feasible, **online editions** of the works will be used.

Work Products of the Course: Upper division AND Graduate students will post weekly reflections on the texts, expressed in a discussion forum on Blackboard and will write two required critical essays: a midterm essay of 5-6 pp.; a final essay of 7-9 pp.

Final Work Product: Graduate students will read some sections of assigned works in Middle

English, especially focused on key language in the original texts. They will produce a 20-minute conference paper that will be presented in a mock conference at the end of the course. Work products will be tailored to the research interests of the student. Three graduate students had their papers accepted for presentation at academic conference in the last offering of this course.

Required Texts (these editions might be changed according to availability):

- *The Wife of Bath* by Geoffrey Chaucer (Case Studies in Contemporary Criticism), ed. Peter G. Beidler (Bedford/St. Martin's; 1995). ISBN-10: 0312111282; ISBN-13: 978-0312111281.
- *The Book of Margery Kempe*, trans. Barry Windeatt, (Penguin, 1985).
- Julian of Norwich, *Revelations of Divine Love* (Penguin).
- *The Lais of Marie de France*, trans. Judith Shoaf (online)
- *Sir Gawain and the Green Knight*, ed. and trans. James Winney (Broadview)
- *The Letters of Abelard and Heloise*, trans. Betty Radice, Penguin.
- Regina Psaki and Lorraine Stock, trans and ed. *Silence* (online edition).
- selections of **short poems** by female troubadours, hymns by Hildegard of Bingen, poems by Welsh poet Gwerfel Mechain, Middle English Lyrics; all linked online or as PDF scans in Blackboard.
- *Selected Writings of Christine de Pizan*, trans. Renate Blumenfeld-Kosinski and Kevin Brownlee, W. Norton, Norton Critical Edition.

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Poetics (area stream elective)
- Early Literature
- WGSS

English 7396

Seminar in Special Topics

L. Zentz

News Media, Social Media, and Democracy

This course meets asynchronously online.

In this course, we will examine research (e.g. articles, books) and documents (e.g. news articles, social media posts that serve as data) related to news coverage of the current political environment of the United States. The coverage we will focus the most on will be related to the effects of social media on democratic norms, and the continuing effects of the political currents that led to the January 6, 2021, US Capitol insurrection.

Over the course of the semester we will collectively gather news articles, social media posts, etc. related to the topic at hand as news continues to emerge about it, and we will also use data that I have already collected for my current research on this topic. Academic readings will help us to analyze these collected data - they will consist of readings based in social media studies, communication studies, political studies, linguistic anthropology, and critical discourse analysis studies and research methods.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Elective

English 8376

Nineteenth-Century American Poetry

M. Snediker

Friendship as Poesis

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

“Friendship,” Thoreau tells us in *A Week on the Concord & Merrimack Rivers*, “is never established as an understood relation.” At the same time, *Concord & Merrimack's* breathtaking meditation on the Friend invites us to think—to try to think—friendship's relational tether as a vital adjacency to more conventional scenes and grammars of attachment. We shall think about friendship not only as an expression of lived sodality but as the materialization of a form of correspondence at the heart of Thoreau's and Emerson's shared (and no less prismatically unshareable) universe. In addition to Thoreau, our seminar will ponder corresponding/complicating accounts of friendship in texts by authors including Emily Dickinson, Henry James, Ray Johnson, Herman Melville, Toni Morrison, Lisa Robertson, and Leslie Scalapino, alongside work by theorists including Giorgio Agamben, Hannah Arendt, Michel Foucault, and Juliet Mitchell. Seminararians will write weekly short analyses and a final essay (or creative project).

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Poetics (area stream elective)
- Critical Studies of the Americas (area stream elective)
- Early Literature

English 8387

Topics in Critical Studies of the Americas

H. Harrell

Thinking Black Feminism Otherwise

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

This graduate course is an exploration into the peculiar, and sometimes contentious, entanglements of Black Feminist Theory and Critical Black Studies. Following in the line of Jennifer Nash's capacious conception of black feminism, this course will explore a shift in content in the field of black feminist thought from “a description of bodies to modes of intellectual production.” Through an assemblage of critical and creative readings, visual media, and class discussions, this course will reflect closely on how thinkers and writers on blackness critically engage with the topics of gender, sexuality, forced racial intermixture, subject formation, the human, History/history, and canon formation. Specifically, we will look at texts, novels, and critical essays that have become central to discourses of blackness as well as those texts which have not received the same kind of critical intrigue.

Assignments will most likely include in-class presentations, a creative prose or poetic writing assignment on one of the major themes of the course, and a final 12–15-page essay.

Potential critical readings for this course include selections from: Saidiya Hartman, Michel Foucault, Fred Moten, Frank Wilderson III, Hortense Spillers, Angela Davis, Eldridge Cleaver,

W.E.B. Du Bois, Sylvia Wynter, Patricia J. Williams, Patrice Douglass, C. Riley Snorten, Jennifer Nash, Kara Keeling, Christina Sharpe, Samantha Pinto, and Jennifer L. Morgan.

Potential creative readings for this course include texts by: Danzy Senna, Frederick Douglass, Harriet Jacobs, Nella Larsen, Brit Bennet, Dionne Brand, Alexis Pauline Gumbs, M. NourbeSe Philip, W.E.B Du Bois.

Potential visual media for this course include: *Saint Maud* (2019), *Passing* (2021), and *Imitation of Life* (1959), and the episode “Black Museum” (2017) from the television show *Black Mirror*.

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Studies of the Americas (core requirement or area stream elective)
- Later literature
- WGSS

English 8388

Topics in Literary Translation
Postcolonial Studies and Translation
Day & Time: T 5:30PM-8:30PM

H. Aboul-Ela

This course explores the intersection between postcolonial literary studies and translation. We will begin by looking quickly at an overview of postcolonial studies and another that deals with translation in the postcolonial context. From there, we will move to the writings of Gayatri Chakravorty Spivak as a major figure in both movements, with extra focus on her career as a translator and theorist of translation. Subsequently, we will look at several figures in translation studies who followed Spivak, such as Emily Apter, Samah Selim, S. Shankar and Rebecca Johnson.

This course will also take an interest in literary texts, especially postcolonial literary works that have been translated more than once. We will occasionally pause the more theoretical discussions to compare translations of famous short works by Mahasweta Devi, Sonallah Ibrahim, Kang Kyeong-ae, Mahmoud Darwish, Cesar Vallejo et al.

Students will be asked to write a short paper to be delivered in class around mid-semester and a final paper after classes are over.

Provisional Reading List (subject to change):

- Leela Gandhi, **Postcolonial Theory: A Critical Introduction**
- Susan Bassnett, **Translation: The New Critical Idiom**
- Bassnett and Trivedi, **Postcolonial Translation**
- Gayatri Chakravorty Spivak, **Living Translation**
 - --“Introduction” **Of Grammatology**
- Ngugi Wa Thiong’o, **Decolonizing the Mind**
- Samah Selim, **Popular Fiction, Translation and the Nahda in Egypt**
- S. Shankar, **Flesh and Fishblood: Postcolonial Studies and the Vernacular**
- Emily Apter, **The Translation Zone**

- Rebecca Johnson, *Stranger Fictions: A History of the Novel in Arabic Translation*
- Literary Works:
- Ibrahim, *That Smell*
- Devi, “Breast Giver”
- Kang, “The Underground Village”
- Poetry by Darwish, Vallejo et al

Topics are targeted to accommodate graduate coursework requirements in:

- Translingual Studies
- Empire Studies (area stream elective)

English 8393

Writing for Publication

K. Fang

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

This introduction to scholarly publishing uses Wendy Laura Belcher’s widely-used textbook, *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success* to give doctoral students practical experience in getting their academic writing published. The course explains the publication process to students and shares strategies for achieving success in the academic writing arena, including setting up a work schedule, identifying appropriate journals for submission, working with editors, writing query letters, clarifying arguments, making claims for significance, and organizing material. In our seminar, participants revise an existing draft (such as a previous seminar or conference paper, or dissertation chapter) into a peer-reviewed article, with the aim of submitting it for publication. The goal of this course is to demystify academic publishing by taking participants’ papers from classroom quality to journal quality within a practical timeframe. We will also discuss the process of converting a dissertation to a book, as well as other writing-related professional expectations and conditions confronting newly minted English PhDs.

In this particular version of 8393 taught by Karen Fang, some consideration will also be given to other forms of scholarly dissemination, such as crossover and trade publication, as well audio, visual and digital platforms.

Topics are targeted to accommodate graduate coursework requirements in:

- Professional Development (PhD in English requirement)
- RCP Seminar II

English 8394

Selected Topics in Comparative Literature

L. Zamora

New World Baroque and Contemporary Latin American Fiction

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

In this seminar we will discuss Baroque aesthetics and expressive structures, and trace their evolution in modern Latin American literature. We will, of course, contemplate the visual arts as well as the literary arts.

In order to consider modern Baroque and Neobaroque literature, we must have a firm grasp of the historical Baroque. We will, therefore, spend most of the first four weeks of the semester in the seventeenth and eighteenth centuries. We will trace the exuberant expressive forms of the Baroque from their beginnings in Rome and their expansion through Counter Reformation Europe (especially Spain), to their implantation in the Spanish New World. We will also consider the revolutionary new science of the time, which created a new sense of space and the self. We will inevitably pay close attention to certain recurring Baroque themes: life as dream, the labyrinthine world, the layered, self-reflexive nature of consciousness, science and the rise of modern skepticism, etc.

Having established a shared sense of the historical Baroque and its New World forms of expression, we will move to modern and contemporary works of Latin American literature that may be understood in terms of Baroque and Neobaroque aesthetics and themes. We will read two novels each by Gabriel García Márquez (Colombian) and Alejo Carpentier (Cuban), one each by Elena Garro (Mexican) and José Donoso (Chilean), and short stories and essays by Jorge Luis Borges (Argentine).

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Studies of the Americas (area stream elective)
- Early Literature (depending on final project)
- Later Literature (depending on final project)

English 8395

Selected Topics in RCP

N. Shepley

Writing in Social Groups and Organizations

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

This class explores how social groups and organizations influence writing practices and how scholars and teachers can use this knowledge to effect change in and beyond their classrooms. Beginning with historical research on writing groups in the United States, we will situate rhetoric/writing/literacy in relation to collaboration, conversation, and individual and shared goals. We will look at studies of writing within contemporary collectives, focusing on academic institutions. Finally, we will examine theories and research methods that can help us study the social situatedness of our own or others' writing. This class assumes that we're already working in collectives such as universities, schools, departments, programs, committees, task forces, or businesses, to say nothing of our class itself. So even if we want to make deep-seated changes, we must find or create cooperation methods that others can accept.

Although the class is grounded in research on rhetoric, it should also help those of us interested in institutional analysis and/or feminist theory. And although we will return repeatedly to college writing classes as sites of inquiry, we will also consider activist literacies practiced by organizations outside postsecondary institutions.

The required readings, while still TBD, may include

- *Writing Groups: History, Theory, and Implications*, by Anne Ruggles Gere, for historical and theoretical background
- *Changing the Subject: A Theory of Rhetorical Empathy*, by Lisa Blankenship, for its theoretical framework
- *Institutional Ethnography: A Theory of Practice for Writing Studies Researchers*, by Michelle LaFrance, for its methodological guidance
- *We Make the Road by Walking: Conversations on Education and Social Change*, by Myles Horton and Paulo Freire, for its attention to regional culture and racial/ethnic identity in literacy activism

Writing assignments will include brief reading responses and an approximately 15-page final paper for which each student will analyze writing done within or for a group or organization relevant to them. I hope that the final paper can inform future research or an organizational change.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Methodology
- RCP Elective

Creative Writing Courses

English 6302

Creative Writing Pedagogy

A. Colombe

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

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 workshop structure, assessment, craft texts, revision, teacher/writers, engagement with published vs incomplete texts, as well as experimentation and themed courses. Online delivery methods and teaching strategies (issues in F2F and online classroom management) will be included. Room will also be made for further topics endorsed by the group. Course observations and a case study are required (if you are not currently teaching creative writing, we will adjust accordingly). Texts will include selections from *The Bloomsbury Introduction to Creative Writing*, *How Dare We! Write*, *Critical Creative Writing*, *Creative Writing Pedagogies for the Twenty-First Century*, *Teaching to Transgress*, *The Anti-Racist Writing Workshop*, *Craft in the Real World*, and *Meander, Spiral, Explode: Design and Pattern in Narrative*.

Note: this course is required for CW students to teach undergraduate CW workshops, unless they have taken equivalent coursework or are otherwise excused by the CW director.

Topics are targeted to accommodate graduate coursework requirements in:

- CW Elective

English 6320**Poetic Forms****E. Belieu**

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

This course meets synchronously online.

This course will address two questions. 1) What does it mean to say that poetry is a “formal” art? And, 2) How can formal considerations be applied to the reading and writing of poetry?

Mostly, class meetings will consist of two parts. For the first part of each class, we will discuss outside readings. Mostly, these will be essays by poets and critics that broadly examine questions of form and poetry in both canonical and contemporary work. The second part of each class will be workshop. Each student will be up for workshop at every class meeting.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 6322**Poetry Workshop****M. Serpas***Poetry and Consciousness*

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

What do we mean by consciousness? By the mind? How do we interpret Wallace Stevens’ aphorism, “The mind that created heaven and the heaven that created the mind are one”?

In our discussions, we will take a somewhat apophatic approach, or one of inquiry by negation. We will consider nonordinary and expanded states of consciousness, those brought about by dreams, meditation, psychedelics, ecstasy, pain endurance (physical or psychic), and other ways to transcend.

We will read poets who compose during nonordinary states or write about nonordinary states, as well as poems that move us to contemplate the mind itself: for example, those by Wordsworth, Rilke, Corso, Lorde, Oliver, Vuong, and Snyder.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 6323**Fiction Workshop****B. Peynado**

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

This workshop will be a generative process- and craft-based workshop for novel writing. We will focus on early drafts-in-progress. Students who have not yet started a novel are welcome. Students who have completed novels close to defending as a thesis or dissertation are asked to workshop those instead in a master workshop and must start a new project for this class. We will read craft books on novel structure and novel process, analyze published novels for structure,

create a reading list for each student that relates to their novel, and write the first acts (or more) of novel drafts. Workshops will be in the mode of brainstorming rather than completely evaluative. All students will be expected to restart their drafts from scratch after workshop.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 6323

Fiction Workshop

A. Nelson

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

This course meets synchronously online.

This class will use student manuscripts and published work tailored to suit each student's individual project and craft issues. The focus will be heavily inclined toward revision strategies and modeled work.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 6324

Nonfiction Workshop

N. Flynn

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

Nonfiction runs the spectrum from the phone book to journalism to new journalism to essay to documentary poetics to memoir to auto-fiction to fake memoirs, with many stops in between. For the purposes of this workshop, we will focus somewhere in the mid-range (personal essay, lyric essay, braided essay, memoir)—work that pulses between the interior self (lyric) and the outside world (grounded).

This will be a generative workshop—we will study both the various forms of essay / memoir, as well as applying what we discuss / notice to our own projects, through weekly writing exercises.

Work will consist of weekly readings (some provided by the instructor, some provided by the students), weekly writing assignments, as well as a mid-term and a final project (final project could build on mid-term).

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 use this text as a way to generate new material. Texts to be determined.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7324

Writers on Literature

P. Turchi

Road Trip!

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

While we may or may not read *On the Road* (Kerouac) or *The Road* (McCarthy, London), in this version of Writers on Lit we'll hit the road, figuratively, and look at how a variety of writers take us places: how they establish setting, atmosphere, and culture, how they locate readers as well as characters in that setting, and how place becomes dynamic. Everyone will write short analytical papers for our discussions, and possibly a craft essay; we'll also talk about the role of place in your own work.

The group will have the opportunity to vote on the reading from a long list that will include (but not be limited to) voyages closer to home (Larry McMurtry's *Cadillac Jack*, Valeria Luiselli's *The Lost Children Archives*, Marisa Silver's *Mary Coin*, Edward Abbey's *The Monkey Wrench Gang*, Tom Drury's *The End of Vandalism*) as well as to fictionalized Africa (Imbolo Mbue's *How Beautiful We Were*), Australia (Peter Carey's *The True History of the Kelly Gang*), Japan (Miele Kawakami's *Breasts and Eggs*, Basho's *Near Roads to Far Towns*), Iceland (Hilddor Laxness's *Independent People*, or *World Light*) Ukraine (Andrey Kurkov's *Grey Bees*, Yuri Andrukhovych's *Perverzion*), and the future (Emily St. John Mandel's *Station Eleven*, Jim Shepard's *Phase Six*). We probably should read *The Odyssey*, *The Canterbury Tales*, and *Don Quixote*, but we won't.

Topics are targeted to accommodate graduate coursework requirements in:

- CW Requirement

English 8323

Master Workshop: Fiction

A. Nelson

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

This course meets synchronously online.

Each student will submit thesis length material (novel or stories or novella) for workshop. In addition, students will consider what book or books (or authors) their work is in conversation with, and the group will read and discuss those works as well.

Topics are targeted to accommodate graduate coursework requirements in:

- CW Requirement
- Workshop

IART 6395

Text as Object, Text as Performance

N. Flynn

Day & Time: T 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 may 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).

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop