DEPARTMENT OF ENGLISH

GRADUATE COURSE

**DESCRIPTIONS**

**~ SPRING 2021 ~**

**ENG 585 – SPECIAL TOPICS:**

**Writing Inequity and Inclusion in Organizations & Institutions….3**

**PROF. KRISTEN MOORE**

Tuesdays, 3:30-6:10

Registration Numbers: (A) 23881 (B) 23882

**ENG 542 – 20TH CENTURY AMERICAN POETRY……………………………………..4**

**PROF. MING QIAN MA**

Fridays, 12:30-3:10

Registration Numbers: (A) 23558 (B) 23559

**ENG 548 – FICTION WORKSHOP…………………………………………………………5**

**PROF. DIMITRI ANASTASOPOULOS**

Tuesdays, 6:30-9:10

Registration Number: 17888

**ENG 550 – POETRY WORKSHOP…………………………………………………………5**

**PROF. MYUNG MI KIM**

Wednesdays, 6:30-9:10

Registration Number: 19822

**ENG 576 – LITERATURE & SOCIETY**

**Modernism from the Talking Book to the LP Era…………………………..6**

**PROF. DAMIEN KEANE**

Wednesdays, 3:30-6:10,

Registration Numbers: (A) 23560 (B) 23561

**ENG 581 – AFRICAN AMERICAN LITERATURE…………………….7**

**PROF. MIRIAM THAGGERT**

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Registration Numbers: (A) 23562 (B) 23563

**ENG 584 – POETICS**

**PROF. STEPHEN McCAFFERY………………………….8**

Wednesdays, 12:30-3:10

Registration Numbers: (A) 22172 (B) 22173

**ENG 613 – STUDIES IN 18TH CENTURY ……………………………….9**

**PROF. DAVID ALFF**

Thursdays, 3:30-6:10

Registration Numbers: (A) 22174 (B) 22175

**ENG 645 – STUDIES IN THE NOVEL……………………………………10**

**PROF. JOSEPH CONTE**

Mondays, 3:30-6:10

Registration Numbers: (A) 19823 (B) 19824

**ENG 585 – Writing Inequity and Inclusion in Organizations & Institutions**

**PROF. KRISTEN MOORE**

Tuesdays, 2:30-6:10

Registration Numbers: (A) 23881 (B) 23882

What are the linguistic and rhetorical practices of inequity and inclusion? How do the creation of documents, policies and procedures create inequities and what kinds of writing (or rewriting practices) can redress them? This course asks students to consider how organizational and institutional documents (including internal policies, social media and branding materials, hiring and recruitment policies and practices) produce, reproduce, or redress inequities. Students will read and analyze organizational documents, situate those documents within systems of oppression, and gain experience writing organizational documents that resist systems of oppression. Students will work directly with local organizations to draft documents that address inequity and inclusion and will develop a portfolio of organizational and institutional writing based.

Key writing tasks will include: document/data design, grant writing, technical editing, and policy/regulatory writing.

\*\*This course counts towards the Certificate in Digital and Professional Communication.

Key Texts will include:

Ahmed, Sara. (2012). On being included: Racism and diversity in institutional life.

Duke University Press

Costanza-Chock, Sasha. (2020). Design justice: Community-led practices to build the worlds we need. MIT Press.

Collins, Patricia H. (2019). Intersectionality as critical social theory. Duke University Press.

D’Ignazio, C., & Klein, L.F. (2020). Data feminism. MIT Press.

Walton, R., Moore, K., & Jones, N. (2019). Technical communication after the social justice turn: Building coalitions for action. Routledge.

Williams, Miriam F. (2017). From black codes to recodification: Removing the veil from regulatory writing. Routledge.

**ENG 542 – 20TH CENTURY AMERICAN POETRY**

**PROF. MING QIAN MA**

Fridays, 12:30-3:10

Registration Numbers: (A) 23558 (B) 23559

Extensive in scope, English 542 is an intensive study of American poetry of the 20th

Century. Taking a historical-chronological approach, the class will begin with poetry

written in the traditions of Realism and Naturalism at the end of the 19th-Century and

then cover various literary periods from the High Modernism to the present, focusing

on the major poetry phenomena such as the Imagism, the Objectivism, The Fugitives,

the Confessional poetry, the New York School poetry, the Harlem Renaissance, the

Beat poetry, the Deep Image poetry, the Black Mountain poetry, the Language Poetry,

And others. The selected representative poetry texts will be read, studied, and analyzed

In conjunction with a series of statements on the theories of poetry authored by the poets

themselves for the purpose of understanding the socio-political, cultural, and aesthetic

contexts of their poetic work.

**The primary texts for the class**:

*Twentieth-Century American Poetry*, edited by Gioia, Mason, and Schoerke. McGraw-

Hill, 2004.

*Twentieth-Century American Poetics: Poets on the Art of Poetry*, edited by Gioia, Mason,

and Schoerke. McGraw-Hill, 2004.

Supplementary readings in poetry and poetics distributed in handouts.

Course requirements include regular attendance, active participation in class discussions,

presentations, unit response papers, and a term paper.

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**ENG 548 – FICTION WORKSHOP**

**PROF. DIMITRI ANASTASOPOULOS**

Tuesdays, 6:30-9:10

Registration Number: 17888

This course interweaves the practice of crafting fictional language with the study of contemporary

novels, short stories and theories of fiction. The class will be conducted as a writing workshop, a

community of writers devoted to the reading, editing and nurturing of each other’s works-in-progress.

This seems basic enough but it signals a level of commitment outside one’s writing and into multiple and

challenging conceptions of writing. Our goal therefore is to offer acute, critical insights about the

manuscripts we examine—their structure, plot (if they have plots), conceptual conceits, language, voice,

character development and so on—keeping in mind the evolution of every writer's individual technique.

**ENG 550 – CREATIVE WRITING POETRY WORKSHOP AND COLLOQUIUM**

**PROF. MYUNG MI KIM**

Wednesdays, 6:30-9:10

Registration Number: 19822

In this unique colloquium course, we will examine a broad array of aesthetic techniques deployed in poetry and fiction in order to explore and reassess questions of genre to which we’ve become anaesthetized. Specifically, we will think through what function the concept of genre performs, what kinds of writing activity genre allows us to pursue, and how mobilizing the question of genre itself may help writers foster innovative sites of practice.

Predominantly, exploratory in nature, the Spring Writing Colloquium is designed to investigate the limits and boundaries of poetry and fiction by negotiating three interrelated spheres of activity: 1) sharing student projects in writing 2) reading a wide range of texts in order to become familiar not only with contemporary writing, but also critical and theoretical concepts that will augment writing practice 3) participating in several Colloquia sessions during which the two sections of the class will meet to prepare for and discuss visits by an exceptional roster of writers: poets, novelists, short story writers, and writers of cross-genre and inter-genre forms.

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**ENG 576 – LITERATURE & SOCIETY**

**Modernism from the Talking Book to the LP Era**

**PROF. DAMIEN KEANE**

Wednesdays, 3:30-6:10

Registration Numbers: (A) 23560 (B) 23561

This seminar will attend to modernism in relation to phonography. Its emphasis will fall less on the literary “writing of sound” than on the variety of media formats through which literary works became or were made accessible, as well as on the institutional formations and social fields in which they are made and used. “Sound-writing” will thus serve as a means to examine modes of transmission, reception, and storage, of circulation and communication in their widest ambit. This focus will involve us with a number of different forms of print, from conventional literary genres to broadcasting transcripts and liner notes and other quote-unquote ephemera generated in the interactions of eye and ear; and each week will include a listening component, sometimes bearing directly on assigned readings, at others working as a second line, and at still others altogether replacing the readings. Designed in this way, the seminar will additionally provide entry-points to some of the more recent methodological questions, or “turns,” that have transformed the field of modernist studies in the last two decades.

Primary works will be drawn from among those of: Samuel Beckett, Miles Davis, T.S. Eliot, Ralph Ellison, Kenneth Fearing, Langston Hughes, James Weldon Johnson, James Joyce, Claude McKay, Louis MacNeice, Charles Mingus, George Orwell, Les Paul, Jean Rhys, Dylan Thomas, Virginia Woolf, and W.B. Yeats. In addition, we will work with various audio formats, from literary recordings to radio plays to audio montages and tape experiments to field recordings and commercial releases.

Critical readings will include works by: Theodor Adorno, Lester Bangs, Tony Bennett, Pierre Bourdieu, Debra Rae Cohen, Josephine Dolan, Brent Hayes Edwards, Evan Eisenberg, Simon Frith, John Frow, Bernard Gendron, Paul Gilroy, Lisa Gitelman, John Guillory, Tsitsi Jaji, Friedrich Kittler, Kate Lacey, Eric Lott, Jim McGuigan, Marshall McLuhan, Matthew Rubery, Edward Said, Jonathan Sterne, Jennifer Stoever, David Suisman, Diana Taylor, Michael Veal, Raymond Williams, and Val Wilmer.

Course requirements for all registered students will include active participation in seminar discussion and periodic written responses to the week’s readings; and, for intensively registered students only, either a final research essay (twenty pages) or a conference-length paper plus a bibliographic essay. The expectations for the final project are realistic; as such, there will be no incompletes granted for the seminar. Lastly, it is mandatory that potential auditors contact me before the start of the semester.

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**ENG 581 – AFRICAN AMERICAN LITERATURE**

**PROF. MIRIAM THAGGERT**

Mondays, 12:30-3:10

Registration Numbers: (A) 23562 (B) 23563

Emphasizing the enduring significance of slavery in contemporary American culture, this graduate course studies the key texts of 19th century African American literature. Throughout the semester we will analyze how African American authors responded aesthetically and ideologically to forced migrations and depicted the experience of North American slavery. We will also chart the transition from slavery to nominal freedom as revealed in fiction and nonfiction and the African American author’s challenges to the legal decisions and political compromises that affected the construction of personhood during Reconstruction and Post-Reconstruction America. In addition to the literature of the period, we will read selected critical essays by scholars such as Stephanie Camp, Hortense Spillers, Katherine McKittrick, Saidiya Hartman, and Fred Moten. ​

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**ENG 584 – PHILOSOPHY, POETICS and the CONCEPT OF VOICE**

**PROF. STEPHEN McCAFFERY**

Wednesdays, 12:30-3:10

Registration Numbers: (A) 22172 (B) 22173

This course examines the 20th century interrelation of a western philosophic tradition with that of a parallel tradition in poetics that focuses upon the mutating functions and constructions of “voice” as a key concept, metaphor, and mythologeme in both traditions. What establishes the truth of voice? Why is voice, for some philosophers and poets, the quintessential marker of authentic presence while for others it designates the fundamental site of negativity? These and related questions are examined in a range of philosophic readings from Plato through to David Applebaum and Adriana Cavarero. Although the course has a contemporary focus, it investigates relevant key thinkers from previous centuries including Plato, Aristotle, Augustine, Condillac, Kant, and Hegel. Contemporary philosophers include Derrida, Nancy, Husserl, Heidegger, and Grivel. An anchor text in this course’s reading is Giorgio Agamben’s *Language and Death. The Place of Negativity.* These voices of philosophy within Philosophy are assessed and read against a parallel series of poetic texts and theories that similarly invest poetic voice in variant destinies and purposes. Possible topics for discussion include Charles Olson’s and Hélène Cixous’s radical fusion of the body and language; the conceptual and material liberation of voice from speech by the zaum (i.e. trans-rational) poetry of the Russian Avant-Garde; the Italian Futurist “words in freedom”; the Dada sound-poem; the anti-voice poetry of the Language Poets; and the irreducibly graphic texts of Concrete and Visual poetry. The course concludes by examining the phenomenon of disembodied and mechanical voice and concludes with a study of Becket’s *Not-I* and *Krapp’s Last Tape* with which to measure the cumulative theories studied over the seminar.

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**ENG 613 – STUDIES IN 18TH CENTURY LITERATURE**

**THE PUBLIQUE EIGHTEENTH CENTURY**

**PROF. DAVID ALFF**

Thursdays, 3:30-6:10

Registration Numbers: (A) 22174 (B) 22175

What made something “public” -- open to view, in print, or about everyone -- during the

seventeenth and eighteenth centuries? This is the central question of our seminar’s

investigation of British society between the restoration of Charles II and the reign of

George II. Together we will explore different ideas of publicity in the context of period

writings and performances by Hobbes, Locke, Behn, Astell, Addison, Steele, Pope, Defoe,

Swift, and Savage. Alongside this primary literature we will read works of modern social

theory that elaborate and revise the public concept, including classic studies by Jürgen

Habermas, Hannah Arendt, Nancy Fraser, Michael Warner, and two critical anthologies

produced by McGill University’s “Making Publics” digital humanities project. These pairings

should spark many questions for seminar discussion: what is the relation between

eighteenth-century usages of the words “public/publique/publick” and the bourgeois

public sphere whose formation Habermas attributed to that period? To what extent did

authors of the 1600 and 1700s understand themselves to be participating in public

discourse? Who do eighteenth-century publics enfranchise and exclude, and upon what

criteria? Methodologically, how do the keywords of cultural criticism facilitate and impede

access to history? Our semester-long goal will be to understand how British subjects

imagined themselves to belong to social collectivities during the 1600 and 1700s. Seminar

discussion and writing assignments will stress close engagement with course texts and

fluency in genres of the academic profession.

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**G 645 – STUDIES IN THE NOVEL: Narratives in Migration**

**PROF. JOSEPH CONTE**

Mondays, 3:30 – 6:10

Registration Numbers: (A) 19823 (B) 19824

Narratives of migration extend from the halls of Ellis Island at the turn of the last century to the globalized transit depots of the twenty-first century. In narratives of *im*migration, first-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious “better life”; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as “real Americans”—and an ethnic heritage that they wish to honor and sustain but which marks them always as an “other.” Here we encounter the hyphenated status of the preponderance of “natural born” American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.

*Mount Allegro* (1989), Jerre Mangione’s memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its “imported from Italy” values, and yet desperate to find recognition as an authentic version of “Americanness.” In Laila Lalami’s *The Other Americans* (2019), the American Dream of a Moroccan immigrant family is shattered when the father, Driss Guerraoui, is killed by a hit-and-run-driver in a small Mojave desert town, and the only witness is an undocumented migrant from Torreón, Mexico who fears deportation if he were to come forward. Viet Thanh Nguyen’s short stories in *The Refugees* (2017) show the exacting toll that forced migration can take as, after the American war in Vietnam, families are broken between the homeland that has expelled them and the country that only reluctantly receives them. Dave Eggers’ fictionalized *What Is the What: The Autobiography of Valentino Achak Deng* (2006) tracks the exodus of a Lost Boy of Sudan, whose tragedy and loss in the midst of genocidal warfare is framed by his assault in an American city that is supposed to give him refuge.

The narratives of immigration *to* America impress the assimilation of the foreign body into the dominant imaginary of a white, Rockwellian Protestantism; the naturalization not only of the “resident alien” but also of the exceptionalism on which those cultural values stand; and a tribalism that is irreconcilable with a blended, pluripotential society. The narratives of *re*migration *from* America express a transversal politics of differentiation, a transnational identity that bricolages self and other, and the cosmopolitanism of an open, borderless world. This transnationalism, however, isn’t the pure product of a postmodern or post-9/11 condition. One hundred years ago the radical progressive intellectual, Randolph Bourne, issued a call in 1916 for a “Trans-national America” as the first World War engulfed the countries in Europe from which much of America’s immigrant stock was derived. Bourne was among the first to declare “the failure of the ‘melting-pot,’” a rejection of the assimilationist metaphor in which the “impurities” of an alien ethnicity are annealed in the blast furnace of American industrial capitalism; an Americanization that was indeed touted in such immigrant narratives as the widely-read autobiography of Mary Antin, *The Promised Land* (1912).

Novels of remigration and transmigration include Chimamanda Ngozi Adichie’s *Americanah* (2013), whose protagonists Ifemelu and Obinze encounter a dream deferred in the West before their return to Nigeria. Teju Cole’s novel, *Open City* (2011) follows the perambulations of a Nigerian immigrant, Julius, trained as a psychiatrist, as he tries to relieve the stress of his professional obligations and the breakup with his girlfriend, Nadege. In *Exit West* (2017), Mohsin Hamid turns from transnational terrorism to the migrant crisis that has been described as the worst since the post-World War II resettlement of millions displaced by the war. Saeed and Nadia pass through dark portals to Mykonos, London, and Marin. Their transmigration portends the collapse of the nation-state and the borders that define the state by restricting freedom of movement, becoming the new cosmopolitans, global citizens. In Valeria Luiselli’s *Lost Children Archive* (2019), a family makes a road-trip from Harlem, New York to Cochise, Arizona In the summer of 2014 when the surge of unaccompanied child migrants, their detention, deportation, deaths, and disappearances, reaches a crisis along the US-Mexico border.

Other literary and critical readings will be available through UB learns or on graduate course reserve. In this Year of the Covid Pandemic, remote delivery of the seminar will be via weekly, two-hour Zoom sessions. All enrolled students are required to make a twenty-minute presentation and students registered Intensively must submit a twenty-page research paper.