

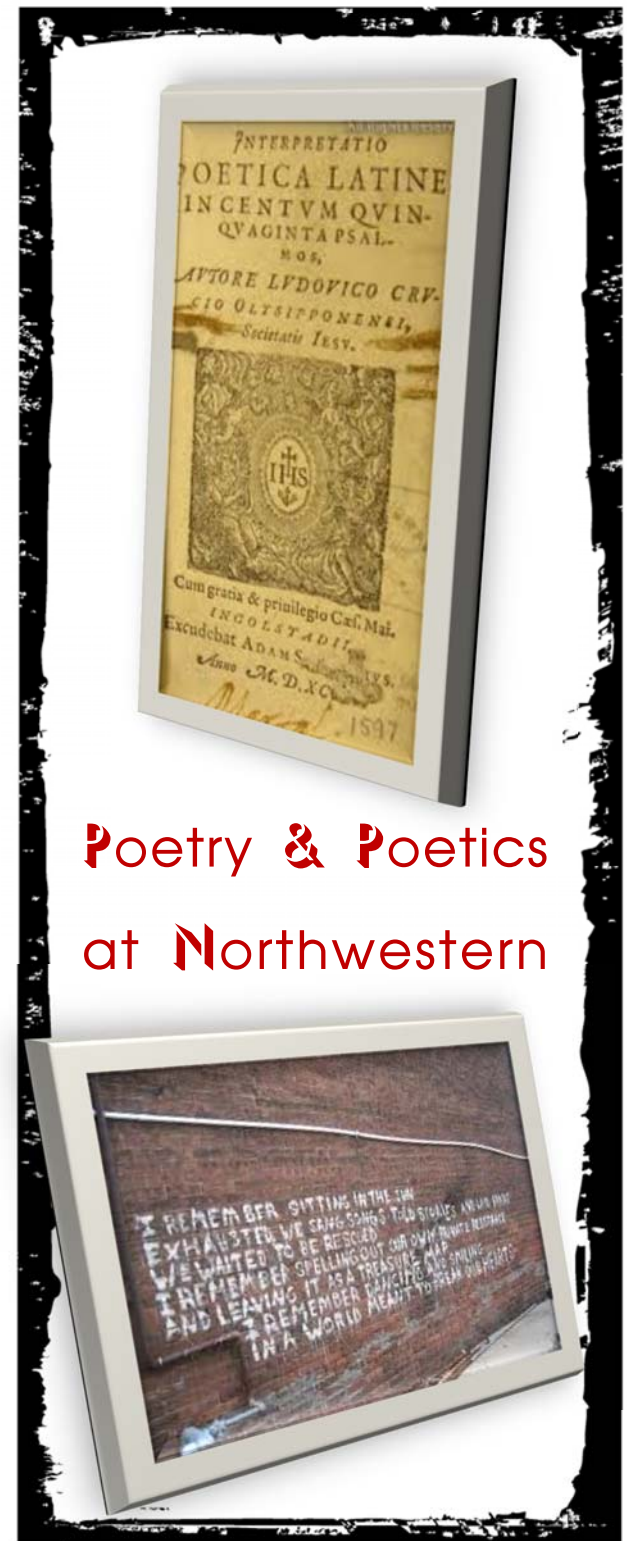
Poetry & Poetics at Northwestern

With over a dozen faculty working in poetry and poetics, Northwestern's literary studies departments and programs offer superb training in the study of poetry and the long and diverse tradition named by 'poetics' across a wide range of historical periods from classical antiquity to the current moment. Our distinguished faculty work closely with students who are interested in generating theoretically innovative, advanced scholarship in the poetics of the near and distant past, as well as of marginalized communities in the U. S. and abroad.

Graduate study in poetry and poetics is undergirded by two primary components: a doctoral track in Poetry and Poetics and the Poetry and the Poetics Colloquium (www.poetry.northwestern.edu). The doctoral track allows students in English and Comparative Literary Studies to specialize in Poetry and Poetics as a scholarly subfield. The Poetry and Poetics Colloquium is an interdisciplinary cluster of writers and scholars from across the university who share an interest in studying the genre and its various permutations. Each quarter, PPC hosts a number of workshops, reading groups, poets, and critics. Recent visitors include M. NourbeSe Philip, Adam Zagajewski, Christian Bök, Ed Roberson, Raul Zurita, Patrizia Cavalli, Keorapetse Kgositse, Harryette Mullen, Erica Hunt, Craig Santos Perez, Mark Nowak

Curricular and programmatic offerings in poetry and poetics are augmented by the Poetry and Poetics Graduate Cluster, The Futures of Poetics Reading Group, and the Comparative Modernisms Workshop.

Chicago enjoys a lively poetry scene. The Guild Complex, The Poetry Center of Chicago, The Chicago Poetry Project, and The Poetry Foundation are only a few of the venues that sponsor readings and events in the area.



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F a c u l t y

Chris Abani (Ph.D. USC) teaches Creative Writing (Fiction and Poetry) and Literature. He is a novelist, poet, essayist, screenwriter and playwright. His fields of interest include African Poetics, World Literature, 20th-century British and American Literature, African Presences in Medieval and Renaissance Cultural Spaces, The Architecture of Cities and their Potential Symbiotic Relationship with their Populations, West African Music, Postcolonial and Transnational Theory, Robotics and Consciousness, Yoruba and Igbo Philosophy and Religion. He is the recipient of the PEN USA Freedom-to-Write Award, the Prince Claus Award, a Lannan Literary Fellowship, a California Book Award, a Hurston/Wright Legacy Award, a PEN Beyond the Margins Award, the PEN Hemingway Book Prize and a Guggenheim Award.

John Alba Cutler (Ph.D. UCLA) specializes in US Latino and contemporary American literatures. He has published articles on Arturo Islas's *The Rain God* and Chicano literature of the Vietnam War, and has an article forthcoming on the nineteenth-century writer Eusebio Chacón. He is currently working on a book that places representations of assimilation--refracted through nationalism and gender--at the center of a new Chicano literary history.

Betsy Erkkilä (Ph.D., Berkeley) specializes in Revolutionary and 19th-century American literature and modern and contemporary poetry and poetics, with a particular interest in gender, race, and political theory and transatlantic literary exchange. She is the author of *Walt Whitman Among the French*, *Whitman the Political Poet*, *The Wicked Sisters*, *Mixed Bloods and Other American Crosses*, and recent essays on Wheatley, Jefferson, Poe, Melville, Dickinson, and Lincoln. Her current projects include a book entitled *Imagining the Revolution* and "Before the American Novel," the opening chapter of the *Oxford History of the American Novel* (2014). She received Northwestern's Graduate School Faculty Award for Service in 2014 for her distinguished work as a graduate teacher and mentor.

Harris Feinsod (Ph.D. Stanford) teaches 20th- and 21st-century U.S. and Latin American literature and culture. His research focuses on comparative poetics and the history of poetry in English and Spanish, modernism and the historical avant-gardes in Europe and the Americas, transnational literary studies (especially the history of hemispheric literary and cultural relations), and the relation between postmodernism and the inter-ethnic cultures of the U.S. "new west." His recent writing appears or is forthcoming in *American Literary History*, *American Quarterly*, *Arcade*, *Centro*, *Chicago Review*, and the *Princeton Encyclopedia of Poetry and Poetics: 4th Edn.*, for which he served as assistant editor.

Christine Froula (Ph.D. Chicago) specializes in American, British, and European modernist literature, visual art, and culture; feminist and gender theory; and editorial theory and practice. Books include *Virginia Woolf and the Bloomsbury Avant-Garde*; *Modernism's Body: Sex, Culture, and Joyce*; *To Write Paradise: Style and Error in Ezra Pound's Cantos*; and *A Guide to Ezra Pound's Selected Poems*.

Reginald Gibbons (Ph.D. Stanford) has published over thirty volumes, including poems; translations from ancient Greek and Spanish; fiction; edited volumes of contemporary fiction and poetry and of twentieth-century poetics; and editions of modern fiction. He was the editor of *TriQuarterly* magazine from 1981 to 1997, was a co-founder of the Humanities Institute workshop on Poetry and Poetics, is jointly appointed in Classics and in Spanish and Portuguese, and is Director of the Center for the Writing Arts. His research interests include the history

of poetic practice, translation, and all aspects of the art and situation of poetry. He is a member of the Planning Team and the Advisory Council of the American Writers Museum, which will build a national museum of American literature in Chicago, and is an officer of The Guild Complex, a Chicago literary presenting organization, which founded (Gwendolyn) "Brooksdays" in 2013. His critical book on poetry, *How Poems Think*, will be published in September 2015 by University of Chicago Press.

Susannah Gottlieb (Ph.D. Chicago) works in the areas of modern and contemporary poetry and poetics, continental philosophy and political theory, and Asian American literary traditions. She is the author of *Regions of Sorrow: Anxiety and Messianism in Hannah Arendt and W.H. Auden* and the editor of *Hannah Arendt: Reflections on Literature and Culture*. She regularly teaches courses on poetry, poetics, and literary theory. Her current projects include a book-length study entitled *The Importance of Metaphysics: The Intellectual Heresies of W.H. Auden* and essays on Celan's Meridian materials, Arendt's report on the Eichmann trial, Kafka and the idea of Bildung, and reflections on the demonic.

Mary Kinzie (Ph.D. Johns Hopkins) is a poet and brooder about poetry and prosody. Her guide to lyric forms, *A Poet's Guide to Poetry*, was recently reissued in an updated second edition by University of Chicago Press.

Andrew Leong (Ph.D. Berkeley) works in English, Japanese, Spanish, and Portuguese. His research focuses on the problem of "migrant stillness" — a transnational circulation of texts, objects, and bodies through Japan and the Americas that culminates not in "free commerce" but unevenly distributed states. He has taught courses spanning a range of textual and visual media — from 19th- and 20th-century Japanese and American literature; to comics and manga; to Westerns, film noir, and Japanese period drama. His translations from Japanese of two novels by Nagahara Shoson — a writer active in Los Angeles during the 1920s — have been collected in a single volume: *Lament in the Night* (Kaya, 2012).

Emily Rohrbach (Ph.D. Boston U.) teaches and writes about British Romanticism, aesthetic theory, concepts of time, and relations between literature and history. Her book, *Modernity's Mist: British Romanticism and the Poetics of Anticipation*, will be published in 2015 by Fordham University Press. She teaches courses on such topics as concepts of time in Romantic poetry; Romanticism, ethics, and aesthetics; and Jane Austen.

Will West (Ph.D. University of Michigan) studies, teaches, and thinks about poetry and poetics mainly through the contexts of the European Renaissance, classical antiquity, and other premodern societies. His interest in poetics extends beyond verse to include the structures and patterns into which prose and drama are shaped, the tropes and practices of poetic making, and the role of the poet in various historical and social moments. At Northwestern he has taught classes on sensation in Shakespeare's theater; poetics and aesthetics from Aristotle to Kant; contemporary refashionings of aesthetics, and many other topics.

Ivy Wilson (Ph.D. Yale University) teaches courses on the literatures of the black diaspora, with a particular emphasis on African-American culture. He has published editions on two 19th-century African-American poets: James Monroe Whitfield and Albery Allson Whitman. His book *Specters of Democracy: Blackness and the Aesthetics of Politics in the Antebellum U.S.*, includes chapters on the poetry of Frances E.W. Harper and Walt Whitman. He has taught courses on African-American poetry and poetics from Phillis Wheatley to hip hop.

With over a dozen faculty working in the area, Northwestern's English Department offers superb training in the study of poetry and the long and diverse tradition named by "poetics" across a wide range of historical periods from classical antiquity to the (post)modern moment.

Core faculty include Chris Abani, John Alba Cutler, Betsy Erkkilä, Harris Feinsod, Christine Froula, Reginald Gibbons, Susannah Gottlieb, Mary Kinzie, Andrew Leong, Emily Rohrbach, William N. West, and Ivy Wilson.

Specialists in Poetry & Poetics in other departments include:

Marianne Hopman (*Classics*)
Christopher Bush, Cynthia Nazarian
(*French & Italian*)
Clare Cavanaugh (*Slavics*)
Jorge Coronado, Emily Maguire
(*Spanish & Portuguese, Latin
American & Caribbean Studies*)
Peter Fenves, Samuel Weber (*German*)

