

# Graduate Courses in English

2017-18

Course	Title	Fall	Winter	Spring
Eng 410	<b>Introduction to Graduate Study</b>	<b>Edwards, Brian</b> Wednesday 2:00-5:00		
Eng 422	<b>Studies in Medieval Literature</b> <i>Sacred and Profane: Studies in Medieval Crossover</i>		<b>Newman, Barbara</b> Monday 2:00-5:00	
Eng 431	<b>Studies in 16th-Century Literature</b> <i>Early Modern Literature of Grief</i>			<b>Evans, Kasey</b> Wednesday 2:00-5:00
Eng 434	<b>Studies in Shakespeare &amp; the Early Drama</b> <i>Renaissance Drama</i>		<b>Masten, Jeffrey</b> Wednesday 2:00-5:00	
Eng 441	<b>Studies in 18<sup>th</sup>-Century Literature</b> <i>Experiences of Meaning and the Meaning of Experience in the Eighteenth-Century Novel</i>	<b>Soni, Viv</b> Tuesday 2:00-5:00		
Eng 461	<b>Studies in Contemporary Literature</b> Fall - <i>The Queer and the Oriental</i> Spring - <i>Indian Ocean Epistemologies</i>	<b>Leong, Andrew</b> Thursday 2:00-5:00		<b>Mwangi, Evan</b> Monday 2:00-5:00
Eng 471	<b>Studies in American Literature</b> Fall - <i>Border Literature</i> Winter - <i>American Women Auteurs, Novels, and Films: 1900-1945</i> Spring - <i>Emerson &amp; Whitman</i>	<b>Cutler, John Alba</b> Monday 2:00-5:00	<b>Stern, Julia</b> Thursday 2:00-5:00	<b>Grossman, Jay</b> Tuesday 2:00-5:00
Eng 481	<b>Studies in Literary Theory &amp; Criticism</b> Winter - <i>Historicism: Uses and Abuses</i> Spring - TBA		<b>Feinsod, Harris</b> Tuesday 2:00-5:00	<b>Shannon, Laurie</b> Thursday 2:00-5:00
Theatre & Drama 503	<b>Interdisciplinary Studies in Theatre &amp; Performance</b> <i>RePerforming the Avante Garde</i>	<b>Manning, Susan</b> Tuesday 2:00-5:00		

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

Revised 07/21/2017

# Fall Quarter

## English 441

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

*Experiences of Meaning and the Meaning of Experience in the Eighteenth-Century Novel*

Viv Soni

Tuesday 2:00-5:00

This course will explore how the concept of experience changes under the conditions of modernity, and particularly the ways in which the uniquely modern form of the novel either radicalizes or resists those changes. The classical concept of experience – best exemplified by Aristotle’s dictum that good judgment requires experience – construed experience as a form of wisdom, acquired through habituation and narrative embedding. By contrast, empiricism (particularly in Locke) reconfigures experience so that it refers to disaggregated and punctually encountered sense data, shorn of the narrative and fictional structures in which those data acquire meaning. How does the novel respond to these changes? The narration of individual subjective experience has long been understood to be one of the signal contributions of the modern novel. But experience in what sense? Some novels deepen the sense of shock, disorientation and estrangement that comes with the modern conception of experience, while others attempt to reconstitute the sense of meaning and narrative coherence that characterized an older concept of experience. In this class, we will examine the history of the concept of experience and study philosophical accounts of experience, alongside readings of a range of eighteenth century novels, in order to better understand how the novel might come to serve as a privileged vehicle for mediating experience. How does experience become meaningful or purposive for an individual, rather than being encountered as mere data? In what ways are fictional structures, such as narrative and metaphor, essential to constituting that meaningfulness? How are judgments, founded on those fictional structures, integral to the constitution of meaning, rather than merely secondary and dispensable operations performed on already given data? In addition to examining novels in relation to philosophical accounts of experience, we will also read a broad selection of recent criticism that examines the relation between empiricism and the eighteenth-century novel.

#### Possible texts include:

Novels and other literature:

Defoe, *Robinson Crusoe*; Swift, *Gulliver’s Travels*; Richardson, *Pamela*; Smollett, *Roderick Random*; Sterne, *Tristram Shandy*; Rousseau, *Emile*; Austen, *Pride and Prejudice*; Blake, *Songs of*

*Innocence and Experience*; Wordsworth, *Prelude*

Philosophical accounts of experience:

Aristotle, *Nicomachean Ethics* (Bk.6); Locke, *Essay Concerning Human Understanding* and *Thoughts Concerning Education*; Vico, *New Science*; Dilthey, *Poetry and Experience*; Husserl, *Experience and Judgment*; Heidegger, *Being and Time*; Merleau-Ponty, *Phenomenology of Perception*; Gadamer, *Truth and Method*; Polanyi, *Personal Knowledge*; MacIntyre, *After Virtue*; Pfau, *Minding the Modern* (“After Sentimentalism”); Susan Wolf, *Meaning in Life and Why it Matters*

Eighteenth-Century Criticism:

Watt, *Rise of the Novel*; Kramnick, *Actions and Objects* (chapter on Locke); Thompson, *Fictional Matter*; Yahav, *Feeling Time*; Bender, *Ends of Enlightenment*; Soni, *Mourning Happiness* (on the trial narrative and experience)

## English 461

### Studies in Contemporary Literature

*The Queer and the Oriental*

Andrew Leong

Thursday 2:00-5:00

The queer and the oriental are two figures on the wrong sides of Western conceptions of world history. Set as perverse deviations or inverse reflections of straight-line trajectories from despotic ancestral pasts to free reproductive futures, the queer and the oriental are two species of wrong which frustrate sublation into the generalities of “right” or “white.” Too wrong for history, these two wrongs also cannot be rectified or reduced into each other—but not for lack of trying. Over the course of the long twentieth century, a seemingly endless pile-up of cultural productions have positioned Orientals as queer or featured queers Orientalizing themselves and others. The mind-gagging glut of such productions illustrates how thoroughly their maneuvers never really work; or rather, how they work, like desires often do, by never being done.

The first third of the seminar will open with an intensive review of two texts that are axiomatic for contemporary queer and post-colonial theory: Michel Foucault’s *History of Sexuality, Vol. 1* (1976) and Edward Said’s *Orientalism* (1978). We will reinforce our readings of Said and Foucault with a crash course in philosophy of world history (via Hegel, Marx, and Nietzsche). These readings will help us situate the uptake of “genealogy” as method in the work of Eve Kosofsky Sedgwick, Partha Chatterjee, Lisa Lowe, Kuan-Hsing Chen, and Sara Ahmed.

In the remaining two-thirds of the seminar, we will read

queer, orientalist, and anti-orientalist literary and cinematic texts paired with appropriate critical readings based upon the group's intellectual needs and research interests. Prospective texts include: Natsume Soseki's *Kokoro*, E.M. Forster's *Passage to India*, Virginia Woolf's *Orlando*, Yoshiya Nobuko's *Yellow Rose*, Maxine Hong Kingston's *China Men*, Djuna Barnes' *Nightwood*, Marguerite Duras' *The Lover*, Samuel R. Delany's *The Mad Man*, and Nic Wong's *Crevasse*.

Since this is a Fall Quarter seminar, I will not require the production of an end-of-term research paper. (The option remains open for those seminar participants who wish to pursue it). The seminar will place more emphasis on reinforcing foundational skills of graduate-level knowledge production, such as close reading and reading for argumentative structure; preparation, construction, and analysis of field bibliographies or "lists"; and oral presentation, including prepared and extemporaneous delivery of questions and responses. In lieu of a final paper, the culminating elements of the seminar will be a conference paper or article proposal, a critical annotated bibliography, and a final interview/oral exam based upon the proposal, bibliography, and a comprehensive review of the readings of the seminar as a whole.

### **English 471 Studies in American Literature**

*Border Literature*

John Alba Cutler                      Monday 2:00-5:00

The US-Mexico border has been the site of intense cultural conflict since the mid-nineteenth century. It marks both the connection and the division between two nations, and many of our most fraught conversations concern whether the border should be a bridge or a wall. As an entry point into these conversations, this course will survey literature and film centering on the US-Mexico border. Students will become familiar with the history of the border, beginning with the Treaty of Guadalupe-Hidalgo in 1848 and extending through NAFTA and up to the current political climate. Together we will consider how the border has become such a potent site for contemporary mythmaking, a flashpoint for anxieties about race, labor, gender, and sexuality.

#### **Texts will include:**

Gloria Anzaldúa's *Borderlands / La Frontera* (1987), Sandra Cisneros's *Woman Hollering Creek* (1991), Cormac McCarthy's *The Crossing* (1994), Carlos Fuentes's *La frontera de cristal* (1995), Juan Felipe Herrera's *187 Reasons Mexicans Can't Cross the Border: Undocuments* (1995), and Carmen Boullosa's *Tejas* (2014). (Texts originally written in Spanish will be taught

in English translation.)

### **Theatre & Drama 503**

#### **Interdisciplinary Studies in Theatre & Performance**

*Re-performing the Avante Garde*

Susan Manning                      Tuesday 2:00-5:00

Over the last decade or two, contemporary artists in dance, theatre, and visual art have pursued "reperformance," that is, revisiting earlier icons of the avant-garde and staging self-reflexive commentaries on the process. Yet, however new the term "reperformance," artists throughout the twentieth century have reenacted earlier avant-garde moments. This course asks if and how the contemporary trend of reperformance differs from twentieth-century practices of art making, exhibition, and historiography. In so doing, the course also serves as a survey of avant-garde performance over the last century.

## *Winter Quarter*

### **English 422/Comp Lit 413**

#### **Studies in Medieval Literature**

*Sacred and Profane: Studies in Medieval Crossover*

Barbara Newman                      Monday 2:00-5:00

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 homage from tongue-in-cheek parody, or audacious sacrilege from the sincerest form of flattery? In this seminar we will read medieval texts in a range of genres (lyric, romance, beast allegory, pseudo-hagiography, and mystical dialogue), exploring as many variants of crossover as our brief quarter permits. Middle

English works will be read in the original, French texts in translation, but I am happy to offer tutoring in Old and Middle French for those who are proficient in the modern language.

**Evaluation methods:**

class participation, one oral presentation (accompanied by a 5-page paper), term paper of about 15 pages

**Texts:**

Chrétien de Troyes, *Lancelot, or The Knight of the Cart; The Quest of the Holy Grail; Amis and Amiloun*; Sir Gowther; *English bestiary* (Oxford, MS. Bodley 764), ed. Richard Barber; Richard de Fournival, *Master Richard's Bestiary of Love, with the Lady's response*; John C. Hirsh, ed., *Medieval Lyric: Middle English Lyrics, Ballads, and Carols*; Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*; Marguerite Porete, *The Mirror of Simple Souls*.

**English 434**

**Studies in Shakespeare & Early Drama**

*Renaissance Drama*

Jeffrey Masten

Wednesday 2:00-5:00

The seminar will serve as both a survey of English drama between 1580 and 1642 – to the extent that the immense output of Shakespeare's prolific contemporaries can be surveyed in one course – and an introduction to research and interpretive methods that have been used to study these plays. At the site of some relatively canonical selections, we will engage with such "traditional" methods as early performance/theatre history, textual bibliography and the history of the book, as well as various and proliferating modes of recent interpretation and criticism (historicism and materialism, psychoanalysis, feminism and early women's writing, and queer history/theory, among others). Additional key words will include: periodization ("Renaissance"?), canon ("drama"?), (trans) nationalism ("English"?), and "non-Shakespearean."

**Texts:**

*The Spanish Tragedy* (Thomas Kyd), *Edward II* (Christopher Marlowe), *Epicoene, or The Silent Woman* (Ben Jonson), *The Tragedy of Mariam* (Elizabeth Cary), *A King and No King* and *The Knight of the Burning Pestle* (Francis Beaumont and John Fletcher), *The Duchess of Malfi* (John Webster), *Tis Pity She's a Whore* (John Ford), as well as some Shakespeare, and historical, critical, and methodological books and essays.

**Requirements:**

a shorter and longer essay; presentations on performance

and textual history

**English 471**

**Studies in American Literature**

*American Women Auteurs, Novels, and Films: 1900-1945*

Julia Stern

Thursday 2:00-5:00

*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 Jane?* with *Sapphira and the Slave Girl* and *My Antonia*; and *In This Our Life* with *Quicksand* and *Passing*. Augmenting this relatively heavy 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 481/Comp Lit 481**

**Studies in Literary Theory & Criticism**

*Historicism: Uses and Abuses*

Harris Feinsod

Tuesday 2:00-5:00

This course adapts its title from Friedrich Nietzsche's essay "*Vom Nutzen und Nachteil der Historie für das Leben*" ("On the Use and Abuse 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 (Michelet, Taine, Croce, Nietzsche, Ortega y Gasset, Mariátegui, Benjamin and Adorno), we will go on to survey the development and invocations of historicism, new historicism, and post-historicism as approaches to literary study across early modern, romantic, victorian, modern and postcolonial literatures. How does historicism fare in addressing diverse periods? For example, while early modern and victorian studies have recently seen minor insurgencies against dominant tendencies toward "positivist historicism," some of the most energizing recent work in twentieth-century literary

studies has been deeply historicist in inclination. 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?

In addition to above-mentioned names, readings may include selections from Edmundo O'Gorman, Michel Foucault, Hayden White, Fredric Jameson, Raymond Williams, Stuart Hall, Edouard Glissant, Stephen Greenblatt, Reinhardt Koselleck, Peter Sloterdijk, Catherine Gallagher, Michael Denning, Eve Sedgwick, Roberto Fernández Retamar, Sylvia Federici, and/or Dipesh Chakrabarty. We will test our claims on a novel or two and a few poems, to be selected by students.

## Spring Quarter

### English 431 Studies in 16th-Century Literature

*Early Modern Literature of Grief*

Kasey Evans                      Wednesday 2:00-5:00

Focusing on English literature surrounding the Protestant Reformation, this course considers the ways in which literature supplemented and/or displaced some of the work of grief and mourning formerly reserved for religious ritual. Historians have long argued that the Reformation created a more absolute understanding of the finality of death, a more unbreachable division between the dead and the living. And yet literary texts of the period continued to explore human attitudes about death; salutary and deleterious desires for death; ways to prepare for a good death; and various forms, stages, and postures of grief. This course will explore such texts from multiple genres, and consider the kinds of psychic and social work they perform in this period of religious upheaval. Theoretical readings will include foundational works of psychoanalysis, and this course will take as one of its central questions the value and the limits of psychoanalytic reading as applied to pre-modern texts.

Primary texts will include More's *Supplication of Souls*, Donne's *Devotions Upon Emergent Occasions*, Browne's *Hydriotaphia*, Shakespeare's *Hamlet* and *King Lear*, Thomas

Lodge's *Prosopopeia*, and Milton's *Lycidas*; theoretical readings will include Freud, Lacan, Kristeva, and Klein.

### English 461/Comp Lit 486 Studies in Contemporary Literature

*Indian Ocean Epistemologies*

Evan Mwangi                      Monday 2:00-5:00

With the dominance of the Atlantic as a model for the study of cultural exchanges between continents, the Indian Ocean is often excluded from critical theory discussions despite its centrality in the circulations of various philosophical traditions in Africa, Asia, Australia, New Zealand, and Latin America. This course will use literary and philosophical texts from and about the Indian Ocean to comparatively examine how intellectuals and artists have viewed the world using scripts and terms different from those developed in the West. It is out of convenience that we use epistemology as an entry point toward a comprehensive engagement with Indian Ocean critical theory; much of the philosophical debates from the region (e.g., work by Mbiti, Nyerere, Tempel, Masolo) are on epistemological issues. However, a transdisciplinary reading of each text will engage with various perceptions of the critical practice the Global South, including the interface of aesthetics and activism. Taking Indian Ocean theories of knowledge as multiple because of their diverse sources and cross-cultural interactions for centuries, the course will be interested in unearthing the splintering differences among the philosophers and the changes over time in what might be considered a single school of thought. We read works by such thinkers as Bonaventura de Sousa Santos, Ngugi wa Thiong'o, Valentin Mudimbe, Sugata Bose, Sharifa Ahjum, and Achille Mbembe, especially in relation to their critiques or repurposing of western epistemologies. Indian Ocean philosophical traditions to be compared with western ones (and with one another) include Sufism, Negritude, Créolité, Transmodernism, Coolitude, and Ubuntu.

#### Texts (tentative)

Appanah, Nathacha. *The Last Brother*. Graywolf Press

ISBN-10: 1555975755; ISBN-13: 978-1555975753

Ghosh, Amitav. *Sea of Poppies: A Novel*. Picador.

ISBN-10: 0312428596. ISBN-13: 978-0312428594

Gurnah, Abdulrazak. *Paradise*. New Press, 1995.

ISBN-10: 1565841638, ISBN-13: 978-1565841635.

Mahjoub, Jamal. *The Carrier*. Phoenix (Orion).

ISBN-10: 0753806673; ISBN-13: 978-0753806678

Owuor, Yvonne. *The Dragonfly Sea*. In press.

**Evaluation method(s):**

7000-word essay, annotated bibliographies.

**English 471****Studies in American Literature**

*Emerson & Whitman*

Jay Grossman      Tuesday 2:00-5:00

This course has three goals: to provide an opportunity for intensive close analysis of a wide sampling of the writings of Emerson and Whitman, including many of the “major” works, as well as some writings that have been under-canonized or under-utilized (including Whitman’s early fiction and newspaper writings, and Emerson’s journals); to gain perspective on the (literary) relationship between these two “major” figures as it has been variously projected since the nineteenth century; and, finally, to use the occasion of these writings to interrogate the concept of literary history itself-including, for example, the word “major” in this course description-along with the theoretical underpinnings and plausibility of historical approaches to literature.

**Evaluation method(s):**

Active participation in the seminar (which may include short presentations); papers

**English 481****Studies in Literary Theory & Criticism**

*topic TBA*

Laurie Shannon      Thursday 2:00-5:00

*Course Description:* TBA