

ENGLISH

Graduate Course Descriptions

Spring 2027

University of Hawaiʻi at Mānoa

Department of English

University of Hawai‘i at Mānoa
Department of English
Graduate Course Descriptions
Spring 2027

ENG 613 B: Poetry Workshop: *Writing Hybrid*
Subtitle: Fold and Tear: Towards a Hybrid Poetics and Practice

Lawrence Ypil

Concentration / Requirements Fulfilled: CW

Class meeting times: Mondays, 3:30- 5:45 pm

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Course Description

Writing Hybrid is a graduate level course that explores the tradition and practice of writing between and across the genres. It explores teh tensions and limits of conventional genres of poetry, fiction , and nonfiction and propose alternative forms and norms of writing practices. It investigates, in particular, the ways hybrid writing (lyric essays, prose poems, text + image, etc) are able to embody and articulate identities and subjectivities that resist traditional forms and genres.

This course, then, is interested in interrogating the ways we might allow the hybrid to inform and transform our writing: how might we foster a relationship to form and thinking that is shaped by the hybrid? How might we approach the hybrid not just in terms of form, but also in method? How might we write hybridity?

IN this course, will be reading authors whose work have been described as “unclassifiable”, “cross genre”, or just-plain-weird, and texts which have a history of transgressing boundaries, occupying multiple localities, and evading the usual limitations of tradition, genre, and form. We will be interested is seeing these texts as potential models of innovation and innovation, but also as case studies of the ways particular relationships to reading are generated in hybrid texts: affinity and alienation, boredom and provocation, articulation and silence.

Finally, we are interested in the ways hybrid texts offer a space of exploring a new critical vocabulary of creative writing that is shaped by and then takes off from the qualities associated by genre. In this process, may we discover new ways of writing, fresh methods of revision and workshop, and ultimately a liberating sense of approaching not just the classifications of literature, but also of the self.

By the end of the course, students would have written, revised, and developed a chapbook length hybrid writing folio. In-class writing exercises, class discussions, workshops and one-on-one consults are geared towards this end. Students will also be expected to write a craft essay on their own relationship to hybridity and hybrid writing.

Major Assignments

- In-class writing exercises and experiments
- Workshop participation and workshop letters (3)
- Class participation and group presentations / discussions
- Craft Essay on Hybridity and Hybrid Writing
- Final portfolio of chapbook-length hybrid writing
- End of semester reading

Course Texts

Excerpts will be taken from the following anthologies:

Margot Singer and Nicole Walker, *Bending Genre* (Bloomsbury)
John D'Agata, *The Next American Essay* and *The Lost Origins of the Essay*
Lawrence Lenhart and Will Cordeiro, *Experimental Writing: A Writer's Guide and Anthology*
Marcela Sulak and Jacqueline Kolosov, *Family Resemblance: An Anthology and Exploration of 8 Hybrid Literary Genres*
Dao Strom and Jyothi Natarajan, *A Mouth Holds Many Things: A De-Canon Hybrid-Literary Collection*

Excerpts will also be taken from:

Gloria Anzaldua, *Borderlands*
Paul Auster, *The Invention of Solitude*
Jenny Boully, *The Body*
Anne Carson, *Decreation, Afloat,* and *The Autobiography of Red* Theresa Hak Kyung Cha, *DICTEE*
Don Mee Choi, *Hardly War*
Bhanu Kapil, *Schizophrene*
Wayne Koestenbaum, *The Queen's Throat*
Jean Toomer, *Cane*
Michael Ondaatje, *Collected Works of Billy the Kid*
Claudia Rankine, *Don't Let me Be Lonely* and *Citizen*

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ENG705: Seminar in Composition Studies: **Research Methodologies in Composition and Rhetoric.**

Georganne Nordstrom

Concentration / Requirements Fulfilled: CR

Class meeting times: Thursdays, 6:00-8:30, SAKAM A101

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A hallmark of Composition Studies is the intersection between theory and practice: for compositionists, theory and practice have an almost cyclic relationship, with theory both informing and evolving from observations of particular practices. Whether such practices occur in the classroom or in an identified community—as is the case with many studies on literacy, for example— empirical research in the form of ethnography, mixed-methods approaches, activist research, and practitioner research (to name just a few and often overlapping approaches), is common in the field. These same techniques of using observation and community interaction are also often employed by scholars working in related disciplines, like cultural studies, political science, and folklore studies when conducting research focused on people and their communities to explore all kinds of behaviors and interactions (i.e., voting practices, language use, literacy repertoires, shared communal practices/values, social justice issues, political dispositions, cultural practices, etc.). This course will survey various research methodologies and methods used when conducting fieldwork/research in communities. In Hawai‘i, like other locations throughout the Pacific, the history of empirical research is fraught with problems of appropriation, exploitation, and, too often, outright violence. An overarching theme of the course will thus be focused on what it means to conduct ethical and responsible research particularly in Indigenous communities. We will read empirical studies grounded in Composition and Rhetoric as well as projects located in Hawai’i so as to interrogate ethical issues related to the design, implementation, and representation of research.

We will begin by exploring the foundations and evolution of ethnographic research by looking at key texts grounded in disciplines such as Anthropology and Sociology, so as to become familiar with the evolution of research methodologies and the underlying epistemological assumptions they reproduce. We will examine the ways theoretical schools, such as Indigenous studies and feminist studies, inform current research trends, such as activist research and practitioner research, to identify how issues surrounding social justice can be attended to through research approaches and practices. Throughout these examinations, we will interrogate the methods, or practices,

employed in fieldwork meant to further the goals of particular methodologies so as to develop an awareness for potential disjunctures between the claims enabled by a methodology and the actual degree to which those claims are realized. To return to the theory-practice connection, students will apply the theoretical knowledge acquired through reading and discussions in the design of a course project, through which they will gain a working knowledge of the key elements of conducting empirical research (i.e., creating a research design, IRB application approval, articulating research questions that can be operationalized), how to design a project in ways that are considered ethical and responsible, and how to work with both qualitative and quantitative data.

Salient questions guiding our work will include:

What does it mean to conduct ethical research?
How/are the claims of a methodology (i.e., claims of collaboration/reciprocity) actualized?
How can methods engender, or undermine, the claims of a methodology?
What role should the socio-historical politics of "place," using Hawai'i and the Pacific as example, play in research design?

Student Learning Outcomes:

Demonstrate an understanding of and ability to apply Advanced Research Methods
Demonstrate an understanding of the inter-disciplinary foundations of Research Methodologies in Composition and Rhetoric
Demonstrate an understanding of the role the socio-historical politics of "place," specifically Hawai'i and the Pacific, plays in research design
Demonstrate an ability to critically situate research, both one's own and other's, within scholarly conversations

Assignments:

Weekly Alternative Text Responses (we will be producing responses using a variety of media/mediums) (20%)
Research design/proposal (30%)
A final project that includes empirical research (50%)

Texts will include a selection of the following:
(All readings will be available digitally either through eBook or pdf):

Anderson, P. "Simple Gifts: Ethical Issues in the Conduct of Person-Based Composition Research." 1998.
Behar, R. & D.A. Gordon. *Women Writing Culture*. 1994.
Brettell, C. When They Read What We Write. 1993.
Brown, M. A. "Ho'olauna: Introduction." Facing the Spears of Change. 2016.
Clifford, J., & G. E. Marcus. *Writing Culture*. 1986.
Cochran-Smith, M., and S. Lytle. *Practitioner Research in the Next Generation*. 2009.

Creswell, J.W. & Creswell, J. D.. *Research Design Qualitative Quantitative and Mixed Methods Approaches*. 2018.
Cushman, E. “The Public Intellectual, Service Learning, and Activist Research.” 1999.
Cushman, E. *The Struggles and the Tools*. 1996
Denzin, N., Lincoln, Y, & Smith, L.T. *Handbook of Critical and Indigenous Methodologies*. 2008
Geertz, C. *The Interpretation of Cultures*. 1973.
Glaser, B. *The Discovery of Grounded Theory*. 1967.
Harding, S. *Feminism and Methodology*. 1987
Haswell, R. “NCTE/CCCC Recent War on Scholarship.” 2005.
Kirsch, G. *Ethical Dilemmas in Feminist Research*. 1999
Kirsch, G. & Sullivan, P. *Methods & Methodologies in Composition Research*. 1992.
Lincoln, Y. S., & Denzin, N. K. T*urning Points in Qualitative Research: Tying Knots in a Handkerchief (Crossroads in Qualitative Inquiry)*. 2003.
Mead, M. Coming Of Age In Samoa. 1928.
Miles, M., Huberman, M., & Saldaña, J. *Qualitative Data Analysis: A Methods Sourcebook*. 2014.
Mortensen, P., & Kirsch, G. *Ethics and Representation in Qualitative Studies of Literacy*. 1996.
Nickolson, L., & Sheridan P. *Writing Studies Research in Practice: Methods and Methodologies*. 2012.
Nordstrom, G. *A Writing Center Practitioner’s Inquiry into Collaboration: Research Pedagogy & Practice*. 2021.
Oliveira, K. K. N., & Wright, E. K. *Kanaka ʻŌiwi Methodologies: Moʻolelo and Metaphors*. 2016.
Smith, L. T. *Decolonizing Methodologies: Research and Indigenous Peoples 1999*.

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ENG 709: Ecological Rhetoric

Sarah Allen

Concentration / Requirements Fulfilled: CR

Class meeting times: Wednesdays, 3:15-5:45

Given ongoing ecological crises, the field of rhetoric and composition has gained some momentum in working to decenter the human in the humanist tradition that is rhetoric. A few of those efforts have involved discovering and/or making salient alternative rhetorical traditions that might map different (less human-centric) histories of the field, while others have sought to make nonhuman animals and things the objects of study in rhetoric, as well as to show how animals and things are, in and of themselves, rhetorical. We struggle, though, to become a thoroughly more-than-human field, which might require leveling the field of rhetoric so that other creatures and things can join the work (or at least be acknowledged for necessarily and already joining in that work). The shift we struggle to make is in taking seriously the fact that other creatures are not just objects of rhetorical study but are co-creators and mutual world-makers. We are presented with a number of important and difficult questions: in what ways are humans always, already entangled with other creatures and things? How does that entanglement make rhetoric not only possible but inevitable? If rhetoric is the condition of entanglement, then what is our human, ethical responsibility to other animals? And, what do those responsibilities mean for the discipline of rhetoric? In this course, we will explore these questions through readings offered by ecological thinkers and writers, like Donna Haraway, Marilyn Cooper, Vinciane Despret, Alex Parrish, Timothy Morton, Thomas Rickert, Robin Wall Kimmerer, and others. We will further explore these questions through our own writings that not only engage with some of these readings, but that attempt to embody an ecological writing method and style.

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ENG 716: Seminar in Techniques in Contemporary Literature: Techniques in Indigenous Queer Poetry

No‘u Revilla

Concentration / Requirements Fulfilled: CW/LSE, HAP

Class meeting times: Mondays, 6:00-8:30pm

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Course Description

In this course, students will study the scrupulous worldbuilding of Indigenous queer writers who have published and performed work in the last 25 years. "Queer" is a ready albeit insufficient term of entry. Throughout the semester, we will learn how to say, use, and create work with place-based, kin-specific names used by Indigenous writers to describe experiences of gender and sexuality, including but not limited to māhū, fa‘afafine, takataapui, and Two-Spirit. In addition to studying poems on the page, we will watch and write a formal review of a spoken word theater production, write ekphrastic poems that respond to Pasifika visual art, and engage theoretical texts.

Students will also demonstrate the ability to bring theory into poetry and poetry into theory. They will also deepen their creative practice with regular writing and collaboration, learn how to talk about Indigenous queer poetry in ways that center terms and frameworks developed by Indigenous queer writers, refine communication skills, and make connections between Pasifika writers and Indigenous writers abroad, and produce an original body of critical and creative work.

Here are some core questions that will guide this course: What have Indigenous queer writers been contending with in their work for the past 25 years? What connections do these writers make between the erotic and the political? How is craft put to use not just in terms of composition but an ethical orientation to power as well? What can Indigenous queer poets teach us about decolonization, desire, healing, intergenerational relationships, memory, and belonging? How do Indigenous queer poets practice generative refusal? How do Indigenous queer texts illuminate paths to futures we want?

Major Assignments

- Lead class discussion
- Submit close readings of assigned passages
- Compose a book review
- Draft and revise regular creative writing experiments
- Produce and present interview project
- Participate in end-of-semester reading and potluck

Course Texts
REQUIRED PURCHASES

- Course reader
- Skeets, Jake. *Horses*. Milkweed Editions, 2026.
- Teves, Stephani Nohelani. *The Mahele of Our Bodies: Nā Moʻolelo Kūpuna Māhū/LGBTQ*. U of Hawaiʻi P, 2025.

Other primary texts for purchase may include one of the following:

- Kahikina, Ākea Kahikina and Jamaica Heolimeleikalani Osorio. “No ka Pono o ka Māhūi!” Special issue of *Hūlili: Multidisciplinary Research on Hawaiian Well-Being* (12): 2026.
- Gaspar, Kai. *Ulu*. Hoʻolana Press, 2023.
- Diaz, Natalie. *When My Brother Was an Aztec*, Copper Canyon, 2012.

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ENG 764: Life Writing Studies after Gaza

Cynthia Franklin

Concentration / Requirements Fulfilled: LSE/CSAP

Class meeting times: Wednesdays from 6-8:30 pm

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Description:
This course explores life writing studies, its current status in relation to Palestine, and the importance of both as we face crises in and beyond the humanities and the US academy. We will review the history of life writing studies, as well as paths for future development. In the process, we will interrogate the capacity of life writing studies to be a model of ethical humanistic inquiry in relation to a variety of issues, ranging from settler colonialism, to climate change, to academic freedom. This course brings together the following fields: life writing studies, trauma studies, Holocaust studies, testimony and witnessing, Palestine studies, university studies, human rights, and contemporary US politics and culture.

The course will begin with a section establishing the close ties among life writing studies, Holocaust studies, and trauma studies, and the significance of Palestine's absence in all three. Palestine studies includes a rich body of literature highly relevant to these fields of study. This omission, then, is glaring. As the world's first livestreamed genocide in Gaza continues, we will consider the urgent questions it raises about the future of these interrelated fields.

After studying a few foundational texts in trauma and Holocaust studies, we will consider reasons for the erasure of Palestine in these fields, and in life writing studies. In Palestine studies, scholars such as Rosemary Sayigh and Edward Said have long addressed this absence, and so our consideration will involve reading their analyses. As well, we will consider challenges to these interrelated fields post-October 2023. Over the past three years, some scholars have been questioning this absence, while others are doubling down on its erasure. Meanwhile, Palestinian scholars are providing transformative ways to think about concepts central to life writing and its constellation of related fields, using Palestine as paradigm (Sherene Seikaly), or as portal (Devin Atallah).

For the next section of this course, then, we will study some of this scholarship, along with contemporary life narratives coming out of Palestine and the shatat (the diaspora). These works—which view ongoing Nakba from the contexts of an ongoing genocide—include writings that combine personal narrative and theory, Instagram posts, song, poetry art, biographical films, recent memoirs and mixed-genre works. We will consider ways these texts demand new futures for life writing studies as we address questions such as the following: how is the study of these texts not simply additive? How might they transform understandings of trauma? Of the relationship between individual and collective life stories? Of testimony and witnessing? Of assumptions in life writing studies about who is human, and what constitutes (a) life? What happens if the Nazi Holocaust is not exceptionalized--if it is not seen as the model for understanding trauma, genocide, testimony, and witnessing? How do these texts demand a rethinking of life writing studies? And how and

why do these questions matter to those engaged in struggles for a free Palestine—and a world free of violence, plunder, and oppression?

In the final section of the course, we will bring these questions home as we situate challenges and possibilities in life writing studies in relation to the move to criminalize and punish any criticisms of Israel as antisemitic, or as acts of terror. Through film and writings by public intellectuals, artists, and poets, we will consider ways that Gaza serves our present moment as "catalyst," as "paradigm," as "horizon," as "portal," as "litmus test," and as "moral and political hinge" not only for life writing studies, and not only for the humanities. These final readings and viewings for the course will allow us to consider how the challenges facing life writing studies are part of a larger story and set of struggles when it comes to our human rights and civil liberties in and beyond the academy. The "after Gaza" in this course's title, then, not only echoes Adorno on the unspeakable horror of genocide, but also the envisioning of new beginnings—for Gaza, for Palestine, for a global consciousness.

Assignments:
• Final project (scholarly, or an act of engaged scholarship) of 15-20 pages (~50%) + proposal + outline + presentation (~5-10%). For this project, you may choose to pursue topics central to your own research, so long as your work clearly and directly engages our readings and discussions.

• Class presentation + handout (~10%).

• 5-6 page paper accompanying the class presentation (~15%).

• Weekly letters to the class (~15%).

• Responses to events, written takeaways (~5%).

Assigned texts:
Sarah Aziza, *The Hollow Half*
Tareq Baconi, *Fire in Every Direction*
Fady Joudah, *Exhibit G*
Mahmoud Khalil, *No Land to Stand On: Notes from Detention*

Films:
Kaouther Ben Hania, dir., *The Voice of Hind Rajab*
Michael T. Workman and Kei Pritsker, dirs., *The Encampments*

Texts (tentative listing) by Dori Laub, Shoshana Felman, Cathy Caruth, the Palestinian Oral History Archive (POHA) project, Diana Allan, Rosemary Sayigh, Edward Said, Nur Masalha, Hatem Bazian, Yasir Sulieman, Ilan Pappé, Tariq Dana and Nadia Naser–Najjab, Marianne Hirsch, Shira Klein, Idit Gil and Stephanie Hofer, Sarah E. Brown, Damien Short and John Docker, Nasser Abourahme, Omer Bartov, Roz Segal, Rana Barakat, Fady Joudah, Sarah Aziza and George Abraham, Malak Mattar, Devin Atallah and Sarah Ihmoud, Mosab Abu Toha, Refaat Alareer, We Are Not Numbers, Refaat Alareer, Asem Alnabih, Ahmad Sbaih, Renad Attallah, Bisan Owda, Ahmed "Muin" Abu Amsha and Gaza Birds Singing, Ramzy Baroud, Steven Salaita, Sherene Seikaly, Huda Fakhreddine, Saree Makdisi, Devin Atallah and Yasser M. Abu-Jamei.

STUDENT LEARNING OBJECTIVES:

- Introduction to the fields of life writing, trauma, Holocaust, Palestine, genocide and university studies, and exploration of their interconnections.
- Ability to situate your work within larger critical, theoretical, ethical and political conversations.
- Strengthened skills in close readings of literary and cultural texts.
- Strengthened skills in working across different academic disciplines.
- Advanced skills in analyzing life writing texts.
- Enhanced understanding of the importance of the humanities.
- Enhanced ability to craft a research paper, including developing a research question, formulating a compelling thesis, and choosing and analyzing sources to develop and strengthen your arguments.
- Enhanced ability to give oral presentations to peers that clearly convey a body of information and analysis.

University of Hawai‘i at Mānoa
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ENG 773 Seminar in Hawaiian Literature

Craig Howes

Concentration / Requirements Fulfilled: LSE/CSAP, HAP

Class meeting times: Tuesday 3:15–5:45

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Audre Lorde famously wrote that “The Master’s Tools Will Never Dismantle the Master’s House.” But in “Towards a New Oceania,” Albert Wendt remarks that “what at first may have been considered foreign, are now authentic pillars of our cultures: Christianity and the Rule of Law, for instance.” And informally, he has remarked, “English is an Oceanic language. We stole it.” This seminar will focus on the tensions between the history of cultural imperialism and of Hawaiians’ appropriation and mastering of the “master’s” tools, most notably literacy, then employing them, not always unproblematically, for other ends.

Each seminar session will require reading in primary and secondary texts, since the focus will always be on navigation—how do kanaka maoli artists consciously integrate their Indigenous and their imposed or embraced experiences with settler or world literatures and cultures into their work, and how do critics and theorists evaluate the political, social, intellectual, artistic, and even technological consequences for such literary works.

The course will be organized chronologically, beginning with the deliberate choice of nineteenth-century and early twentieth-century Hawaiian first language speakers to publish in English, then moving into the anticipatory and formative texts of the decades that have been referred to as the Hawaiian Renaissance (1960s–1980s). Literary texts that follow this period are accompanied by a wave of critical and theoretical work beginning in the 1990s, and extending to today. Contemporary artists and commentators will therefore be prominently featured in the course—in part because some, or even many, of the students in the class will be poised to join them.

Literary kind will be an important subject for discussion. Such recognizable genres as spiritual autobiography, memoir, collections of “myths,” political speeches, poems, novels,

plays, the essay, and even television specials all have become adapted, integrated, or deformed into long existing, reinvigorated, or innovative Hawaiian genres of expression.

Assignments

For English Graduate Students, depending on their area of emphasis or their intended dissertation subject, assignments will include critical or theoretical papers engaged with the politics of translation, or generic hybridity, or assumptions regarding intended audience, especially when the language employed is or must be English. Students with a Pacific or Indigenous focus can conduct comparative studies on how the histories of emerging post-contact literatures situate themselves in terms of land, language, and media. Those interested in performance studies or media studies could extend the hybridity vocabulary to film, or music, or media environments. For Composition and Rhetoric students, comparative studies of the consequences of expression could lead to engagements with critical and historical works such as John Charlot's on educational history. I am assuming that at least a portion of the semester will be devoted to creative responses to navigating cultural hybridity, and especially the consequences of positionality for such efforts. Weekly postings and student presentations on the primary and secondary texts will also be constant.

I am also assuming that the course will be of interest to graduate students in other disciplines. In many of those cases, working with comparative linguistic matters, due to fluency in Hawaiian or an Indigenous language, might be most useful. In all cases, I will support MA and PhD students beginning or well into projects, theses, or dissertations to integrate the work from this class into these endeavors, when appropriate.

Primary Texts

Henry Opukahaia, *Memoirs of Henry Obookiah: A Native of Owhyhee, and a Member of the Foreign Mission School* (1818).

David Kalākaua, selections from *The Legends and Myths of Hawai'i* (1888).

Lili'uokalani, *Hawai'i's Story by Hawaii's Queen* (1898).

Jonah Kūhiō Kalaniana'ole, selections from speeches and essays.

John Dominis Holt, *Waimea Summer* (1975), *Recollections: Memoirs of John Dominis Holt, 1919–1935* (1993), and *On Being Hawaiian* (1964).

Rap Replinger, *Rap's Hawai'i* (1981).

Victoria Kneubuhl, *The Conversion of Kaʻahumanu* and *Emmalehua* (*Hawaiʻi Nei: Island Plays* (2002) and *Murder Casts a Shadow: A Hawaii Mystery* (2008).

Sydney Iaukea, *The Queen and I: A Story of Dispossessions and Reconnections* (2011), and Curtis P. Iaukea, *By Royal Command: The Official Life and Personal Reminiscences of Colonel Curtis Pi Ehu Iaukea at the Court of Hawaii's Rulers* (1988).

Haunani-Kay Trask, Selections from *Light in the Crevice Never Seen* (1994), and *Night is a Shark-Skin Drum* (2002).

Alani Apio, *Kamau: The Trilogy* (2024).

Kristiana Kahakauwila, *Clairboyance* (2024).

Brandy McDougall, *ʻĀina Hānau / Birth Land* (2021).

Noʻu Revilla, *Ask the Brindled: Poems* (2021).

Secondary Texts

David Chang, *The World and All the Things upon It: Native Hawaiian Geographies of Exploration* (2016).

John Charlot, *Classical Hawaiian Education* (2005).

D. Mahealani Dudoit, "Carving a Hawaiian Aesthetic." *ʻŌʻiwi: A Native Hawaiian Journal* (1988), pp. 20–26.

Haunani-Kay Trask, Selections, *From a Native Daughter* (1993).

Noenoe K. Silva, selections from *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* 2004 and *The Power of the Steel-tipped Pen: Reconstructing Native Hawaiian Intellectual History* (2017).

Kuʻualoha Hoʻomanawanui, "He Ahu Moʻolelo: E Hoʻokahua i ka Paepae Moʻolelo Palapala Hawaiʻi (A Cairn of Stories: Establishing a Foundation of Hawaiian Literature." *Palapala* I (2017): 51-100.

Brandy Nālani McDougall, *Finding Meaning: Kaona and Contemporary Hawaiian Literature* (2018).

Bryan Kamaoli Kuwada, *The Mana of Translation: Translational Flow in Hawaiian History from the Baibala to the Mauna* (2024).

Selections from other salient studies, depending on the primary texts selected. Diana Looser's work on Pacific theatre, Tammy Haili‘ōpua Baker's critical and editorial work on performance theory, or Richard Hamasaki's engagement with precisely these issues of hybridity in the work of Wayne Westlake, Joe Balaz, and Dana Naole Hall will all be consulted or referenced.

Student Learning Outcomes

Utilize one or more theoretical models deployed in the study or production of literature, culture, or rhetoric/composition.
Employ close reading skills to analyze a range of texts, engaging with ethical, cultural, aesthetic, and political issues salient to the archive they construct.
Demonstrate ability to map, historicize, and contextualize MA projects/theses within chosen concentration.
Demonstrate written and oral ability to place creative and/or scholarly work within broader artistic and/or critical conversations.

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ENG 775: Queer Theory

Hannah Manshel

Concentration / Requirements Fulfilled: LSE

Class meeting times: Tues 6-8:30p

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Course Description:

This course will offer a broad overview of critical conversations in queer theory. It will serve as an overarching introduction to the field, and will trace genealogies of queer thought from the queer theory's origins in the 1980s to its contemporary iterations, mapping the contours of the field. We will think about the queer theory both as offering ways of thinking about gender and sexuality, as well as as a historical formation. We will pay particular attention to the racial dynamics of queer theory's field formation, taking seriously the limits of the field's over-reliance on an unmarked whiteness. Some questions we will consider include: how do different moments in queer and trans* theory figure the relationship between gender and sexuality? What are the uses and the limits of a "subjectless" or non-identitarian line of queer theory? How is queerness–and the field of queer theory itself–racialized? What effect does US Empire have on configurations of queerness? How does our position in Hawai'i put pressure on or highlight some commonly held queer-theoretical beliefs?

This course will be of interests to students interested in queerness, gender, and sexuality who are working across historical periods and across geographical areas. This class will also serve as an introduction for students planning to take an area exam area in queer theory, and will offer a working knowledge of the field for professionalization purposes.

Assignments:

Brief (350-500 word) weekly written responses, oral presentation and class facilitation, journal issue or book review, seminar paper proposal, final seminar paper (15-20 pages)

Readings:

Michel Foucault, The History of Sexuality Volume 1 (1978)

Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book” (1987)

Judith Butler, “Imitation and Gender Insubordination” (1991)

Judith Butler, “Preface” to Bodies that Matter (1993)

Lauren Berlant and Michael Warner, “What does Queer Theory Teach us About X” (1995)

Cathy Cohen, “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?” (1997)

Lauren Berlant and Michael Warner, “Sex in Public” (1998)

Lisa Duggan, “The New Homonormativity” (2002)

Gayatri Gopinath, “Bollywood Spectacles: Queer Disaporic Critique in the Aftermath of 9/11” (2005)

Martin F. Manalansan IV, “Queer Worldings: The Messy Art of Being Global in Manila and New York” (2015)

Gayle Rubin, “Thinking Sex” (1984)

Audre Lorde “The Uses of the Erotic”

Eve Kosofky Sedgwick, “Jane Austen and the Masturbating Girl” (1991)

Leo Bersani, “Is the Rectum a Grave?” (1987)

David Valentine, “I went to bed with my own kind once” (2003)

Eve Kosofsky Sedgwick, “Axiomatic” from Epistemology of the Closet (1990)

Eve Kosofsky Sedgwick, “Queer and Now” (1993)

Eve Kosofsky Sedgwick, “Shame in the Cybernetic Fold”

Eve Kosofsky Sedgwick, A Dialogue on Love (selections)

Patrick Johnson, "'Quare' Studies OR (Almost) Everything I Know About Queer Studies I Learned from my Grandmother," (2001)

Roderick Ferguson, "Introduction" from Aberrations in Black (2004)

David Eng, J. Halberstam, José Muñoz, "Introduction: What's Queer about Queer Studies Now" (2005)

José Muñoz, selections from Disidentifications (1999)

Sandy Stone, "Empire Strikes Back: A Post Transexual Manifesto" (1987)

Eva Hayward, "More Lessons from a Starfish" (2008)

Susan Stryker, "My Words to Victor Frankenstein" (1994)

Eli Clare, "Gawking, Gaping, Staring" (2003)

Riley Snorton, "Introduction" from Black on Both Sides (2017)

Jasbir Puar, "Introduction: Homonationalism and Biopolitics," "The Sexuality of Terrorism" from Terrorist Assemblages (2008)

Jasbir Puar, "Disabled Diaspora, Rehabilitating State: The Queer Politics of Reproduction in Palestine/Israel" from The Right to Maim (2017)

Leanne Betasamosake Simpson, "Indigenous Queer Normativity," from As We Have Always Done (2017)

Melissa K. Nelson, "Getting Dirty: The Eco-Eroticism of Women in Indigenous Oral Literatures" (2017)

Deborah Miranda, "Extermination of the Joyas" (2010)

Jamaica Heolimeleikalani Osorio, selections from Remembering our Intimacies (2021)

Stephanie Nohelani Lani Teves, selections from Defiant Indigeneity (selections) (2018)

Kaʻiminaʻauoa Kahikina, "No Ka Māhui Aloha: Unsettling Homo/Heteronationalist Logics of Belonging" (2024)

Mel Chen and Dana Luciano, "Has the Queer Ever Been Human?" (2015)

Jordy Rosenberg, "The Molecularization of Sexuality" (2014)

Cameron Awkward-Rich, "Disabled Histories of Trans*" from The Terrible We (2022)

Donna Haraway, The Cyborg Manifesto (1985)

Lee Edelman, “The Future is Kid Stuff,” from No Future (2004)

José Munoz, selections from Cruising Utopia (2009)

Lauren Berlant, selections from Cruel Optimism (2011)

Joshua Whitehead, “Introduction” from Love After the End (2020)

Octavia Butler, Dawn (1987)

Student Learning Objectives

- Foundational knowledge of critical, scholarly conversations in queer theory, trans* theory, and queer of color critique
- Advanced skills in analyzing theoretical texts
- Strengthened skills in applying theoretical texts to contemporary cultural and political contexts
- Enhanced ability to craft a research paper, including developing a research question, formulating a compelling thesis, and choosing and analyzing sources to develop and strengthen your arguments.
- Enhanced ability to give oral presentations to students that clearly convey a body of information and analysis.