

# Graduate Courses in English

## 2020-21

Course Title	Fall	Winter	Spring
Eng 403 <b>Writers Studies in Literature</b> Fall: <i>How Writers Think</i> Winter: <i>Art &amp; Practice of Public Writing &amp; Scholarship</i>	<b>Gibbons, Reginald</b> Monday 10:00-1:00	<b>Jackson, Lauren</b> Monday 10:00-1:00	
Eng 410 <b>Introduction to Graduate Study</b>	<b>West, Will</b> Wednesday 2:00-5:00		
Eng 412 <b>Studies in Drama</b> <i>American Bodies in Motion (5)</i>			<b>Manning, Susan</b> Thursday 2:00-5:00
Eng 422 <b>Studies in Medieval Literature</b> <i>Allegory and Gender (1)</i>		<b>Newman, Barbara</b> Thursday 2:00-5:00	
Eng 431 <b>Studies in 16<sup>th</sup>-Century Literature</b> <i>Early Modern Animal (2 or 7)</i>			<b>Shannon, Laurie</b> Wednesday 2:00-5:00
Eng 441 <b>Studies in 18<sup>th</sup>-Century Literature</b> <i>Theories of Language (3 or 7)</i>		<b>Soni, Vivasvan</b> Wednesday 2:00-5:00	
Eng 455 <b>Studies in 19<sup>th</sup>-Century Literature</b> <i>Hardy's Genders and Protomodernisms (4)</i>	<b>Lane, Christopher</b> Monday 2:00-5:00		
Eng 461 <b>Studies in Contemporary Literature</b> Fall: <i>Hemispheric Literature &amp; Politics (5)</i> Winter: <i>GIFs, Selfies, Memes: New Networked Genres (6)</i> Spring: <i>Proust, Joyce, Woolf, and the Invention of Modernist Realism (5)</i>	<b>Feinsod, Harris</b> Tuesday 2:00-5:00	<b>Hodge, Jim</b> Monday 2:00-5:00	<b>Froula, Christine</b> Monday 2:00-5:00
Eng 471 <b>Studies in American Literature</b> Winter: <i>Black Mindfulness Literature (5)</i> Spring: <i>19<sup>th</sup>-Century Black Women Auteurs (4)</i>		<b>Spigner, Nicole</b> Tuesday 2:00-5:00	<b>Stern, Julia</b> Tuesday 2:00-5:00
Eng 481 <b>Studies in Literary Theory and Criticism</b> Fall: <i>Introduction to Digital Humanities (7)</i> Spring: <i>Queer Theory and Queer Cinema (7)</i>	<b>Ladd, John</b> Thursday 2:00-5:00		<b>Davis, Nick</b> Thursday 2:00-5:00
Eng 493 <b>MFA Elements of Craft (MFA+MA only)</b>	<b>Abani, Chris</b> Tuesday 6:00-9:00		
Eng 494 <b>MFA The Long Form (MFA+MA only)</b>	<b>Webster, Rachel</b> Wednesday 6:00-9:00		
Eng 496 <b>MFA Poetry Workshop (MA &amp; PhD by application)</b>		<b>Trethewey, Natasha</b> Monday 2:00-5:00	<b>Trethewey, Natasha</b> Monday 2:00-5:00
Eng 497 <b>MFA Fiction Workshop (MA &amp; PhD by application)</b>		<b>Abani, Chris</b> Tuesday 6:00-9:00	<b>Mun, Nami</b> Wednesday 6:00-9:00
Eng 498 <b>MFA Creative Nonfiction Workshop (MA &amp; PhD by application)</b>		<b>Biss, Eula</b> Wednesday 6:00-9:00	
Eng 505 <b>Research Development Seminar (3<sup>rd</sup>-year PhD only)</b> <i>Writing a Doctoral Prospectus and a Research Proposal</i>		<b>Erkkila, Betsy</b> Thursday 3:00-5:00	
Eng 520 <b>Writing for Publication (PhDs in candidacy only)</b>			<b>Masten, Jeffrey</b> Tuesday 3:00-5:00
Eng 570 <b>Seminar in Teaching Composition (3<sup>rd</sup>-year PhD only)</b>			<b>Lenaghan, Elizabeth</b> TBD
Eng 571 <b>Teaching Creative Writing (MFA+MA only)</b>			<b>Seliy, Shauna</b> Monday 10:00-1:00

## Doctoral Breadth Requirement for Coursework

This is a key to the numbers used in this document to designate which of the seven Breadth Requirement categories each graduate seminar fulfills. Please consult the Guide to Graduate Study for any further information on these categories:

1. Literature from 1200-1500
2. Literature from 1500-1680
3. Literature from 1680-1800
4. Literature from 1800-1900
5. Literature from 1900-1989
6. Literature from 1990-Present
7. *Longue durée*

Though a course might potentially fit into multiple categories, no class can be used to count towards more than one when fulfilling this requirement. The categories here should not be taken as absolutes, and you should always consult with a member of the graduate faculty and the Director of Graduate Study to determine if a class might count toward a category not listed here. The categories for each class are in parentheses after the title on the cover-page and down below.

## Fall Quarter

### English 403

#### Writers' Studies in Literature

*How to Work*

Reginald Gibbons

Monday 10:00-1:00

This course for writers of fiction, poetry, and creative non-fiction focuses on the contexts and processes of creative writing. Our multi-genre readings are texts of many sorts that enact or think or imply something about how what we are writing develops out of our social, intellectual and artistic formation, intellectual curiosity, psychic processes, emotional investments, sense of language, and artistic goals. Readings will broaden our sense of how writers find and develop their materials, techniques, and artistic goals out of their sense of themselves and their context. In many of our readings we'll see how the complexity of the individual's sense of social, historical, political and personal contexts may lead to a range of structures, stances, and processes of writing. We'll draw examples, methods and stances from our readings to expand our ability to think about (and perhaps begin) new possible projects and new ways of working on present projects. Writing assignments

will be unlike those you may have previously completed.

### This is not a creative writing workshop.

Readings (many of these are brief) include Julia Álvarez, Gloria Anzaldúa, James Baldwin, Eavan Boland, Christopher Bollas, Julia de Burgos, Helene Cixous, Lucille Clifton, Víctor Hernández Cruz, Mahmoud Darwish, Robert Duncan, William Goyen, Kimiko Hahn, Amy Hempel, Danilo Kiš, Clarice Lispector, Nathaniel Mackey, Katherine Mansfield, Linda McCarriston, Leonard Michaels, Marga Minco, Toni Morrison, Lorine Neidecker, Grace Paley, Sterling Plumpp, Adrienne Rich, Yannis Ritsos, Ed Roberson, Richard Wright, Jenny Xie.

### English 410

#### Introduction to Graduate Study

Will West

Wednesday 2:00-5:00

This course serves as an introduction to the theories, methods, and practices of advanced literary study. While trying to avoid isolating theoretical and methodological approaches into their discrete silos, we will traverse a wide variety of different ways of understanding and analyzing literary texts (including perceiving what texts count as "literary"). We will also work to identify the ways in which these approaches, at their best, build on one another to constitute, in their best moments, the richest parts of the field of literary criticism.

Rather than a single final paper at the end of the course, you will write weekly response papers (posted publicly on Canvas), in which you experiment in analyzing a chosen text from your field in the style or tradition of the texts we have read for the week. Grades will be based on robust participation, weekly response papers, and one oral presentation on one of the week's assigned texts. The course will also include a series of weekly Friday discussion sections, at which invited faculty and staff from around the university will speak about various topics related to professional development (for example: academic publishing, cv construction, conference presentations, finding your archive). Attendance is required at these sessions, but no additional preparation will be required.

Most readings to be posted on Canvas.

## English 455

### Studies in 19<sup>th</sup>-Century Literature

*Hardy's Genders and Protomodernism* (4)

Christopher Lane

Monday 2:00-5:00

In his near-obsessive focus on Victorian sexual politics, Hardy helped to fashion a distinctly “modern” narrative while advocating for progressive reforms. We will study how his fiction challenged the limits of Victorian culture and its complex protocols about courtship, marriage, seduction, and divorce, voicing tensions that brought his novels to the brink of censorship. We will also pair those works with remarkable poems that make powerful claims about intimacy, repetition, infatuation, doubt, and belief. In this way, we will examine how Hardy’s fiction tried to educate late-Victorian readers in new and “protomodern” ways of thinking about themselves, their bodies and relationships, environment, shared history, and the world.

**Teaching Methods:** Seminar-style discussion, focusing intensively on passages and background arguments, including with clips and slides.

**Evaluation Methods:** Weekly posts on Canvas, one class presentation, final essay, and in-session participation.

#### Primary Texts (in order of use):

Thomas Hardy

*Far from the Madding Crowd* (ISBN 0141439653)

*The Mayor of Casterbridge* (ISBN 0141439785)

*The Woodlanders* (ISBN 0140435476)

*Tess of the d'Urbervilles* (ISBN 0141439599)

*Jude the Obscure* (ISBN 0140435387)

*Selected Poems* (ISBN 0140436995)

Please follow the editions assigned (new and used available at the Norris Center Bookstore and online vendors); comparable pagination will greatly facilitate discussion.

## English 461

### Studies in Contemporary Literature

*Hemispheric Literature & Politics* (6)

Harris Feinsod

Tuesday 2:00-5:00

The geopolitical relationships between the United States and Latin America have left profound marks on the literary histories of the hemisphere. After brief consideration of early twentieth-century geopolitical contexts (dollar diplomacy, assigned sovereignties, and the Good Neighbor policy), this course will focus primarily on the period after 1973: interventions in Chile and Argentina; 1980s inflam-

mation of civil conflicts in Guatemala, El Salvador, Nicaragua, and Panama; 1990s neoliberalization policies such as NAFTA; regimes of Caribbean disaster capitalism in the climate emergencies of the 21<sup>st</sup> century; and the demise of the “pink tide” and the prospects for reemergence of an anti-imperial left in the U.S. This course explores these shared histories, especially through recent works of literary and cultural theory, poetry, memoir, poet’s prose, and literary magazines (made available digitally).

The course has three goals: a broad introduction to hemispheric studies as a framework for both U.S. and Latin American cultural studies; a practicum in the construction of a comparative literary historical and political context; a survey of tendencies in U.S., Latino/a/x, and Latin American poetics since 1970.

Authors and critics may include Cecilia Vicuña, Roberto Tejada, Raúl Zurita, Carolyn Forché, C.D. Wright, Roque Dalton, Margaret Randall, Ernesto Cardenal, Mark Nowak, Urayoán Noel, Claire Fox, Greg Grandin, Diana Taylor, Edgar García, and others. Magazines will include *El corno emplumado*, *Mandorla: New Writing from the Americas*, and *XCP: Cross-Cultural Poetics*.

## English 481

### Studies in Literary Theory & Criticism

*Introduction to Digital Humanities* (7)

John Ladd

Thursday 2:00-5:00

This seminar will introduce the digital humanities as a community of practice, a growing interdisciplinary field, and a set of approaches to research and teaching. Students in this course will explore a wide range of arguments and techniques, spanning such topics as critical code studies, technology in the classroom, digital editions, text and network analysis, machine learning, and data visualization. We will mix seminar discussion with hands-on activities designed to invite students to participate in DH’s expanding community and to interrogate the methods, aims, and boundaries of digital scholarship in the twenty-first century.

**Teaching Method:** seminar discussion, digital tool workshops

**Evaluation Method:** discussion lead, short written responses, seminar paper/project

#### Texts include:

Catherine D'Ignazio and Lauren Klein, *Data Feminism* (ISBN 9780262044004 if you prefer a physical copy) or an open access, [free](#) web copy at:

<https://data-feminism.mitpress.mit.edu/>

Safiya Umoja Noble

*Algorithms of Oppression: How Search Engines Reinforce Racism* (ISBN 1479837245)

Roopika Risam

*New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy* (ISBN 9780810138858)

25% off from NU Press with code NUP19

Ted Underwood

*Distant Horizons: Digital Evidence and Literary Change* (ISBN 9780226612836, ebook ISBN 9780226612973)

**Evaluation Method:** Evaluation will be based on the end-of-quarter project plan, the amount and quality of writing, drafting, and assembling of research materials and artistic models during the quarter, and on engaged and constructive discussion during meetings both large and small.

**Texts include:** TBD based on the individual projects.

### English 493

**Elements of Craft** – MFA+MA only

Chris Abani                      Tuesday 6:00-9:00

Course Description TBA

### English 494

**The Long Form** – MFA+MA only

Rachel Webster                      Wednesday 2:00-5:00

This course engages second-year students in beginning to research and plan a writing project that will lead to the MFA thesis (which will be completed by the end of their third year). Students will generate their own project plan, which will provide an individualized map for the term. They will first identify those pieces of creative work that they see as the potential seeds of their longer thesis. (This may be 3-15 pages of poetry, a suite of short essays or a single long essay, or a suite of stories or a novella.) With the help of the instructor and peer partners, students will learn to examine these pieces as an editor would, looking not only for revision opportunities, but for formal, contextual and thematic threads that may be further explored or extrapolated into a longer, cohesive original manuscript. They will then write up detailed and individualized project plans, including specific formal goals for the quarter, reading material, and intentions in terms of both research and drafting. As a class, we will hold each other accountable to these plans, and will engage in weekly research, drafting and revision exercises that will provide students with rough starts and finished works to add to their thesis. The quarter will result in this new writing, as well as an evolved end-of-quarter plan for their final work in the program.

**Teaching Method:** Class discussion, peer-to-peer learning in small-group and partner meetings, individual meetings with instructor.

# Winter Quarter

## English 403

### Writers Studies in Literature

*Art & Practice of Public Writing & Scholarship*

Lauren Jackson                      Monday 10:00-1:00

This course will initiate students into the practice and performance of public scholarship along with the wider online and print market of creative non-fiction. We will read and discuss a range of genres, styles, and approaches to melding the academic with the accessible and artful and discuss the nitty-gritty of the professional side of actually getting work published. Readings includes short- and longform work by writers such as Ta-Nehisi Coates, David Foster Wallace, Rachel Kaadzi Ghansah, Joan Didion, Emily Lordi, Daphne Brooks, Hanif Abdurraqib, and Hilton Als, among others.

## English 422

### Studies in Medieval Literature

*Allegory and Gender* (1)

Barbara Newman                      Thursday 2:00-5:00

This seminar will explore the medieval personification allegory: perhaps the most supple, durable, and widely favored of all medieval genres, yet also the one whose modern critical history has been most checkered and riddled with misunderstandings. We will look at the rhetorical, philosophical, and emotional logic of personification, paying special attention to the role of gender. Latin and French works will be read in translation, but students with competence in those languages are richly encouraged to read the originals. Modernists may, if they wish, read *Piers Plowman* in translation.

**Evaluation:** Grades will be based on class participation, weekly postings, an oral presentation accompanied by a brief (5-page) paper, and a research paper of about 15 pages.

### Texts:

Boethius, *The Consolation of Philosophy*;  
Prudentius, *Psychomachia*;  
Bernard Silvestris, *Cosmographia*;  
Hildegard of Bingen, *The Play of Virtues*;  
Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*;  
Marguerite Porete, *The Mirror of Simple Souls*;  
Chaucer, *The Parliament of Fowles*;

William Langland, excerpts from *Piers Plowman*;  
selection of works by Christine de Pizan.

## English 441

### Studies in 18<sup>th</sup>-Century Literature

*Theories of Language* (3 or 7)

Vivasvan Soni                      Wednesday 2:00-5:00

The “linguistic turn” in philosophy and the humanities—the attention to the constitutive function of representation in human knowledge and culture—is usually thought to be a twentieth-century phenomenon (Heidegger, Wittgenstein, Gadamer, Levi-Strauss, Barthes, Derrida), but its origins can be traced back to eighteenth-century accounts of language (Vico, Rousseau, Herder). In this class, we will explore the developing understanding of language in the eighteenth-century alongside twentieth-century philosophies that have been decisive for articulating the constitutive function of language. Through these seminal texts, we will address a wide range of questions important in the study of language: what is the relation between language and thought? Does a language embody a specific form of rationality? Does language merely reflect reality or shape our perception of it? What role do emotion and embodiment play in the development of language? Is a culture bound to a particular language, or can it transcend its linguistic embedding? How are we to understand literary features of language (metaphor, narrative) in relation to its representational and truth-telling aspects?

Although it will not be our only focus, one particular nexus of questions will be especially important to us. What are the differences between natural and formal language? Are there particular things that each is able to articulate that the other cannot? Can the difference between natural and formal language be mapped onto different models of explanation and causation (final v efficient causation)? Are there different modes of rationality specific to these different forms of language (algorithmic v discursive rationality)? In particular, can we make the case for judgment as a distinct cognitive operation, irreducible to knowledge, by distinguishing these two forms of language and their underlying modes of explanation and rationality?

Primary readings in the eighteenth century:

Locke’s *Essay Concerning Human Understanding* (Book 3);  
Swift’s *Gulliver’s Travels* (Book 3);  
Shaftesbury’s *Soliloquy*;  
Vico’s *New Science*;  
Rousseau’s *Essay on the Origin of Language*;  
Herder’s *Essay on the Origin of Language*;



Other possibilities including Hobbes, Leibniz, Diderot, Condillac, Burke and Hamann.

Post-eighteenth century readings will include, at a minimum:

Saussure's *Course in General Linguistics*;  
Gadamer's *Truth and Method*;  
Wittgenstein's *Philosophical Investigations*;  
Derrida's *Of Grammatology*;  
Charles Taylor's *Language Animal*;  
Cavell's *Claim of Reason*;  
McIntyre's *Whose Justice? Which Rationality?*

Other readings may be drawn from Heidegger, Anscombe, Foucault, Barthes, Levi-Strauss, Habermas, Jameson, as needed.

### English 461

#### Studies in Contemporary Literature

*GIFs, Selfies, Memes: New Networked Genres* (6)  
James Hodge Monday 2:00-5:00

The early twenty-first century has witnessed the rise of always-on computing, a distinctive digital media ecology defined by smartphones, social media, and the tacit assumption of life lived on the basis of ubiquitous wireless networks. This same moment has also witnessed an incredible explosion of new networked genres. These genres include animated GIFs, memes, selfies, supercuts, podcasts, vapor-wave, ASMR videos, likes, comments, and much else. This seminar is devoted to studying these new forms collectively and individually as aesthetics symptoms of a rapidly changing historical present in the overdeveloped west.

While not framed as an introduction to digital media studies or digital aesthetics, this seminar will be taught with the consideration that it will function most likely in this way for most students. Our approach will be to privilege artistic negotiations with new networked genres. Our guiding principle will be that artistic texts offer especially rich reflexive occasions for studying the overwhelmingly non-reflexive aesthetics of always-on computing. We will often pair theoretical texts and work in digital media studies that will grant us a working vocabulary for gaining traction on a number of feelings and ideas: from creepiness and AESTHETIC to ambivalence, lethargy, boredom, mindfulness, and touch, as well as things like big data, post-internet art, fake news and the decline of symbolic efficiency, and vulnerability.

Authors to be read will likely include Berlant, Ngai, Butler, Richmond, Dean, Cohen, Frosh, and Hu among others.

Artists will likely include Dennis Cooper, Allie Brosh, Mary Bond, Jennifer Proctor, Elisa Giardina Papa, Eric Fleischauer and Jason Lazarus, Frances Stark, Faith Holland, Miranda July, and others.

**Evaluation:** participation, analytical essays, experimental editing projects

**Texts:** (should be ordered in advance online)

Course reader;  
Allie Brosh  
*Hyperbole and a Half* ISBN: 978-1451666175;  
Kris Cohen,  
*Never Alone, Except for Now: Art, Networks, Populations*  
(Duke) ISBN: 978-0822369400;  
Paul Frosh  
*Digital Poetics* (Polity) ISBN: 978-0745651316;  
Sianne Ngai  
*Our Aesthetic Categories* ISBN: 978-0674088122

### English 471

#### Studies in American Literature

*Black Mindfulness Literature* (5)  
Nicole Spigner Tuesday 2:00-5:00

Course Description TBA

### English 496

#### Poetry MFA Workshop – MA and PhD by application

*The Art of Research, or Toward the 25<sup>th</sup> Poem*  
Natasha Trethewey Monday 2:00-5:00

In what is most likely an apocryphal story, Robert Frost referred to an entire collection of poetry as *the 25<sup>th</sup> poem*—the way a book holds together, an elegant cohesion that renders the whole more than just compilation or the sum of its parts. Indeed, there are many potential scaffoldings for the architecture of successful collections; this course will consider the art of research. Thus, the objective is *the further development of the craft of poetry with a focus on researching and writing a long sequence of poems*. Beginning with an abstract and proposal, a bibliography of primary and secondary sources, as well as a list of other primary sources, students will develop a research plan—which can be carried out over one or two quarters—into some aspect of history, science, law, art, language, geography, etc.

Furthermore, by analyzing and discussing the formal and thematic elements of several collections of poems—such as Patricia Smith's *Incendiary Art*, Kiki Petrosino's *White*

*Blood*, Robin Costa Lewis's *Voyage of the Sable Venus*, Davis McCombs's *Dismal Rock*, Nadine Meyer's *The Anatomy Theater*, and Ellen Bryant Voight's *Kyrie*—we will identify and define strategies and formal techniques for using information gathered from our research, and produce a long sequence of poems that can serve as the spine of an entire collection, the 25<sup>th</sup> poem.

Selected essays on poetry, as well as various collections of poems, will serve as texts for the course.

### English 497

**Fiction MFA Workshop** – MA and PhD by application  
Chris Abani                      Tuesday 6:00-9:00

Course Description TBA

### English 498

**Nonfiction MFA Workshop** – MA and PhD by application  
Eula Biss                          Wednesday 6:00-9:00

Course Description TBA

### English 505

**Research Development Seminar** – 3<sup>rd</sup>-year PhD only  
*Writing a Doctoral Prospectus and a Research Proposal*  
Betsy Erkkila                      Thursday 3:00-5:00

English 505 will guide students through the preparation of a first draft of the dissertation prospectus and at least one draft of a grant or fellowship proposal. While students should remain engaged with their proposed dissertation committees as they draft the prospectus and grant proposal, English 505 will explain and model best practices for research and grant proposals in the field while also providing structure to keep students on track with their research plans.

**Teaching Method:** Seminar, discussion, and exchange.

**Evaluation:** Discussion and exchange. Draft cv, proposal, and prospectus.

**Texts:** Various readings relevant to writing the dissertation prospectus and a grant proposal.

## Spring Quarter

### English 412

#### Studies in Drama

*American Bodies in Motion* (5)

Susan Manning                      Thursday 2:00-5:00

Starting with the myriad of performances staged as part of the 1893 World Columbian Exposition in Chicago, this course surveys diverse genres of popular and theatrical dance in US culture from the late 19<sup>th</sup> century to the early 21<sup>st</sup> century. In so doing, the course also surveys varied methods and theories for performance research. Readings are drawn from several disciplines and are supplemented by feature films and documentaries. Taken together, the course materials historicize embodiment and corporeality in US culture. Graduate students with interests in American culture from any disciplinary perspective are welcome.

All readings and viewings accessible via Canvas.

### English 431

#### Studies in 16<sup>th</sup>-Century Literature

*Animal Letters: Creaturely Life before Descartes* (2 or 7)

Laurie Shannon                      Wednesday 2:00-5:00

This course traverses the long sixteenth-century (and surveys key representative texts from the period), while also suggesting longer arcs of intellectual context for our topical concern: creaturely life. We will approach the question of “creatures” by examining texts that call on species difference or variety and that use cross-species comparisons to make sense of embodiment. We’ll stress encounters and engagement across species, rather than trace the grounds for a “human/animal divide.” We’ll explore the problem of how we have imagined an objective standard for “the human,” against which the endless variety of all other animated things might be made homogeneous and compressed together as a lesser order of life within a conception of “the animal.” One goal will be to think about the central place of animals in the history of what we call “human” knowledge. Another goal will be to understand the capacities of the now-obsolete term, “creature,” as a name for all living things -- the term enshrines biological variation as a sign of plenty and also makes clear how sympathy, collaboration, and identification routinely occur across the differences of species.

At the broadest level, the seminar will challenge the notion

that all human thought has always been or must inevitably be “human-exceptionalist” thought. To the contrary: animals are not just “good to think with” (as Levi-Strauss famously put it); it might be more accurate to say that has been impossible to “think” without them.

Readings will be selected from the following texts:

## PRIMARY

- The Book of Genesis* (selections);  
 Pliny, *Natural History* (English trans. Philemon Holland, 1601) (selections)  
 Thomas More, “Comments of a Rabbit” (from the Latin poems, c. 1517)  
 Thomas Wyatt, “Lux, My Fair Falcon” and “Whoso list to hunt” (c. 1540)  
 The law case of the green weevils of St. Julien (1545-87)  
 Giovanni Battista Gelli, *Circe* (1549)  
 William Baldwin, *Beware the Cat* (1553)  
 George Gascoigne, “The Otter’s Oration” (1575)  
 Michel de Montaigne, “The Apology for Raymond Sebond” (1580-92)  
 Philip Sidney, “On Ister Bank” (1580/90)  
 William Shakespeare  
     *A Midsummer Night’s Dream* (1595)  
     *As You Like It* (1599)  
     *King Lear* (1606)  
 Edward Topsell, *The Historie of the Four-Footed Beasts* (1607) (selections)  
 Walter Raleigh, *The Historie of the World* (1624) (section on Noah’s Ark)  
 René Descartes  
     *Discourse on Method* (1637)  
     Letter to William Cavendish, Marquess of Newcastle (23 Nov 1646)  
     Correspondence with Henry More (1649)  
 Margaret Cavendish, “The Hunting of the Hare” (1653)

## SECONDARY

- Charles Darwin, *The Descent of Man* (selections) (1871)  
 Thomas Nagel, “What Is It Like to Be a Bat?” (*The Philosophical Review*, 1974)  
 Emmanuel Levinas, “The Name of the Dog” (1975)  
 John Berger, “Why Look at Animals?” (1980)  
 Julia Reinhard Lupton, “Creature Caliban” (*Shakespeare Quarterly*, 2000)  
 Giorgio Agamben, “Umwelt” and “Tick” (2002)  
 Jacques Derrida, “The Animal That Therefore I Am (More to Follow)” (*Critical Inquiry*, 2002)  
 Donna Haraway, *The Companion Species Manifesto* (2003)  
 Barbara Herrnstein Smith, “Animal Relatives, Difficult Relations” (*differences*, 2004)

Laurie Shannon, “The Eight Animals in Shakespeare” (*PMLA*, 2009)

## AFTERWORDS

- Virginia Woolf, *Flush: A Biography* (1933)  
 J.R. Ackerley, *My Dog Tulip* (1956)  
 Helen Macdonald, *H is for Hawk* (2014)

## English 461

### Studies in Contemporary Literature

*Proust, Joyce, Woolf, and the Invention of Modernist Realism* (5)  
 Christine Froula                      Monday 2:00-5:00

“Modernity--the transient, the fleeting, the contingent--is one half of art,” writes Baudelaire in “The Painter of Modern Life”, “of which the other is the eternal and immutable.” Taking this manifesto as a point of departure, we’ll read works by Proust, Joyce, Woolf, and other painters of modern life--e. g., Ibsen, Conrad, Strachey, Mansfield, Williams, Pound, Colette, Eliot, Beckett, Toomer--alongside writings in autobiographical, historical, theoretical, and critical genres to explore the aesthetics of the everyday by which these artists transmute lived experience into works of art. In the first part of the seminar we’ll work through a flexible syllabus of readings and critical approaches. Then each seminar member will design a project, grounded in these or related texts, methods, and questions, that furthers both our class conversation and his/her/their intellectual goals.

**Requirements:** attendance and active, informed participation in discussion (20%), weekly reading-for-discussion notes and questions (15%), presentation with 1-2 page handout (20 min.; 15%), seminar project(s) totaling 15-20 pages, e. g.: research project, critical paper, review essay; or an equivalent combination of shorter projects, e.g.: a book review, annotated bibliography, shorter critical note or essay, edited text, digital project, critique of existing digital projects, research project, conference paper, course syllabus, or (for creative writers), creative projects (45%); discursive self-evaluation, open to rethinking and/or re-weighting of requirements, and recommended grade (1-3 pp., 5%).

## English 471

### Studies in American Literature

*American Women Auteurs, Black and White: 1850-1870* (4)  
 Julia Stern                              Tuesday 2:00-5:00

This course will explore the slave narratives, novels, and memoirs of 19<sup>th</sup>-century America’s most imaginative and eloquent women writers, black and white, as they transform those genres in a series of literary works both aesthetically



ground breaking and politically transformative. Selections from the following authors will include Harriet Beecher Stowe, Hannah Crafts, Harriet Wilson, Harriet Jacobs (the Harriets), Julia Collins, Elizabeth Stoddard, Elizabeth Keckley (the Elizabeths), Louisa May Alcott, and Zora Neale Hurston. Her recently published *Barracoon*, written in the late 1920s, tells the story of the last surviving former slave numbered among the human cargo on the U.S. ship Clotilde, which was illegally landed in Alabama in 1862.

Theoretical readings will include selections from black feminists such as Hortense Spillers, Jennifer Nash, Christina Sharpe, and others.

### English 481

#### Studies in Literary Theory & Criticism

*Queer Theory and Queer Cinema* (7)

Nick Davis

Thursday 2:00-5:00

“Queer theory” and “queer cinema” were two neologisms born of the same early-1990s moment in Anglophone academia, artistry, and activism. Both saw themselves as extending but also complicating the intellectual, aesthetic, and ideological parameters of prior formations like “gay and lesbian studies” or “LGBT film.” These new and spreading discourses stoked each other’s productive advances. Scholars developed and illustrated new axioms through the medium of the movies, while filmmakers rooted their stories and images in changing notions of gender performativity, counter-historiography, and coalitional politics. Still, queer theory and queer cinema faced similar skepticisms: did their ornate language and conceptual novelty endow dissident sexualities with newfound political, cultural, and philosophical stature, or did they retreat too far from daily lives, mainstream tastes, and ongoing public emergencies? Did “queer” enable elastic identification and coalition among subjects with a wide range of sexual and gendered identities, or did the term reproduce the demographic and discursive hierarchies it claimed to deconstruct? Was the lack of fixed definitions, consensus ideals, or shared aesthetic practices a boon or a harm in sustaining a long-term movement of art, action, or thought?

This class will explore some decisive shifts as critical theory and narrative film reclaimed “queer” as a boundary-breaking paradigm, in the pivotal era of *Gender Trouble*, *Epistemology of the Closet*, *Tongues Untied*, and *Paris Is Burning*, though we will also complicate the “foundational” or “canonical” status often applied to such texts. We will recover scholarly and cinematic trends that laid indispensable groundwork for these queer turns and will also track the subsequent

careers of “queer” in the ways we perform readings, perceive bodies, record histories, reimagine genders, form alliances, enter archives, and orient ourselves in space and time. Diversities of race, class, and gender identity will constantly inflect our understandings of “queer” and even challenge the presumed primacy of sexuality as the key referent for that term.

Participants will engage nimbly with the overarching claims but also the curious nuances, anomalies, and paradoxes in the scholarship we read. We will also develop skills of close-reading films as films, and note when the granular details of image, sound, script, editing, and performance are advancing and complicating their own implied arguments.

This course satisfies a core requirement toward the Gender & Sexuality Studies Certificate.

**Assignments:** Writing assignments will include a simulated peer-review of an assigned article or chapter; a 500-word proposal for a hypothetical conference paper; and a 12-15pp. final paper. Shorter, skill-building exercises in writing and research may also be added.

**Readings:** All assigned readings will be available free on Canvas and are likely to include work by Combahee River Collective, Teresa de Lauretis, Richard Fung, Michael Hames-García, Cael M. Keegan, Kara Keeling, Heather Love, Jay Prosser, Gayle Salamon. Karl Schoonover and Rosalind Galt, Céline Parreñas Shimizu, Eliza Steinbock, and Patricia White, among others.

**Films:** Movies screened in whole or in part are likely to include *Born in Flames* (1983), *Looking for Langston* (1989), *Paris Is Burning* (1990), *Tropical Malady* (2004), *Pariah* (2007 and 2011), *Under the Skin* (2013), *Kiki* (2016), *Spa Night* (2016), and *They* (2017)

### English 496

#### Poetry MFA Workshop – MA and PhD by application

*The Art of Research, or Toward the 25<sup>th</sup> Poem*

Natasha Trethewey

Monday 2:00-5:00

In what is most likely an apocryphal story, Robert Frost referred to an entire collection of poetry as *the 25<sup>th</sup> poem*—the way a book holds together, an elegant cohesion that renders the whole more than just compilation or the sum of its parts. Indeed, there are many potential scaffoldings for the architecture of successful collections; this course will consider the art of research. Thus, the objective is *the further development of the craft of poetry with a focus on researching*

and writing a long sequence of poems. Beginning with an abstract and proposal, a bibliography of primary and secondary sources, as well as a list of other primary sources, students will develop a research plan—which can be carried out over one or two quarters—into some aspect of history, science, law, art, language, geography, etc.

Furthermore, by analyzing and discussing the formal and thematic elements of several collections of poems—such as Patricia Smith’s *Incendiary Art*, Kiki Petrosino’s *White Blood*, Robin Costa Lewis’s *Voyage of the Sable Venus*, Davis McCombs’s *Dismal Rock*, Nadine Meyer’s *The Anatomy Theater*, and Ellen Bryant Voight’s *Kyrie*—we will identify and define strategies and formal techniques for using information gathered from our research, and produce a long sequence of poems that can serve as the spine of an entire collection, the 25<sup>th</sup> poem.

Selected essays on poetry, as well as various collections of poems, will serve as texts for the course.

#### **English 497**

**Fiction MFA Workshop** – MA and PhD by application  
Nami Mun                      Wednesday 6:00-9:00

The primary text for English 497, the Fiction Workshop, will be the work written by you. As a way to properly unearth and address your story’s needs, we’ll discuss several key craft elements, such as: chronic and acute conflicts, codes of suspense, narrative transportation theory, rate of revelations, dialogue and the dialectic, fabula and syuzhet, character obsessions, immediate and super objectives, voice, dialogue, language, and much more. We’ll also discuss ways in which we can read the work surgically, holistically, and optimistically—so as to inspire meaningful revisions. This class is for students who are unafraid of taking real risks, unafraid of discipline, unafraid of writing stories that actually move the reader.

#### **English 520**

**Writing for Publication** – (PhDs in candidacy only)  
Jeffrey Masten                      Tuesday 3:00-5:00

This workshop (offered P/N) is open to all students in candidacy with the consent of their advisers. Students will work on either expanding a strong seminar paper or abridging a dissertation chapter to publish in article form. Topics will include selecting the right journal; adapting the framing, argument, and rhetoric to the intended audience; deciding where to cut and where to expand; following a style

sheet; identifying and addressing weaknesses in research, argument, and style; writing a strong, attention-catching lead; meticulously checking references; making the initial submission; and responding to readers’ reports. We will also discuss other issues around publishing scholarship, including the pros and cons of publishing in edited volumes and other venues, as well publishing materials also intended for a future monograph. Students will begin by workshoping each other’s submissions and getting initial “readers’ reports” from the instructor and, ideally, a colleague in the field. Each student will work closely with the instructor and other workshop members on successive drafts. The goal will be to have an article ready for submission by the end of the quarter.

#### **English 570**

**Seminar in Teaching Composition** – 3<sup>rd</sup>-year PhD only  
Elizabeth Lenaghan                      TBD

#### **English 571**

**Teaching Creative Writing** – MFA+MA only  
Shauna Seliy                      Monday 10:00-1:00