

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SPRING 2018

October 19, 2017

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 October 19, 2017. 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 of 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 805A – 19TH C BRITISH NOVEL

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	White, L	26364

Aim: This course concerns the development of British fiction in the nineteenth century, primarily through the novel, the pre-eminent genre of the age, charting its engagement with the dramatic social changes of the Romantic and Victorian periods, as well as its continual reinvention as a mode of formal realism in tension with inherited romance conventions.

Teaching Method: Mostly discussion, with some lecture; some group work

Requirements: (for undergraduates) two short papers; one midterm; one group presentation; quizzes (one per novel); one take-home essay examination; (for graduate students) leadership in classroom discussion; 8 one-page papers; leadership of one group presentation; one research paper (10-15 pages, excluding bibliographical materials)

Tentative Reading List: Austen, *Emma*; Carlyle, “Sartor Resartus”; C. Bronte, *Jane Eyre*; Gaskell, *Cranford*; Dickens, *Bleak House*; Eliot, “Mr. Gilfil’s Love Story” and “The Lifted Veil”; Carroll, *Alice’s Adventures in Wonderland and Through the Looking-Glass and What Alice Found There*; Trollope, *Barchester Towers*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Wilde, *The Picture of Dorian Gray*; Wells, *The Time Machine*

ENGL 814 – WOMENS LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Honey, M	26047

Description: This course will focus on American women writers in the early twentieth century, one of the richest periods in American literature known as the modernist era. Definitions of this literary period differ widely, as well as dates associated with it, but for this course, we will investigate forms of modernist writing by American women and trace the wide diversity of texts produced in the early twentieth century. These formats range from stream-of-consciousness experimentalism to modern forms of regional fiction to ethnically diverse narratives of the Harlem Renaissance. This diverse range of modernist writing was sharply narrowed by academic critics in the 1930’s and 1940’s, who canonized a small number of largely white male writers as modernists, while women and writers of color were largely excluded. This course participates in revisionist scholarship on modernism of the last two decades, which has sought to re-suture these excluded groups to American modernism. Specifically this scholarship has recovered modernism’s democratic roots as early twentieth century writers sought to create a

modern American literature distinct from nineteenth century Victorian and European literature. The impulse was to highlight working-class, folk, and indigenous cultures as authentic repositories of modern American sensibilities and to privilege spontaneous expression of feeling and subjectivity as the authentic path to modern creativity. According to the New American Poetry, for example, the true artist resisted civilization's strictures and false doctrines by exploding conventional rules, immersing oneself in the moment, and connecting with nature and the self within in a primal way. By the 1920's, this emphasis on unfettered feeling produced new forms of music, such as jazz and the blues, modern dance, new forms of poetry, and innovative fiction that featured women in new roles who were liberated from Victorian heterosexual models.

Reading: We will not be able to study each and every woman writer from this period—there are too many—but students will be given a sense of who the major American writers were and how they participated in modernism. Texts have yet to be decided, but writers will include Gertrude Stein, Amy Lowell, Dorothy Parker, Edith Wharton, Willa Cather, Maria Cristina Meña, Zitkala-Ša, Nella Larsen, Zora Neale Hurston, Angelina Weld Grimké, Helene Johnson, Sui Sin Far and others.

Requirements: Students will be asked to give a presentation on a modernist woman writer or artist of their choice and to write three formal papers. Format will be discussion, and students will be expected to bring a brief written response to the assigned reading for each class to facilitate that discussion.

ENGL 830 – BRIT AUTHORS TO 1800-“MILTON”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0315p	TR	001	Buhler, S	26049

Aim: To gain familiarity with a wide selection from John Milton's works and to develop a sense of his public careers both as poet and as pioneering public intellectual. We will focus on integrating, as far as possible, his poetry and his prose works – along with understanding the aesthetic, ethical, and political principles that he develops throughout his writings. Finally, we will consider recent scholarly explorations and creative engagements with Miltonic materials.

This course satisfies **Student Learning Objective 5** of the ACE program: students will “Use knowledge, historical perspectives, analysis, interpretation, critical evaluation, and the standards of evidence appropriate to the humanities to address problems and issues.”

Teaching Methods: Some lecture, predominant discussion, extensive reading, and occasional performance.

Requirements:

Active participation; regular response papers; one short paper, such as an explication; one class presentation; a seminar- or conference-style paper (or major creative project).

Tentative Reading List: From Milton's *Complete Poetry and Essential Prose*, ed. Kerrigan, Rumrich, and Fallon: “Nativity Ode”; “L’Allegro” and “Il Penseroso”; *Comus (A Masque at Ludlow Castle)*; *Lycidas*; “To His Father” (“Ad Patrem”); selected sonnets; *Paradise Lost*; *Samson Agonistes*; *Of Education*; *Areopagitica*; selections from *The Reason of Church Government*, *Eikonoklastes*, and *The Ready and Easy Way*.

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	7057

ENGL 857A – COMP & RHETORIC THRY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Minter, D	26054

AIM: This course is designed to give students some sense of the history of the field of Composition & Rhetoric, and it is often focused around different themes that have shaped the field across time. Spring 2017, the course will consider the history of the field through the lens of student/writer development (secondary/post-secondary/adult). In essence, we'll look together at shifts in thinking about and researching students' development as writers in the field with an emphasis on how that history shapes present concepts of writing student development and writing instruction.

TEACHING METHODS & REQUIREMENTS: This course will be conducted as a graduate seminar (centered on discussions and work with the course readings). Required writing will likely include informal responses to reading, a case study of a writer and an end-of-semester seminar paper. Course texts have not been determined. The course will meet face-to-face but I'm willing to explore options for a hybrid course if there is interest among ENGL graduate students for whom travelling to campus would present a hardship (ex., K-12 teachers living/working outside of Lincoln, etc.). Please contact me about this (dminter1@unl.edu)

TENTATIVE READING LIST: Among those under consideration are Yancey's *Writing Across Contexts*; Beaufort's *College Writing & Beyond: A New Framework for University Writing Instruction*; Chris Thaiss' *Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life*; Nedra Reynolds's *Geographies of Writing: Inhabiting Places, Encountering Difference*.

ENGL 872- DIGITAL HUMANITIES PRACTICUM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1030-1150a	MW	002	Jewell, A	7207

Digital Humanities Practicum. This course provides students with real, in-depth experience in collaboratively creating digital humanities projects. Guided by faculty with expertise in a broad range of digital humanities methods and resources, students work in teams to tackle challenges proposed by local and regional community organizations. The weekly class meetings are designed as a lab for team work, for learning new technical and research skills, and for pursuing strategies to solve humanities problems in the digital age. Though some technical and research experience is useful, this challenging class accommodates students from a wide range of backgrounds and with varied skills. This practicum course is an opportunity to develop significant experience in how universities, libraries, museums, archives, publishers, nonprofits, and others are using digital methods to pursue their humanities missions.

ENGL 875A- RHETORIC OF WOMEN

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	W	001	Stenberg, S	26383

AIM:

This semester we'll examine women's rhetorical practices and their relationship to the 2000-year tradition of rhetoric, analyzing how women's contributions have subverted and transformed traditional assumptions about rhetorical theory and practice, as well as about womanhood and feminism. We'll focus on some central questions:

- How do women's contributions work within and against masculine rhetorical traditions?
- How is "woman" conceptualized and expanded and transformed over time?
- What social, political and historical contexts inform women's rhetorical contributions (or silence)? What has fostered women's authority as speakers/writers?
- How have women sought to control and revise the construction and representation of their embodied identities: racial, ethnic, physical, sexual?
- How have women challenged assumptions about what "counts" as evidence in the production of knowledge?
- What are the implications of women's rhetorical practices for teaching writing and rhetoric?
- What are our own rhetorical histories? How can we strengthen our speaking/writing/rhetorical practices in private and public spheres?

Teaching Method: Small-group discussions that stem from your weekly writing, full-class discussions, and student-led facilitations on your research projects. You'll also be asked to share contemporary texts that connect to our weekly readings.

Requirements: Include weekly response writing, a rhetorical analysis of a local rhetorical event, and a formal contribution project (article to submit for publication; conference paper; curricular work for K-12 classroom, etc.) that you may tailor to your academic program; it will involve a proposal, peer review, and revision.

Tentative Reading List: Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)* as well as a range of both primary and secondary texts in women's rhetoric; these include texts on contemporary issues of transnational feminism, gender fluidity and digital media.

ENGL 878 – DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0120p	MWF	001	Cohen, M	26053

This class is about editing and archives—subjects that may sound straightforward, even dry, but that have altered the course of history as we know it. Whole belief systems, rooted in scriptural texts, have depended upon editing. It's at the center of cultural and political processes everywhere you turn, from information management and propaganda creation to the establishment of literary traditions and the struggle for a multicultural democratic society. Archives, understood in the broadest sense, are fundamental to the rule of law, to what we think we know about history, and indeed to our very senses of our selves.

At its core, this course is interested in exposing and examining cultural processes that are usually invisible and unremarked upon, even though they powerfully influence and in some cases determine what we read, how we

read, how we think of creativity, and what we accept as historical fact. This will involve an exploration of the history, theory, ethics, and practical dimensions of the creation of archives and editions. The course will teach you basic technical skills for creating digital archives or editions and will culminate with you creating one, collaboratively. We will concentrate on the technologies and standards required to make a text machine-readable and manipulable for different purposes. Specifically, we will address XML (Extensible Markup Language), TEI (Text Encoding Initiative), and a series of interfaces and platforms for providing access to digitized cultural materials. The course presupposes no prior knowledge of these technologies. There will be weekly reading and writing assignments and/or quizzes; class presentations; and a final project.

ENGL 893- FROM COMPREHENSIVE EXAMS TO DISSERTATION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	ARR	001	Schleck, J & Waite, S	28049

"This one-credit course is designed to educate and support graduate students as they begin their professional journeys through the UNL English PhD. In this course, you will be asked to practice and draft the professional and institutional documents that mark the milestones of your PhD program. In this sense, the course has a very practical application. However, we will also consider the various times in one's academic and writing career at which documents very similar to these documents might be produced, circulated, and engaged as part of the process."

ENGL 898 - SP TOPICS: ENGLISH -- "LAW & BUSINESS FOR CREATIVE ARTISTS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	002	Dooling, R	6680

Dooling, R – 002- Legal & Business aspects: Creative Act

Aim : This course will provide theoretical and practical resources for undergraduate and graduate students who want to build a career based on creative activity.

The course will introduce students to the basic legal and business principles governing creative endeavors, including: "pitching" and protecting ideas, securing representation (lawyers, agents, managers), basic principles of contract, copyright, and intellectual property laws, clearing and licensing rights, and how not to get sued or taken advantage of while creating, borrowing, and collaborating with other artists and entrepreneurs.

The goal is to teach artists and entrepreneurs how to protect themselves and their projects and ideas, until success provides the wherewithal to secure professional representation from agents, lawyers, managers, investors, and business partners. As such, the course should also appeal to students who may be interested in careers as talent representatives, producers, or investors in the arts.

For more information: http://en.wikipedia.org/wiki/Richard_Dooling

Class is cross-listed with THEA 398-005, THEA 898-005, Arts 4/898A-005, MUSC 4/898-005, JOUR 4/891-005

ENGL 911 – SMNR IN PLAINS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Kaye, F	26055

AIM (subject matter and also any particular abilities that students might expect to develop)

This is an intellectual history of the Great Plains. We will read historical, critical, and fictional/poetic works that discuss the Great Plains over approximately the last 400 years, concentrating on the last 150. Most classes will focus on the comparison of one “critical” and one “creative” work.

TEACHING METHOD (e.g., lecture, discussion, group work, etc.): Primarily discussion. Introductory lectures. Small group work by readers of each book.

REQUIREMENTS (Number of papers, examinations, quizzes, journals, evaluations, etc.): Attendance and informed, intelligent participation are required. Weekly papers responding to reading. Leading individual book discussions. Final project, equivalent to scholarly paper.

TENTATIVE READING LIST (Try to specify what will be read, not simply what anthologies will be used); novels by Cather, Laurence, King, and others; poetry such as *Blood Run*; primary sources such as the Lewis and Clark journals; hybrid texts such as *Black Elk Speaks* and *The Osage and the Invisible World*; critical and historical works such as *Nature’s Metropolis*, *Orientalism*, *Clearing the Plains*, *The Importance of Being Monogamous*, etc.

ENGL 918 - INTERDIS SMNR: 19TH C-- "TRANSATLANTIC CIRCULATION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Homestead, M	26056

Cross-listed with HIST 918 and MODL 918 and ARTH 918

Transnational approaches have become increasingly important in the disciplines of literary studies, history, and art history, and in this seminar, we will consider the circulation of texts, ideas, information, people, objects, and images across the Atlantic Ocean (and thus between nations) in the nineteenth-century. We will focus primarily on circulation between the U.S. and Europe—thus transatlantic—but we will also consider related approaches involving travel between nations, colonies, and continents bordering the Atlantic (i.e. Atlantic World, circum-Atlantic, hemispheric, oceanic). After the first meeting and an overview of approaches, we will move chronologically through a series of texts and case studies, beginning with *A Woman of Colour* (1810), a novel published anonymously in London about a black heiress from Jamaica sent to England by her father to marry her white cousin. Other (still tentative) readings and topics might include: monographs by Jessica Lepler, *The Many Panics of 1837: People, Politics and the Creation of Transatlantic Financial Crisis* and Philip Gerber, *Authors of their Lives: The Personal Correspondence of British Immigrants to North America in the Nineteenth-Century*; James Fenimore Cooper’s novel *The Pilot* (1824), a novel of the sea set during the Revolutionary War with John Paul Jones as protagonist; Frenchman Alexis de Tocqueville’s travels in the U.S. and his influential book *Democracy in America* (1835, 1840); British novelist Charles Dickens’ account of his 1842 visit to the United States *American Notes for General Circulation* in the context of debates about copyright relations between Britain and the U.S.; the travels of U.S. feminist and journalist Margaret Fuller to Italy during the revolutions of 1848 and 1849; Hiram Powers’ statue *The Greek Slave* (created in Italy, exhibited in the U.S. and Britain) and responses to it; European responses to American slavery (likely focusing on Williams Wells Brown, a fugitive from American slavery who lived and published in England in the early 1950s); the dissemination of Karl Marx’s ideas in the

nineteenth-century U.S. and his responses to the U.S. economy and politics; Henry James' stories about American travelers in Europe and their transatlantic publishing history; and the laying of the transatlantic telegraph cable. Students will write regular short critical response papers and will write longer final essays that draw, at least in part, on a discipline other than their own.

ENGL 932 – SMNR AMER AUTH TO 1900-“AMERICAN NATURE WRITING”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	001	Lynch, T	26057

This class will examine the genre of 19th century American nature writing primarily through the work of Henry David Thoreau. While Thoreau did not invent the natural history essay, he perfected it to such a degree that he is seen as the pivotal figure in the history of environmental writing, and in the history of American's understanding of our relationship to the natural world. We will begin by reading some samples of nature oriented writing that preceded Thoreau. We will then spend considerable time on Thoreau, reading a number of his works, including *Walden*, *The Maine Woods*, and *Cape Cod*, as well as a selection from his natural history essays. These writings will be contextualized by two volumes, Laura Dassow Walls's recent biography, *Henry David Thoreau: A Life*, and Lawrence Buell's classic ecocritical study *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. We will conclude with a look at 19th and early 20th century American nature writing, with Bill McKibben's anthology *American Earth: Environmental Writing since Thoreau*. We will consider the increasing importance of nature writing in general, and Thoreau in particular, as we and our planet advance further into the Anthropocene era.

TEXTS

Reading the Roots: American Nature Writing before Walden, ed. by Michael Branch

A Week on the Concord and Merrimack Rivers / Walden; Or, Life in the Woods / The Maine Woods / Cape Cod, Henry Thoreau

"Wild Apples" and Other Natural History Essays, Henry Thoreau, ed. by William Rossi

Henry David Thoreau: A Life, by Laura Dassow Walls

The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture, by Lawrence Buell

American Earth: Environmental Writing since Thoreau, ed. by Bill McKibben

ENGL 940– SMNR IN AFRICAN-AMERICAN LIT-AFRO-ORIENTALISM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0530-0820p	T	001	Rutledge, G	26058

However, it is now clear that there were two major stages in the expansion of humans from Africa. First, there was the original “Out of Africa” exodus and the subsequent migration trailing the shores of the Indian Ocean. Second, after the waning of an earlier ice age (52,000-45,000 BCE), there was a second migration into the central and northern parts of Eurasia, including East Asia, the Near East, and Europe.

—E.J. Michael Witzel, *The Origins of the World's Mythologies* (2012)^{p. 216}

The Problem: In spite of longstanding intersections going back to our emergence as modern humans out of East Africa, the “diversity” in the *modern*, European-based Humanities forestalls exploration of the *ancient* Human “kinship networks” Wai Chee Dimock calls—in *Through Other Continents*—for Americanists to recognize. This is no new call by any stretch, as the intersections of “Asians” and “Africans” over the millennia and centuries attest. Although Afro-Asian conflicts are numerous (Lucy Terry’s “Bars Fight” chronicles an “Indian” assault; Cherokee built plantations; Buffalo Soldiers hunted down Native Americans; African Americans fought in Korean and Vietnam), anti-racist and –colonialist writers have been aware of the need to look East toward Africa and Asia. Japans’ 1890 victory over “white” Russia inspired W.E.B. Du Bois, before its imperialism horrified him. Charles W. Chesnutt, in the era of *Plessy*’s supreme segregation, weighed in on the Chinese’s presence in America. In *Of One Blood* Pauline Hopkins sent her Harvard-trained protagonists back East: back in space—cultural spaces and deep time—through the North African “Middle East” and then down to East Africa to escape the Western law of segregation. Against these laws and the colonization of Africa, Asia, and Central/South America, Du Bois wrote an Afro-Indian political romance; Nella Larsen deployed Asian motifs at the outset of *Quicksand*, her first novel, and ended with meditations on the ancient Middle East; Richard Wright traveled to the Bandung Conference in Indonesia and wrote up this Afro-Asian, Third World experience; John Okada’s *No-No Boy* novel rehearsed, from a WWII Japanese-American perspective, the dilemma many blacks faced: fight for the country and swear fealty, or simply say, “No-No”; Asian-American men joined Black Panther protests in the 1970s; filmmaker Spike Lee sought Afro-Korean solidarity in *Do the Right Thing*, after violence flared between these racially oppressed groups during the L.A. Riots; Chang-rae Lee redeployed Wright’s *Native Son* and Ralph Ellison’s *Invisible Man* in his celebrated ethnic-spy novel, *Native Speaker*; Viet Thanh Nguyen’s *The Sympathizer* is a spy novel extending this genre yet further . . .

There exists all of this Afro-Asian intersectionality, and far more, yet one could not tell it exists by looking at the *diverse* structures of the Academy (inclusive of departmental and disciplinary divides), and its anemic offerings. This problem led Bill V. Mullen to write a history, grounded in the emergence of Black Studies as the canonical blueprint for this problem:

African American studies’ general emergence out of a turbulent period of political and intellectual strife in 1960s America included numerous paradigmatic struggles over the course of “black” studies in the university. The shapes of those contesting paradigms . . . include, but are not limited to, models of diaspora, Afrocentrism, cultural studies, black nationalism. *None of the dominant models or paradigms that emerged and were instituted in the 1970s and afterward took the form that many black, Chicano, and Asian activists of that period were calling for, namely, a Third World or internationalist studies.* The rejection of these models resulted in a more essentialist conception of Africana studies, and the deferral—and ultimately separate development—of postcolonial studies as something outside and different from its more aggressively politicized alternatives. The moment of dialectical linkage between black Americans and other national groups in disciplinary formation in the academy was likewise delayed and ultimately morphed into a model more compatible with a multicultural conception of race and ethnicity, one that helped give birth to the paradigms of hybridity and diaspora . . .” [such as Paul Gilroy’s]. (*Afro-Orientalism* xl; italics mine)

This Class: To begin the process of addressing the problem Mullen highlights (university programming that ghettoizes certain disciplines and offer a model diversity/multiculturalism stripped of historical power relations), this class will undertake an eclectic reading (and possibly film-screening and song-listening) of primary and secondary works to get at the past and evolving meaning of Afro-Orientalism. To the extent this is feasible beyond core readings, my goal will be to pursue con/texts that provide a chance to engage different (exotic?) perspectives that unmoor/decolonize our canonized regard for certain types of human events: e.g., Greek gods, early in the *Iliad*, partying like it’s 1999 BCE . . . at an Æthiopian festival; jazz as the imperial, modernizing soundtrack moving early 1920s China, Japan, and Korea toward West/ern selfhood (along with American cinema); masses of Europeans enslaved in the Arab Slave Trade, forcing northward migrations to escape; George Lucas’ *Star Wars* and the Japanese Samurai and African-American jazz roots that inform the *Force* of his monomyth; a slave-industrial complex perfected first on American Indians before African/Americans became its chattel of choice; Seminole Wars of Florida, argue some scholars, fueled by the “Black Seminoles” whose Underground Railroad led them Deep[er] South to foment the largest-ever slave revolt in U.S. history; East Africans enslaved in ancient T’ang Dynasty China, and ancient Chinese lore of exceptional “black” slaves therein;

U.S. military ships in a Korean bay, just after the U.S. Civil War, seeking to force open trade relations; Blackface minstrelsy introduced to Japan in the 1870s, by a U.S. commodore; an Afro-Asian diva whose double-blues-consciousness stems from her Afro-American GI paternity *and* native-Asian citizenship; *Brown vs. Board* anti-segregation logic applied more emphatically and perfectly in a pre-*Brown* SCOTUS dissent; the CIA's post-WWII cultural ambassador program sent black jazz performers globetrotting, like it did the Harlem Globetrotters, throughout Asia and elsewhere; a Korean royal delegation courted from the West to East Coast U.S. during the era of Asian Exclusion Laws and *Plessy v. Ferguson*'s Supreme segregation . . .

Our goal, in other words, is to create the (con)textual/audiovisual space that allows for a rupture of the violent can(n)onical epistemologies undergirding our culture and Academy: modern temporalities, geographies, methodologies, histories, humanities, and sciences.

The Con/Texts: To be determined, with the authors and contexts referenced above foremost, but inclusive of Asian artists and scholars, especially South Korean (a focus of my own research). I am mindful of the need for critical exposure, but also value balance, so I will seek to avoid the CRASH principle undergirding many graduate classes: So much reading that students “crash” into the texts-events and produce—like a cross-section of witnesses to an automobile accident—a widely divergent (and often overly subjective—incorrect) array of observations out of touch with authorial intent/thematics/methods. In such a canonized space, discrete dramatic events stick with us at the expense of a nuanced, holistic perspective. Close reading is far better than d-i-s-t-r-a-c-t-e-d *SPEED* reading . . .

The Assignments: Seminar paper, book review, and one class facilitation/mini-lecture.

ENGL 953 - CREATIVE WRITING -- "FICTION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	Obioma, C	7164

In this course, we will attempt to understand the fiction condition and how such a knowledge—primarily of the psychology of fiction—can help us craft good fiction. To aid our effort, we will devote our time primarily to the analysis and discussion of students’ creative work. We will also 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 to a graduate seminar. At the end of the course, students will have a significant body of workshoped creative work, as well as a portfolio of reflections and other critical pieces.

ENGL 971 - SMNR LITERARY THEORY – NEOLIBERALISM AND ITS DISCONTENTS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Abel, M & Végső, R	5495

Neoliberalism and Its Discontents

It’s not a stretch to suggest that “neoliberalism” is one of the most commonly used words to describe the economic, political, and cultural logic of the present in the last decade. Yet, what exactly is neoliberalism: What is *neo* about it, and what is *liberal*? What are its historical origins, and how does it operate today? What mode of power is inherent to it, and how does this form of power function? And: what possibilities of resistance can be imagined in response to this seemingly hegemonic regime of power that in one way or another appears to govern human interactions around the globe? By studying a series of key texts about and in response to “neoliberalism”—including by Michel Foucault, Wendy Brown, David Harvey, Jodi Dean, Steven Shaviro, Adam Kotsko, Jeffrey Nealon, and others—this seminar seeks to propose some answers to these questions—answers

that might also provoke thinking about the role culture—including but not limited to literary and filmic productions—might play both as a symptom of and, perhaps, also as a tool for resisting its operations.

As always, ENG 971 also intersects with “Humanities on the Edge,” which this academic year focuses on the topic of “Post-Revolutionary Futures?” We ask students, if their schedule permits, to attend the HotE lectures (5:30p), as well as the specially arranged graduate student meetings with the speakers in the afternoon on, respectively, March 15 (Tim Dean) and April 19 (Bridget Cooks). Moreover, on February 9, we also ask students to attend at the Ross the premiere screening of the documentary-essay film *No Intenso Agora (In the Intense Now, 2017)* by Brazilian filmmaker João Salles, who will be present to discuss his film that evening.

ENGL 993 – ACADEMIC PROFESSIONALIZATION & PRES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	001	Muchiri, N	26372