<table>
<thead>
<tr>
<th>Course Title</th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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<tbody>
<tr>
<td><strong>Eng 403</strong></td>
<td>Writers' Studies in Literature (MFA only)</td>
<td>Gibbons, Reginald (Monday 10:00-1:00)</td>
<td>Martinez, Juan (Tuesday 2:00-5:00)</td>
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<tr>
<td></td>
<td>Fall: How to Work</td>
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<td>Winter: untitled</td>
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<tr>
<td><strong>Eng 410</strong></td>
<td>Introduction to Graduate Study</td>
<td>Mwangi, Evan (Friday 10:00-1:00)</td>
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<tr>
<td><strong>Eng 413</strong></td>
<td>Studies in the Novel</td>
<td>West, Will (Thursday 2:00-5:00)</td>
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<td>Tours of Babel, Systems Fictions, and Theories of Everything (7)</td>
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<tr>
<td><strong>Eng 422</strong></td>
<td>Studies in Medieval Literature</td>
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<td>Breen, Katy (Thursday 2:00-5:00)</td>
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<td></td>
<td>Building Character (1)</td>
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<tr>
<td><strong>Eng 431</strong></td>
<td>Studies in 16th-Century Literature</td>
<td>Evans, Kasey (Monday 2:00-5:00)</td>
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<td>Spern and Race (2)</td>
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<tr>
<td><strong>Eng 441</strong></td>
<td>Studies in 18th-Century Literature</td>
<td>Wisecup, Kelly (Tuesday 2:00-5:00)</td>
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<td>Early Indigenous Literature and Key Words (3 or 4)</td>
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<tr>
<td><strong>Eng 455</strong></td>
<td>Studies in Victorian Literature</td>
<td>Wilson, Ivy (Monday 2:00-5:00)</td>
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<td>Before Afterlives: Nineteenth-Century Literature and the Contours of African American Studies (4)</td>
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<tr>
<td><strong>Eng 461</strong></td>
<td>Studies in Contemporary Literature</td>
<td>Feinsod, Harris (Wednesday 2:00-5:00)</td>
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<td>Blue Humanities (5)</td>
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<tr>
<td><strong>Eng 465</strong></td>
<td>Studies in Colonial and Postcolonial Literature</td>
<td>Nadiminti, Kalyan (Tuesday 2:00-5:00)</td>
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<td>Terror in the Postcolony (6)</td>
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<tr>
<td><strong>Eng 471</strong></td>
<td>Studies in American Literature</td>
<td>Jackson, Lauren (Wednesday 2:00-5:00)</td>
<td>Stern, Julia (Tuesday 2:00-5:00)</td>
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<td>Winter: Sickness, Nausea, Melancholy in 20th-Century Literature (6)</td>
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<td>Spring: American Women Auteurs, Novels, and Films: 1895-1960 (7)</td>
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<td><strong>The 445</strong></td>
<td>History of Western Theatrical Practice</td>
<td>Davis, Tracy (Tuesday 2:30-5:30)</td>
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<td>18th-Century Repertoires (3)</td>
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<tr>
<td><strong>Eng 496</strong></td>
<td>MFA Poetry Workshop (MA and PhD by application)</td>
<td>Abani, Chris (Monday 10:00-1:00)</td>
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<tr>
<td><strong>Eng 497</strong></td>
<td>MFA Fiction Workshop (MA and PhD by application)</td>
<td>Abani, Chris (Wednesday 2:00-5:00)</td>
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<tr>
<td><strong>Eng 498</strong></td>
<td>MFA Creative Nonfiction Workshop (MA and PhD by application)</td>
<td>Hernández, Daisy (Wednesday 10:00-1:00)</td>
<td>Schulman, Sarah (Thursday 2:00-5:00)</td>
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<tr>
<td><strong>Eng 520</strong></td>
<td>Writing for Publication (PhDs in candidacy only)</td>
<td>Schwartz, Regina (Thursday 1:00-1:00)</td>
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<tr>
<td><strong>Eng 570</strong></td>
<td>Seminar in Teaching College Composition</td>
<td>Lenaghan, Elizabeth (TBD by students)</td>
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<td>(available to any interested student)</td>
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<tr>
<td><strong>Eng 571</strong></td>
<td>Teaching Creative Writing (1st-year MFA+MA only)</td>
<td>Seliy, Shauna (Monday 10:00-1:00)</td>
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<tr>
<td><strong>Eng 572</strong></td>
<td>MFA Manuscript Development Workshop (3rd-year MFA+MA only)</td>
<td>Schulman, Sarah (Friday 10:00-1:00)</td>
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**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.

**Fall Quarter**

**English 403 (MFA+MA only)**

**Writers’ Studies in Literature**

*How to Work*

Reginald Gibbons

This course for writers of fiction, poetry, and creative nonfiction focuses on the contexts and processes of creative writing. Our multi-genre readings enact or exemplify or think or imply something about how what we write 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 discover and develop their materials, techniques, and reshape their artistic goals as they work—in the way that the work of writing itself can shift the writer’s sense of the work and of the writer’s purposes. We’ll examine how the complexity of writing from one body of experience and thought may lead not to a “style” but to a range of possible structures, stances, and processes of writing. We’ll draw examples, methods and artistic positions from our readings in order to expand our ability to think about (and perhaps begin) new possible projects and—just as important—new ways of working on existing 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) will be late 20th and early 21st century writers, including some of the following: Julia Álvarez, James Baldwin, Christopher Bollas, Julia de Burgos, Helene Cixous, Lucille Clifton, Victor Hernández Cruz, Mahmoud Darwish, Robert Duncan, William Goyen, Kimiko Hahn, Amy Hempel, Danilo Kiš, Clarice Lispector, Ed Roberson, Katherine Mansfield, Linda McCarriston, Leonard Michaels, Marga Minco, Toni Morrison, Lorine Neidecker, Grace Paley, Sterling Plumpp, Adrienne Rich, Yannis Ritsos, Angela Jackson, Richard Wright, Jenny Xie or others.

**English 413**

**Studies in the Novel**

*Tours of Babel, Systems Fictions, and Theories of Everything*

Will West

Near the turn of the millennium, an astute reader labeled a mixed bag of books as “systems fictions” or “network narratives.” These works—DeLillo’s *Underworld*, Pynchon’s *Mason & Dixon*, Silko’s *Almanac of the Dead*, and others—assumed the multiple, shifting viewpoints of huge varieties of characters on dizzyingly ramifying plots; dashed across vast ranges of time and space; and experimented formally, structurally, and stylistically, not always successfully, addressing themselves to the interdependent complexities of the world by imitating as well as representing them. A wider sweep places such works not as a peculiarity of the millennium, but as recurring features of literary history, from the premodern romance traditions of Spenser’s Faerie Queene to modernist collages like Joyce’s *Ulysses* to post-millennial works like Mitchell’s *Cloud Atlas*, Catton’s *The Luminaries*, or Yanagihara’s *To Paradise*. These works have in common a reluctance to reduce the world to the scale of a single human consciousness, aiming instead at rendering its other patterns. Collectively they ask, What does literature know that cannot be known in other ways? What does it represent that cannot otherwise be represented? In this seminar we will explore the premises and efforts of several such texts, following their signal in dislocating their form of writing to earlier historical moments.

**Evaluation Method:** presentations; final paper with preliminary proposal and outline

**Texts may include:**

Pynchon, *The Crying of Lot 49*;
Mitchell, *Cloud Atlas*;
Catton, *The Luminaries*;
Spenser, *The Faerie Queene*, (selections);
Sterne, *Tristram Shandy* (selections);
Joyce, *Ulysses* (selections);
De Lillo, *Underworld* (selections);
Doerr, *Cloud Cuckoo Land* (selections)

Texts will be available at: Beck’s, or I will supply information for ordering books by mail.
English 431  
Studies in 16th-Century Literature  
Spenser and Race  
Kasey Evans

Spenserians have often identified their scholarship more closely with medieval studies than with early modern—understandably, given Spenser’s deliberate archaism and his particular debts to Chaucer. The International Spenser Society, for instance, hosts its annual open-submission Spenser panels not at the Renaissance Society of America conference but the Medieval Congress at Kalamazoo. Accordingly, it has been only in recent years—as medieval scholars have worked to counter (https://www.devilhistorians.com/) right-wing appropriations of medieval symbols and demonstrably false claims about the past—that Spenserians have been forced to reckon with race in ways that go beyond Spenser’s direct implication in Irish colonialism. In this course, we will read Spenserian texts—including approximately half of The Faerie Queene and A Viewe of the Present State of Ireland—paying particular attention to Spenser’s religious extremism; his deployment of medieval racial tropes (such as the “Saracen”); and his advocacy of the brutal English colonial project in Ireland. We will also devote ourselves to a critical interrogation of Spenserian criticism—including the longstanding conversation about Spenser’s anti-Irish ideology and politics, the 2021 special issue of Spenser Studies on “Spenser and Race,” and the critics who have addressed the racialized portrayal of Jews, Muslims, Amerindians, and Africans in Spenser. We will consider these local critical conversations in the context of, and in comparison to, broader conversations in early modern studies about race and ethnicity (featuring such critics as Ania Loomba, Ayanna Thompson Mary Floyd Wilson, Kim F. Hall, Janet Adelman, and Dympna Callaghan). Dividing our attentions between primary texts and critical evaluation of the scholarship will make this course useful, I hope, both to early modernists seeking a deeper understanding of the field and to non-specialists interested in the literary history of racial and racist rhetoric.

Evaluation methods:
Regular class preparation and participation
In-class presentations
Final paper (broken into abstract/proposal, annotated bibliography/literature review, outline, first draft, peer review, final draft)
MFA+MA students and interested Ph.D. students may propose alternative final projects that are more germane to their professional goals.

Texts include:
ISBN-10: 1405832819
Additional readings will be available on Canvas or at Norris bookstore.
This course emphasizes the constructed and intersectional nature of 18th-C characters, the embeddedness of colonialism and imperialism in 18th-C plots, and the potential to “resurface” ideology through casting and interpretive choices. It will explore how critical insights can “take back” control of how performance affirms social memory and performers’ identities in the 21st-Century.

**Evaluation:** As the course emphasizes interpreting 18th-Century works in the light of 21st-Century critical insights, there will be a variety of assignments stressing writing, imagining, and creative expression.

**Texts:** TBD (a variety of authors, genres, and topics)
All text will be available in a printed course pack (max. $40)

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**English 497**
**MFA Fiction Workshop**
Chris Abani

There are many ways to approach a fiction workshop, but whatever the approach is, it is important to keep in the foreground the idea that we are making literature. What do I mean by this? We have to move beyond the limitation of making a small piece of art that is competent and sufficient to pass a class, and to impress our peers in a classroom (virtual or otherwise), to being able (aspirationally at least) to place the work we make within the larger context of tradition, genre and aesthetic considerations. Remember literature is a frame applied to story at a remove, concerned more with cultural and field/canon making, than with production itself.

In this workshop we should focus on all our reading of each other, and perhaps in the supplied readings, on 2 main approaches. Mastering of these two approaches opens up possibilities in writing in very unique ways and will move our craft forward exponentially. In this class we will look at the idea of story and narrative separately and then blend. All story, it seems, arises from, and carries a deeply emotional drive; whereas narrative is more about organizing or the organizational drives that bring clarity and focus to story.

You will submit a three-to-five-page aesthetic statement about your approach to fiction and story, editing and writing, and what you’re hoping to develop or achieve by the end of this class, while locating yourself in a tradition (not vaguely but with concrete examples).

You will also submit a 15-to-20-page story or first novel chapter. Both of these are due on the first day of class, no exceptions. There will be supplemental and secondary readings and videos to help illustrate a pathway into deeper conversations. We will be flexible and adapt these additional resources as the quarter unfolds its own unique opportunities and challenges.

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**English 455**
**Studies in Victorian Literature**
*Before Afterlives: Nineteenth-Century Literature and the Contours of African American Studies*
Ivy Wilson

This course is conceptualized as a history of African American studies through, and against, the field of literary studies. Rather than take the literature as its central object, this course foregrounds the ways in some of the most important architects of African American Studies have engaged literature of the long nineteenth-century to re-animate critical theory. Works include Saidiya Hartman’s *Scenes of Subjection*, Daphne Brooks's * Bodies in Dissent*, Ken Warren’s *Black and White Strangers*, Antonio Benitez-Rojo’s *La Isla que se Ripe*, C.L.R. James’s * Black Jacobins*, and Hazel Carby’s *Reconstructing Womanhood*.

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**English 465**
**Studies in Colonial & Postcolonial Literature**
*Terror in the Postcolony*
Kalyan Nadiminti

From British mutiny novels to contemporary US fiction, terrorism has had a long literary history. Imperial sedition laws marking colonized subjects as insurgents continue to operate in South Asia well into the twenty-first century; the rhetoric of the US-led “Global War on Terror” has sparked a new method of postcolonial securitization. This course will embark on a comparative expedition that follows the affordances and differences between colonial/postcolonial South Asia and contemporary US empire through literature, history, and theory. We will grapple with political concepts like mutiny, Naxalism, separatism, counterinsurgency and securitization by reading contemporary novels, poetry, prison memoirs, and graphic novels from South Asia, Middle East, and the US. “Terror in the Postcolony” will explore colonial, postcolonial and US imperial representations of anti-state violence that complicate the ideology of terrorism by turning to literary resistance. Works may include Rudyard Kipling’s *Kim*, Art Spiegelman’s *In the Shadow of the Towers*, Malik Sayjad’s *Munn_: *A Boy from Kashmir*, Kamila Shamsie’s * Home Fire*, Solmaz Shariﬁ ’s * Look*, and Aria Aber’s *Hard Damage*. Theoretical works will be drawn from Edward Said, Eqbal Ahmed, Jasbir Puar, Simone Browne, Erica Edwards, Stuart Schrader, and Darryl Li.

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**English 471**
**Studies in American Literature**
*Sickness, Nausea, Melancholy in 20th-Century Literature*
Lauren Jackson

Course Description TBA
English 403
Writers’ Studies in Literature
Juan Martinez

Course Description: TBA

English 422
Studies in Medieval Literature
Building Character
Katy Breen

Course Description: TBA

English 461
Studies in Contemporary Literature
Blue Humanities
Harris Feinsod

Course Description: TBA

English 471
Studies in American Literature
American Women Auteurs, Novels, and Films: 1895-1960
Julia Stern

American Women Auteurs centers around five novelists – Sarah Orne Jewett, Kate Chopin, Edith Wharton, Willa Cather, and Nella Larsen. That is, we move from the exquisite local color realism of Jewett’s spinster-filled Maine to Chopin’s “creole Bovary” set in fin de siècle New Orleans to Wharton’s anthropological vision of Old New York’s tribal mores for women, to Cather’s enabling Nebraska prairies and historical ante-bellum Virginia to Larsen’s Renaissance Harlem, Tuskegee, and rural black belt South. The seminar pairs both Jane Campion’s *The Piano* and an all-star set of Bette Davis’s greatest classical Hollywood films with these novels: *The Country of the Pointed Firs* and *Deephaven* with *The Piano*; *Jezebel* with *The Awakening*; *Dark Victory* and *Now, Voyager* with *The House of Mirth* and *The Age of Innocence*; *Whatever Happened to Baby Janet?* with *Sapphira and the Slave Girl* and *My Antonia*; and *In This Our Life* with *Quicksand* and *Passing*. Augmenting this reading list will be theoretical essays on authorship by Foucault and Barthes; star theory; essays on spectatorship; and genre criticism on melodramatic, gothic, and sentimental forms.

English 520 (PhDs in candidacy only)
*Writing for Publication*
Regina Schwartz

Our collective goal in this workshop is to help each member prepare a scholarly article for submission by the end of the quarter. Each member will work to develop and revise a promising seminar project or a dissertation chapter for publication in article form. We’ll discuss how to think about and select a suitable journal, scholarly conversation, and audience; how to fit an article’s frame, argument, and rhetoric to the journal and its audience; how to identify and address any weaknesses in research, argument, structure, and style; how to decide where and how to cut and compress the argument, where and how to develop or expand it; how best to organize the article; how to write a strong, attention-catching lead; how to follow a journal’s style sheet; how to check references with meticulous care; how to submit the article for publication; and how to respond to readers’ reports. We’ll also consider broader issues of scholarly publication, such as pros and cons of publishing in edited volumes, special journal issues, and online venues; whether and how to publish work that forms part of a future monograph; and how scholarly publication relates to publication for a wider, non-specialist audience. Workshop members will be analyzing and critiquing their own and each other’s submissions. Each will also receive feedback from the instructor and, where possible, from a specialist colleague in the field. Each will work closely with the instructor and workshop members on successive drafts.

“Writing for Publication” is offered P/N and open to all students in candidacy with their advisers’ consent. Should demand be high, Ph D candidates in English who are nearing the job market will have enrollment priority.

English 570
*Seminar in Teaching College Composition*
Elizabeth Lenaghan

This seminar is designed to serve two purposes. First, it offers an introduction to current theories, practices, and controversies in the teaching of writing in American colleges and universities, placing these matters in the context of various definitions of literacy in American culture. And second, it prepares graduate students to teach writing intensive courses, including English 105 (Expository Writing) and first-year writing seminars, here at Northwestern. Graduate students who expect to teach Expository Writing should take 570; other graduate students interested in the teaching of writing are welcome to enroll.

The time of our meetings will be determined closer to Spring Quarter based around student schedules.
English 571
Teaching Creative Writing
Shauna Seliy

Students will study the history and models of teaching for Creative Writing programs. Students will design creative writing courses, set clear, achievable learning objectives, draft syllabi, generate exercises, and select reading material for introductory courses in poetry, fiction, and creative nonfiction.