

Overview of Graduate Courses 2022-2023

COURSE OFFERINGS

Spring/Summer 2022

ENG 7321 Robert Stacey, “Modern Canadian Poets and the Work of Others” (Canadian)
ENG 7310 Thomas Allen, “African-American Literature” (American)

Fall 2022/Winter 2023

ENG 6302/6303 Graduate Director, “Research Methods and Professionalization, Parts 1 and 2”
ENG 6304 Anne Raine, “Critical Methodologies in Literary Studies” (Theory)
ENG 6355 Victoria Burke, “Experimental Genres and Seventeenth-Century Women Writers” (Restoration)
ENG 6360 Sara Landreth, “Science Fiction Then and Now” (Eighteenth-Century)
ENG 6380 Mary Arseneau, “Victorian Women Poets: Gender, Poetics, and a Female Literary Tradition” (Victorian)
ENG 7311 Thomas Allen, “Time and Literature” (American)
ENG 7320 Cynthia Sugars, “Ottawa in Literature/Literature in Ottawa” (Canadian)
ENG 7330 Kim Quoigue Andrews, “Genre Trouble” (Twentieth-Century and Contemporary)
ENG 7332 Jennifer Blair, “Activism’s Reading Lists” (Cultural Studies)
ENG 7386 James Brooke-Smith, “Special Projects”

Spring/Summer 2023

ENG 6320 Andrew Taylor, “Closing and Opening the Canterbury Tales” (Medieval)
ENG 7331 Anne Raine, “Ecopoetics and Environmental Justice” (Twentieth-Century and Contemporary)

COURSE DESCRIPTIONS

Spring/Summer 2022

ENG 7321 Modern Canadian Poets and the Work of Others (Canadian)

Spring 2022 (3 credits)

Professor: Robert Stacey

Course Description

This course will explore the various ways that Canadian poets situated their writing in relation to the changing nature of work in Canada in the first three quarters of the 20th century. The aim of the course is two-fold: firstly, to examine a body of modernist poetry about work; and, secondly, to treat this archive as a privileged space for thinking about the status of poetry *as* work. Generally speaking, when poets write about the work of others, they are compelled to reflect on the status of their own activity and ask whether it, too, is a form of labour—or not. How a poet resolves (or fails to resolve) this question is an

important key to their personal poetics, but the course will test the hypothesis that anxieties and uncertainties about the status of poetry as work are largely *constitutive* of Canadian modernism as such. Consequently, we will focus our attention on fairly canonical modernist poets—among them P.K. Page, Dorothy Livesay, E.J. Pratt and Al Purdy—whose work has been repeatedly invoked in discussions of modernism in this country. Our approach to these poets, however, will span the fields of philosophy, theoretical poetics, cultural theory, economic history, and literary criticism in an attempt to understand the complex relationship between poetic practice, aesthetic theory, and social context.

Evaluation

Seminar presentation (30%)

Critical gloss (10%)

Class participation (10%)

Final paper (50%)

Tentative Reading List

Hannah Arendt, *The Human Condition* (1958)

Jacques Rancière, *The Politics of Aesthetics* (2006)

Archibald Lampman, selected poems [Brightspace]

Dorothy Livesay, selected poems [Brightspace]

P.K. Page, selected poems [Brightspace]

E.J. Pratt: “Towards the Last Spike” (1952)

Al Purdy, *In Search of Owen Roblin* and selected poems [Brightspace]

Daphne Marlatt, *Steveston* (1974)

Tom Wayman, *Free Time: Industrial Poems* (1977)

Steve McCaffery, *Carnival: The First and Second Panels* (1975, 1978)

—Plus selected critical readings, TBA

ENG 7310 African-American Literature (American)

Summer 2022 (3 credits)

Professor: Thomas Allen

Course Description

This course will trace the development of a distinctive tradition of African American literature from the colonial period through the present. We will explore historically important genres such as the slave narrative and the protest novel, periods of exceptional creative output such as the Harlem Renaissance and the Black Arts Movement, and the work of major figures such as James Baldwin and Toni Morrison. Throughout the semester, we will pay attention to the ways in which Black writers have wrestled with social and political concerns such as slavery and its legacy, the construction of racial identity in America, anti-Black violence, and the intersections between race, gender, and sexuality.

Most of the shorter readings will be found in *The Norton Anthology of African American Literature*. The anthology also includes several full-length longer works, including the plays *A Raisin in the Sun*, by Lorraine Hansberry, *Dutchman*, by Amiri Baraka, *Fences*, by August

Wilson, and *Top Dog/Underdog*, by Suzan-Lori Parks. By complementing the anthology with a small number of additional books, we will be able to explore the range of genres important in the African American literary tradition, including fiction, non-fiction prose, poetry, and drama.

Each week, we will also read a significant work of scholarship or theory, including texts by Hortense Spillers, Paul Gilroy, bell hooks, Henry Louis Gates, Saidiya Hartman, M. Jacqui Alexander, Fred Moten, Roderick Ferguson, Christina Sharpe, Frank Wilderson, and others. We will study the social history of race in America while also delving into Critical Race Theory, Black Feminist Theory, and Queer of Color Critique.

Assignments and Grading

Participation (20%)

Response paper and presentation (20%)

Research paper (60%)

Books

The Norton Anthology of African-American Literature, 3rd edition

Zora Neal Hurston, *Their Eyes Were Watching God* (1937)

James Baldwin, *Another Country* (1962)

Toni Morrison, *Beloved* (1987)

N. K. Jemisin, *The Fifth Season* (2015)

Alexis Pauline Gumbs, *Spill: Scenes of Black Feminist Fugitivity* (2016)

Fall 2022 / Winter 2023

ENG 6302 Research Methods and Professionalization, Part 1

Fall 2022 (1.5 credits)

Professor: Graduate Director

Course Description

This course is a series of workshops designed to help students develop the skills they need to succeed in graduate studies. The amount of work required is minimal, as the sessions are designed not to add to students' workload but to provide guidance and practical help with the scholarly and teaching-related tasks you will face during your degree. Some workshops will be led by the Graduate Director and others by guest speakers from within and outside the English Department. Topics will include research methods, preparing scholarship applications, teaching strategies for new TAs, and strategies for writing graduate-level essays and thesis proposals.

* ENG 6302 is required for all MA and PhD students

Delivery Method: Biweekly workshops (there may be a couple of extra sessions in September), with a minimal amount of preparatory reading for some sessions

Grading: S/NS

ENG 6303 Research Methods and Professionalization, Part 2

Winter 2023 (1.5 credits)

Professor: Graduate Director

Course Description

This course is a series of workshops designed to help students develop the professional skills required for an academic career and/or for the transition from graduate studies to careers outside academia. The amount of work required is minimal, as the sessions are designed not to add to students' workload but to provide guidance and practical help with the professional tasks you will do during and after graduate school. Some workshops will be led by the Graduate Director and others by guest speakers from within and outside the English Department. Topics will include presenting papers at conferences, publishing in academic journals and other venues, course design and other advanced teaching skills, and preparing for academic and non-academic careers.

* ENG 6303 is required for all MA and PhD students.

Delivery Method: Biweekly workshops, with a minimal amount of preparatory reading and some short follow-up assignments

Grading: S/NS

ENG 6304 Critical Methodologies in Literary Studies (Theory)

Fall 2022 (3 credits)

Professor: Anne Raine

Course Description

This is a course in a kind of thinking usually labelled "theory," which can sound intimidating and distant from the literary writing that got most of us interested in graduate study in the first place. However, in *Professing Literature*, Gerald Graff makes the point that we are all "theorists," whether we think of ourselves that way or not: "As I use the term, there is a sense in which all teachers of literature are 'theorists' and have a stake in theoretical disputes" (2). This course builds upon Graff's contention that theory is relevant to everyone who studies or even just enjoys literature. In fact, the structure of this course endeavours to extend Graff's claim even further by thinking about how theories developed in the context of literary interpretation can help us to analyze all sorts of topics, from politics and economics to science and environment. By the end of this course, students should recognize that critical theory addresses many of the same concerns and offers many of the same rewards that drew us to literature itself in the first place: the ability to think more clearly and deeply about the world around us and our own potential contributions to that world.

In surveying a wide range of theory from past and present practitioners, we will attempt to better understand our own practices of literary interpretation and teaching, as well as the institutional contexts for those practices. Throughout the semester, readings will juxtapose

older, “classic” works of theory that remain influential with recent interventions that make use of or respond to those older works. For some weeks, we will also read some short introductory articles from reference works available online through the library website. The course should give students a sense of how theoretical debates have evolved over time as well as some tools for pursuing their own research projects during an MA or PhD program.

This course assumes that new MA and PhD students will have had little or perhaps sporadic exposure to the active study of theory at the undergraduate level. No one (including the instructor) is an expert on all of the areas of theory surveyed in this course. We will discuss the assigned readings together and attempt to learn from the different perspectives and experiences we will all bring to the course. While no prior knowledge of theory is assumed, all students are expected to come to each class prepared to discuss the readings. Some additional background reading of your own choice may assist you in your preparation. Try to develop thoughtful questions and discussion points that may be of interest to others. *ENG 6304 is required for PhD students; MA students are welcome but not required to enrol

Assignments and Grading

Because this course deals with theory, the assignments will be a bit different from the norm for a graduate seminar. Class discussion will be supplemented by required discussion board posts. Each student will complete one presentation/response paper during the term, followed by a “position paper” at the end that will be shorter than a typical graduate research paper.

Tentative Text List (contact the instructor for up-to-date information)

Gerald Graff, *Professing Literature: An Institutional History*. The University of Chicago Press, 2007. (ISBN 978-0226305592)

Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan. Vintage, 1975. (ISBN 978-0679752554)

Edouard Glissant, *Poetics of Relation*, trans. Betsy Wing. University of Michigan Press, 1997. (ISBN 978-0472066292)

Kathryn Yusoff, *A Billion Black Anthropocenes or None*. University of Minnesota Press, 2018. (ISBN 978-1517907532)

Additional readings will be available on Brightspace or online through the library, as noted in the schedule

ENG 6355 Experimental Genres and Seventeenth-Century Women Writers (Restoration)

Fall 2022 or Winter 2023 (3 credits)

Professor: Victoria Burke

Course Description

The main focus of this course will be on the work of three seventeenth-century authors: Hester Pulter, Margaret Cavendish, and Lucy Hutchinson, all of whom wrote during the

middle decades of the century. Each produced an astonishing range of work in poetry and prose, and each is now receiving substantial scholarly attention. This course will place them in context with other writers of the period, and interrogate to what extent each writer was experimenting with genre, subject matter, form, and aspects of material culture.

Another focus of the course will be on scholarly editing. We will examine two new websites (*The Pulter Project: Poet in the Making*, edited by Wendy Wall and Leah Knight, at Northwestern University <http://pulterproject.northwestern.edu/> and *Margaret Cavendish's Poems and Fancies: a digital critical edition*, edited by Liza Blake, at the University of Toronto <http://library2.utm.utoronto.ca/poemsandfancies/>). Engaging with theoretical work in the field, we will consider the limits and the possibilities of digital editing, and current views of the best practices in producing editions of these works for today's readers. A component of the course will be producing your own edition of a Hester Pulter poem.

Evaluation

<i>Participation and discussion posts</i>	20%
<i>Seminar presentation</i>	25%
<i>Amplified edition of an assigned poem by Hester Pulter</i>	25%
Produce an amplified edition, with an optional "Curation," of an assigned poem by Hester Pulter, plus a brief reflection on the process	
<i>Final research paper:</i>	30%

Course Texts

Bowerbank, Sylvia, and Sara Mendelson, editors. *Paper Bodies: A Margaret Cavendish Reader*. Broadview, 2000.

Eardley, Alice, editor. *Lady Hester Putler: Poems, Emblems, and The Unfortunate Florinda*. The Other Voice in Early Modern Europe: The Toronto Series 32, Iter / Centre for Reformation and Renaissance Studies, 2014.

Fitzmaurice, James, editor. *Sociable Letters*. By Margaret Cavendish, Broadview, 2004.

Hutchinson, Lucy. *Order and Disorder: Or, the World Made and Undone*. *Early Modern Women on the Fall: An Anthology*, edited by Michelle M. Dowd and Thomas Festa, ACMRS, 2012, pp. 188-255.

Finally, scholarly articles, and some additional primary texts, will be posted on the course webpage in Brightspace

ENG 6360 Science Fiction ←Then and Now→ (Eighteenth-Century)

Fall 2022 or Winter 2023 (3 credits)

Professor: Sara Landreth

Course Description

This course explores works of early science fiction alongside modern sci-fi and fantasy texts. Our readings are organized around four central themes: Apocalyptic Plagues, Fantastic Voyages, "Mad" Science, and Parallel Universes. Each unit begins by tracing one of these motifs back to the 17th and/or 18th centuries. Inspired by discoveries in physics, medicine, and botany, Enlightenment authors wrote speculative fiction that imagined extraterrestrials,

talking animals, artificial wombs, plagues, and reanimated corpses. We will pursue these ideas about pandemics, aliens, space travel, autonomous vehicles, inventor-creators and parallel dimensions forward into 20th- and 21st-century science fiction and fantasy, with an aim to analyze how these thematics change over time. We will read the primary works on our syllabus alongside important theory and criticism about science fiction in order to engage with debates about where the genre has been and where it might be headed.

Our readings will include:

UNIT 1: Apocalyptic Plagues

- **Introduction** : Istvan Csicsery-Ronay, *Seven Beauties of Science Fiction* (2011)
- **The 1665 Bubonic Plague**: Daniel Defoe, *A Journal of the Plague Year* (1722)
- **Short Stories about Femicide, Aphasia, Zombies**: Octavia Butler, “Speech Sounds” (1983), Alice Sheldon, “Screwfly Solution” (1972), and Junot Diaz, “Monstro” (2012)
- **A 21st-century SARS Novel**: Emily St John Mandel, *Station Eleven* (2014)

UNIT B: Fantastic Voyages

- **A 17th-century Moon Voyage**: Godwin, *Man in the Moone* (1633)
- **Strange 18th-Century Motions** Voltaire, *Micromegas* (1752) and *Vehicle It-Narrators* (1748)
- **A 21st-Century Sentient Spaceship** Leckie, *Ancillary Justice* (2013)

UNIT C: Mad Science

- **18th-Century Botanical Sex**: Erasmus Darwin, “Loves of the Plants” (1791)
- **Men Give Birth: 1818 and 1984**: Octavia Butler, “Bloodchild” & Mary Shelley, *Frankenstein*

Unit D: Parallel Universes

- **Parallel Dimensions, 1621/1667**: Cavendish, *Blazing World* & Bacon, *The New Atlantis*
- **21st-century Choose Your Own Adventure**: Murphy, *A Blazing World* (2011)

ENG 6380 Victorian Women Poets: Gender, Poetics, and a Female Literary Tradition (Victorian)

Fall 2022 or Winter 2023 (3 credits)

Professor: Mary Arseneau

Course Description

This seminar course will consider gender and poetics within the specific context of the nineteenth-century British woman poet’s tradition. We will consider how women poets self-consciously identified themselves as working in a female tradition, how that identification informs their poetics, and the critical implications of approaching this female canon as sequestered from a mainstream, predominantly male, canon. In the process of our literary study we will acknowledge the recuperative work undertaken by feminist scholars and

consider what attitudes contributed to the last century's erasure of the woman poet's tradition.

Beginning with Felicia Hemans and Letitia Elizabeth Landon (L.E.L.) as originators of a discernible female poetic tradition in the nineteenth century, we will trace the tradition of the "poetess" through Elizabeth Barrett Browning and Christina Rossetti, paying particular attention to these poets' deliberate self-representations as female artists. Finally, through a study of late Victorian poets Augusta Webster and Michael Field (Katharine Bradley and Edith Cooper), we will consider how the Victorian woman poet's tradition extends to the later part of the century. We will trace the poets' emulations of Sappho, Corinne, and the "improvisatrice"; their experiments with genres including the epic, dramatic monologue, and sonnet; and their engagement with larger social issues. Throughout the course, we will examine these poets' compromises and confrontations with dominant gender ideology as they attempt to negotiate a transgression into the public arena while asserting and performing their "femininity."

This poetic tradition is still in the process of being recovered and undergoing historical revision, and over the last decades various forgotten figures have gained a deserved scholarly profile. Our goal in the course is to continue this project of recuperating forgotten voices and discovering other neglected figures. As we shall see, the poetess tradition—which was thought of as conservatively and conventionally feminine—actually has extended into identities and poetry reaching well beyond the "Angel in the House" persona. Even when women poets are writing about emotions and domesticity, they often interrogate cultural issues. In her book *The Political Poetess*, critic Tricia Lootens asks and answers the important question, "Who made the Poetess white? No one; not ever." In this course, we will pay particular attention to poets that articulate novel and ground-breaking views, and we will discover voices that are diverse in terms of sexual orientation, politics, subject matter, disability, race, and ethnicity. Through "Recuperating Women Poets" seminar presentations we will consider the poetry and critical reputations of figures whose poetry is less well known, with particular focus on identifying promising areas for future scholarship.

Grading

Major seminar presentation and handout 30%

"Recuperating women poets" seminar and handout 15%

Participation 10%

Final essay 45%

Texts

Barrett Browning, Elizabeth. *Aurora Leigh*. Ed. Margaret Reynolds. Norton critical edition. New York: W.W. Norton, 1995.

---. *Elizabeth Barrett Browning: Selected Poems*. Ed. Marjorie Stone and Beverly Taylor. Peterborough, ON: Broadview, 2009.

Field, Michael (Katharine Bradley and Edith Cooper). *Michael Field, The Poet: Published and Manuscript Materials*. Ed. Marion Thain and Ana Parejo Vadillo. Peterborough, ON: Broadview, 2009.

- Hemans, Felicia. *Felicia Hemans: Selected Poems, Prose, and Letters*. Ed. Gary Kelly. Peterborough, ON: Broadview, 2002.
- Landon, Letitia Elizabeth. *Letitia Elizabeth Landon: Selected Writings*. Ed. Jerome McGann and Daniel Riess. Peterborough, ON: Broadview, 1997.
- Rossetti, Christina. *Christina Rossetti: The Complete Poems*. Text by R.W. Crump. Notes and introduction by Betty S. Flowers. Harmondsworth: Penguin, 2001.
- Webster, Augusta. *Augusta Webster: Portraits and Other Poems*. Ed. Christine Sutphin. Peterborough, ON: Broadview, 2000.

ENG 7311 Time and Literature (American)

Fall 2022 or Winter 2023 (3 credits)

Professor: Thomas Allen

Course Description

The “temporal turn” is one of the signature events of literary studies in the past decade; a heightened attention to the complexity and ambiguity of time has also shaped work in other disciplines from history to cultural studies. This seminar will take advantage of this outpouring of intriguing scholarship to explore nineteenth and twentieth-century literature in relation to different ways of thinking about time and temporality. We will pay some attention to formal analysis of how time structures different genres—narrative fiction, lyric poetry—but we will also engage with the social, political, and cultural implications of literary temporality. Scholars working in the areas of feminist theory, queer theory, critical race theory and Blackness studies, Indigenous studies, and disability studies have demonstrated the importance of temporality to various constructions of personal and group identity. Throughout the semester, we will draw connections between the way that time structures the representational forms of different literary genres and time’s activity as a form of social and political power.

The seminar syllabus will pair theoretical and scholarly readings with literary texts. The theoretical readings will be drawn from scholars working in various periods, from medieval to contemporary, but we will focus on the nineteenth and twentieth centuries in our literary readings.

Assignments and Evaluation

Attendance and participation: 25%

Presentation and response paper: 25%

Research paper: 50%

Texts

Literature

John Keats, selected poems (1816-20)

Washington Irving, “Rip Van Winkle” (1819)

Emily Bronte, *Wuthering Heights* (1847)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

Oscar Wilde, *The Picture of Dorian Gray* (1891)
H. G. Wells, *The Time Machine* (1895)
Pauline Hopkins, *Of One Blood* (1902)
Virginia Woolf, *To the Lighthouse* (1927)
Joy Harjo, *In Mad Love and War* (1990)
Suzan-Lori Parks, *The Red Letter Plays* (1999-2000)

Theory and Scholarship (including monographs from which excerpts will be drawn):

Aristotle, *Physics*, book 4
Augustine, *Confessions*, book 11
Henri Bergson, selections from *Creative Evolution*
Gerard Genette, selections from *Narrative Discourse*
Paul Ricoeur, selections from *Time and Narrative*
M. M. Bakhtin, "Forms of Time and of the Chronotope in the Novel," in *The Dialogic Imagination*
Dana Luciano, selections from *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America* (NYU Press, 2007)
José Esteban Muñoz, selections from *Cruising Utopia: The Then and There of Queer Futurity* (NYU Press, 2009)
Emily Apter, "Women's Time in Theory," *differences* 21.1 (2010): 1-18
Carolyn Dinshaw, selections from *How Soon Is Now?: Medieval Texts, Amateur Readers, and the Queerness of Time* (Duke UP, 2012)
David Wittenberg, selections from *Time Travel: The Popular Philosophy of Narrative* (Fordham University Press, 2013)
Kathleen Davis, "Theory in Time," *PMLA* 130.3 (May 2015): 759-767.
Michelle Wright, selections from *Physics of Blackness: Beyond the Middle Passage Epistemology* (University of Minnesota Press, 2015)
Mark Rifkin, selections from *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination* (Duke University Press, 2017).
Tavia Nyong'o, selections from *Afro-Fabulations: The Queer Drama of Black Life* (New York University Press, 2018)

ENG 7320 Ottawa in Literature/Literature in Ottawa (Canadian)

Fall 2022 or Winter 2023 (3 credits)

Professor: Cynthia Sugars

Course Description

There is a long tradition of jokes and ironic laments about the bloodlessness and constitutive ennui of the nation's capital. Goldwin Smith famously described Ottawa as "a sub-arctic lumber village converted by royal mandate into a political cockpit" (1892), while Allan Fotheringham scathingly christened Ottawa "Dullsville-on-the-Rideau." This discourse about Ottawa echoes longstanding debates about the viability of Canada's romantic potential more generally, a debate that has taken place in cultural-historical formulations of Canada from the early 19th century to the present day. This course will explore a range of Ottawa fiction, drama, and poetry in order to consider the ways Ottawa figures in these works.

Despite its longstanding reputation as Canada's cold and bureaucratic capital, Ottawa has in fact been celebrated as a city of uncanny and evocative character by many Canadian authors, from Alexis's depictions of the spectral landscape of downtown Ottawa which invades his protagonists' dreams (in *Childhood* and *Despair and Other Stories of Ottawa*), to Jane Urquhart's historical magic-realist ghost story about the murder of famous Canadian statesman Thomas D'Arcy McGee on Sparks Street (*Away*), to Charles de Lint's collection of fantasy stories about a strange rooming house in the Glebe which functions as a portal between worlds (*Moonheart*), to Phil Jenkins' creative nonfiction about a plot of land on LeBreton flats that is haunted by the ghosts of the people that have passed through it (*An Acre of Time*), to Eric Wilson's children's novel about the monsters that haunt the underworld of the urban capital (*Vampires of Ottawa*). In many of these works, authors attempt to counter conventional depictions of the nation's capital as provincial and culturally deficient by conjuring the resonant qualities of the place. Some questions we will ask about the works we study include the following: How does Ottawa figure in these and other literary works? In what ways are authors writing against the reputation of the hum-drum capital? Is Ottawa figured as a synecdoche for the nation? Do these authors attempt to subvert conventional stereotypes of the national capital? Are authors trying to rewrite the notion of the White mainstream? In what ways do historical fictions attempt to reimagine the city's past? How are discourses of the local and the global figured in these works? This course aims to consider the myriad ways Ottawa continues to function in the Canadian literary and cultural imagination.

Class study will be supplemented with visits by local authors, attendance at a local theatre or writers' festival performance, and one or two fieldtrips to local cultural and public institutions.

Grading

Class attendance and participation 10%

Seminar presentation 15%

Theatre review 15%

Weekly journals 10%

Creative writing assignment 10%

Term paper 40%

Required Texts (plus a coursepack of selected essays, poems, and short fiction)

André Alexis, *Despair and Other Stories of Ottawa*

Elizabeth Hay, *A Student of Weather*

Carol Shields, *A Celibate Season*

Priscila Uppal, *To Whom It May Concern*

Phil Jenkins, *An Acre of Time*

Charles De Lint, *Moonheart*

Terry Fallis, *The Best Laid Plans*

Tim Wynne-Jones, *Rex Zero and the End of the World*

Monty Reid, *Garden*

rob mclennan, *The Ottawa City Project:*

Brian Doyle, *Angel Square*

Saleema Nawaz, *Bone and Bread*
Nina Berkhout, *The Gallery of Lost Species*
Melissa Yi, *Human Remains*

ENG 7330 Genre Trouble (Twentieth-Century and Contemporary)
Fall 2022 or Winter 2023 (3 credits)
Professor: Kim Quoigue Andrews

Course Description

The study of genre is most often tackled in the context of, or indeed simply *as*, the rise of the novel. While it is doubtless true that the upheavals of literary form that characterized the 18th century paved the way for our current sense of literary genre, this course will emphasize the degree to which genre, as a series of normative categories, always already exists in a troubled relationship to itself, unsettled and unsettling. In particular, and in Lauren Berlant's terms, genre as a "zone of expectations" constantly threatens to absorb the writer (their life, their individual expression) into its own social fixedness. Negotiations between writer and genre, thus, take place across all manner of literary forms, shifting their foci in response to those expectations. This course will endeavor to look at those contemporary sites where the frisson of such negotiation is at its most apparent. Alongside traditional genre theorists ranging from de Man to Genette, we will read a range of contemporary texts—from W. G. Sebald's *The Emigrants* to Catherine Taylor's *Apart* to John Keene's *Counternarratives* and Jennifer S. Cheng's *Moon*—whose projects, in either melancholic or utopian striving, overflow the boundaries of their genres. Along the way, we'll also take a hard look at our roles as critics—roles, it might be said, whose function is to maintain the very boundaries that our objects of scrutiny want to escape.

Tentative Reading List

Caroline Levine, from *Forms: Whole, Rhythm, Hierarchy, Network*
Anna Kornbluh, from *The Order of Forms*
Jonathan Kramnick & Anahid Nersessian, "Form and Explanation"
Walter Benjamin, from *The Arcades Project*
Susan Howe, *My Emily Dickinson*
Charles Olson, *Call Me Ishmael*
Christina Sharpe, *In the Wake*
W.G. Sebald, *The Emigrants*
Dionne Brand, *The Blue Clerk*
Catherine Taylor, *Apart*
Christian Hawkey, *Ventrakel*
Jennifer S. Cheng, *Moon*
David Kishik, *The Book of Shem*
Two special issues of the *Asian American Literary Review*:
 Fall 2013: "Mixed Race in a Box"
 "Open in Emergency" (2nd edition, 2020)
Ted Chiang, "Story of Your Life" / *Arrival* (film)
John Woo, *Face/Off* (film)

ENG 7332 Activism's Reading Lists (Cultural Studies)

Fall 2022 or Winter 2023 (3 credits)

Professor: Jennifer Blair

Course Description

This course combines contemporary cultural studies approaches to research on reading and readers with a curiously literary studies-focussed (if not academic) outcome of recent and ongoing activist movements: the reading list. Want to be better informed about racism in the context of the Black Lives Matter movement? Check out The Globe Theatre's "O This Learning, What a Thing It Is" list. Or consult one of the annotated BLM lists (including one that some of us generated in our own department). Worried about the ephemerality of the online components of Idle No More? Fear not, *The Winter We Danced* has anthologized many of them in one accessible volume. Want to understand the #MeToo movement? The Boston Public Library is there to help: <https://bpl.bibliocommons.com/list/share/332332057/1591899179>. Why the emphasis on the reading list? Are we taking to the streets or to our bookshelves? (Or both?) Is this a shout out to all of us English and Cultural Studies scholars—a time (finally) to shine? How does this current emphasis on reading and activism extend from previous such emphases as seen in, for example, the Black Panther newspaper, ACT UP's safer sex pamphlets, the Red Power movement's establishment of D-Q University, and mid-twentieth-century feminism's "consciousness raising" initiatives?

This course focuses on six contemporary activist movements. For the first half of the term we will learn about each one via scholarly texts and literary representations (poetry, graphic texts, theatre, memoir and fiction). (Texts to be determined based on number of students in the course). We will then focus more specifically on theories of reading while students work on a culminating project on a particular reading list or other similar reading-focussed aspect of a certain movement or action.

Quebec Student Protest Movement

Sophie Yanow, *War of Streets and Houses*

Henry A. Giroux, "The Quebec Student Protest Movement in the Age of Neoliberal Terror." *Social Identities*, vol. 19, no. 5, 2013, pp. 515-535.

Darin Barney, Brian Massumi, & Cayley Sorochan "Printemps Érable – Quebec's Maple Spring of 2012," *Theory & Event*, Volume 15, Issue 3 Supplement.

Idle No More

The Kino-nda-niimi Collective, editors, *The Winter We Danced*

Ken Coates, *#Idle No More and the Remaking of Canada*

Occupy

Juliana Spahr, *The Winter the Wolf Came*

Micah White, *The End Of Protest: A New Playbook For Revolution*

#MeToo

Kirsten Roupenian, “Cat Person”
Emma Glass, *Peach*
Leah Gilmore, “What Next for Me Too Lit?”

MMIW

Amber Dean, *Remembering Vancouver’s disappeared women: settler colonialism and the difficulty of inheritance*. (UTP 2015)
Kim Anderson, Campbell, Maria; Belcourt, Christi (eds). *Keetsahnak: Our Missing and Murdered Indigenous Sisters* (University of Alberta Press, 2018).
Scofield, Gregory. *Witness, I Am*. (Nightwood Editions, 2016)

Black Lives Matter

Dominique Morisseau, *Blood at the Root*
Rodney Diverlus, Sandy Hudson, and Syrus Marcus Ware (editors), *Until We Are Free*
(University of Regina Press, 2020)
Chickenshed Theatre, *Blowin’ in the Wind*

Readings on Reading

Nicholas Hengen Fox, *Reading as Collective Action: Text as Tactics*
Sybil E. Durand, “Reading for Change: Toward a New Literary Activism”
Michael Warner, “Uncritical Reading”
Bruce Robbins, “Reading Bad”
Kimberly DeFazio, “Reading is the Other Name of Class”
Danielle Fuller and DeNel Rehberg Sedo, *Reading Beyond the Book: The Social Practices of Contemporary Literary Culture*
Merve Emre, *Paraliterary: The Making of Bad Readers in Postwar America*

ENG 7386 Special Projects

Fall 2022 or Winter 2023 (3 credits)
Professor: James Brooke-Smith

Course Description

Pick a theme, any theme. Honestly, it’s up to you. What do you want to think, speak and write about for the next three months? You’re in charge.

This class offers students the chance to develop an independent research project based on a topic of their own choice. Classes will take the form of weekly workshops in which students present their work in progress and discuss readings exemplifying the art of research in different genres and media (memoir, podcast, lyric essay, video essay, oral history, collage, participant observation, gallery exhibition, etc.). We will investigate how to write about the things we love – books, films, artworks, authors, historical periods, etc. – without burying them under mountains of footnotes and losing sight of them amidst thickets of technical jargon. We will study how to use humour, irony, melancholy, nostalgia, doubt, and wonder within critical writing. The aim is to provide a toolbox of research and writing methods that are not exclusively geared towards the academic essay. Over the course of the semester, you

will set your own research questions, write your own bibliography, conduct your own research, choose the medium in which to disseminate your findings, and craft your argument or narrative as you see fit.

Selected texts might include

David Shields, *Reality Hunger: A Manifesto*

Brian Dillon, *Essayism: on Form, Feeling, and Non-Fiction*

Elif Batuman, *The Possessed: Adventures with Russian Books and the People Who Love Them*

Geoff Dyer, *Out of Sheer Rage: Wrestling with D.H. Lawrence*

Kirsten Johnson, *Cameraperson*

John Akomfrah, *The Stuart Hall Project*

Patricio Guzman, *Pearl Button*

Spring/Summer 2023

ENG 6320 Closing and Opening the Canterbury Tales (Medieval)

Spring 2023 (3 credits)

Professor: Andrew Taylor

Course Description

The idea of the storytelling competition the Chaucer uses to frame his *Canterbury Tales* continues to inspire writers and generate rewritings. The telling of stories can be “an act of profound hospitality” and a “welcoming-in,” the principle Ali Smith offers for the *Refugee Tales* initiative in Britain, which has now generated four volumes of short stories. But storytelling can also be oppositional, a veiled expression of hostility or an assertion of one’s own identity by challenging or appropriating the voices of others. For Chaucer and other late medieval English writers, who used the fluid and low-status medium of the vernacular and had limited control over the dissemination of their works, the storytelling framework was also one way of binding shorter pieces into a single literary whole. While Chaucer’s alleged plan for the *Canterbury Tales* calls for 120 tales, he imposed radical closure after twenty-three by appending a penitential manual, an ending that never quite reached Canterbury and provoked others to finish the story.

The course will explore the different possibilities of the tale-telling framework, considering both Chaucer’s *Canterbury Tales* and a number of rewritings, from those of Chaucer’s immediate successors to the BBC’s reworking of the Wife of Bath’s Tale in 2003 and Ufuoma Overo-Tarimo’s reworking of the Miller’s Tale, which premiered at the Edinburgh Festival Fringe in 2012.

Evaluation

Position papers and short class assignments 40%

Final essay 60%

Texts

Geoffrey Chaucer, *The Riverside Chaucer*, gen. ed. Larry D. Benson, Reissued with a new foreword by Christopher Cannon, 3rd edition, Oxford University Press, 2008. (If in stock)

Ufuoma Overo-Tarimo, *The Miller's Tale: Wabala Dey O!*, ed. Jessica Lockhart et. al. Columbia, SC: CreateSpace, 2018. (Currently not in print but I am in contact with the editor.)

ENG 7331 Ecopoetics and Environmental Justice (Twentieth-Century and Contemporary)

Summer 2023 (3 credits)

Professor: Anne Raine

Course Description

This seminar will investigate the vibrant field of contemporary ecopoetry and ecopoetics, focusing on the work of poets in the U.S. from the late 1960s to the present. Our reading list will include both activist ecopoetry in the popular Romantic tradition and experimental work influenced by avant-garde modernist poetics. As we explore various forms of ecopoetry that have emerged since the 1960s, our goal will be not simply to locate and celebrate poems that express ecological values, but also to investigate what conceptions of nature, ecology, or environment are operating in each text (and in our own critical discourse); to consider what social-material discourses inform those conceptions; and to consider how different poetic strategies reflect, complicate, unsettle, or enrich our understanding of the more-than-human world and the place of humans within it. We will also consider the fraught but powerful relationship between ecopoetics and ecopolitics, and explore how poetry can contribute to the climate and environmental justice movement.

Grading

Seminar work 50%

Seminar paper 50%

Seminar work will include two presentations, one on a primary text and one on a critical article

Tentative reading list (to be confirmed; for more information, please contact the instructor)

Lorine Niedecker, *North Central* (1968)

Gary Snyder, *Turtle Island* (1974)

Linda Hogan, *The Book of Medicines* (1993)

Patricia Smith, *Blood Dazzler* (2008)

Juliana Spahr, *That Winter the Wolf Came* (2015)

Craig Santos Perez, *Habitat Threshold* (2020)

Melissa Tuckey, ed. *Ghost Fishing: An Eco-Justice Poetry Anthology* (2018)

There will also be an electronic course packet of theoretical, historical, and critical sources