

# Graduate Courses in English

2018-19

Course	Title	Fall	Winter	Spring
Eng 410	<b>Introduction to Graduate Study</b>	<b>Evans, Kasey</b> Monday 2:00-5:00		
Eng 412	<b>Studies in Drama</b> <i>American Bodies in Motion</i>			<b>Manning, Susan</b> Wednesday 2:00-5:00
Eng 422	<b>Studies in Medieval Literature</b> Winter - <i>The Theory and Practice of Allegory</i> Spring - <i>Chaucer's "Canterbury Tales"</i>		<b>Breen, Katy</b> Monday 2:00-5:00	<b>Phillips, Susie</b> Tuesday 2:00-5:00
Eng 431	<b>Studies in 16th-Century Literature</b> Fall - <i>Experiments in Renaissance Poetry: Methods and Making Knowledge, with Help from Hester Putter</i>	<b>Wall, Wendy</b> Tuesday 2:00-5:00		
Eng 441	<b>Studies in 18<sup>th</sup>-Century Literature</b> <i>Enlightenment Sex - Violence, Coercion, and Consent</i>			<b>Thompson, Helen</b> Thursday 2:00-5:00
Eng 455	<b>Studies in Victorian Literature &amp; Theory</b> <i>George Eliot</i>	<b>Lane, Christopher</b> Thursday 2:00-5:00		
Eng 461	<b>Studies in Contemporary Literature</b> Winter - <i>Rethinking Literary Modernism</i> Spring - <i>Translation Problems</i>		<b>Froula, Christine</b> Tuesday 2:00-5:00	<b>Johnson, Rebecca</b> Monday 2:00-5:00
Eng 471	<b>Studies in American Literature</b> Fall - <i>Founding Terrors</i> Spring - <i>Black Women Auteurs</i>	<b>Erkkilä, Betsy</b> Wednesday 2:00-5:00		<b>Stern, Julia</b> Wednesday 2:00-5:00
Eng 481	<b>Studies in Literary Theory &amp; Criticism</b> Fall - <i>Queer Theory &amp; Queer Cinema</i> Winter - <i>Ordinary Media</i>	<b>Davis, Nick</b> Thursday 2:00-5:00	<b>Hodge, Jim</b> Thursday 2:00-5:00	

*The following pages list graduate courses on offer in English and related university programs. With permission of the Director of Graduate Studies, graduate students may enroll in 300-level courses which have been approved for graduate credit*

Revised 03/07/2019

# Fall Quarter

## English 431

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

*Experiments in Renaissance Poetry: Methods and Making*

*Knowledge, with Help from Hester Pulter*

Wendy Wall

Tuesday 2:00-5:00

How might a remarkable, recently re-discovered manuscript of poems serve as the entry point for exploring Renaissance poetry? For grappling with crucial methodological issues in literary studies? How do current scholarly approaches inform narratives about intellectual production of the past? How do literary works materialize for readers *within* particular literary histories, intellectual frameworks, editorial practices, and modes of anthologizing?

In this skills-based seminar, participants will read 17<sup>th</sup>-century poetry (by Shakespeare, Donne, Marvell, Bradstreet, Herbert, and Phillips) and select key research areas to investigate (e.g., astronomy, alchemy, poetics, melancholy, religious debates, devotional writing, race, physiology, pastoral, elegy, complaint, women's writing, political protest). As an entry into thinking about how to "make knowledge," we will perform experiments on how the religious, elegiac, personal, and scientific poems of a little known writer named Hester Pulter offers an occasion for thinking about how poetry enters a canon (that is we will discuss methodological debates surrounding editing, digitalization and anthologization).

Experiments might include: contextualizing a group of poems (by various authors) in an array of visual and textual materials of the period; transcribing and editing poems two ways; and/or creating competing ways to insert poems into existing (or imagined) anthologies. To prepare for these experiments, we will dive into scholarship on editing, poetics, authorship, gender studies, media studies (manuscript, print and digital), and knowledge formation.

## English 455

### Studies in Victorian Literature

*George Eliot*

Christopher Lane

Thursday 2:00-5:00

This seminar examines Eliot's most engaging and intellectually complex novels, poetry, and essays, focusing throughout on several knotty concerns in her work: fellow-feeling and anticommunitarian impulses; positivism and the demand

for political reform; marriage and women's social roles; aesthetics and the impersonal scope of the imagination; providentialism and the limits of tolerance and faith.

**Teaching Method:** seminar-style discussion, focusing intensively on passages and background arguments.

**Evaluation Method:** weekly response papers (one of them a literary analysis), class presentation, a research-driven essay, and in-class participation.

**Primary Texts** (available at Norris Center Bookstore and in order of use):

George Eliot, *The Lifted Veil* and *Brother Jacob* (ISBN 0199555052);

*The Mill on the Floss* (ISBN 9780141439624);

*Silas Marner* (ISBN 9780141439754);

*Romola* (ISBN 0140434704);

*Middlemarch* (ISBN 0141439548);

*Daniel Deronda* (ISBN 0140434275);

*Impressions of Theophrastus Such* (ISBN 9781505811810);

*Selected Essays, Poems, and Other Writings* (ed. Byatt and Warren; ISBN 0140431489)

Please follow the editions assigned; comparable pagination will greatly advance our discussions.

## English 471

### Studies in American Literature

*Founding Terrors*

Betsy Erkkilä

Wednesday 2:00-5:00

This course will read against the accepted tradition of the American Revolution as an essentially rational, Lockean, and non-terroristic Revolution. We will examine American Revolutionary writing as a rhetorical battlefield in which a multiplicity of voices and a plurality of forms—history, letters, notes, autobiography, novel, epic, lyric, pamphlet, and journalistic piece—struggled over the cultural and political formation of America and the American.

We shall pay particular attention to the rhetorics of Revolution—the language, images, myths, and forms through which the American Revolution and the American republic were imagined and constituted in and through writing. We shall focus in particular on sites of contest, contradiction, resistance, and taboo in Revolutionary writing: the representation of "citizens" and "others"; conflicts between reason and passion, liberty and slavery, civilization and savage, progress and blood; anxieties about nature, the body, gender, human psychology, race, and madness; the terrors of democracy, mob violence, slave insurrection,

and political faction; and debates about the excesses of language, print, and representation itself. We shall read relevant political and cultural theory—from Locke and Kant to Nancy Fraser, Gilroy, and the Frankfurt school—and consider various past and recent contests about the meaning of the American Revolution.

**Evaluation Method:** Book review/oral presentation on a major critical, historical, or theoretical work (3-4 pages); critical essay on a subject of the student's choosing (10-12 pages); Canvas postings; class participation.

**Texts will include:**

Thomas Jefferson, Declaration of Independence and selections from *Notes on the State of Virginia*;  
Phillis Wheatley, *Poems*;  
Samson Occom, *Selected Writings*;  
Thomas Paine: *Common Sense*;  
Abigail and John Adams: *Selected Letters*;  
Benjamin Franklin *Autobiography*;  
Hector St. John de Crèvecoeur: *Letters from an American Farmer*;  
Alexander Hamilton, James Madison, John Jay: *The Federalist Papers*;  
Charles Brockden Brown: *Edgar Huntly; or, Memoirs of a Sleep-Walker*;  
Royall Tyler: *The Algerine Captive*;  
selected critical and theoretical essays.

**English 481/GSS 490**

**Studies in Literary Theory & Criticism**

*Queer Theory & Queer Cinema*

Nick Davis

Thursday 2:00-5:00

“Queer theory” and “New 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*. 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 way we perform readings, perceive bodies, record histories, imagine psyches, 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 develop skills of close-reading films *as* films and engage nimbly with the overarching claims but also the curious nuances, anomalies, and paradoxes in the scholarship we read. (This seminar satisfies a core requirement toward the Graduate Certificate in Gender & Sexuality Studies.)

**Teaching Method:** Seminar-based discussions

**Evaluation Method:** Mid-quarter essay (7-8 pages); final essay (15-20 pages); shorter writing assignments along the way, including reading and viewing responses; graded participation in seminar

**Assigned scholarship will likely include:** work by Michele Aaron, Sara Ahmed, Lauren Berlant, Scott Bravmann, Judith Butler, Cathy Cohen, Teresa de Lauretis, Lee Edelman, Elizabeth Freeman, Rosalind Galt, Jack Halberstam, Stuart Hall, David Halperin, Guy Hocquenghem, Cel Keegan, Kara Keeling, Audre Lorde, Heather Love, Jose Esteban Munoz, Jasbir Puar, B. Ruby Rich, Gayle Rubin, Vito Russo, Gayle Salomon, Karl Schoonover, Noah Tsika, Michael Warner, Patricia White, Robin Wood, and others.

**Assigned films will likely include:**

*Madchen in Uniform* (1931);  
*Laura* (1944);  
*Born in Flames* (1983);  
*Looking for Langston* (1989);  
*Tongues Untied* (1989);  
*Paris Is Burning* (1990);  
*Edward II* (1991);

*The Sticky Fingers of Time* (1997);  
*Velvet Goldmine* (1998);  
*Brother to Brother* (2004);  
*Tropical Malady* (2004);  
*The Aggressives* (2005);  
*Shortbus* (2006);  
*The Ornithologist* (2016);  
*The Death and Life of Marsha P. Johnson* (2017).

All course readings and films will be available on Canvas.

## Winter Quarter

### English 422 Studies in Medieval Literature

*The Theory and Practice of Allegory*  
Katy Breen Monday 2:00-5:00

This class will aim to produce an account of personification allegory in and beyond the Middle Ages. To this end, we will read a number of influential early allegorical works, including Prudentius' gruesome *Psychomachia*, Boethius' stately *Consolation of Philosophy*, Chaucer's comical *Parliament of Fowles*, and Langland's politically volatile *Piers Plowman*. In general terms, how are the personifications in these texts "good to think with"? What kinds of work do they do that mimetic characters do not? More specifically, what ontological status do these texts accord their personifications? Are they more or less "real" than the fictive persons and authorial *personae* with whom they interact? Is personification itself a relatively homogenous category, or can we distinguish important subtypes? What different reading practices might these subtypes allow or encourage? In answering these questions, we will consider the wide range of metaphysical and epistemological systems current in the Middle Ages, from Augustine's Platonism to Aquinas' moderate realism to Ockham's nominalism, along with a selection of theoretical texts dealing specifically with personification (de Man, Kantorowicz, Cicero, etc.). Taken together, these shared texts will provide a rich conceptual background for students' final presentations and papers, which may consider either medieval or post-medieval allegorical works

### English 461, sec 20 Studies in Contemporary Literature

*Rethinking Literary Modernism*  
Christine Froula Tuesday 2:00-5:00

"Elitist"; "obscurantist"; "formalist"; "autonomous" with respect to its surrounding social worlds: what's wrong with this picture? Against the outdated view that a "formalist" modernism, "autonomous" in respect to social reality, superseded and opposed "realist" modes of aesthetic representation, we'll begin with the premise that modernist realisms generate their innovative forms in order to bear witness to historical actualities and human experience in the rapidly shrinking world of the early twentieth century. In an era of accelerating technological change, racialized imperialism, machine warfare, and tremendous social upheaval across national borders, all fueled and/or provoked by capitalist expansion, there emerged worldly, engaged, groundbreaking modernist artworks by such boundary-crossing international artists as the Norwegian Ibsen, the Anglo-Indian Kipling, the Polish Conrad witnessing the depredation of Congo by Belgium's King Leopold; the "semicolonial" or postcolonial Irish Yeats, Joyce and Beckett, Caribbean Jean Rhys, New Zealander Katherine Mansfield; Americans expatriates Pound and Eliot; and English-born travelers D. H. Lawrence and Virginia Woolf--both critical "outsiders within" their native Britain.

We'll begin with Ibsen's influential play *A Doll's House*, which helped to launch modernism's critical struggle against the nineteenth-century imperative that art offer "moral uplift" to confirm the existing social order. Then, depending on class members' background and interests, we'll study later moments of that critical struggle, choosing such works as Kipling's *Kim*, Conrad's *Heart of Darkness*, Mansfield's "An Indiscreet Journey," Yeats's "The Second Coming," Joyce's "The Dead" and *Ulysses*'s "Penelope" episode, Eliot's *Waste Land*, Toomer's *Cane*, Lawrence's "Odor of Chrysanthemums," Woolf's *Between the Acts*, passages of Pound's *Pisan Cantos*, Beckett's *Waiting for Godot*, and Rhys's *Wide Sargasso Sea* to put in dialogue with selected secondary texts.

**Evaluation:** active, informed participation in discussion, weekly reading posts, a class presentation, and a seminar project or paper, which may be a critical essay, a research project, or a creative project.

**English 481/RTVF 443, sec 21**  
**Studies in Literary Theory & Criticism**

*Ordinary Media*

Jim Hodge

Thursday 2:00-5:00

This seminar examines the aesthetics and culture of always-on computing, the contemporary technological milieu defined by the popular emergence of smartphones, wireless networks, and social media since the mid-2000s. Departing from alarmist accounts in the popular press about smartphone and internet addiction (and other horrors), our point of entry onto this topic will be ordinariness, a concept variously articulated in ordinary language philosophy (Cavell), habit (Ravaisson, Chun), queer / affect theory (Sedgwick, Stewart, Ngai, Berlant), psychoanalysis (Freud, Ogden) and media theory (Cohen, Richmond). Depending on class interest we may also consider format theory (Sterne on the MP3, Gitelman on the PDF) and Foucault's writings on techniques of the self and neoliberalism. Ordinariness has different meanings in all these works but we will remain attentive to it as way into thinking the dynamics of habitual experience in an age when the rapid development of new technologies and aesthetic genres force us daily into new "habits" of adjustment and attunement to the flux of networked life. Artists and writers to be discussed may include Frances Stark, Claudia Rankine, Tan Lin, David O'Reilly, Faith Holland, Thomson and Craighead, Martine Syms, Lorna Mills, and others.

## Spring Quarter

**English 412/Theatre & Drama 503**  
**Studies in Drama**

*American Bodies in Motion*

Susan Manning

Wednesday 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 avant-garde and popular 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 sketch an intracultural and transnational historiography that complements, and perhaps complicates, new scholarship in adjacent fields. Graduate students with

interests in American culture from any disciplinary perspective are welcome.

**English 422**  
**Studies in Medieval Literature**

*Chaucer's "Canterbury Tales"*

Susie Phillips

Tuesday 2:00-5:00

From the fifteenth-century glossators to twenty-first century critics, readers of Chaucer's *Canterbury Tales* have sought to interpret and contain this constantly shifting text. The poem poses numerous interpretative puzzles—the "correct" order of the tales, the identity of their tellers, the objects of the poem's irony, the politics of its author, and the demographics of its intended audience, to name a few—puzzles that have been "solved" in strikingly different ways at different historical moments. This course takes as its subject the *Canterbury Tales* and its reception history, exploring in detail both the poem and its multiple interpretative contexts. As we read the *Tales*, we will consider the narratives (and narrative conventions) that Chaucer transforms and the contemporary voices with whom he is in dialogue. We will investigate the ways in which the tales circulated both individually and as a collection (which tales were the most popular? how and by whom were they published? with which other texts did they travel?) and analyze the various paratexts that accompanied them (glosses, prologues, illustrations, and "spurious" links and tales). Along with the early publication context, we will explore recent Chaucer criticism and the scholarly history to which it responds (old and new historicist approaches, Marxist and exegetical analysis, psychoanalytic, feminist and queer theory readings, etc.) By the end of the course, students will be proficient in both Chaucer criticism and Chaucer's Middle English.

**Texts will include:** the *Riverside Chaucer*, or *The Canterbury Tales* (ed. Jill Mann)

Texts will be available at Beck's Book Store

**English 441**  
**Studies in 18<sup>th</sup>-Century Literature**

*Enlightenment, Sex, Violence and Consent*

Helen Thompson

Thursday 2:00-5:00

This seminar will examine foundational liberal articulations of feminine sexual consent—as well as their historical, political, philosophical, and corporeal failings. From the perspective of political theory, feminist legal studies, feminist and queer theory, and literary history, we will track the con-

stitutive exclusion of feminine sexual consent from social contract theory over the long eighteenth century in Britain and its colonies (1660–1820). Social contract theorists like Thomas Hobbes and John Locke base political power on consent, not force; but they exempt domestic power—the power of husbands over wives, fathers over children, masters over servants and slaves—from contractual reform. The uneven development of liberal patriarchy is distilled in an ostensibly free woman’s agency: she has the contractual power to agree to marry, but in so doing she ratifies her natural inferiority to her husband. Become a wife or *feme covert*, she grants preemptive sexual consent irrespective of her desire. Even more constitutively repressed by the liberal *polis* is the intimate violence endured by enslaved African women. With these foundational occlusions, the seminar will consider pornographic constructions of women’s anatomy as performative figurations of feminine consent and pleasure; representations of sex work as potentially critical reflection on legally stipulated masculine conjugal right; sexual violence, rape law, and constraint (within and outside slavery); and women’s queer desire and resistance to marriage.

We will also analyze two contemporary cruxes in feminism, feminist legal theory, and the late liberal public sphere: intersectional evaluations of racial difference and feminism; and the sex wars, dominance feminism, and, with resurgent debate over Title IX, critical claims for feminine weakness as a condition of disciplinary intervention.

**A tentative, non-exhaustive list of texts** (some of which will be chapters or excerpts):

anonymous prostitute narratives;  
 Mary Astell, *Some Reflections on Marriage*;  
 Penelope Aubin, *The Noble Slaves*;  
 Wendy Brown, *States of Injury: Power and Freedom in Late Modernity*;  
 John Cleland, *Memoirs of a Woman of Pleasure*;  
 Kimberlé Crenshaw, *Close Encounters of Three Kinds: On Teaching Dominance Feminism and Intersectionality*;  
 Daniel Defoe, *Roxana*;  
 Eliza Haywood, *Fantomina* and/or *Love in Excess*;  
 Frances Ferguson, *Rape and the Rise of the Novel*;  
 Janet Halley, *The Move to Affirmative Consent*;  
 Saidiya Hartman, *Scenes of Subjection*;  
 Annamarie Jagose, *Orgasmology*;  
 Mary Hays, *The Victim of Prejudice*;  
 Thomas Hobbes, *Leviathan*;  
 Laura Kipnis, *Unwanted Advances*;  
 John Locke, *Two Treatises of Government*;  
 Catharine MacKinnon, *From Practice to Theory, or What is a White Woman Anyway?*;

Carole Pateman, *The Sexual Contract*;  
 Samuel Richardson, *Clarissa* (abridged format);  
 Jean-Jacques Rousseau, *Emile* (Chapter 5);  
 Wendy Warren, “*The Cause of Her Grief*”: *The Rape of a Slave in Early New England*;  
 Mary Wollstonecraft, *Mary or Maria*

## English 461 Studies in Contemporary Literature

*Translation Problems*

Rebecca Johnson

Monday 2:00-5:00

This course gives students grounding in contemporary topics in translation studies by focusing on some of the problems embedded in its history and practice: translation’s employment in the contexts of war, displacement, and empire; its role in national canon formation and transnational literary circulation amid the hegemonic force of Anglicization; and the importance of translation problems—mistranslation, pseudo-translation, “bad translation,” and untranslatability—to current discussions of translation’s politics and ethics. Alongside a corpus that includes important translation theorists, we will work through case studies of translation problems and problematic translations of literary texts into and out of Middle Eastern languages. The course serves, then, as both a history of literary transmission between the Middle East and Europe—from the nineteenth century translations of the *Thousand and One Nights* to the contemporary literature of the Syrian civil war—and an introduction to the historical, linguistic, and political problems embedded in that transmission.

## English 471 Studies in American Literature

*Black Women Auteurs*

Julia Stern

Wednesday 2:00-5:00

(to be expanded) This course will focus primarily on the autobiographical and fictional narratives of 19<sup>th</sup>-century African American women, with works of visual culture constituting our concluding objects of study.

**Texts will be chosen among the following:**

Hannah Crafts, *The Bondswoman’s Narrative* (185?);  
 Harriet Wilson, *Our Nig* (1859);  
 Frank Webb, *The Garies and Their Friends* (1859);  
 Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861);  
 Julia Collins, *The Curse of a Caste* (1865);  
 Elizabeth Keckley, *30 Years a Slave* (1868);  
 Frances Harper, *Iola Leroy* (1892);

Pauline Hopkins, either *Contending Forces* (1900) or *Of One Blood* (1903);  
Deborah Willis & Barbara Krauthamer, *Envisioning Emancipation: Black Americans and the End of Slavery* (2012);  
Kara Walker, *Narratives of a Negress* (2007)

