

Graduate Courses in English

<i>Course</i>	<i>Title</i>	<i>Fall</i>	<i>Winter</i>	<i>Spring</i>
410	Introduction to Graduate Study	W 10-1 Thompson		
422	Studies in Medieval Literature	W 2-5 Phillips		W 2-5 Newman
431	Studies in 16th-Century Literature	M 2-5 Campos		
434	Studies in Shakespeare & Early Drama		M 2-5 West	Th 2-5 Shannon
441	Studies in 18th-Century Literature			T 2-5 Soni
455	Studies in Victorian Literature	T 2-5 Lane	W 2-5 Herbert	
461	Studies in Contemporary Literature		T 2-5 Breslin	Th 2-5 Latham
471	Studies in American Literature	Th 2-5 Erkkilä	Th 2-5 Stern	W 2-5 Wilson
CLS 488	Special Topics in Literary Theory		TBA Coviello	
Gnd 490	Topics in Gender Studies		W 2-5 Mueller	M 2-5 Davis,N.
PfSt 515	Problems in Performance Studies	Th 2:30-5:30 Manning		
Theatre/ Drama 501	Doctoral Studies in Theatre and Drama		TBA Davis, T.C.	

Fall Edition 2008-09

The following pages list tentative graduate courses in English and related University courses offered in 2008-09. With permission from the Director of Graduate Studies, graduate students may enroll in appropriate 300-level courses.

Fall Quarter

English 410

Introduction to Graduate Studies

The Rise of Perception

Helen Thompson

Wednesday 10:00-1:00

Course Description: This seminar will survey the range of critical methodologies which produced and which have followed the so-called “linguistic turn” heralded by deconstruction. One of the seminar’s goals is to examine the theoretical developments which led to that pivotal movement, with an end to clarifying its political, intellectual, and institutional stakes as well as its present-day fall-out. Another goal of the seminar is to assess the state of literary methodology in the academy today. What kinds of claims do we make for literary texts, and what kinds of warrants do we find for those claims? The seminar aims to read both closely and broadly, with the all-important goal of enhancing your own critical assurance, refining your own interpretive and literary-historical acumen, and developing your own engagements in the ongoing redefinition of what literary critics do. Methodologies covered in the seminar may include: psychoanalysis; Marxism; structuralism; post-structuralism; new historicism; feminist theory; queer theory; cultural studies; post-colonial theory; and cognitive theory.

Requirements: short weekly response papers; one in-class presentation; one final paper; active participation.

Notes: No P/N registration. Attendance at first class mandatory.

English 422

Studies in Medieval Literature

Heresy, Rebellion & the Book

Susie Phillips

Wednesday 2:00-5:00

Course Description: Fifteenth-century heretics whose secret reading communities co-opted and counterfeited “authoritative” texts, fourteenth-century peasants who both attacked and manipulated official textual culture, unruly women who challenged the idea of the authorized textual apparatus by creating glosses of their own, and recusant printers and poets who produced and circulated illicit texts—these are some of the figures whose textual enterprises shaped the landscape of late medieval heresy and rebellion. This course investigates two of the major social, political, and religious upheavals witnessed by late medieval England: the “Peasant’s Revolt” of 1381 and the fifteenth-century proliferation of Lollard communities. As we analyze the trajectories of these two uprisings and the escalating responses of secular and religious authorities to them, we will consider the role that the Rise of the Vernacular

(and the surge in vernacular book production which accompanied it) played in these movements by examining the texts produced and used by these rebellious and heterodox communities. Alongside these self-representations, we will analyze the more conservative and orthodox texts of writers like Chaucer, Gower, and Knighton, who sought to represent, condemn, or contain rebelling English voices. Standing precariously between these two extremes are works such as Langland’s *Piers Plowman* and the *Book of Margery Kempe*—unstable texts which tread the line between reform and rebellion, between heresy and doctrine.

English 431

Studies in 16th-Century Literature

Anglo-Spanish Engagements

Edmund Campos

Monday 2:00-5:00

Edmund Campos, who received his Ph.D. in Comparative Literature from Stanford, will be a Visiting Assistant Professor in English and Gender Studies for 2008-09. Specializing in Early Modern Literature and Culture, Professor Campos has published and taught on subjects such as imperialism and the transatlantic world; Renaissance drama and performance; magic and witchcraft; race and ethnicity; and food studies. He is currently at work on two books — *Paper Pirates: England, Spain and the Translation of Empire* and *Paths of Desire: American Commodities and English Texts in the Early Modern Period*. Professor Campos has recently taught at Swathmore College and Dartmouth College.

Course Description: For decades literary historians have underestimated the literary and cultural exchanges between early modern England and Spain. This is due in part to limitations posed by traditional source studies; but it is also due to the legacy of European imperialism and in particular the Black Legend, an anti-Spanish discourse cultivated by Spain’s imperial rivals. The recent rise of imperial studies, however, provides new vocabularies and avenues for reevaluating the effect of Spanish literature and culture on the production of English texts during the European age of exploration, conquest, and colonialism. Topics in this seminar include Reformation politics, Anglo-Spanish translations, public theater, political ephemera, prose romance, travel narratives, and poetry. Our investigation will be structured around major historical engagements: the marriage of Henry VIII and Catherine of Aragon, the marriage of Mary Tudor and Phillip II, Elizabeth I’s maritime war, and Prince Charles’ failed attempt to woo the Spanish Infanta. English works on the reading list include drama by Shakespeare (Henry VIII and The Tempest) and Beaumont and Fletcher (Rule a Wife and Have a Wife), poems by Donne, and a romance by Thomas Lodge (A Margarite of America). Spanish works include drama by Calderon de la Barca (The Schism in England and Life is a Dream), a mock epic by Lope de Vega (La Dragontea), and prose fiction by Cervantes (“The Colloquy of Dogs”, “The Spanish-English Lady” and excerpts from Don Quixote)

English 455

Studies in Victorian Literature

George Eliot: Fiction Ethics and the Riddle of Fellow-Feeling

Christopher Lane

Tuesday 2:00-5:00

Course Description: This seminar examines Eliot's most engaging and intellectually satisfying 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.

Evaluation Methods: Class presentation; short literary analysis; final paper.

Primary texts by Eliot:

The Lifted Veil

The Mill on the Floss

Brother Jacob

Silas Marner

Romola

Middlemarch

Daniel Deronda

Impressions of Theophrastus Such

Selected Essays, Poems, and Other Writings (ed. Byatt and Warren)

Whenever possible, please use the Penguin classics edition of Eliot's works.

English 471

Studies in American Literature

Revolution in the Renaissance

Betsy Erkkilä

Thursday 2:00–5:00

Course Description: The period between 1830 and 1860 was a time of massive social transformation, reformist zeal, and political crisis when the contradictions, exclusions, repressions, and silences of the founding moment broke forth with renewed revolutionary force in the writing, culture, and politics of American society. Not coincidentally, these years corresponded with the period of immense literary creativity that F. O. Matthiessen called the "American Renaissance" in *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941). This book not only named an age and defined a canon (Emerson, Thoreau, Hawthorne, Melville, and Whitman); it also set the critical, evaluative, national, and New England centered terms within which future readings and interpretations of American literature would occur. In this course we shall revise and rethink the American Renaissance as a scene of multiple revolutions, including the recent revolution against the term *American Renaissance* itself as a meaningful category of analysis. We shall examine

the critical and theoretical revolution that has taken place over the past few decades against the critical methodology, evaluative terms, canonical writers, readings, and texts, and the "boundaries" set in place by F. O. Matthiessen's now classic study. Focusing on the unlaidd ghosts of the American Revolution that came back to haunt antebellum America, we shall examine the shaping presence of the Revolution in the Renaissance as specter, conundrum, terror, or ideal. We shall look at the ways the Revolution in the Renaissance manifested itself textually not only as a period of radical experimentation in the form and content of American writing, but also as a period of sometimes violent social struggle in which writers gave voice to conflicting and at times radically utopian or alternative visions of America.

Evaluation Methods: Book report/oral presentation on a major critical or theoretical text (3-4 pages); critical essay (12-15 pages); some exercises in reading and interpretation; blackboard postings; class participation.

Texts:

The Autobiography of Black Hawk

Ralph Waldo Emerson, *Essays*

Henry David Thoreau, *Reform Papers*

Margaret Fuller, *Woman in the Nineteenth Century* and

selected dispatches on the Revolutions of 1848

Karl Marx and Friedrich Engels, *The Communist Manifesto*

Nathaniel Hawthorne, selected *Tales and Sketches*

Frederick Douglass, *Narrative*

Herman Melville, *Moby Dick*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Harriet Beecher Stowe: *Uncle Tom's Cabin*

Walt Whitman, *Leaves of Grass*

John Rollin Ridge [Yellow Bird], *The Life and Adventures of Joaquin Murieta, The Celebrated Bandit*.

Critical and theoretical reading, including Benjamin, Lauter, Irigaray, Baym, Baker, Spillers, Pease, Berlant, and Hall.

Performance Studies 515

Problems in Performance Studies

Susan Manning

Thursday 2:30–5:30

Course Description: This course surveys dance works and dance styles created by artists of African descent on the American stage over the last century. Beginning with Bert Williams and George Walker's Broadway musicals at the turn of the last century and ending with dance theatre works by Jawole Zollar, Ralph Lemon, and Reggie Wilson in the early twenty-first century, assigned viewings and readings encompass diverse genres—from musicals on stage and screen to ragtime and swing, from ballet and tap to modern and postmodern dance. Class discussion will focus on strategies for reading dance as well as on the changing historiography of "Negro dance," "Black Dance," and "African American dance." This course does not presume earlier coursework in dance

studies and is open to all interested students in Performance Studies, Theatre, Music, African American Studies, English, Art History, among other relevant disciplines. Student presentations will bring readings from diverse disciplines into the conversation, and final projects will build connections between the course material and students' own research interests. MA and MFA students are welcome.

Topics to be covered:

- Williams and Walker's musicals around 1900; Ada Overton Walker; James Reese Europe and the migration of ragtime from the jook joint to the dance hall and the society ball.
- Sissle and Blake's *Shuffle Along* and its successors on the Broadway stage in the 1920s and 1930s; evolution of tap during the interwar years; Bill Robinson and the Nicholas Brothers.
- The Savoy Ballroom and swing culture in the 1930s; Hollywood's *Stormy Weather* creates a retrospect of black entertainment in the years between the two World Wars.
- Negro Dance, Leftist Dance, and Modern Dance during the 1930s: Hemsley Winfield, Edna Guy, Alison Burroughs, Asadata Dafora.
- AfroModernism in the 1940s and 1950s: Katherine Dunham and Pearl Primus.
- AfroModernism in the 1960s and 1970s: Alvin Ailey and Arthur Mitchell.
- Black Dance in the Era of Black Arts: Eleo Pomare and Dianne McIntyre.
- Extending/Breaking Black Dance in the 1980s and 1990s: Jawole Zollar and Bill T. Jones.
- Extending/Breaking Black Dance in an Era of Globalization: Reggie Wilson and Ralph Lemon.

Winter Quarter

English 434

Studies in Shakespeare & Early Drama:

Radicals' Ren; Lyric Contexts

Will West

Monday 2:00-5:00

Course Description:

*"the foundation and supremacy is in the people,
radically in them, and to be set down by
them in their representations."*

—Cromwell, paraphrasing the Levellers at Putney, 1647

The period of the fifteenth, sixteenth, and seventeenth centuries in England and throughout Europe is distinguished by its self-aware and intensely critical attempts to innovate and reform the cultures it inherited—to make new what it took to be its patrimony, although what that was no less than what it

might become was a site of struggle to define and order. Defining a culture for the present demanded not only complex thinking, but new forms of acting and new ways of negotiating a relation to the past. Two models among many were that of rebirthing the past and that of overthrowing the present: renaissance and revolution, although these took many names and even more practices. In this class, we will consider both these attempts to forge things anew—new religion, new art, new politics, new sciences—in several areas and languages, but concentrating on England between 1520 and 1660. We will be especially attentive to how thinkers and doers in this period tried to understand their projects within the larger arc of history and to the role played by action in relation to what was theorized or imagined. Different weeks will consider the legacies of Rome; women's actions in prophecy and politics; utopian and dystopian projects; struggles over memory and oblivion. Works will include the well-known (Montaigne, Hobbes, Milton), the less well-known (Winstanley, Hutchinson, Claxton), and the anonymous (Leveller petitioners, Ranters). We will try to look again at the period in all its rebellious newness.

English 455

Studies in Victorian Literature

Varieties of Nineteenth-Century Religious Experience

Christopher Herbert

Wednesday 2:00-5:00

Course Description: In this seminar, we will explore literary manifestations of a few aspects of the religious mentality of Victorian and pre-Victorian Britain, focusing on the paradoxical historical destiny of a country that was notable both for its tremendously strong current of Christian devotion and for the seemingly irreversible collapse of Christian devotion that it underwent. The constraints of the quarter system in relation to the multifariousness of religious experience in nineteenth-century Britain make drastic selectivity necessary in constructing a seminar syllabus on this topic. Bowing to this necessity, we will take as the central theme of the seminar the influence of the Evangelical Revival (c. 1739-1830) on Victorian sensibility; to gain insight into the deep structures of Evangelicalism, we will devote substantial time to some of the eighteenth-century founding texts of this culturally transformative movement. We will stress also, as the negative counterpart (or perhaps as the perverse fulfillment) of Evangelicalism, various iterations of the distinctively Victorian crisis of the loss of faith.

Teaching Methods: Discussion, with weekly class presentations by students

Texts: What follows is a tentative list of possible readings from which, depending among other things on the availability of texts at course time, a final syllabus will emerge:

John Wesley, *Sermons: An Anthology*, ed. Outler & Heitzenrater

George Whitefield, *Select Sermons of George Whitefield*.
 William Wilberforce, *Practical View of the Prevailing Religious System* (1797).
 Sir Walter Scott, *Old Mortality* (1816).
 James Hogg, *Private Memoirs and Confessions of a Justified Sinner* (1824).
 J. A. Froude, *The Nemesis of Faith* (1849).
 F. W. Newman, *Phases of Faith* (1850).
 Ludwig Feuerbach, *The Essence of Christianity* (1841; trans. George Eliot, 1854).
 J. H. Newman, *Apologia Pro Vita Sua* (1864).
 William Hale White, *The Autobiography of Mark Rutheford* (1881).
 Thomas Hardy, *Jude the Obscure* (1895).
 Bram Stoker, *Dracula* (1897).
 Mary Ward, *Helbeck of Bannisdale* (1898).
 Sir Edmund Gosse, *Father and Son* (1907).

English 461

Studies in Contemporary Literature

Modern American Poetry

Paul Breslin Tuesday 2:00-5:00

Course Description: In this class, we will study canonical (and a few non-canonical) poets, including some of their prose writings on poetics, from roughly 1900 through 1960—among them Gertrude Stein, Robert Frost, Wallace Stevens, William Carlos Williams, Marianne Moore, Ezra Pound, T. S. Eliot, Hart Crane, and Langston Hughes. We will begin with poems that are usually considered not-quite-yet modern and end with poems that are often said to inaugurate the “postmodern.” (Are we there yet?)

We will test the unity of the period term “modern.” To what extent do these poets share ideas of what poetry is, should be, or should not be? To what extent do the critical principles stated by several of these poets illuminate the poems they actually write? To what extent might differences among them be understood as disagreement on shared underlying questions? Are there warring camps within modernism itself? Is there an implicit politics to modernist aesthetics, and if so, is it inherently conservative, as many critics have maintained?

Readings: TBA

English 471

Studies in American Literature

Studies in American Life-Writing

Julia Stern Thursday 2:00-5:00

Course Description: By studying their life-writings, this course will explore a series of questions about the representative relations of selected nineteenth-century Americans to the fracturing nation: our archive includes autobiographical narratives, memoirs, accounts of slavery, life-based novels, and

chronicles written between 1771-1886. We will pair texts by Franklin, Thoreau, Douglass, Jacobs, Stoddard, Alcott, and Chesnut with works of literary theory meditating the history of authorship (Barthes, Foucault, Derrida), the poetics of autobiography (de Man, Derrida) and its relation to both mourning (Freud, Abram and Torok, Stern) and to what Mitch Breitwieser calls representative personality. Rather than rehearsing the literary history of life-writing from Augustine through Montaigne, Rousseau, et al, we will use our secondary readings to develop a working theory of nineteenth-century American autobiography, one that examines the significance to this literary mode of what I term textual economies: metanarrative; affective; appetitive (cannibalistic, parasitic, and acquisitive); oral; incorporating; self-consuming; proliferating, etc.

Evaluation Method: Attendance at all class meetings is mandatory. Should you miss a class session, you will need the professor’s permission to continue. Any necessary absence (including illness) must be approved by me via e-mail: otherwise, the instructor shall assume that you have dropped the course. Students will write weekly blackboard responses to the reading, due at 11 pm the night before class. The professor will use these responses to initiate discussion.

All students will write a 10-12 page final essay, treating an autobiography of their choice that is not on our syllabus, which they will examine in a theoretical context. I will require a paper proposal of one paragraph early in the quarter and a bibliographical essay of 3 pages on sources for the final paper three weeks prior to its due date. I must approve all proposed final projects. Evaluation will be based on class discussion and response papers (approx. 50%); and the final project (proposal, bibliographic essay, and completed essay). Final papers are due on the first day of examination week, via email. All primary texts and book-length theoretical works are available at Norris Bookstore. Xeroxing of texts marked with a * will be shared by the seminar, and copies will be handed out in class.

Readings:

Benjamin Franklin, *Autobiography*, 1803 (Penguin)
 Breitwieser*
 Frederick Douglass, *Narrative of the Life of Frederick Douglass*, 1845 (Penguin)
 Barthes,* Foucault,* de Man*
 Henry David Thoreau, *Walden*, 1850 (Penguin)
 Harriet Jacobs, *Incidents in the Life of a Slave Girl*, 1861, ed. Jean Fagin Yellin (Harvard)
 Freud,* Stern*
 Elizabeth Stoddard, *The Morgesons*, 1864 (Penguin)
 Abram and Torok
 Louisa May Alcott, *Little Women*, 1868 (Penguin)
 Derrida
 Mary Boykin Chesnut, *The Private Mary Chesnut*, 1861-1865, ed. Van Woodward and Muhlenberg (Oxford)
 Mary Boykin Chesnut, *Mary Chesnut’s Civil War, 1 & 2*; ed. C. Van Woodward, 1982 (Yale)

English 471

Studies in American Literature

Sex and the Word: Freud, Psychoanalysis, American Literature

Peter Coviello

TBA

Peter Coviello (Ph.D. Cornell University) is an Associate Professor of English at Bowdoin College, where he has taught courses in nineteenth- and twentieth-century American literature, Africana Studies and Women's Studies since 1998. He is the author of "Intimacy in America: Dreams of Affiliation in Antebellum Literature," and the editor of a new edition of Walt Whitman's Civil War memoir "Memoranda During the War." From 2002 to 2006, Coviello was chair of the program in Gay and Lesbian Studies, and was Acting Program Director of Africana Studies from 2006-2008.

Course Description: This seminar examines of one of the great theorists of intimacy and its turbulences, and considers the provision his works make – or might make – for the study of literature. Our aim in the course will not be to produce successfully "Freudian" readings of given texts, or to assign one or another of Freud's categories of pathology to fictional characters. We will look instead to test what sort of purchase Freud's varied investigations – of language and desire, of loss and transformation, and especially of the intricate relations of gender and sexuality to one another, and to the very experience of selfhood – might afford us in our encounter with the pleasures and problems of modern American fiction. We will pay special attention, throughout, to the ways desire so often figures in these works as among the most vexing of vehicles for a range of putatively American "freedoms." Authors will include Freud and many of his critics, especially contemporary queer theorists, as well as Henry James, Nella Larsen, Willa Cather, James Baldwin, Phillip Roth, and others.

CLS 488

Special Topics in Comparative Literature

Towards a Literary Informatics

Martin Mueller

Wednesday 2:00-5:00

Course Description: Because there have always been too many books to read, there have always been techniques of "not-reading" or of getting some knowledge about books that you should know something about but could not possibly read even if you wanted to. Information technology has made this problem worse and better. While there is a lot more stuff, there are powerful ways of getting at it. Some of them go beyond the idea that digital technology has faster ways of delivering books to readers. Texts become digital objects that are decomposed into quasi-molecular parts and can be recombined or analyzed in various ways. These are new ways of "not-reading" or "distant reading" as Franco Moretti has called it more politely.

What implications do changes in text technology have for

Literary Studies? Are new kinds of research potential generated when primary literary texts become manipulable digital objects as if they were DNA sequences in some cultural genome? In the Life Sciences bioinformatics has become an essential ancillary disciplinary. Should there be a Literary Informatics? What would it look like?

This seminar explores these questions through a mixture of hands-on and reflective work. The starting point is the opposition of encoding and decoding. The book is a device that encodes information for decoding by human readers who bring a vast amount of tacit knowledge to the task of making sense of the underdetermined symbols on the printed page. "Emma Woodhouse, handsome, clever, and rich" is a phrase that a competent reader immediately recognizes as a stylistic gesture of a particular kind. A computer cannot "read" this or any other phrase, but in a properly encoded corpus it can within minutes retrieve most instances of the "three adjective rule" from hundreds of millions of words. Putting the dumb but fast machine in the service of the smart but slow reader is the secret to a successful literary informatics.

In the first third of the seminar we will focus on questions of text encoding. You will take part in a three-day workshop on text encoding conducted by Julia Flanders and Syd Bauman from the Women Writers Project at Brown University. Flanders and Bauman have long been associated with the Text Encoding Initiative (TEI), the standards setting body for digital texts in the humanities.

The second part of the seminar will focus on decoding or the analytical operations that are enabled by large-scale archives of systematically encoded digital texts. The major materials will come from the MONK project (<http://monkproject.org>), which will offer a testbed for "not-reading" strategies across a document space of some 1,200 texts from the mid-sixteenth to the late nineteenth century, including some 300 Elizabethan/Jacobean plays and ~600 British and American novels from 1780-1900.

In the third part of the seminar, participants will develop and report on a project of their own, which may come from the encoding or decoding phase of the seminar or combine the two in some fashion.

Theatre/Drama 501

Doctoral Studies in Theatre and Drama

Research Methods

Tracy C. Davis

TBA

Note: Though this course is in the Theatre department, and its content will frequently be specific to the students in that program, we advise you to think first and foremost about the opportunity to gain experience and training in the research methods themselves when considering this course.

Course Description: This course addresses two related aspects of research method (techniques for gathering evidence) and methodology (the theory and analysis of how research should proceed) in order to help doctoral students understand how large projects are planned, organized, and carried out. The assumption is that students are on the verge of planning their own large projects, so in this course you will:

- benefit from exposure to a range of techniques employed to study theatre and performance
- become capable of recognizing different methods and methodologies
- become familiar with pros and cons of various research choices.

Every research project employs criteria to identify, gather, and test evidence to establish and validate theories and present arguments. Inter-, multi-, or meta-disciplinary projects present different kinds of problems than uni-disciplinary projects. Analysis of assigned readings will train students to formulate good questions; distinguish between data, theory, and scholarly narrative; recognize recent approaches to perennial problems in theatre research (such as documenting the theatrical event, investigating spectatorship, standards for historical inquiry, customary practices in analysis and rules of evidence, utilizing theory, and dealing with a performance=s and researcher=s location in history); and identify ways to conceive, execute, and render ideas cogently.

The last hour of each class will feature News You Can Use workshops on important aspects of professionalism that pertain to research, writing, and publishing. A series of minor assignments is tied to these workshops. Together, the two parts of the course translate into three major goals:

- to understand disciplinary and non-disciplinary potentials in research
- to synthesize and contrast methodological approaches across texts
- to comprehend the standards and major practices of academic research in the contemporary profession

Spring Quarter

English 422

Studies in Medieval Literature

Sacred & Profane: Studies in Medieval Crossover

Barbara Newman

Wednesday 2:00-5:00

Course Description: Medievalists are in the habit of distinguishing sacred from secular texts, but some of the most vibrant and interesting cultural production lay on the borderline, in the terrain of “crossover.” Courtly love lyrics could

be indistinguishable from devotional poems to the Virgin, while motets interwove liturgical phrases with the melodies of popular songs. Bawdy fabliaux might return with tweaking as miracle stories. Bestiaries, originally a genre of moralized natural science, could be put to erotic or political use. The hybrid genre of “hagiographic romance” represents virgin martyrs as erotic heroines and the sorcerer Merlin as a parodic saint, while the Grail romances turn chivalry on its head to promote ascetic chastity and eucharistic piety. What did medieval audiences make of such ambiguities? What textual markers enable us to distinguish respectful *hommage* from tongue-in-cheek parody, or audacious sacrilege from the sincerest form of flattery? In this seminar we will read a range of borderline and crossover texts, including a selection of lyric poetry, sacred and pseudo-sacred biography, and excerpts from Gautier de Coinci’s *Miracles of Our Lady* and Richard de Fournival’s *Bestiary of Love*. Longer texts will include *The Quest of the Holy Grail*, the best-selling, salacious *Romance of the Rose*, and Marguerite Porete’s esoteric, mystical response to it, *The Mirror of Simple Souls*. We will also consider examples of musical and visual crossover art. Latin and French texts will be read in translation, but students who are acquiring these languages are strongly encouraged to use them.

Course Requirements: active discussion; one oral presentation; one critical abstract or close reading; and a term paper of about 15 pages.

English 434

Studies in Shakespeare & Early Drama

William Shakespeare, Political Theorist

Laurie Shannon

Thursday 2:00-5:00

Course Description: “All the world is a stage”; all stagings conjure worlds. This course begins from an observation that all dramatic compositions - and Shakespeare’s most consistently and emphatically - are acts of what we will call “experimental polity.” In establishing an operative polity within the drama, each of Shakespeare’s plays presents (among other things) an experiment in constitutional thinking. The exploration might take up Roman history and empire, it might survey and revise English monarchical history, or it might scrutinize political dynamics at the level of a town, a household, or a marriage. With background reading in political materials, the seminar will explore a broad range of Shakespearean genres to develop what we might dub a comparative constitution-ology for them. As fictional and performative as a play necessarily is, its framing visions of governance must both relate to and differ from the purposes and capacities of political treatises or canonical “political thought.” In addition to offering a set of deliberations on the terms and conditions of obedience and political membership (terms themselves based on positionings drawn from ideologies of gender and station), Shakespeare asks the question Tudor political theorists tended to avoid: how does a polity renew itself in pragmatic terms? In particu-

lar, the Shakespearean repertoire scrutinizes the flexibility and wily resilience of political structure or form. The business of political perpetuity raises issues of consent, authority, and their volatile mutual engagement in the period — with implications for our sense of current constitutional arrangements.

English 441

Studies in 18th-Century Literature

Realism and Utopia in the 18th-Century Novel

Vivasvan Soni

Tuesday 2:00-5:00

Course Description: This class will revisit the conventional debate about realism and the rise of the novel from a new perspective, by considering the importance of utopian thinking in the development of the early novel. The usual accounts of the emergence of the novel as a literary form in the eighteenth century situate the form in relation to the literary strategies of “formal realism,” the development of rounded characters, generic precursors for the novel (travel writing, scientific writing, journalism, spiritual autobiography, romance) and the onset of modernity. None of these accounts is attentive to the genre of utopian writing and its importance in the early history of the novel, even though utopias are an integral part of such crucial novels such as *Robinson Crusoe*, *Gulliver’s Travels*, *Joseph Andrews*, *Julie*, *Millennium Hall*, *Wilhelm Meister’s Apprenticeship* and *Caleb Williams*. Why are utopias so important in the early history of the novel, and what do they contribute to the development of the strategies of realistic narration? What happens to the genre of utopian writing once the novel achieves a more settled form later in the period, with Austen or Scott? What is the relationship between realism and utopianism in the early novel? Are they antithetical or complementary strategies? How does our understanding of the “rise of the novel” change if we view it through the lens of utopian writing? In order to address these questions, we will read a number of eighteenth-century novels which make important contributions to the novel as a form, and also feature utopias prominently as part of their narratives. We also consider some novels in which the utopian is a muted or absent strain for contrast. In order to situate these novels in the context of a scholarly debate about the rise of the novel, we will be reading widely in the theory of the novel (Bakhtin, Lukács, Jameson, Moretti), accounts of the rise of the novel (Watt, McKeon, Lynch, Siskin), theories of realism in relation to the rise of the novel (Watt, Hunter, Auerbach, Barthes), and theories of utopia (Marx, Adorno, Bloch, Benjamin, Marcuse, Jameson).

Texts:

Defoe, *Robinson Crusoe*

Swift, *Gulliver’s Travels*

Fielding, *Joseph Andrews*

Rousseau, *Julie*

Sarah Scott, *Millennium Hall*

Goethe, *Wilhelm Meister’s Apprenticeship*

Godwin, *Caleb Williams*

Theoretical readings will include selections from:

Bakhtin, *Dialogic Imagination*

Lukács, *Theory of the Novel*

Jameson, *Political Unconscious*

Watt, *Rise of the Novel*

McKeon, *Origins of the Novel*

Hunter, *Before Novels*

Lynch, *Economy of Character*

Auerbach, *Mimesis*

Marx, *Communist Manifesto*

Arendt, *Human Condition*

Jameson, *Archeologies of the Future*

Bloch, *Spirit of Utopia*

English 461

Studies in Contemporary Literature

Joyce

Sean Latham

Thursday 2:00-5:00

Sean Latham is a tenured Associate Professor of English at the University of Tulsa in Oklahoma, editor of the James Joyce Quarterly, and co-director (with Robert Scholes) of the Modernist Journals Project, and was the founding web editor for the Modernist Studies. At the University of Tulsa, he serves as Director of Graduate Studies, with research interests including modernism, periodical studies, media studies, and the digital humanities. In 2003, his first book, [“Am I a Snob?”: Modernism and the Novel](#) was published by Cornell University Press, followed by a short monograph for a general audience entitled [Joyce’s Modernism](#), published by the National Library of Ireland. Recently, he completed an edited collection for the Irish Academic Press, [James Joyce: Visions and Revisions](#), and is completing work on [Dubliners: A Cultural Edition](#), for Longman. Essays and other critical pieces have appeared in journals such as [Modern Fiction Studies](#), the [Journal of Modern Literature](#), [New Literary History](#), the [Mississippi Quarterly](#), the [PMLA](#), and a number of collections. His new book, [The Art of Scandal: The Open Secrets and Hidden Pleasures of the Modern Novel](#), studying the legal, cultural, and narrative transformation of the boundary between fact and fiction in the twentieth century, is currently under review.

Course Description: TBA

English 471

Studies in American Literature

Theorizing the Black Diaspora

Ivy Wilson

Wednesday 2:00-5:00

Course Description: As important as the term “diaspora” is to contemporary critical theory, it also remains one of the most elusive. Rather than take the black diaspora as a self-evident concept, this seminar will interrogate the subalternity of its meanings as both a world-system and as a mode conscious-

ness. By using two epi-phenomena—the Atlantic slave trade and colonialism—as pretexts, this seminar will explore the black diaspora as a concept that might best be understood as the equivocation between ostensibly apparent genealogies of being against other contingencies of political affiliation as well as how this equivocation intersects with the present debates about cosmopolitanism, immigration, and globalization. Reading will include work by Edward Kamau Brathwaite, Hazel Carby, St. Clair Drake, Brent Edwards, Paul Gilroy, Stuart Hall, and Saidiya Hartman, among others.

Gender Studies TBA

Queer Theory

Nicholas Davis

Monday 2:00-5:00

Course Description: TBA

