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<tr>
<th>Course Title</th>
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<tr>
<td>Eng 403 Writers' Studies in Literature</td>
<td>Gibbons, Reginald</td>
<td>Trethewey, Natasha</td>
<td>Phillips, Susie</td>
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<tr>
<td>Fall: How to Work</td>
<td>Monday 10:00-1:00</td>
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<td>Winter: Poetry &amp; Creative Nonfiction</td>
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<td>Eng 410 Introduction to Graduate Study</td>
<td>Feinsod, Harris</td>
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<td>Historicism Uses and Abuses</td>
<td>Monday 2:00-5:00</td>
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<tr>
<td>Eng 411 Studies in Poetry</td>
<td>Wilson, Ivy</td>
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<tr>
<td>Poetics of Dissolution (6)</td>
<td>Wednesday 2:00-5:00</td>
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<td>Eng 422 Studies in Medieval Literature</td>
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<td>Chaucer (1)</td>
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<td>Eng 434 Studies in Shakespeare &amp; Early Drama</td>
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<td>Early Modern Sexualities (2)</td>
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<td>Eng 441 Studies in 18th-Century Literature</td>
<td>Thompson, Helen</td>
<td>Wolf, Tristram</td>
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<td>Fall: Realism/Antirealism (3)</td>
<td>Tuesday 2:00-5:00</td>
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<td>Winter: Green Materialisms (7)</td>
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<td>Eng 455 Studies in Victorian Literature</td>
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<td>Literatures of the Global 19th Century: The Nahda (4 or 5)</td>
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<td>Johnson, Rebecca</td>
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<td>Eng 461 Studies in Contemporary Literature</td>
<td>Mann, Justin</td>
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<td>Spigner, Nicole &amp; Stern, Julia</td>
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<tr>
<td>sec 20 Black Speculative Fiction (7)</td>
<td>Monday 2:00-5:00</td>
<td>Wednesday 2:00-5:00</td>
<td>Tuesday 2:00-5:00</td>
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<td>Eng 461 Studies in Contemporary Literature</td>
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<tr>
<td>sec 21 Hannah Arendt: Poetry, Politics &amp; Thought (5 or 7)</td>
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<td>Eng 471 Studies in American Literature</td>
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<td>19th-century Black Women Writers (7)</td>
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<td>Eng 481 Studies in Literary Theory and Criticism</td>
<td>Huang, Michelle</td>
<td>Jackson, Lauren</td>
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<td>Fall: Racial Ecologies (6)</td>
<td>Thursday 2:00-5:00</td>
<td>Monday 2:00-5:00</td>
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<td>Spring: Theories of Feeling (7)</td>
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<td>Eng 493 Elements of Craft (MFA+MA only)</td>
<td>Abani, Chris</td>
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<td>Eng 494 MFA The Long Form (MFA+MA only)</td>
<td>Curdy, Averill</td>
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<tr>
<td>Eng 496 MFA Poetry Workshop (MA and PhD by application)</td>
<td>Shanahan, Charif</td>
<td>Wednesday 10:00-1:00</td>
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<tr>
<td>Eng 497 MFA Fiction Workshop (MA and PhD by application)</td>
<td>Dybeck, Stuart</td>
<td>Thursday 2:00-5:00</td>
<td>Martinez, Juan</td>
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<tr>
<td>Eng 498 MFA Creative Nonfiction Workshop (MA and PhD by application)</td>
<td>Stielstra, Megan</td>
<td>Monday 10:00-1:00</td>
<td>Stielstra, Megan</td>
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<tr>
<td>Eng 505 Research Development Seminar (3rd-year PhD only)</td>
<td>Erkkila, Betsy</td>
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<tr>
<td>Eng 520 Writing for Publication (PhDs in candidacy only)</td>
<td>Froula, Christine</td>
<td>Wednesday 3:00-5:00</td>
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<tr>
<td>Eng 570 Teaching Expository Writing (3rd-year PhD only)</td>
<td>Lenaghan, Elizabeth</td>
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<tr>
<td>Eng 571 Teaching Creative Writing (1st-year MFA+MA only)</td>
<td>Seliy, Shauna</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
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, Víctor 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 410
Introduction to Graduate Study
Historicism: Uses and Abuses
Harris Feinsod

This course adapts its title from Friedrich Nietzsche’s untimely meditation “On the Use and Disadvantage of History for Life” (1874). Beginning with nineteenth- and early twentieth-century debates about historical materialism and the uses of history and literary history as disciplines, we will survey the development and invocations of historicism as an approach to literary study across colonial, imperial, modernist, postcolonial, and environmental episodes in literary history. How does historicism fare in addressing diverse periods? For example, while British Victorian studies recently faced critiques of dominant tendencies toward “positivist historicism,” some of the most energizing work in postcolonial literary studies has been deeply historicist in inclination. How has climate change provoked new visions of historical time crossing the traditional periods? Must we continue to follow Jameson’s famous injunction to “always historicize!” or do we rather find ourselves in a “weak” theoretical state of affairs by which “we cannot not historicize?” How do we understand Roland Barthes’s claim that “a little formalism turns one away from History, but … a lot brings one back to it?” What is historicism good for? What are its varieties? Where does it fall short? Readings may include works by G.W.F. Hegel, Friedrich Nietzsche, Hayden White, Susan Buck-Morss, Fredric Jameson, Walter Benjamin, Antonio Gramsci, Saidiya Hartman, Reinhart Koselleck, Siinne Ngai, Michael Denning, Sylvia Wynter, Lisa Lowe, Michel-Rolph Trouillot, and/or Dipesh Chakrabarty. We will also watch a film TBD and look at a novel or poems to be selected by the class.

This course serves as a required pro-seminar for students in Comparative Literary Studies and English, and we will therefore emphasize a common project of the “literary humanities.” In addition to the usual weekly seminar session, students should plan for biweekly Friday noon sections in which guest faculty introduce University resources and professional topics.

Electronic copies of texts will be made available.
English 411  
*Studies in Poetry*  
*Poetics of Dissolution*  
Ivy Wilson

Franz Fanon has famously written that the conditions of modernity have rendered blackness increasingly illegible, fraught with contradictions that push it outside the realm of facile comprehension and explicability. Taking Fanon’s polemic as a cue, this graduate seminar will look at a number of late twentieth-century textual and performance sites with radical instances of experimentation where articulations of blackness move into the interstitial space between meaning and non-meaning, coming into being precisely at the moment when the compositional logic of their anticipated forms are ruptured. The course will focus on three primary sites where black artists engage what might be called the poetics of dissolution to examine and critique the processes of racial formation: poetry (where the form of the line or stanza dissolves); music (where sonic interpolations puts additional, if not different, claims on the lyrical content), and visual culture (where the moves toward graphic mimesis are refused delineation). The material under consideration may include work by the poets Nathaniel Mackey and Harriet Mullen; turntablists DJ Spooky, Jazzy Jeff, and Premier; songs by musicians from Ella Fitzgerald to MF Doom; and pieces by visual artists Kara Walker, Spooky, Jazzy Jeff, and Premier; songs by musicians from Ella Fitzgerald to MF Doom; and pieces by visual artists Kara Walker and Glenn Ligon. Theoretical texts may include work by Barthes, Baudrillard, Moten, and Saussure, as well as ethnomusicologists and linguistic anthropologists.

English 441  
*Studies in 18th-Century Literature*  
*Realism/ Antirealism*  
Helen Thompson

This seminar will reexamine two commonplaces in the history of the British novel: that early prose narrative was driven by the rise of empiricism and observational science; and that Restoration and eighteenth-century prose forms led straight to the representational mode known as realism. We begin the seminar by querying accounts of the rise of the New Science based on its strict privileging of sensory data and refusal of imperceptible or “occult” causes. Along with alternative accounts of embodied artisanal knowledge and micromatter, we will also ponder environmental determinism (which antedates the concept of biological race) and the structuring mandates of empire, extraction, and exploitation. The seminar will then confront the constitutive near-repression of the history of the slave trade in the long eighteenth-century archive, which will enable us critically to appraise dominant conceptions of the eighteenth-century “real” and attune us to speculative and/or recuperative interventions in that reality’s textual consolidation through the present day. For the rest of the seminar, we will read prose narratives to ponder the strategies through which they claim to represent the real, with special attention to empirical perception and its limits. Are these texts’ representational, formal, and political claims based solely on phenomenal experience, plenitude of naturalistic detail, or verisimilitude? Can we locate other, even anti-realist modes through which eighteenth-century prose forms transmit meaning?

Primary texts include (list subject to revision):
- Robert Boyle, *New Experiments Physico-Mechanical Touching the Spring of the Air* (1660);
- Robert Hooke, *Micrographia* (1665);
- Thomas Sprat, *History of the Royal Society* (1667);
- John Locke, *Essay Concerning Human Understanding* (1690);
- John Woodward, *Some Thoughts and Experiments Concerning Vegetation* (1699);
- John Arbuthnot, *Essay Concerning the Effects of Air on Human Bodies* (1733);
- Nicole Aljoe, Early Caribbean Digital Archive;
- Henry Neville, *The Isle of Pines* (1668);
- [anonymous,] *The London Jilt* (1683); *Aristotle’s Masterpiece* (1684); *The Woman of Colour* (1808);
- Aphra Behn, *Oroonoko* (1688);
- Daniel Defoe, *Robinson Crusoe* (1721);
- Eliza Haywood, *The Adventures of Eovaai* (1736);
- Tobias Smollett, *Roderick Random* (1748)

Scholars and theorists include (list subject to revision): Sara Ahmed; Nicole Aljoe; Srinivas Aravamudan; Mikhail Bakhtin; Roland Barthes; James Delbourgo; Franz Fanon; Simon Gikandi; Lynn Festa; Saidiya Hartman; Fredric Jameson; Jayne Elizabeth Lewis; Bruno Latour; Georg Lukács; Michael McKeon; Tobias Menely; Steven Shapin and Simon Schaffer; Stephanie Smallwood; Pamela H. Smith; Ian Watt; Roxann Wheeler.

English 481  
*Studies in Literary Theory & Criticism*  
*Racial Ecologies*  
Michelle Huang

How does contemporary Ethnic American literature contend with environmental crises such as rising sea levels, desertification, and loss of biodiversity? How do minority writers represent the asymmetrical effects of toxic exposure, crumbling infrastructure, and resource extraction? How might we think of race itself as ecologically constituted? To begin answering these questions, this graduate seminar will survey African American, Native American, Asian American, and Latinx novels, short stories, poetry, and film that explore the differential effects of what Anna Tsing calls “blasted landscapes” on minoritized populations. Concurrently, we will articulate an ecological approach to race, i.e., an interdisciplinary methodology drawing from critical race theory, Ethnic Studies, environmental studies, and posthumanism. Rather than seeing racial justice as a secondary concern to environmental crises, our discussions will highlight how race is always fundamentally imbricated in ecology. This unorthodox approach to racial repre-
sentation will also push us towards formulations of comparative racialization, as we consider, for example, ecological entanglements of U.S. imperialism in Asia and Latin America. Finally, we will examine how art and literature imagine possibilities for minority resilience and flourishing. The class will pressure critical terms and paradigms such as representation, ethics, ecology, environment, risk, nature, and infrastructure.

**Evaluation Method:** graded participation; presentation; shorter writing assignments including reading responses; final essay (12-15 pages).

**Texts:** (Please verify final list before purchasing.)
Assigned primary texts will likely include texts such as,

- Natasha Trethewey’s *Beyond Katrina*,
- Octavia Butler’s *Parable of the Sower*,
- Chang-rae Lee’s *On Such a Full Sea*,
- Leslie Marmon Silko’s *Almanac of the Dead*,
- Daniel Borzutzky’s *Lake Michigan*,
- Marilyn Nelson’s *Carver: A Life in Poems*,
- Nnedi Okorafor’s *Poison Fish*,
- Linda Hogan’s *People of the Whale*,
- Craig Santos Perez’s *from uninorporated territory*,
- Tommy Pico’s *Nature Poem*,
- Percival Everett’s *Watershed*,
- Indra Sinha’s *Animal’s People*,
- Ruth Ozeki’s *My Year of Meats*,
- Ada Limón’s *The Carrying*,
- Jesmyn Ward’s *Salvage the Bones*,
- Mei-mei Berssenbrugge’s *A Treatise on Stars*,
- Alex Rivera’s *Sleep Dealer*,
- Karen Tei Yamashita’s *Through the Arc of the Rainforest*,
- Jeffrey Yang’s *An Aquarium*
- others.

Assigned scholarship will likely include work by Katherine McKittrick, Mel Y. Chen, Jennifer James, Kyle Whyte, Julie Sze, Sarah Wald, Patricia Solis Ybarra, Donna Haraway, Devon Peña, William Cronon, Laura Pulido, Camille Dungy, Rob Nixon, Stacy Alaimo, John Gamber, Jina Kim, Zoe Todd, Anna Tsing, Macarena Gómez-Barris, Dixa Ramírez D’Oleo, Nayan Shah, Leanne Betasamosake Simpson, Robin Wall Kimmerer, Britt Rusert, Alexis Pauline Gumbs, and others.

Primary texts will be available at Norris Bookstore. All course readings besides the primary texts will be available on Canvas.

**English 496 (MFA+MA only)**
**MFA Poetry Workshop**

*Creative Research*

Charif Shanahan

In this two-quarter workshop, students will focus on creative research as a mode of poetic production. In the fall, we will read several research-based collections, as well as interviews, reviews, and other secondary media, discussing the formal and thematic composition of the books and investigating how the poet metabolized her research into the making of poems. We will also write to prompts generated from the collections and workshop those poems.

Before the end of fall quarter, students will select a topic of their own and submit a proposal as well as a bibliography of primary and secondary sources, in service of generating a small sample of poems based on this research, due at the beginning of spring quarter.

In the spring, we will focus on workshopping the poems generated in fall and winter quarters. We will workshop poems as discrete objects and part of a group, considering how the organization of poems can generate new possibilities for thematic, narrative, and affective meaning. By the end of spring, students will have drafted and revised a long, thematically unified sequence of poems (20-35 pages), which will provide the basis for their eventual thesis.

**Sample Reading List:**

- *Into Perfect Spheres Such Holes Are Pierced*, Catherine Barnett
- *Seam*, Tarfia Faizullah
- *Toxic Flora*, Kimiko Hahn
- *Leadbelly*, Tyehimba Jess
- *Voyage of the Sable Venus*, Robin Coste Lewis
- *One*, Meghan O’Rourke
- *Blood Dazzler*, Patricia Smith
- *Thrall*, Natasha Trethewey
- *One Big Self*, CD Wright
English 403  
Writers' Studies in Literature  
Natasha Trethewey

Course Description TBA

English 434  
Studies in Shakespeare & Early Drama  
*Early Modern Sexualities*  
Jeff Masten

Course Description TBA

English 441  
Studies in 18th-Century Literature  
*Green Materialisms*  
Tristram Wolff

This course introduces students to a sequence of “materialisms” worked out from the 18th century to the present. While readings and discussions will gravitate toward contemporary Marxist and post-Marxist ecological thought (including the afterlives of ideas like “primitive accumulation” and “metabolic rift” in recent feminist, anti-colonial, and environmental frameworks), we will also spend time looking at the writings and influence of earlier thinkers whose controversial materialisms have returned to critical attention in recent decades (e.g. Lucretius, Spinoza, Herder). A guiding aim of the course is to assemble a fuller sense of the historical and conceptual underpinnings of first-world environmentalism; so we will ask what “matters,” and to whom, in part by putting “greenness” under scrutiny as a critical category. Readings will emphasize theory and philosophy, but occasionally cross into poetry and science as well.

This course takes its point of departure from a careful reading of *The Origins of Totalitarianism*, Arendt's massive study of Nazi totalitarianism and its origins in anti-Semitism and European imperialism. For the first three weeks of the class, we will read the three sections of the *Origins* along with a selection of Arendt's contemporaneous writings on issues at the heart of her study: wide-scale statelessness and forced migration; racism and imperial expansion; totalitarian propaganda and the “holes of oblivion.” Arendt recognized that the *Origins* posed a question that remained unanswered in that work: faced with the manufacture of living corpses, what preserves our humanity and redeems our actions? Arendt’s next major work, *The Human Condition*, thus moves toward an analysis of the conditions and modes of human activity: from the biological life process, to the world-creating capacity of homo faber, to the urgency and fragility of human action. As we read *The Human Condition*, which seeks to answer the question posed by the *Origins* by accounting for what European philosophy has generally failed to analyze with sufficient clarity—namely, the dimensions of the “active life”—we examine Arendt's attempt in the same period to review and, in her own way, deconstruct the concepts of thinking around which the ideal of a “contemplative life” concretized. This prepares us for a reading in the final weeks of the seminar of *Eichmann in Jerusalem*, where she re-conceptualizes evil as a certain implementation of systematic thoughtlessness. As we examine these three major works, each of which is a reflection on the relation between language and politics, we will continually attend to the varying ways in which Arendt sought to understand where poetry stands in relation to human “conditionality,” and we will use her often-neglected suggestions in this regard to develop an Arendtian poetics.

English 461, sec 20  
Studies in Contemporary Literature  
*Black Speculative Fiction and the Black Radical Imagination*  
Justin Mann

In this graduate course, students will engage the archive of contemporary black speculative fiction, including works by Samuel Delany, Octavia Butler, Toni Morrison, Nalo Hopkinson, Walter Mosley, Victor LaValle, Colson Whitehead, and N.K. Jemisin, to interrogate the possibilities and limits of the black radical imagination as it appears in fantasy, horror, graphic fiction and other genres. Students will read narrative fiction written after the Black Arts Movement to interrogate what the speculative offers in terms of thinking about black worlds. The course argues that speculative writing—narrative fiction and theoretical writing—gesture to other social and political modes of thinking about and being in the world. Our study will concern texts written in the contemporary, but students will be invited to consider how contemporary manifestations of the speculative and radical necessarily speak across time and space into both past and future manifestations/imaginaries of black experiences, embodiments, and identities.

**Evaluation Method(s):** presentation, seminar participation, weekly writing, final conference paper.

**Texts include:**
- Samuel Delany, *Tales of Neveryon*,
- Octavia Butler, *Dawn*,
- Toni Morrison, *Beloved*,
- N.K. Jemisin, *The Fifth Season*,
- Victor LaValle, *Destroyer*,
- and others

English 461, sec 21  
Studies in Contemporary Literature  
*Hannah Arendt: Poetry, Politics, and Thought*  
Susannah Gottlieb

This course takes its point of departure from a careful reading of *The Origins of Totalitarianism*, Arendt's massive study of Nazi totalitarianism and its origins in anti-Semitism and European imperialism. For the first three weeks of the class, we will read the three sections of the *Origins* along with a selection of Arendt's contemporaneous writings on issues at the heart of her study: wide-scale statelessness and forced migration; racism and imperial expansion; totalitarian propaganda and the “holes of oblivion.” Arendt recognized that the *Origins* posed a question that remained unanswered in that work: faced with the manufacture of living corpses, what preserves our humanity and redeems our actions? Arendt’s next major work, *The Human Condition*, thus moves toward an analysis of the conditions and modes of human activity: from the biological life process, to the world-creating capacity of homo faber, to the urgency and fragility of human action. As we read *The Human Condition*, which seeks to answer the question posed by the *Origins* by accounting for what European philosophy has generally failed to analyze with sufficient clarity—namely, the dimensions of the “active life”—we examine Arendt's attempt in the same period to review and, in her own way, deconstruct the concepts of thinking around which the ideal of a “contemplative life” concretized. This prepares us for a reading in the final weeks of the seminar of *Eichmann in Jerusalem*, where she re-conceptualizes evil as a certain implementation of systematic thoughtlessness. As we examine these three major works, each of which is a reflection on the relation between language and politics, we will continually attend to the varying ways in which Arendt sought to understand where poetry stands in relation to human “conditionality,” and we will use her often-neglected suggestions in this regard to develop an Arendtian poetics.
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, grant proposal, and prospectus

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

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**English 422**  
**Studies in Medieval Literature**  
**Chaucer**  
**Susie Phillips**

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 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 fourteenth-century voices with whom he is in dialogue. We will investigate the ways in which the tales circulated both individually and as a collection 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 current critical conversation in Chaucer Studies (as well as medieval studies more broadly) and the scholarly history to which it responds, reading the *Tales* through the lens of critical race studies, feminist and queer theory, postcolonial studies, psychoanalysis, and old and new historicisms. In this context, we will use the *Tales* to ask “Why Chaucer?,” taking up some of the recent controversies in medieval literary studies and the responses they have catalyzed.

**English 455**  
**Studies in Victorian Literature**  
*Literatures of the Global 19th Century: The Nahda*  
**Rebecca Johnson**

Course Description TBA

**English 471**  
**Studies in American Literature**  
*19th-century African American Women Writers*  
**Nikki Spigner & Julia Stern**

This course will explore the autobiographical fictions, slave narratives, serialized tales, memoirs, novels, and poems produced by African American women from the antebellum period through the turn of the twentieth century, and ending with Zora Neale Hurston’s 1927 reflection on the life of the last former slave brought to the United States from Africa in 1862. We will begin the course and introduce these literary accounts with recordings and written transcripts of selected WPA interviews of former slaves by largely white interlocutors working for the Roosevelt
Administration. By exploring the variety of writing, from travel and slave narrative and to fiction, this course will consider the forms and content produced by Black women during the nineteenth century and raise questions concerning at least: shifting political and social identities, authorship, proto-Black feminism, and the possibilities and limitations of the Black woman “archive” versus a “canon.”

Course materials will include Mary Prince, The Slave Narrative of Mary Prince: A West Indian Slave (1831); Hannah Crafts, The Bondswoman’s Narrative (n.d. 1850s); Harriet Jacobs, Incidents in the Life of a Slave Girl (1861); Julia Collins, The Curse of Caste; or, The Slave Bride (1865); Elizabeth Keckley, Behind the Scenes; 30 Years a Slave, and Four Years in the White House (1868); Alice Dunbar Nelson, Confessions of a Lazy Woman (~1903); Pauline Hopkins, Of One Blood (1902-1903); and Zora Neale Hurston, Barracoon: The Story of the Last “Black Cargo” (unpub. 1927/2018). Professors Spigner and Stern will also distribute poems written by Black women across the course of the quarter to supplement our discussion of 19th-century Black women’s prose works.

Each seminar participant will be required to give a presentation and lead the class for the first hour of the seminar. Participants will also produce several short, argument-based reflection papers. Final projects will enable students to feature their own research interests in creative installations involving literary texts, historical documents, cinematic or televsual materials and artifacts from the popular culture of the 19th century. Professors Spigner and Stern will consult with all seminar participants on their topics for the final project.

**Required Texts:**
- Mary Prince, *The Slave Narrative of Mary Prince: A West Indian Slave* (1831)
  - Electronic version: [https://docsouth.unc.edu/neh/prince/prince.html](https://docsouth.unc.edu/neh/prince/prince.html)
- Hannah Crafts, *The Bondswoman’s Narrative* (n.d. 1850s)
- Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)
  - Electronic version: [https://docsouth.unc.edu/fpn/jacobs/jacobs.html](https://docsouth.unc.edu/fpn/jacobs/jacobs.html)
- Julia Collins, *The Curse of Caste; or, The Slave Bride* (1865)
- Elizabeth Keckley, *Behind the Scenes; 30 Years a Slave, and Four Years in the White House* (1868)
- Alice Dunbar Nelson, *Confessions of a Lazy Woman*
  - Electronic version (only): pdf available through Canvas
- Pauline Hopkins, *Of One Blood* (1902-1903)

**English 481**

**Studies in Literary Theory & Criticism**

*Theories of Feeling*

Lauren Jackson

Course Description TBA

**English 496 (MFA+MA only)**

**MFA Poetry Workshop**

*Creative Research*

Charif Shanahan

In this two-quarter workshop, students will focus on creative research as a mode of poetic production. In the fall, we will read several research-based collections, as well as interviews, reviews, and other secondary media, discussing the formal and thematic composition of the books and investigating how the poet metabolized her research into the making of poems. We will also write to prompts generated from the collections and workshop those poems.

Before the end of fall quarter, students will select a topic of their own and submit a proposal as well as a bibliography of primary and secondary sources, in service of generating a small sample of poems based on this research, due at the beginning of spring quarter.

In the spring, we will focus on workshopping the poems generated in fall and winter quarters. We will workshop poems as discrete objects and part of a group, considering how the organization of poems can generate new possibilities for thematic, narrative, and affective meaning. By the end of spring, students will have drafted and revised a long, thematically unified sequence of poems (20-35 pages), which will provide the basis for their eventual thesis.

**Sample Reading List:**
- *Into Perfect Spheres Such Holes Are Pierced*, Catherine Barnett
- *Seam*, Tarfia Faizullah
- *Toxic Flora*, Kimiko Hahn
- *Leadbelly*, Tyehimba Jess
- *Voyage of the Sable Venus*, Robin Coste Lewis
- *Once*, Meghan O’Rourke
- *Blood Dazzler*, Patricia Smith
- *Thrall*, Natasha Trethewey
- *One Big Self*, CD Wright