

CURRICULUM VITAE

NANDINI DHAR
PROFESSOR
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
SCHOOL OF LIBERAL ARTS AND CULTURAL STUDIES
ADAMAS UNIVERSITY,
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EMPLOYMENT

Adamas University, Professor, August 2024- Present

Paul-Valery Universite, Montpellier 3, France, Visiting Professor, Fall 2024

O.P. Jindal Global University, Associate Professor, August 2017- July 2024

Florida International University, Assistant Professor, English, August 2013-July 2017.

University of Texas at San Antonio, Lecturer, January-May 2013.

University of Texas at Austin, Assistant Instructor, English, August 2005-December 2012.

University of Oregon, Graduate Teaching Fellow, Ethnic Studies, September 2003-June 2005

EDUCATION

Ph.D. University of Texas at Austin, Comparative Literature, 2013.

Dissertation: “Only My Revolt is Mine: Gender and Slavery's Transnational Memories”

Graduate Portfolio in Women's and Gender Studies, University of Texas at Austin, 2013.

M.A. University of Oregon, Comparative Literature, 2005.

M.A. Jadavpur University (India), Comparative Literature, 2002 (First Class First Rank).

B.A. Presidency College (India), Sociology (Hons.), Political Science and History, 1998.

RESEARCH AND TEACHING INTERESTS

Literature and Gender, Feminist and Queer Literary Theory, South Asian Women's Writing, South Asian Feminisms, Literatures of South Asian Diaspora, Bengali Literatures, South Asian Literatures in Translation, Literatures of Africa and Africa Diasporas, Neoliberal Feminist Thought, Slavery Studies, Indenture Studies, Critical Food Studies, Creative Writing

PUBLICATIONS

PEER-REVIEWED JOURNAL ARTICLES

““This is one place where no one will stare at me”: class and gendered geographies of urban café-cultures in Kashmir” (Forthcoming in *Gender, Place & Culture*, co-written with Dr. Peerzada Raouf Ahmad)

“Of Edible Grandmothers and Casteized Domesticities: Dreams of Cosmopolitan Mobility and the Contradictory Ideologies of Shobha Narayan’s Food Memoir *Monsoon Diaries*,” *a/b: Auto/Biography Studies*, 2022 (<https://doi.org/10.1080/08989575.2022.2127285>)

“Public Intellectuals in Private Universities: An Edenic Parable from India.” *Journal of Trans-Disciplinary Peace Praxis*, August 2021, Vol. 3 No. 2

“Unloosened Forms, Untranslatable Concerns, and Unformed Solidarities: The Limits of American Notions of Race in Amitav Ghosh’s *Sea of Poppies*.” *The Comparatist*, Volume 42, 2018 (<https://doi.org/10.1353/com.2018.0001>)

“Shadows of Slavery, Discourses of Choice and Indian Indentureship in Amitav Ghosh’s *Sea of Poppies*,” *ARIEL: A Review of International English Literature*, Volume 48, no.1, January 2017 (<https://doi.org/10.1353/ari.2017.0000>)

"Memory, Gender, Race and Class: Edwidge Danticat's *The Farming of Bones*" *Obsidian III: Literature In the African Diaspora*, Vol. 6, No. 2/ Vol. 7, No. 1, Fall/Winter 2005-Spring/Summer 2006 (<https://www.jstor.org/stable/44511674>)

BOOK CHAPTERS

“Moving the Spatial Fulcrums of the Gendered Mobilizations of Our Times: Beyond #MeToo and LOSHA: An Introduction.” In *Contemporary Gender Formations in India: In-Between Conformity, Dissent and Affect*. Edited by Nandini Dhar. New York: Routledge, 2024

“Violence, Indenture, and Capitalist Realism in Amitav Ghosh’s *Sea of Poppies*,” In *World Literature/World History*. Edited by Neilesh Bose. Leiden: Leiden University Press, 2022

““She Must Have Done Something Quite Extraordinary Indeed”: Gender Politics of the Pre-Independence Communist Everyday in Sulekha Sanyal’s *Nabankur*.” *Rethinking Place Through Literary Form*. Edited by Rupsa Banerjee and Nathaniel Cadle. New York: Palgrave-Macmillan, 2022

“Moving Beyond the Memory Question: Narratives of South Asian Indenture, Global Memory Capitalism and Its Discontents.” *Kala-Pani Crossings: Revisiting 19th Century Migrations from India’s Perspectives*. Edited by Ashutosh Bhardwaj and Judith Misrahi-Barak. New York: Routledge, 2022

“The New Creative Writing Classroom of India: The Client-Student, Structures of Privilege and the Specter of Privatization.” *Teaching Creative Writing in Asia*. Edited by Darryl Whetter. New York: Routledge, 2022

“Dragging Baltimore into Bay of Bengal: Race, Colonialism and Global Capitalism in Amitav Ghosh’s *Sea of Poppies*.” In: *The Routledge Companion to World Literature and World History: Circulation, Movement*,

Encounters, edited by May Hawas, Routledge, 2018

“Trauma, Mourning and Resistant Melancholia in Dionne Brand's *At the Full and Change of the Moon*.”
In: *Come Weep With Me: Loss and Mourning in the Writings of Caribbean Women Writers*, edited by Joyce Hart, Cambridge Scholars Publishing, 2007

“Tess Uriza Holthe”, *Encyclopedia of Asian-American Literature*. Edited by Seinwoong Oh, Facts on File, 2007

EDITED ANTHOLOGY

Gender Configurations in Contemporary India: In-between Conformity, Dissent and Affect. New York: Routledge, 2024 ([Contemporary Gender Formations in India: In-between Conformity, Dissent \(routledge.com\)](https://www.routledge.com/Contemporary-Gender-Formations-in-India-In-between-Conformity-Dissent/book/9781032111111))

New Gendered Radicalisms at the Margins of the State and Empire (Co-edited with Dr. Peerzada Raouf Ahmad, under review, Routledge)

ARTICLES IN PROGRESS

“Indian Diasporic Women Food Bloggers: Transnationalism, Contradictory Knowledges of ‘Home’ and the Neo-liberal Diasporic Mundane” (30 page manuscript to be submitted to *Feminist Formations*)

“The Figure of the Indentured Woman in 21st Bengali Historical Fiction” (20 page manuscript to be submitted to *Comparative Literature Studies*)

SINGLE-AUTHORED BOOK IN PROGRESS

“Edible Memories, Edible Domesticities: Ideologies of Gender and Domesticity in Contemporary South Asian Women's Food Memoirs”

“That Moment of Leaving: Representation of India in the Narratives of Indentured Labour”

CREATIVE PUBLICATIONS

SINGLE-AUTHORED BOOKS

rebought fascimiles, Red River, 2024

Historians of Redundant Moments: A Novel in Verse, Agape Editions, 2016. Recipient of the Numinous Origin Luminous Origin Literary Award for a Book of Poetry, Judged by Poet Vandana Khanna.

Lullabies Are Barbed Wire Nations, Poetry Chapbook, Two of Cups Press, 2015.

CREATIVE PUBLICATIONS (POEMS)

“As We Stay Marrooned Inside Our Respective Teapots,” *North Dakota Quarterly*, Volume 91, Numbers 1/2, Spring-Summer 2024

“Incomplete Rebellion,” *Boulevard* Vol. 38, Nos. 3 & 4, 2024

“Victory Chant,” *Jelly Bucket*, Number 13, 2023

“Warscapes”, *Cream City Review* , Volume 47, Number 1, Spring/Summer 2023

“Strictly in Place,” *EKL Review*, 2021

“Asylum,” *diode*, spring 2021

“Cliché,” “Mapmaking,” “Invasive,” “Unfinished Elegy,” “Pastoral,” “Re-Reading,” *Sangam House*, July 2020

“Siege Liturgy,” *Hobart*, July 16 2020

“Unrequited Desolation,” *North Dakota Quarterly* 87.1/2, Spring/Summer 2020

“Tongue Twister,” *Zone 3*, Fall 2020

“Elegy in Norms,” *Cincinnati Review*, Winter 2019

“Requiem from the Pothole Within Which I Stand Precariously Balanced,” “The Last Surviving Diorama from Twentieth Century,” “Landscape in Cobweb,” *Gustagon*, September 2019

“Public Sector Confessional,” *Epiphany*, Fall/Winter 2019

“Rapture in Unrequited,” “Kafir Liturgy,” *Son’wester*, Spring 2019

“Epigraph,” “Thesis,” “Anti-Thesis,” “Leftover History,” *Pratik: A Magazine of Contemporary Writing*, Summer/Fall 2018

“This Allegory Landscape,” *Mayday*, July 1, 2018

“Refrain,” *Western Humanities Review*, 2018

“The Secret History of Versification,” *Waccaman*, Issue 20, 2018

“Morality Play,” *Clever Magazine*, March 2018

“Intimate Ossuaries,” *Fugue*, Online Issue 2018

“A Brief History of Divinity’s Travels,” *The Texas Review*, Fall/Winter 2017

“Legend,” “Fairytale,” and “Tapestry,” *Entropy*, October 2017

“The Fortnightly Doll Funeral”, *Rhino*, 2017

“Sparrow Sculpture”, *Memorious* 27, 2017

“Bone Atlas”, *New England Review* 37:4, 2016

“Between Fable and Memoir (A Kind of Post-Partition Noir)”, “A Truncated History of a City that

Keeps Escaping Metaphors”, *South Dakota Review*, Volume 52, Issues 3 and 4, 2016

“Natural History” , *Bone Bouquet*, Issue 7.2, Fall 2016

“Map Pointing At Dawn”, *Drunken Boat* 24, 2017

“A Brief History of Clamor”, *West Branch*, Winter 2017, Volume 83

“Birthing Twins in A Government Hospital, Kolkata”, 1977, *The Chattahoochee Review*, Volume 36

“Broken, Mended”, *New South*, Issue 9.2 (Pushcart Nomination)

“Occupy This Threshold”, “The Summer that Demands its Own Allegory”, *Natural Bridge* 36 (*Occupy This Threshold* has been nominated for a Pushcart Prize)

“After Bergman”, *Moon City Review*, 2016

“Heirloom Folklore Our Grandmother Has Unnamed By Repeating Again and Again”, *PRISM International* 54.3, Spring 2016

“Cottage Industry”, *Grist: A Journal of the Literary Arts* 9, 2016

“History's Private Life”, *Quiddity* Volume 9.1, 2016

“The Night of the Storm”, *Bitter Oleander*, 2015

“Whispered Legacies”, “Concealed Remembrances”, *New Delta Review*, 2015

“What Ghost Uncle Teaches Us”, *Juked* 12, 2015

“A Child Is To Be Seen Not Heard”, “I Try To Find My Sister's Home”, “What My Sister Tombur Thinks About Oral Culture”, “Of Ghosts and Storms”, *Fjords Review*, Editors' Choice, 2015

“The Romantics”, “Hystery”, “Inside Our Mothers' Womb, We Dream of Nineteenth Century”, *Whiskey Island*, 2015

POEMS IN ANTHOLOGIES

“Psalm,” “Awake,” *Rivers Going Home: 71 Poets in Solidarity*. Edited by Ashwani Kumar, Kitab Khana/Indian Novels Collective/ Red River, 2022

“Hem,” “Elegy in Norms,” “Map-Making,” “Invasive,” “Unfinished Elegy,” “Pastoral,” “Re-Reading,” “Specter History,” Edited by Jeet Thayil. *The Penguin Book of Modern Indian Poets*. New Delhi: 2022

“The Secret History of Versification,” *Witness: The Red River Book of Dissent*. Edited by Nabina Das. New Delhi: 2021

“History's Private Life”, *Fiolet and Wing: An Anthology of Domestic Fabulist Poetry*. Lutsen, Minnesota: Liminal Books, 2019

“A Brief History of Clamor”, *Best New Poets 2016*, Edited by Mary Szybist and Jeb Livingston,

University of Virginia Press, 2017

“The Romantics”, “How To Live Happily Ever After”, “Post-Partition Noir”, *40 Under 40: an Anthology of Post-Globalization Poetry*, Edited by Nabina Das and Semeen Ali, 2016

“Mid-Day Meal”, *Gutters and Alleyways: Perspectives on Poverty and Struggle*, Edited by Sarah Thursday, Sadie Girl Press, 2014

“Learning to Locate Colors in Grey: Kiran Talks About Her Brothers”, *The Moment of Change: An Anthology of Feminist Speculative Poetry*, Edited by Rose Lemberg, Aqueduct Press, 2012

SHORT FICTION

“We Are Not Here to Visit Temples,” *New England Review*, Volume 43, Number 2, 2022

“Someone to Talk To,” *Coal Hill Review*, Issue 26, 2020

“Wife,” *New England Review*, Vol. 41, No. 1, 2020

“Under Employment”, *Eclectica*, Vol. 21 No. 1, January/February, 2017

“Curry Fingers”, *Puerto Del Sol*, Volume 5.1, No. 1, Fall 2015

“Carnival”, *Little Patuxent Review*, 18. Summer 2015

“Our Bindu Didimoni”, *The Bombay Literary Magazine*, Issue A4, 2015

NON-FICTION

“The MFA-Industrial Complex : A Blueprint for the Production of Obedient Literary Subjects,” *nether quarterly*, vol. 2, issue 2

“A Poet’s Diary During the Times of Pogroms and Riots,” *Sarangabooks*, March 1, 2020

“Notes from an Inattentive Lumpen Professor,” *Café Dissensus*, June 24, 2019

“Why My Skinny Book Was Half About Cooking and Half About Mothers,” *Anti-Serious*, March 25, 2018

“Reading Hungryalists As One Who Came After: A Feminist Critique”, *Café Dissensus*, Issue 26, 2016

CREATIVE MANUSCRIPT IN PROGRESS

The Barrenness of An Apology (work-in-progress full-length poetry anthology)

ACADEMIC PAPERS AND LECTURES

“Beyond Sentimentality: Jamlo Makdam, Covid-19 Lockdown and the Crisis of Representation of Migrant Workers’ Deaths in Indian Media,” Thanatic Ethics Conference, Kolkata, December 2022

“When Military Becomes the School: Regimes of Collective Punishment in Children’s Literature on Kashmir,” Narratives of Criminality, Punishment and Social Justice in Children’s and Young Adult Literature, Association for Children’s Literature in South Asia, Jadavpur University, August 2022

“Asian Diasporic Poets Writing into Mythology,” *American Writers’ Program Annual Conference*, 2022

“Naxalbari Is Not the Name of a Village Only’: The Specters of the Unacknowledged Radical Left in South Asian Postcolonial Literatures and Literary Studies,” January 2017, *Modern Language Association Annual Conference*, Philadelphia, PA

“Literalizing the Private: Home-Cooked Meals, New Domesticity, and Specters of the Private in Contemporary Indian-American Food Writing”, November 2016, *American Studies Association Annual Conference*, Denver, CO

“An Alternative Cultural History of Indian Neoliberalism: Social Movement Art In Contemporary India,” October 2016, *Annual South Asia Conference*, Madison, WI

“Indian Women Food Bloggers: Creating Contradictory Knowledge of 'Home,' Domestic Labor and Culinary Creativity,” January 2016, *South Asian Literary Association Annual Conference*, Austin, TX.

“The 'Family Novel' and its Feminist Failures: Jhumpa Lahiri's *The Lowland*,” November 2015, *National Women's Studies Association Annual Conference*, Milwaukee, WI.

“Sulekha Sanyal's *Nabankura* and the Discontents in the Figurations of the Bhadramahila,” October 2015, *Annual South Asia Conference*, Madison, WI.

“We Are Not Going To Leave Our Village: Postcolonial Neoliberality in Contemporary South Asian Music Videos”, *The Association for the Study of the Art of the Present 7*, Greenville, SC

“Charting An Alternative Memory of the Neoliberal Present: 'Social Movement' Art in Early Twenty First Century Calcutta, India,” March 2015, *American Comparative Literature Association Conference*, Seattle, WA

“Indian Women Food Bloggers: Transnationalism and Diasporic Domestic Labor,” November 2014, *National Women Studies' Association Annual Conference*, San Juan, PR

“Is This the Kind of Language That Should Ever Come Out of A Bhadramahila's Pen?: Contemporary Bengali Women's Poetry And The Literary Public Sphere,” October 2014, *Annual South Asia Conference*, Madison, WI

“Beyond National Utopias: The Space of the Ship And Ideologies of Class Struggle in Amitav Ghosh’s *Sea of Poppies*”, March 2014, *Annual American Comparative Literature Association Annual Conference*, New York City, NY

“Reviving the Coolie Woman: Archives, Migration and Gender in Ramabai Espinet's Novel *The Swinging Bridge*,” December 2011, *Modern Language Association Annual Convention*, Los Angeles, CA

“Re-Locating the Quotidian, Re-Claiming Agency: Intersection of Trauma and Anti-Colonial Environmentalism in Belinda’s Petition, 1782,” April 2010, *American Comparative Literature Association Annual Conference*, New Orleans, LA

“Re-Inscribing the Epic: Nation, Gender, Memory and Subjectivity in *Amar Chitra Katha* and Mahasweta Devi's *Kunti O Nishadi*,” October 2009, Annual Wisconsin South Asia Conference, Madison, WI

“Performing Trauma, Performing Rebellion: Re-Visiting the Archives of Trans-Atlantic Slave Trade in Mohammed Ben-Abdallah's *The Slaves*”, April 2009, *African Literature Association, Annual Conference*, Burlington, VT.

“Fractured Affinities, Gender and Epic Community in Chandrabati Ramayana,” April 2008, *American Comparative Literature Association Annual Conference*, Long Beach California, CA.

“How to Find Myself in the Sea, How to Rise from It: Re-Writing the History of a Gendered Black Atlantic in Fred D'Aguiar's *Feeding the Ghosts*” April 2007, *American Comparative Literature Association Annual Conference*, Puebla, Mexico.

“Colonial Tropes and Transnational Feminisms: An Examination of Bharati Mukherjee's Short Story 'Jasmine,’” December 2006, Modern Language Association Annual Convention, Philadelphia.

“Performing Trauma, Performing Agency in Mohammed Ben-Abdallah's *The Slaves*: Inserting Africa into Black Atlantic Political Consciousness,” November 2006, *American Society for Theater Research Annual Conference*, Chicago, IL

“Narratives of Everyday Resistance and Politics of Feminist Representation in Fatima Merinissi's *Dreams of Trespass*,” May 2006, *Annual African Literature Association Conference*, Accra, Ghana.

PUBLIC LECTURES

“Beyond Sentimentality: Jamlo Makdam and the Contemporary Crisis of Representation,” *National Webinar on The Impact of the Pandemic on Women in the Informal Economy*, Netaji Subhas Open University, January 2023 (Invited Lecture)

“The University as A Site of Stratified Labour,” Plenary Session, *Thinking the University: Pedagogies, Conflicts, Movements*, Center for English Studies, Jawaharlal Nehru University, New Delhi, 2019 (Invited Lecture)

POETRY READINGS

“The Indian Book of Indian Poets: Launch,” 9 Poets: 9 Minutes, Indian Habitat Center, May 2022

“Poetry Reading,” Chandrabhagha Poetry Festival, Konark, Orissa, January 2019

“Poetry Reading: FIVE,” La Sutra Bandra Poetry and Literature Festival, January 2018

Poetry Reading at Ambedkar University, New Delhi, September 2017

FIU-FAU Poetry Reading, Crest Theater, Delray Beach, April 2017

Matwala South Asian Poetry Festival, New York, April 2017

Sundress and ELJ Poetry Reading, AWP Off-Site Reading at Madam's Organ Blues Bar, Washington DC, February 2017

Poetry Barn, AWP, Off-Site Reading at Poets and Busboys, Washington DC, February 2017

CREATIVE WRITING WORKSHOPS

“Poetry Workshop.” Co-Taught with Manjiri Indurkar. Bookshelf Writing Workshop, March-April 2020

“Nonfiction Workshop.” Co-Taught with Manjiri Indurkar. Bookshelf Writing Workshop, June-July 2020

CURRENT ADMINISTRATIVE RESPONSIBILITIES

First Year UG Mentorship Program, Director

Academic Committee Member, Annual Undergraduate Research Conference

Undergraduate Major Coordinator, Department of Literary Studies

Member, Library Committee

ACADEMIC SERVICE

Reader, PhD Thesis Committee, Divya Nadkarni, “Poetic Understanding and Political Community: Actualizing Plurality through Poetry,” Amsterdam School for Cultural Analysis, University of Amsterdam, 2022

UNIVERSITY SERVICE, UNDERGRADUATE THESES

Director, Nikita Achanta. “Postcolonial Re-writings of *Jane Eyre*.” OP Jindal Global University. Completed.

Director, Aranya Sawhney Malik. “Witches, Wizards and Sexism: Representation and Reception of Gender Stereotypes in Harry Potter in India,” OP Jindal Global University. Completed.

Director, Anoushka Virk. “Womanhood, Nationhood and the Diasporic Indian Woman: A Study of the Culinary Works of Madhur Jaffrey and Priya Krishna. OP Jindal Global University. Completed.

Director, Arpita Kuddur. “Tomboys: Performing Gender in Post-Colonial Indian Literature.” OP Jindal Global University. Completed.

Director, Ananya Dhawan. “Bharat Mata and Meira Pabi: Political Motherhood in India.” OP Jindal Global University. Completed

Director, Sneha Saha. “Gender Ideologies in Girls’ Boarding School Stories.” OP Jindal Global University, Projected Completion in 2023

UNIVERSITY SERVICE, GRADUATE THESES

Director, Michelle Almonte, "Material Culture and History in the Search for American Identity and Assimilation in Angie Cruz's *Let It Rain Coffee*." Florida International University. Completed.

Reader, Raquel Vallecillo, "The Politics of Experience and Identity in Chicano (a) Literature, Post-Colonialism." Florida International University. Completed.

Reader, Matthew Soderblom, "Progressive Saxonism: Racial Politics in Jack London's *The Valley of the Moon* and Frank Norris's *Mctague*." Florida International University. Completed.

Reader, Gabby Benavente, "Queer Ecology in Octavia Butler's *Parable of the Talents*." Florida International University. Completed.

Reader, Jorge Cartaya, "Listening/Reading for Disremembered Voices: Additive Archival Representation and the Zong Massacre of 1781." Florida International University. Completed.

UNIVERSITY SERVICE, GENERAL

Member of the Search Committee for Instructor in Latinax Literatures, Florida International University Spring 2017

Member of the Search Committee for Victorian Literature, Florida International University, Spring 2017

Faculty Secretary, Florida International University Department of English, August 2014-December 2015

Panelist, Workshop on Graduate School Application Process, Florida International University Department of English, Spring 2015.

Discussant of the film *Mirch Masala* (Spices) for the Movie Night Organized by English Honor Society Sigma Tau Delta, Florida International University, Spring 2015

Panel Discussant for the Event *Dangerous Love* by Wellness Center and Victim Empowerment's Victim Empowerment Program, Florida International University, Spring 2015

Discussant of the film *The Lonely Wife* for the Movie Night Organized by English Honor Society Sigma Tau Delta, Florida International University, Fall 2014

PROFESSIONAL MEMBERSHIPS

Modern Language Association

National Women's Studies Association

American Comparative Literature Association

South Asian Literature Association

COURSES TAUGHT

OP Jindal Global University, Undergraduate Courses Taught

Introduction to Literary Studies (Fall 2017, Fall 2018, Fall 2019, Fall 2020, Fall 2021, Fall 2022). The central questions of the course as to what is literature and how to embark upon a critical reading of literary texts, will be taken up through a special emphasis on colonial and postcolonial children's and young adult literature. As a genre, children's literature has played an indispensable role in the dissemination of the ideas of colonialism, race, class, gender and ideal social behavior. Yet children's literature has not always received the attention it deserves in the English literature classroom. In this class, we will read some canonical works of children's literature from the British Empire, as well as the ways in which postcolonial writers respond to them. In the process, we will also discuss how childhood is constructed by these works, often complementing these texts with literary and visual representations of childhood created by adults for adult consumption. Through close readings and analysis of the texts, we will see how race, class, gender and ideas of empire and colonialism intersect to create complex ideas of childhood and identity. Last but not least, we will learn to see how children's books employ texts (the story) as well as visuals (illustrations and cover art) to create a complex politics of representation, which forms the basis of our perceptions of the world and the social environment. Literary texts included Rudyard Kipling's *The Jungle Book*, R.K. Narayan's *Swami and Friends*, Frances Hodgson Burnett's *The Secret Garden*, critical texts by Edward Said, Perry Nodelman and Homi Bhaba.

Nineteenth Century British Novel (Fall 2017, Spring 2019). This course, as the name suggests, seeks to introduce students to the literary theories and readings of the genre "novels" through close readings of select nineteenth century British novels. Even a cursory look at British literary history shows that the nineteenth century was an extremely important chronological landmark in the history of the English novel, the legacy of which we are still grappling with as writers, literary critics and cultural theorists. It is impossible to cover all aspects of the novelistic cultures that the era gave birth to in the course of a single class. This class, therefore, will attempt to introduce students to some of the key writers, texts and debates of the period, keeping a close analytical eye on the following topics: the social history of the emergence of the genre, gender and nineteenth century novels, empire, imperialism, the canon and the popular, contemporary film adaptations of nineteenth century novels. Texts include, Jane Austen's *Mansfield Park*, Elizabeth Gaskell's *Cranford*, Charlotte Bronte's *Jane Eyre*, Charles Dickens' *Hard Times*, excerpts from Nancy Armstrong, Edward Said and Sandra Gilbert and Susan Gubar.

Anglophone Literature 1890-1945 (Fall 2018). For scholars of literature, the period from 1890-1945 poses a special challenge. Politically, the period is characterized by innumerable events of world historical importance – the two world wars, social and political revolutions, the consolidation of the British and French empires. In the world of art and literature, the period witnessed the emergence of literary movements whose legacies we are still grappling with – modernism, surrealism, and distinct minority literatures predicated on gender, racial and sexual identities. This is the period which also witnessed the emergence of what literary scholars would later term "postcolonial literature." In this class, we will study key texts produced during this period. We will discover how modernism, realism, literary feminisms and racial assertion coalesced in literary forms to produce a distinct vocabulary. While our primary focus will be on literature produced in England and US, we will also extend and expand our attention to the colonized world, where English became the language of expression for a very visible and literate minority. We will also see films and read a couple of shorter essays to figure out, how the period continues to haunt the literary world much beyond its formal conclusion and completion. Literary texts included, *Pygmalion* by George Bernard Shaw, short stories by Jean Rhys, Katherine Mansfield and Mulk Raj Anand, *A Room of One's Own* by Virginia Woolf and

Raisin in the Sun by Lorraine Hansberry.

Culinary Fiction (Fall 2018, Fall 2020, Fall 2022). With the emergence of food studies as an academic discipline, it has become clear that food is not just an essential ingredient of human survival, it is fundamental to culture, human imagination and creative-aesthetic expression. Food is not just a private concern or a matter of personal taste, it has always been and continues to be a site of social and political power. This is especially true for women. Precisely because food production has always involved women's lives and labors very closely, we will pay close attention to how women writers, filmmakers and other cultural workers represent women and their relationship to food in literary and cultural practices. This class, thus, invites students to use food as a lens to study the tightly woven networks of everyday life practices associated with food. Furthermore, it treats food as a site of racialization, identity formation, gendering, class, caste cultural production and consumption, and last but not least, resistance, that exists in intersection with ideologies of gender and sexuality. Through an examination of popular cultural texts such as cookbooks and food shows, emerging genre of food memoirs and food fiction, films and historical novels – from different parts of the globe– we will examine how the tropes of food and eating intersect with the norms of family life, community and nationality, as well as with the discourses of racism, caste, gender, sexuality, Orientalism, internalized colonialism, commodification, and consumption. Texts include Chimamanda Adichie's *Purple Hibiscus*, Laura Esquivel's *Like Water for Chocolate*, Bibhutibhushan Bandopadhyay's short fiction, *Mirch Masala* (film), critical texts like Sidney Mintz, Anita Mannur and Parama Roy.

Gender, Conflict, Narrative (Spring 2019, Spring 2021). Aesthetic forms have often been considered by writers and artists as potent spaces within which gender norms, ideologies and inequalities can be examined, represented and challenged. Such aesthetic forms of examination often lead writers, artists and cultural producers to locate conflict at the center of their texts. An examination of seminal literary and film texts would reveal, gender often forms the basis of complicated conflicts, which while representing in mediated language, the social struggles around gender, can also transform the very meaning and politics of aesthetic forms. In this class, we will begin by considering texts that represent the everyday forms of sexism and how these seemingly mundane and benign forms of social violences can give birth to distinct strategies of representing conflicts in texts. We will then move over to texts that represent large-scale social and political conflicts within India, and how gender played a prominent role within such conflicts, where rape and other forms of sexual assault clearly became weapons of war (Partition, Militarization, Conflicts Around Land-Grab). In the process, we will also consider such issues as sexual violence, gendered and sexualized nature of the state, nationalism and gender, women's agency and resistances. Texts include, short fiction by Sadat Hosain Manto, Rajinder Singh Bedi, Ismat Chughtai, Shahnaz Bashir, Amrita Pritam, Ambai, critical texts by Urvashi Butalia, Kamla Bhasin, Ananya Jahanara Kabir, Anne McClintock and Benedict Anderson.

Harry Potter: Texts, Films and Cultures (Spring 2018, Fall 2019). Harry Potter as a children's/young adult series has enjoyed the kind of limelight that only a very, very few literary texts can dream of. Read globally, Harry Potter represents an iconic success story of its writer, JK Rowling, around whose name much mystery still revolves. This class will try to understand the "Harry Potter phenomenon", so to say, including an interdisciplinary cultural studies approach. We will analyse how Rowling's biography has played an important role in the international marketing of the series. We will delve into the legal history of the book, considering the series had wrecked up quite a few controversies which had to be resolved in court. We will look through some of the fan-fiction that the texts in the series have produced. But most importantly, we will focus on reading very very closely and critically the first two books in the

series, which will be followed by close-viewings and critical analyses of the respective film adaptations. We will end the class by reading a novel by the Nigerian-American writer, Nnedi Okorafor, which has often been described as the “African Harry Potter”, thus delving into the history of the series’ international reception.

Art, Literature, Culture and Dissent (Spring 2020, Spring 2022). Artistic productions and cultures of dissent within any society have always shared deep and complicated relationship. Art and literature often provide the space to voice critiques of specific regimes, ideologies and conditions. At the same time, specific pieces of art often become the face and voice of a specific social movement. In this class, we will be “reading” and analysing a few such critical artistic interventions within the ongoing social movements within the sub-continent. To that end, we will be concerned with such categories as class, gender, sexuality, religious identity, caste, issues of national self-determination and nationalism. We will also analyse, how taking into account such categories compels the artists to reconsider the essential politics of a given form. The genres that we will be reading in this class are – short fiction, novel, graphic novel, poetry, documentary film, photography and memoir/autobiography. Texts included *Munnu*, *Kari*, *Jothan*, documentary films such as *Izzatnagar ki Ashabhyia Betiyan*, Tahmina Anam’s short fiction, Taslima Akter’s photographs of the garment workers in Bangladesh, critical texts by Susan Sontag, Walter Benjamin, Theodore Adorno, B.R. Ambedkar and Rabindranath Tagore.

Speculative Fiction: Global Magical Realism (Spring 2018, Fall 2021). Speculative fiction is an expansive field, which includes many different sub-genres. One such sub-genre is magical realism. A form of narrative that emerged in the Latin American and Caribbean nations in the twentieth century, the genre soon attained a much more global dimension. This class would be devoted to an exploration of global magical realism, with a special emphasis on how women writers have explored the genre. We will begin with a reading of the Colombian Nobel Laureate Gabriel Garcia Marquez’s seminal novel *Cien Anos de Soledad* (One Hundred Years of Solitude), will then move over to the Mexican writer Laura Esquivel’s *Coma Agua Para Chocolate* (Like Water for Chocolate), and then finish the class with African American Nobel Laureate Toni Morrison’s novel *Beloved*. Through our readings of such novels, we would, therefore, also look into how magical realism can integrate such phenomenon as race, gender, transgressive/resistant sexuality, historical trauma and dissent.

Feminist Classics: East and West. (Spring 2019, Spring 2022) Literature has often provided feminist activists a productive space to narrate their concerns. Additionally, specific literary texts have also been adopted by feminist activists to address the concerns of a particular social movement, precisely because cultural productions can bring out the complexities of a social moment in a way political rhetoric rarely can. In this class, we will read both of these two kinds of texts. On the one hand, we will cover texts that have been written by writers who have been active within the feminist and other social justice movements. On the other hand, we will read texts which became extremely popular within the spaces of the feminist and other social justice movements. In the process, we will cover such issues as mental illness, sexuality, queer lives and politics, class, caste, race, religious identity, domestic labour and violence. In other words, issues that have occupied the central place within feminist and social justice movements. In order to keep our work for the semester manageable, we will keep our attention focused mostly to three national contexts – United States, Great Britain and India. Texts included Charlotte Perkins’ Gilman’s *The Yellow Wallpaper*, Harriet Jacobs’ *Incidents in the Life of a Slave Girl*, Kate Chopin’s *The Awakening*, Rokeya Sakhawat Hussain’s *Sultana’s Dream*, Ashapura Debi’s *The First Promise* and excerpts from critical texts by Kate Millett, Virginia Woolf, Chandra Talpade Mohanty, and others.

Gender in Literature and Visual Arts (Spring 2023). Gender, social and cultural theorists comment, is a construct. Yet, it is a construct that continues to live on, often interacting with other categories, and influencing our lives in ways that are often too complex to understand through our common-sense. Gender, as we shall also see, is constructed and reinforced through both popular culture and high art. At the same time, as we will talk about, through close readings of the texts assigned for this class,

gender can also form a complex site of social and artistic resistance, inspiring feminist and queer artists to engage in myriad experimentations with and through forms. Texts might include *Normal People* by Sally Rooney, *The Far Field* by Madhuri Vijay, *Cat Person* by Kristen Roupenian, films like *Geeli Puchi*, *Love Aaj Kal 2020*, essays by feminist art historians like Linda Nochlin and Michele Wallace.

Novel and Politics (Spring 2021, Spring 2023). Novel, as an aesthetic form, is particularly invested in exploring the intersection of individual human lives within momentous historical events. In the process, they provide us with inroads into a much complex vision of politics, than is available to us through news, political rhetoric and debates. Often, political novels examine the complex worlds of the intersection of the public and the private realms, gender, caste, class, religion and the ways in which the state as the ultimate political institution intrudes into our everyday lives. In the process, novels also allow us to think of the questions of state repression and how such repression formulate individual political subjectivity. In this class, we will read a few seminal novels of the twentieth and twenty-first centuries. These novels might include *Train to Pakistan* by Khushwant Singh, *Victory Colony* by Bhaswati Ghosh, *God of Small Things* by Arundhati Roy and *A Promised Land* by Khadija Mastrur (translated from Urdu by Daisy Rockwell).

Florida International University, Graduate Courses Taught

LIT 5486: The Contemporary Novel And The Problem of History. In recent years, the global literary market has been flooded with a new kind of historical novel. Many of these novels posit “history” as a problem that needs to be dealt with, thus bringing into sharp focus issues of memory, archives, and historical identities. In this class, we will read novels which deal with the question of history in complex and often unexpected ways. In the process, we will also touch upon important landmarks of world history – the Haitian Revolution, the Baptist War in Jamaica, the Mexican Revolution, and the Naxalbari uprising in India. Novels included *The Chosen Place*, *The Timeless People* by Paule Marshall, *The Infamous Rosalie* by Evelyne Trouillot, *The Long Song* by Andrea Levy, *Like Water for Chocolate: A Novel In Monthly Installments with Recipes, Romances and Home Remedies* by Laura Esquivel, *Mother of 1084* by Mahasweta Devi, *The God of Small Things* by Arundhati Roy, *The Lives of Others* by Neel Mukherjee. Theorists included Walter Benjamin, Theodor Adorno, Maurice Hawlbach, Anne McClintock, Georg Lukacs, Jacques Derrida, Aijaz Ahmed, Diana Taylor and Michele-Rolph Trouillot.

LIT 5486: Food and Cultural Forms in South Asia And Diaspora. Food is not just an essential ingredient of human survival, it is fundamental to culture, human imagination and creative-artistic expression. Conversely, food has never been a purely private concern or a matter of personal taste, but has always been – and continues to be – a site of social power. This is especially true for South Asians. On the one hand, food has been used to racialize and stereotype South Asians in diaspora. On the other hand, hunger has been a persistent problem within the subcontinent. This class invites students to use food as a lens to study the tightly woven net of everyday life practices in India and the diaspora. Through an examination of popular cultural texts such as colonial and postcolonial cookbooks, food shows, food memoirs, novels, and films, we will examine how narratives of food, cooking and eating intersect with bigger historical concerns such as colonialism, postcolonialism, nationalism, labor, class, caste, gender and sexuality in South Asia and diaspora. Literary texts included *The Complete Indian Housekeeper and Cook* by Flora Annie Steel, *Curries And Bugles* by Jennifer Brennan, *Climbing the Mango Trees* by Madhur Jaffrey, *So Many Hungers* by Bhabani Bhattacharya, *Nabankur* by Sulekha Sanyal, *Ishq and Mushq* by Priya Basil, *Bong Mom's Cookbook* by Sandeepa Datta-Mukherjee, *Reef* by Ramesh Guneskara, *Song of the Road* by Bibhutibhushan Bandopadhyay, *Stir It Up* by Ramin Ganeshram. Theorists included Sidney Mintz, Masimo Montanari, Kirshnendu Ray, Uma Narayan, Lisa Heldke, Parama Roy and Anita Mannur.

LIT 5487: The Novel And the Everyday. This class is an enquiry into what scholars and theorists have called “the everyday.” Often times, in our social lives, when we refer to the “everyday”, we are also referring to the boring, the mundane, the quotidienne. Yet the “everyday” is also implicated in structures – economic, social, cultural, political – that have immense importance in our lives. “Everyday” also happens to provide artists and writers with their essential raw material, which they fashion into viable narratives and aesthetic objects that we can appreciate and consume. As such, at this present moment, our “everyday” is implicated within the social system we have come to call “capitalism.” Consequently, this class will devote a considerable amount of time examining capitalist social formations and relations, and the way in which they engender our social identities, encompassing (but not necessarily limited to) class, race, gender, sexuality and nationality. Novels include *The Ladies' Paradise (Au Bonheur des Dames)* by Emile Zola, *Relationships (Jogajog)* by Rabindranath Tagore, *The Cutting Season* by Atticka Locke, *Infamous Rosalie (Rosalie l'Infame)* by Evelyne Trouillot, *How to Get Filthy Rich in Rising Asia* by Hamid Mohsin, *Kari* by Amruta Patil. Theorists include Michel Certeau, James Scott, Rita Felski, Guy Debord, Benedict Anderson, Partho Chatterjee, Anne McClintock, Susan Buck-Morss, Marx, Tony Bennett, Paul Gilroy and Lauren Berlant.

Florida International University, Undergraduate Classes Taught

LIT 4188: Salman Rushdie and Arundhati Roy. (Fall 2013, Fall 2016) This class will introduce students to two seminal Indian postcolonial Anglophone novels – *Midnight's Children* (1980) by Salman Rushdie, and *God of Small Things* (1997) by Arundhati Roy. We will read these novels slowly and closely, paying attention to issues of form and language. At the same time, we will examine how aesthetic issues for both authors are inextricably interlinked to their socio-historical contexts: the tumultuous decolonization of India, the complicated social movements of the postcolonial era, the so-called ideological bankruptcy of postcolonial elites, gender and caste violence, the social changes brought about by the globalizing forces. Additionally, we will locate these two novels in the context of the debates and controversies that surrounded them. Did Rushdie and Roy, in their efforts to represent Indian realities, cater to the expectations of Western markets? Is Roy's novel a rewriting of Rushdie's? Last but not least, given that both of these novels were recipients of the celebrated Booker Prize, we will examine the politics of literary prizes.

LIT 4193: Domesticity and Contemporary Women's Writing. (Fall 2013, Fall 2015) This course will enhance students' critical and analytical reading and writing skills through an interdisciplinary study of women's literary representations of the domestic space. The “domestic space”, or the “home” has always been a contentious issue both within women's literary traditions and feminist criticisms. On the one hand, the domestic space has been looked upon as a site of subjugation and oppression, which binds women to an endless cycle of housework – cooking, cleaning, and child-rearing – thus preventing them from participating fully and meaningfully in the “world outside”, i.e. the world of social production, politics and artistic activities. On the other hand, contemporary women's literatures also provide us with examples where women themselves consider domestic space, and the work associated with it, as creative labor and important elements of their identity. Yet others write about domestic spaces as being both oppressive and yet sites where women can successfully exert power and agency. In this class, we will read women's writings from several genres – novels, blogs, non-fiction essays, academic criticism, films, children's and young-adult books – with a specific focus on how contemporary women writers create complicated representations of the domestic space. We will see that home spaces, like all social spaces, can be opened up to an intersectional analysis involving class, race, gender and sexuality. Texts might include *The Particular Sadness of the Lemon Cake* by Aimee Bender, *Cereus Blooms at Night* by Shani Mootoo, *Purple Hibiscus* by Chimamanda Adichie, *Difficult Daughters* by Manju Kapur, *Like One of the Family* by Alice Childress.

LIT 4188: Caribbean Literature And Slavery. (Spring 2014) Caribbean literatures have always had a complicated relationship to the institution of slavery. Because slavery played such an important role in

the formation of the very region, Caribbean literature itself, one can argue, begins within the very shadows of slavery. Indeed, the first writers of the region were intricately and intimately situated within the system itself – whether as slaves, slaveholders, or the myriad professions and subjectivities that the institution gave birth to. Consequently, contemporary Caribbean literatures are preoccupied in significant ways with the histories and memories of slavery. In this class, we will begin by studying Caribbean slave narratives, and then we will move on to more contemporary Caribbean novels – created by writers situated within the region and in diaspora – to explore the ways in which slavery continues to shape the imagination of the writers of this region. Students will read texts by Mary Prince, Caryl Phillips, Fred D'Aguiar, Andrea Levy, Paule Marshall and Evelyne Trouillot.

LIT 4197: Global Asian Literatures. (Spring 2014) Food is not just an essential ingredient of human survival, it is fundamental to culture, human imagination and creative-artistic expression. Food isn't just a private concern or a matter of personal taste, but has always been and continues to be a site of social power. This is especially true for South Asians. On the one hand, food has been used to racialize and stereotype South Asians in diaspora. On the other hand, hunger has been a persistent problem within the subcontinent. This class invites students to use food as a lens to study the tightly woven net of everyday life practices in India and the diaspora. Through an examination of popular cultural texts such as colonial and postcolonial cookbooks, food shows, food memoirs, novels, and films, we will examine how narratives of food, cooking and eating intersect with bigger historical concerns such as colonialism, postcolonialism, nationalism, class, caste, gender and sexuality in South Asia. Since food production almost always involves women's lives and labors, we will pay close attention to what “Indian cuisine” means for women of different social strata. To that end, we will read cookbooks and private journals by wives and daughters of British administrators, a memoir by the Indian chef Madhur Jaffrey, whose life and work span three nations (India, UK and USA), novels by British-Indian novelist Priya Basil and Indian-Caribbean-American food-writer Ramin Ganeshram, and a novel by the classic Indian realist Mulk Raj Anand. We will also read shorter critical essays from the burgeoning fields of feminist food studies and postcolonial food studies.

LIT 4351: Major African Writers: Chinua Achebe. (Fall 2014) Considered by many to be the “father of African literature”, Chinua Achebe (1930-2013) has left an indelible mark on both modern African and contemporary Anglophone postcolonial literature. In this class, we will read three of Achebe's novels – *Things Fall Apart*, *No Longer at Ease* and *Arrow of God*. Taken together, these novels form his celebrated *The African Trilogy*, and has forever transformed the direction of modern African literature in English. We will read these novels slowly and carefully, paying attention to issues of form and language. At the same time, we will examine how aesthetic issues for Achebe are inextricably interlinked to their socio-historical and political contexts: the colonization of Africa by the European powers, the British occupation of Nigeria, the period of decolonization, the so-called ideological bankruptcy of postcolonial elites, the issues of gender and sexuality, and the social changes brought about by the discourses of modern development. Additionally, we will locate these novels in the context of the debates and controversies that surrounded them. Did Achebe, in his efforts to represent the realities of Nigeria and West Africa, cater to the expectations of Western markets?

LIT 4193: Home, Empire and Domesticity. (Spring 2015) This course will enhance students' critical and analytical reading and writing skills through an interdisciplinary study of Anglophone colonial and postcolonial women's literary representations of home and domesticity. The “domestic space”, or the “home”, has always been a contentious issue for both women's literary traditions as well as feminist criticism. On the one hand, domestic space has been viewed as a site of subjugation and oppression, which binds women to an endless cycle of housework – cooking, cleaning, and child-rearing – thus preventing them from participating fully and meaningfully in the “world outside”, i.e. the world of social production, politics and artistic activities. On the other hand, contemporary women's literature also provides us with examples where women consider domestic space, and the work associated with it,

as a realm of creative labor and an important element of their identity. Yet others write about domestic spaces as both oppressive as well as a site where women successfully exert power and agency. In this class, we will read British and South Asian women's writings from the nineteenth and twentieth century, with a specific focus on how both canonical and avant-garde women writers create complicated representations of domestic space. We will see that home spaces, like other social spaces, can be analyzed by using an intersectional analysis involving class, race, gender, sexuality, nation and empire. Writers will include Jane Austen, Elizabeth Gaskell, Ruth Praver Jhabvala, Ismat Chughtai, Ashapura Devi and Anjana Appachanna.

LIT 3331: British Empire, Colonialism and Children's Literature. (Spring 2015) This course will enhance students' critical analytical reading and writing skills through an interdisciplinary study of Anglophone colonial and postcolonial children's literature. As a genre, children's literature has played an indispensable role in the dissemination of the ideas of colonialism, race, class, gender and ideal social behavior. Yet children's literature has not always received the attention it deserves in the English literature classroom. In this class, we will read some canonical works of children's literature from the British Empire, as well as the ways in which postcolonial writers respond to them. In the process, we will also discuss how childhood is constructed by these works. Through close readings and analyses of the texts, we will see how race, class, gender and ideas of empire and colonialism intersect to create complex ideas of childhood and identity. Last but not least, we will learn to see how children's books employ texts (the story) as well as visuals (illustrations and cover art) to create a complex politics of representation, which forms the basis of our perceptions of the world and the social environment. Writers will include Rudyard Kipling, Frances Hodgson Burnett, E. Nesbit, Chinua Achebe, Nnedi Okorafor and Suniti Namjoshi.

ENG 4134: Women and Films: The Male Gaze. (Fall 2015, Spring 2017) The very act of watching movies depends on our ability to *see*. Cultural and film theorists have long argued, *seeing* is not an innocent, neutral act. Instead, how we *look* at things is determined by social, historical and cultural forces, and is implicated within social power structures, encompassing but not limited to class, race, gender, sexuality and nationality. This complex web of our practices of looking has often been theorized by film theorists as the *gaze*. This course will enhance students' critical and analytical reading and writing skills through an interdisciplinary study of the challenges presented by the idea of the gaze. In particular, we will focus on film representations of the intersections of race, class, gender and sexuality, focusing on both Hollywood films and independent films. In the process, we will engage with contemporary theories of visuality, race, gender, and feminism, as well as their intersections with each other. Film theorists include John Berger, Laura Mulvey, bell hooks, Michele Wallace, Linda Nochlin and Jacqueline Bobo.

University of Texas at San Antonio, Undergraduate Classes Taught

ENG 3123 (Spring 2013) Family histories have always been important to writers interested in portraying their contemporary times and their societies. How have postcolonial writers appropriated the classic genre of the coming-of-age novel (the *bildungsroman*) to tell stories of the intersections of family life and society as a whole? In this course, we will examine, how writers from four postcolonial nations – Kenya, Nigeria, India and Sri Lanka – transform the family into a site of social and political struggle. Families are spaces where the protagonists of these novels learn about conformity as well as resistance. To the protagonists of these novels, families can represent oppressive norms of gender, sexual identity, class, race and political power. Consequently, families often play a contradictory role in these novels: they can be very violent, patriarchal and heteronormative, and yet they can also provide spaces of refuge from colonial and political oppression. We will also see how changes within family structures come to represent changes in the larger social and political order. Writers will include Ngugi wa Thiong'o, Flora Nwapa, Arundhati Roy and Shyam Selvadurai.

University of Texas at Austin, Undergraduate Courses Taught

AAS 320 Food And Asian American Literature. (Fall 2012, Spring 2012) As early as 1852, anthropologist Brillat-Savarin asserted, “Tell me what you eat: I will tell you what you are.” With the emergence of food studies as an academic discipline, it has become clear that food is not just an essential ingredient of human survival, it is fundamental to culture, human imagination and creative-aesthetic expression. Food is not just a private concern or a matter of personal taste, it has always been and continues to be a site of social power. This course will be organized around three units. Unit I will explore the representations of food and race (with a special emphasis on the construction of “Asian”) in contemporary American popular culture. Class discussions and readings will focus on representations of race, gender, nationality, diaspora and citizenship in contemporary cooking shows, food blogs, films and cookbooks, authored and produced both by Asian-Americans and non-Asians. Unit II will explore the emergence of the Asian-American food memoir as a genre. Unit III will explore how colonialism, racism, labor and food intersect in the centuries-old historical interactions between Asia and the Americas. Through close readings of Frank Chin's *The Year of the Dragon*, Amitava Ghosh's *Sea of Poppies*, and Lois-Ann Yamanaka's *Wild Meat and Bully Burgers*, we will examine how issues of food give rise to contested positions, identities and categories within the Asian diaspora.

RHE 309 The Rhetoric of Slavery. (Fall 2007, Spring 2008) This is an intermediate writing course based on the representations of slavery in American film and popular culture. We begin by studying the popular print and stage cultures of nineteenth century America, with a focus on pro-slavery and Abolitionist arguments, and then continue our discussion through seminal TV series like Alex Haley's *Roots* and Steven Spielberg's *Amistad*. The final unit of the class focuses on the work done by black filmmakers and visual artists in response to the racialized representations of the enslaved in mainstream culture.

RHE 306 Rhetoric and Writing. (Fall 2009, Spring 2010, Fall 2006, Spring 2007) RHE 306 is a writing course focusing on argumentation, language, and ethics. This course operates from the premise that all language is rhetorical, and all rhetoric intends to persuade us in some way, however subtle. Rhetorical theory helps us to understand how this process works. How does this writer view the world? What are the writer's assumptions? How does the writer construct his or her audience? What does this writer want the reader to believe? What does this writer want the reader to do? In Units I and II we will focus on locating (e.g., researching), understanding, and analyzing the arguments advanced by others. As we do so, the students will be required to carefully map out various written positions on the controversy you elect to research, including identifying overlapping and distinct accounts. Having come to a nuanced understanding of the issue/s, in Unit III the students will also enter the public debate by crafting a carefully argued, persuasively written paper.

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