

## Spring 2021 Graduate Courses

**ENG 789: Sexual/Textual Empires/ CPLT 751-5** - Bahri

Tuesday, Thursday 2:40-3:55 (ONLINE)

**ENG 789: Exhibiting Yeats and Heaney (open to undergrads)/ CPLT 751 1 "Literature and Justice: Writers on Trial"** - Higgins

Monday 9:40-12:35 (ONLINE)

**ENG 798: Seminar in Pedagogy and Professionalization** - Kelleher (*co-taught with Catherine Nickerson*)

Wednesday's 4:20-7:15 (ONLINE)

**ENG 720: Digital Humanities and Literary Institutions: Prizes, Programs, Publishing** - Sinykin

Tuesday 4:20-7:15 (ONLINE)

This course has two goals: to introduce students to institutional criticism and to provide a foundation in computational methods. Prizes, creative writing programs, and publishing are the three central contemporary literary institutions. James English and Mark McGurl, with *The Economy of Prestige* and *The Program Era*, have written two of the most celebrated contributions to literary studies in recent decades. English emphasizes how prizes, like the Booker and the Pulitzer, organize how readers and writers value literature. McGurl observes that maybe the biggest change in how Americans wrote novels after 1945 was that they wrote them on college campuses. The rise of creative writing programs created an expansive patronage system that organized life and labor for novelists with far-reaching aesthetic implications. More recently, scholars have begun to study the publishing industry as a site for understanding contemporary literary production.

We will focus on contemporary literature. Contemporists studying institutions face a challenge: how to account for the vastness of the domain? In the last few years, the expansion of digital libraries and developments in modeling have made new computational methods possible. Working from ground zero, with no expectation of any background, we will introduce students to these new methods. Students will have access to unprecedented data on prizes, programs, and

publishing through ECDS and the Post45 Data Collective. We might read literature by Percival Everett, Toni Morrison, Helen DeWitt, Sandra Cisneros, and N. Scott Momaday. We might read theory and criticism by Kinohi Nishikawa, Richard Jean So, Janice Radway, Kalyan Nadiminti, Sarah Brouillette, and Jacqueline Goldsby.

**ENG 789: Sonic Diaspora - Yates-Richard**

Monday 1:00-3:55 (ONLINE)

This course is an advanced study in African American and African Diasporic literatures and theory that tracks some of the most insistent questions and distinctive features of these fields from the mid-19th through 21st century. Attuning our readings to the sonic descriptions and elements embedded within African American and diasporic textual production from the slave narrative tradition forward, we will interrogate multifarious politics of sounding and listening across the terrains of race, gender, sexuality, and attend to concerns of nation and diaspora, in order to examine the ways in which African diasporic thinkers have leveraged sound within their textual productions. We will further consider what political urgencies lie within, and are represented through sound to assess what novel theorizations of race, time, space, trauma, memory, intersubjective relations, and “freedom” might be gleaned from close-listening to these bodies of literature.