

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

# **COURSE DESCRIPTION BOOKLET**

**Fall 2022**

**REVISED 04/19/22**

## **Graduate Level Courses**

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.html>

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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## HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of April 19, 2022. The Booklet may include descriptions of some courses not found in the official Schedule of Classes. If the course is described in this booklet, but not in the *printed* Schedule of Classes, it should be assumed that the course will be offered as described in this booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this booklet what the Department intends to offer.

## 800 – 900 LEVEL OF COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [\*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor[s]), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

## INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may obtain the call number for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

## ENGLISH MINORS & UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, 201C Andrews Hall.

**NOTE: Non-degree graduate students** are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "**Non-degree students must obtain the permission of the instructor** of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.

## **STUDENT APPEALS COMMITTEE**

Graduate students should consult the Bulletin of Graduate Studies for appeal procedures in academic matters.

## **CURRICULUM COMMITTEE**

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

## **THESIS AND DISSERTATION HOURS**

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the Graduate Bulletin. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

The University of Nebraska-Lincoln is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.

# COURSE DESCRIPTIONS

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## ENGL 845B - TOPICS IN AFRICAN-AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1020a	MWF	001	Rutledge, G	17705

**Aim:** In this class I will endeavor to introduce students to and allow them to meaningfully reflect upon critical race theory (CRT), an analytical mode useful for interrogating the narrative immanent in American Law. Fundamentally, this has meant the appropriation of Humanities methods—of storytelling and literary criticism—to expose the narratives of the law. We will push this even further, however, by taking the next logical step and seeing opinions, the judge-made law, as written texts. The close reading of these reveals “judicial irony,” the hidden motivations of “objective” legal minds contained in these opinions. African-American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in Asian-American literature will enable us to explore international and contemporary implications. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists. If this is administratively possible, we will also visit the Nebraska State Penitentiary to close the vast divide between canonical scrutiny and the real-world stories proponents of CRT would have us apprehend.

**Note:** This is a very challenging course, NOT an introductory literary course. Students ideal for this course include law students, graduate students, and pre-law undergraduate students who have had significant exposure to legal precedent. In other words, unless you ALREADY have the critical skills necessary to read and analyze challenging legal texts, this class may not be for you. Please consider carefully whether you have sufficient expertise before you enroll.

**Teaching Method:** Largely discursive and student-driven, except in instances where instructor knowledge is essential. We will not read novels in their entirety, as the focus will be on critical, line-by-line close reading, *vis-à-vis* the customary approaches to stories that allows—like a cross-section of people who witness an accident—too many variations. You will be expected to read carefully, in installments.

**Requirements:** Primarily, a close reading papers (longer format for grad students) and perhaps (not likely, an exam). There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

**Tentative Reading List:** Although this list is not complete, it should give you some idea of the primary texts and the historical range they will cover (my goal is to pair one primary legal text with a

landmark literary text): Gerald Horne's introduction to *The Counter-Revolution of 1776* (2014); *Somerset v. Stewart* (1772); Jeremy Bentham "A Short Review of the Declaration" (1776); *Johnson v. McIntosh* (1823); Richard Delgado and Jean Stefancic's *Critical Race Theory: An Introduction* (2001); "On Being the Object of Property" from Patricia J. Williams' *Alchemy of Race and Rights: Diary of a Law Professor* (1991); Michel Foucault's *Discipline & Punish: The Birth of the Prison* (1976); *Plessy v. Ferguson* (1896); Jeremy Waldron, "Custom Redeemed by Statute" (1998); *Memoir of Henry Billings Brown* (1915); Andrew Zimmerman's "Booker T. Washington, Tuskegee Institute, and the German Empire: Race and Cotton in the Black Atlantic" (2008); excerpts from W.E.B. Du Bois' *The Souls of Black Folk* (1903); **CHARLES W. CHESNUTT'S THE MARROW OF TRADITION** (1901); *Korematsu v. U.S.* (1944); **JOHN OKADA'S NO-NO BOY** (1957); *Brown v. Board of Education* (1954); Derrick A. Bell, Jr.'s "Brown v. Board of Education and the Interest-Convergence Dilemma" (1980); Mary L. Dudziak's "Desegregation as a Cold War Imperative" (1988); Martin Luther King, Jr.'s Letter from a Birmingham Jail (1963); Anthony E. Cook's "Beyond Critical Legal Studies: The Reconstructive Theology of Dr. Martin Luther King, Jr." (1990); J. Edgar Hoover's Memoranda to Special Agents (1919, 1967); poems from W. Mondo Eyen we Langa's *The Black Panther is an African Cat* (2006); *Loving v. Virginia* (1967); Kimberlé Williams Crenshaw's "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women" (1989); **OCTAVIA E. BUTLER'S KINDRED** (1979); the Fugitive Slave Law (1850); (Fl.Stat.Annot.) Florida Statutes Annotated (1984); Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2011); Paul Butler's "Much Respect: Toward a Hip-Hop Theory of Punishment" (2004); Anna Deavere Smith's "Twilight: Los Angeles, 1992" (1993); and, **CHANG-RAE LEE'S NATIVE SPEAKER** (1995).

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#### ENGL 845N - TOPICS IN NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Gannon, T	17706

#### **TITLE: Topics in Native American Literature: Ideas & Visions**

**AIM:** The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence & wit & wisdom (& sometimes vehemence): this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

**TEACHING METHOD:** Discussion, with some lecture and group work.

**REQUIREMENTS:** Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

#### **TENTATIVE READING LIST:**

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*†

- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*

†: Assigned essays from this out-of-print book will be available as PDFs on Canvas.

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**ENGL 852 - FICTION WRITING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Obioma, C	17806

For thousands of years, fiction writers (and storytellers) have tried to explain the condition of human and non-human inhabitants of the world in which they live. This avenue for such complex expression will undoubtedly be worthy of studying, hence the basis for this seminar. As a Graduate fiction seminar, this course is aimed at practicing writers who have had previous experience with the writer’s workshop. Together, we will attempt to understand the *fiction condition* and how such a knowledge—primarily of the psychology of fiction—can help us craft “effective” stories. To aid our efforts, we will devote time primarily to the workshop discussion of students’ creative work. We will supplement these with readings from published works. Students will be expected to produce graduate-level fiction and to read and discuss fiction (both student’s work and published texts) at a level of sophistication suitable for a graduate seminar. At the end of the course, students will have workshopped a significant quantity of fiction, read a number of craft materials from diverse authors (from James Wood to Zadie Smith), and produced a portfolio of writer reflections.

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**ENGL 853 - WRITING OF POETRY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Dawes, K	4836

Combining a system of in class workshops, a carefully defined series of work packets, one-on-one conferences, and writing challenges that reach for “ambition” as a poetic impetus for creating work, this advanced graduate poetry writing course seeks, ultimately, to have students generate new work even as they examine thoughtfully what is the nature and shape of their poetic practice.

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**ENGL 857A - COMP&RHETORIC THRY -- "ENGAGING DIVERSE WRITERS"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Minter, D	17707

In all its versions, this course (857A) introduces interested graduate students to the field of composition studies. In fall 2022, the course will look specifically at what has been called “the social turn” in the

field and how that turn has influenced and generated research focusing on diverse writers in composition classrooms. Writing in 2014, Rhodes and Alexander (for example) note that “an influx of new theoretical models and new reflections on practice has worked...to move beyond the articulation of difference to address questions of social inequity and social justice from more systematic and intersectional standpoints.” In our work together, we’ll explore how the field has grappled across time with pressures to produce an “ideal” writer or instructional practices that promise to result in “ideal” writers? How has the field tried (and at times failed) to account for the complex range of student experience in the writing classroom?

Teaching: This will be a discussion-based course that will include student facilitations. While course readings are still being determined, I’m happy to talk further with interested graduate students (dminter1@unl.edu).

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### ENGL 871 - LIT CRITICISM&THEORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Abel, M	17777

#### “THEORY AS CRITIQUE OF OUR TIME”

In *Necropolitics*, Achille Mbembe presents his theoretical intervention as a “critique of our time.” This notion evokes Michel Foucault’s famous genealogical principle of writing the “history of the present” with the goal to inquire into the value of value itself—which in turn hearkens back to the Nietzschean notion of the “untimely,” that is, the need “to act counter to our time and [...] for the benefit of a time to come.” Other thinkers have offered variations of these claims, not least also those writing in the Marxist tradition, starting with Karl Marx himself, who in his famous 11<sup>th</sup> thesis on Feuerbach proclaimed that “Philosophers have only interpreted the world in various ways; the point is to change it,” which has long served as the rallying cry for politically-minded literary, film, and cultural critics. However, what is also important about Mbembe’s intervention is his assertion that he offers a critique of our times *from a specific place*, namely “from Africa, where I live and work (but also from the rest of the world, which I have not stopped surveying).” Noteworthy here is that Mbembe foregrounds his positionality in terms that emphasize both the local (in so far as “Africa” can be seen as “local”) and the global; in so doing, he also implicitly offers an intervention in the debate about the role of the intellectual, which itself has a long history (e.g., Antonio Gramsci’s organic intellectual, Jean-Paul Sartre’s universal intellectual, Foucault’s specific intellectual, Étienne Balibar’s singular intellectual, or more recently Sayak Valencia’s transfeminist, Fred Moten’s fugitive, and Bernard Harcourt’s critical theoretic practitioner).

Taking its cue from Mbembe’s argument, this course will introduce students to (the history of) Theory by foregrounding the question of its relationship to socio-political practice. Based on a selection of key theoretical movements, thinkers, and texts that have shaped theoretical and political debates over the last two centuries, we will ask in what ways (the history of) Theory, conceived of as a toolbox, as a pragmatics, and even as a provocation, rather than as primarily a hermeneutics, is not only capable of but also indispensable for offering a critique of our time.

Among the thinkers we will likely read are Sara Ahmed, Adorno & Horkheimer, Walter Benjamin, Judith Butler, Gilles Deleuze, Franz Fanon, Michel Foucault, Bernard Harcourt, Hardt & Negri, Hegel, Invisible Committee,

Kant, Marx & Engels, Achille Mbembe, Chantal Mouffe, Moten & Harney, Friedrich Nietzsche, Jacques Rancière, Sayak Valencia, & Slavoj Zizek.

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**ENGL 878 - DIGITAL ARCHIVES AND EDITIONS**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Price, K	17864

**Aim** This course is about archives and editions, two topics that might seem straightforward, perhaps even stupefyingly dull! Yet archives and editions are of foundational importance: they shape what we study, save, and recognize as our cultural heritage. Inescapably political, anything but neutral, they make arguments even when they appear to be straightforward and objective. They influence what we teach, know, and think, and their absences and distortions contribute to our (mis)understandings as well. What writing from the past should be saved and edited in the present so that it may live in the future? Until recently most scholarly archives and editions have been devoted to white men. What is being done now and what should be done in the future to intervene in the gaps and silences of the cultural record? We will consider both print and (more extensively) digital resources so as to understand the possibilities and limits of both. The course will provide an opportunity for students to learn basic technical skills for creating a digital edition and will culminate with students collaboratively creating one as well as an archive of the edition.

**Teaching** Discussion, lecture, hands-on collaborative work building a small scale edition or archive

**Requirements** Short assignments, final project

**Tentative Reading** Essays illuminating the history and purposes of textual scholarship, clarifying key terms in the field, highlighting the politics of archives and editions, and promoting more diverse and inclusive approaches. Some attention will be given to editorial projects underway at UNL, including but not limited to *The Willa Cather Archive*, *The Walt Whitman Archive*, *The Charles W. Chesnutt Archive* and *The Genoa Indian School Digital Reconciliation Project*.

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**ENGL 880 - WRITING THEORY & PRACTICE**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Azima, R	5044

**Description:**

This course explores theoretical and practical questions around teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of Writing Center Studies and examine how various theories and pedagogical commitments inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of UNL writing culture and produce original scholarship. You will have the opportunity to observe consultations in

the Writing Center, reflect on your own and others' writing processes and experiences, explore the theoretical foundations of writing center work, and consider how this work relates to social justice. Completing this course makes you eligible for (but does not guarantee) a position as a consultant in the Writing Center.

**Note:** While the scholarship we discuss has direct relevance to writing center practice and we will, at times, discuss what we would do in actual writing center scenarios, this is primarily a theory and research course rather than a “how-to” training course. In other words, you should expect it to be both rigorous and challenging. This course is best suited to students who are interested in the Writing Center specifically or in teaching more broadly.

### Teaching

This is a discussion-based course that will include both small-group and whole-class discussions, workshop activities, and presentations.

### Requirements

Requirements will include blog posts, shorter essays, and a substantial research paper based on original research. Active participation is vital.

### Tentative Reading

Texts may include *The St. Martin's Sourcebook for Writing Tutors*, *The Everyday Writing Center*, *Facing the Center*, and others.

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## ENGL 890 – ADV. RESEARCH SKILLS IN ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0430-0050p	R	591	Lorang, E	4398

**NOTE: Class meets August 22<sup>nd</sup>-October 20<sup>th</sup>**

While focusing on their own research (typically a specific research project they have to complete for another course, or for their thesis or dissertation), students develop knowledge, skills, and proficiencies in many aspects of advanced research. The course emphasizes practical application of foundational theories and concepts to position students for success in high-level research in English and the humanities. We also investigate and critique assumptions of authority, knowledge systems, information ownership, and scholarly inquiry, as well as consider legal and ethical issues with bearing on research. Students cultivate and practice transferable problem-solving strategies for research in and beyond specific moments in time, environments, and infrastructures.

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## ENGL 945 - SMNR ETHNIC LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	T	101	Montes, A	17793

**AIM:** This course is an in-depth investigation of U.S. Latina/Chicana literature—those voices and perspectives within historical and contemporary U.S. American social constructions. This includes transnational considerations. We explore what it means to be an “American,” to be an “immigrant,” to navigate a diverse world within the constraints of constructed class, race, gender, and sexuality codes present in American society. We will also focus on theoretical works that form the scaffolding for our literary investigations. Each author selected will

be studied in relation to her particular thematic/formal contribution in the development of a U.S. Latina/Chicana literary canon as well as in relation to the artistic, ideological, and institutional affiliations that have made American Chicana and Latina literature possible. Throughout the semester we will continually revisit what it means to be a Latina(x)/Chicana(x). Students will take a literary, historical, sociological, philosophical, psychological, feminist journey tracing the development of these works.

Teaching: Lecture, group discussions (small groups and class discussions), group activities within the class period.

Requirements: Attendance, journals, final paper

Tentative Reading (novels, poetry, memoir): Maria Amparo Ruiz de Burton, Gloria Anzaldúa, Emma Perez, Lorna Dee Cervantes, Reyna Grande, Daisy Hernandez, Ana Castillo, Chela Sandoval, Sylvia Moreno-Garcia, Edén Torres, Xochitl Gonzalez, Carmen Maria Machado, Raquel Salas Rivera, Claire Jimenez, Elizabeth Acevedo

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### ENGL 957 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Waite, S	3598

**PREQ: Permission. Contact the department Office.**

*Talk about pedagogy is simultaneously talk about the details of what students and others might do together and the cultural politics such practices support. To propose a pedagogy is to propose a political vision. In this perspective, we cannot talk about teaching practice without talking about politics.*

-Roger Simon

This course will ask you to take up your own teaching *as a question* and to explore your pedagogies (in theory and in practice) throughout the semester. For our purposes, composition theory and pedagogical practice will have a cyclical relationship whereby theory applies to practice, *and* (perhaps more importantly) your teaching practice produces theory. Paulo Freire called this mutually informing and dialogic relationship: *praxis*. Praxis not only illuminates the dynamic relationship between theory and practice, but it also troubles the very idea that theory and practice are distinct from one another in the first place. Lastly, as the epigraph here suggests, one's teaching has everything to do with one's political vision. Some instructors might consider themselves apolitical, or even neutral. But the field of composition (among others) has grappled, time and time again, with the impossibility of pedagogy without politics. This semester you will be asked to think carefully about your teaching decisions and about your engagement with your teaching as part of your own political vision. You will be invited to consider the political implications of your teaching moves in the same way we might ask students to reflect on their writing moves. It is my hope that what you will learn to do in this course will be something you continue to challenge yourself to do throughout your years of teaching.

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### ENGL 961 - SMNR AMERICAN LIT- "PROBLEMS IN 19<sup>TH</sup> US LITERATURE AND CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Cohen, M	1775

This course surveys major debates in the study of US literature and culture of the nineteenth century. This place and period witnessed tectonic social and material transformations: the end of legalized chattel slavery in the United States as a result of a traumatic civil war, together with the rise of the Ku Klux Klan and legalized segregation; the Mexican-American War and the “closing” of the “frontier”; the mass removal and genocide of Indigenous North Americans, and the entrenchment of the reservation system; the beginnings of the US’s extra-continental imperialism; mass immigration from across the globe and the rapid expansion of urban areas; whole new religions came into being; and the spread of steam-powered technologies that cemented an industrialized capitalistic economy and catalyzed mass literacy. Much changed in the literary realm as well: a literary sphere dominated by European productions was transformed into one in which US-based or –born authors became players in a global literary marketplace; poetry’s place in the literary hierarchy gave way to the novel; the short story, detective fiction, decadence, and speculative fiction coalesced into major phenomena, and an aesthetic rooted in creative imitation began to shift to one in which formal experimentation became a priority. But much didn’t change: racism, with violent elasticity, took new forms; patriarchy fought off wave after wave of challenges to naturalized male domination; the rich got richer, and the poor stayed poor; and American writers continued to make their way to Europe for inspiration—many of them never to return. Each week we’ll read some literature from the period, some recent criticism about it, and some theory to provide us with inspiration, provocation, or productive frustration. Topics and texts will be determined by the latest intellectual tussles, but are likely to be rooted in debates about racialization (Blackness and radicalism; Native sovereignty struggles; the effects of the Chinese Exclusion Act; and the intersectional relations among all these); the relations of aesthetics and politics; queerness and affect; disability studies; and ecocritical rethinkings of place, period, and subjectivity.

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