

Graduate Courses in English

2023-24

Course Title	Fall	Winter	Spring
Eng 403 Writers' Studies in Literature (MFA+MA only) Fall - <i>A Whole Mood</i> Spring - untitled	Martinez, Juan Tuesday 2:00-5:00		Shanahan, Charif Monday 2:00-5:00
Eng 410 Introduction to Graduate Study <i>Literary Studies Now</i>	Mann, Justin Thursday 2:00-5:00		
Eng 422 Studies in Medieval Literature <i>Chaucer (1)</i>		Phillips, Susie Tuesday 2:00-5:00	
Eng 431 Studies in 16th-Century Literature <i>Political Thought in Shakespearean Contexts (2)</i>			Shannon, Laurie Wednesday 2:00-5:00
Eng 441 Studies in 18th-Century Literature <i>Realism/Antirealism (3)</i>	Thompson, Helen Tuesday 2:00-5:00		
Eng 451 Studies in Romantic Literature <i>Lyric Environments (4)</i>	Wolff, Tristram Monday 2:00-5:00		
Eng 461 sec 20 Studies in Contemporary Literature Fall - <i>Hannah Arendt: Poetry, Politics and Thought (5)</i> Winter - <i>Modernism without Borders(5)</i> Spring - <i>Ecologies of the Global South (6)</i>	Gottlieb, Susannah Wednesday 2:00-5:00	Froula, Christine Wednesday 2:00-5:00	Mwangi, Evan Tuesday 2:00-5:00
Eng 461 sec 21 Studies in Contemporary Literature <i>Contemporary Experiments in Racial Form (6)</i>		Huang, Michelle Thursday 2:00-5:00	
Eng 471 Studies in American Literature <i>Indigenous Archives and Public Humanities (7)</i>			Wisecup, Kelly Thursday 2:00-5:00
Eng 481 Studies in Literary Theory & Criticism Fall - <i>The History of Media Technologies and English (6)</i> Comm_St 489 Winter - <i>Queer Theory and Queer Cinema (6)</i> GSS 490	Hodge, Jim Thursday 2:00-5:00	Davis, Nick Monday 2:00-5:00	
Eng 496 MFA Poetry Workshop (MA and PhD by application)	Trethewey, Natasha Wednesday 2:00-5:00		
Eng 497 MFA Fiction Workshop (MA and PhD by application) Fall - <i>Refresh, Refresh</i> Winter - untitled	Martinez, Juan Thursday 10:00-1:00	Martinez, Juan Tuesday 2:00-5:00	
Eng 498 MFA Creative Nonfiction Workshop (MA and PhD by application)		Schulman, Sarah Wednesday 2:00-5:00	Hernández, Daisy Tuesday 2:00-5:00
Eng 505 Professionalization Workshop (PhDs only)		Breen, Katy Wednesday 2:00-4:00	
Eng 520 Writing for Publication (PhDs in candidacy only)			Mwangi, Evan Monday 2:00-5:00
Eng 570 Seminar in Teaching College Composition (available to any interested student)			Lenaghan, Elizabeth TBD by students
Eng 571 Teaching Creative Writing (1st-year MFA+MA only)			Seliy, Shauna Monday 10:00-1:00

Doctoral Breadth Requirement for Coursework

This is a key to the numbers used in this document to designate which of the seven Breadth Requirement categories each graduate seminar fulfills. Please consult the Guide to Graduate Study for any further information on these categories:

1. Literature from 1200-1500
2. Literature from 1500-1680
3. Literature from 1680-1800
4. Literature from 1800-1900
5. Literature from 1900-1989
6. Literature from 1990-Present
7. *Longue durée*

Though a course might potentially fit into multiple categories, no class can be used to count towards more than one when fulfilling this requirement. The categories here should not be taken as absolutes, and you should always consult with a member of the graduate faculty and the Director of Graduate Study to determine if a class might count toward a category not listed here. The categories for each class are in parentheses after the title on the cover-page.

Fall Quarter

English 403 (MFA+MA only) Writers' Studies in Literature

A Whole Mood
Juan Martinez

We can safely assume a familiarity with most aspects of craft. We know how point of view works, for example, or how revision can dramatically alter our sense of a short story or an essay or a poem—I mean, we know, sort of, and to a point, and beyond that point we all do our best. The purpose of this course is to bolster our understanding of emotional potential of our work, and to push those elements further by focusing on affect, on figuring out the various ways in which a kind of intentionality in navigating tone—when we draft and revise—can allow our writing to flourish. While we'll focus on “comic” and “horrific” approaches, the understanding is that most of what we do is never fully working in just one mode, and we'll figure out the advantages of manipulating and modulating tone. // We'll work through a considerable deal of material together, and we'll help each other find ways to explore the possibilities of that material. But I'll also ask each of you to bring in a short published piece that you love that we'll all read; it should be a piece—a short story or a poem or an essay—that you feel best exploits a particular affect (something “funny” or “scary” or “sad”), and we'll all read novels and story collections where this intent is front and center, including Mona Awad's *Bunny*, Gretchen Felker-Martin's *Manbunt*, Stephen Graham Jones's *Mapping the Interior*, Elizabeth McKenzie's

The Dog of the North, Andrew Sean Greer's *Less is Lost*, and Brian Evenson's *Songs for the Unraveling of the World*.

English 410 Introduction to Graduate Study

Literary Studies Now
Justin Mann

This course will prepare students for a successful career in graduate studies. Surveying both foundational and cutting-edge methods and theories in literary studies, this course asks students to grapple with the key questions and debates at play in the field(s) and discipline. The course begins with an inquiry into the history of the institution, the field(s) of literary studies, broadly conceived, and the questions of center and periphery that remain central to our work. We will then shift to an investigation of contemporary keywords guiding literary studies in the present.

Foregrounding the disorienting effects of the literary, the course begins by examining the history of the discipline and its institutions, including shifting definitions of our objects of study; the histories of exclusion and inclusion that accompany these shifts; and, issues of canonicity, especially as they relate to empire building both within and outside the academy. Then, we will explore the methods of literary critique, thinking about what is at stake in the objects we study and the ways we choose to read them. Finally, we will engage with challenges to the traditional organizing principles of our field, including its archives, geographies, periodization, theoretical interventions, and political stakes. In addition to our seminar session, we will have sessions that address the professional stakes of postgraduate life, including workshops in pedagogy, publishing, and navigating graduate studies.

Teaching Method(s): Seminar

Evaluation Method(s): Weekly assignments, presentation, papers

Texts include:

Judith Butler, *The Psychic Life of Power*
Toni Morrison, *Playing in the Dark*,
Autumn Womack, *The Matter of Black Living*
Erica R. Edwards, “*The Other Side of Terror*”
Kevin Quashie, *Black Aliveness*
Yogita Goyal, *Runaway Genres*
Ramzi Fawaz, *Queer Forms*
Steven Swarbrick, *The Environmental Unconscious*
Course Reader

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 mercantile capitalism, extraction, and exploitation. The seminar will confront the constitutive 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. 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 Hooke, *Micrographia* (1665);
Thomas Sprat, *History of the Royal Society* (1667);
Nicole Aljoe, Early Caribbean Digital Archive;
[anonymous,] *The London Jilt* (1683);
[anonymous,] *Aristotle’s Masterpiece* (1684);
Aphra Behn, *Oroonoko* (1688);
William Dampier, *A New Voyage Round the World* (1697);
Daniel Defoe, *Robinson Crusoe* (1721) and defense of the Royal African Company monopoly;
Eliza Haywood, *The Adventures of Eovaai* (1736);
[anonymous,] *The Woman of Colour* (1808);
Jane Austen, *Mansfield Park* (1814)

Scholars and theorists include (list subject to revision):

Nicole Aljoe; Srinivas Aravamudan; Franz Fanon; Simon Gikandi; Lynn Festa; Saidiya Hartman; Fredric Jameson; Bruno Latour; Georg Lukács; Michael McKeon; Edward Said; Steven Shapin and Simon Schaffer; Pamela H. Smith; Hortense Spillers; Ian Watt; Roxann Wheeler.

English 451

Studies in Romantic Literature

Lyric Environments

Tristram Wolff

This course serves as an introduction to the “greater romantic lyric,” as well as an abbreviated survey of lyric theory. While tracking the sequence and dialogue of a handful of key critical paradigms from the last half century (and more), we will investigate how lyric poetry situates its reader in a universe of discourse through rhetorical address, affective cues, and social disposition. The “environments” in question do connote familiar romantic scholarship on “nature poetry,” and the relations of language to nature; but we’ll be thinking about “nature” here bearing in mind that for the romantics and their newer interlocutors, natural “environments” implicate social space and psychic geographies as well. Relevant critical work will be drawn from romantic studies, phenomenology, critical race theory, feminist standpoint theory, affect studies, critical geography, and linguistic anthropology. Alongside the romantics, we’ll read a handful of works by living poets that distinctively (and sometimes self-consciously) reconfigure conventions for lyric space and scenes of address laid down in the romantic era. Teaching Method: Brief lectures, seminar discussion.

Poetry includes readings by Wheatley, Coleridge, Robinson, Wordsworth, Clare, Smith, Barbauld, Keats, Hemans, Shelley, Yearsley.

Theory and criticism includes readings by G. W. F. Hegel, J. S. Mill, Frantz Fanon, Roman Jakobson, Maurice Merleau-Ponty, Raymond Williams, V. N. Voloshinov, Denise Riley, Lauren Berlant, Stanley Cavell, Audre Lorde, Patricia Hill Collins, Donna Haraway, Erving Goffman, Judith Butler, Sara Ahmed, Doreen Massey, Bakary Diaby, Susan Stewart, Nate Mackey, Camille Dungy, Geoffrey Hartman, Barbara Johnson, William Wimsatt, Rei Terada, Paul de Man, Virginia Jackson, M Ty.

Required Texts (please note, this list is tentative for now):

Tommy Pico, *Nature Poe*, Tin House 2017
ISBN 1941040632
Maureen McLane, *M&N: the serial: A Poem-in-Episodes*, FSG 2016
ISBN 0374537054
Erica Hunt, *Veronica: A Suite in X Parts*, selva oscura 2019
ISBN 0990945332
Daniel Borzutzky, *The Performance of Becoming Human*, Brooklyn Arts 2016
ISBN 0990945332

English 461

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 Arendt 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.

Required Texts:

Arendt, *The Origins of Totalitarianism* (any edition), *The Human Condition* (any edition), *Eichmann in Jerusalem* (any edition)

Additional texts available on Canvas

English 481/Comm_St 489

Studies Literary Theory and Criticism

The History of Media Technologies and English

Jim Hodge

This seminar examines the late twentieth- and twenty-first century emergence and saturation of contemporary culture by personalized electronic and computational technologies, primarily in the Anglophone West. The increasing cultural prominence of portable devices such as the Sony Walkman and the newly domestic character of "personal" computing -- from the Apple Macintosh to laptops to smartphones and networked applications -- through Michel Foucault's late career idea of "techniques of the self." For Foucault, such practices "permit individuals to effect by their own means, or with the help of others, a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality."

While Foucault had a much longer historical perspective in mind, we will consider the novel prominence of technologies of the self and selfhood within the context of neoliberalism where the task of entrepreneurial self-management comes to define the ideology of personhood. Central to our inquiry, then, will be not only the literal technologies of the historical present but also the ways in which media technologies as well as aesthetics newly conjugate subject and environment in terms of a felt pressure to manage that relation. Notions of ambience and the ambient will be central to our investigations as well as the role of technological aesthetics in providing not only beauty or entertainment but rather moment-to-moment tactics of mood management. Topics may include ambient music, ASMR, self-care, and habit. Aesthetic texts may include works by Brian Eno, Tan Lin, Claudia Rankine, and Tsai Ming-Ling. Scholarly texts may include work by Nikolas Rose, Alan Liu, Lauren Berlant, Paul Preciado, Scott Richmond, Paul Roquet, Melissa Gregg, Mack Hagood, and others. Students will also be required to attend the symposium on Lauren Berlant to be held in late October.

Required Print Texts:

Lauren Berlant, *On the Inconvenience of Other People*

Heike Geissler, *Seasonal Associate*

Tan Lin, *Insomnia and the Aunt*

Claudia Rankine, *Don't Let Me Be Lonely*

Course Reader

English 496 (MA and PHD by application)

Poetry MFA Workshop

Natasha Trethewey

Course Description TBD

English 497 (MA and PHD by application)

Fiction MFA Workshop

Refresh, Refresh

Juan Martinez

The goal of this workshop is twofold: (1) to help ourselves and our peers with work we're currently engaged in and (2) to refresh our practice. It's easy to fall into a rut, to think we're only capable of working in certain modes, and it's not true. We can do a lot more. We'll work through a series of exercises to generate material drawn from two seemingly disparate sources: the fantastical and our own lives. We will, of course, also discuss and help each other work through the material we're submitting; be prepared to read and annotate closely. But we'll also come out with fresh stories as well as new approaches to our creative output, and we'll find constructive and supportive ways to sustain ourselves and our literary community. Writing can be hard, it can be stressful, but it doesn't have to be---not all the time, at least---and there is real joy involved. Let's get back to that joy.

Winter Quarter

English 422

Studies in Medieval Literature

The Canterbury Tales

Susie Phillips

From the fifteenth-century glossators to twenty-first century critics, readers of the *Canterbury Tales* have sought to interpret and contain Chaucer's constantly shifting, experimental poem. The text poses numerous interpretative puzzles—the myriad objects of the poem's irony, the cultural politics of its author, the “identities” of its characters, and the demographics and ideologies of its intended audiences, 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 of both the poem's multiple interpretative contexts and the hermeneutic conundrums it poses to them. As we read the *Tales*, we will consider the narratives (and narrative conventions) that Chaucer translates and transforms and the contemporary voices with whom he is in dialogue—both in the fourteenth century and the twenty-first. We will investigate the ways in which the tales circulated both individually and as a collection (which tales were the most popular? how and by whom were they published? with which other texts did they travel?) and analyze the various paratexts that accompanied them (glosses, prologues, illustrations, and “spurious” links and tales).

Alongside this early publication context, we will explore current conversations in Chaucer criticism and the scholarly history and contemporary public debates to which it responds. Analyzing the *Tales* through a wide array of methodological lenses, we will use Chaucer's experimental poem as methodological and interpretative testing ground, placing its multivalent narratives in dialogue with feminist and queer theory, critical race studies, disability studies, animal studies, and the Global Middle Ages, in addition to new and old materialities and historicisms. Seminar members are encouraged to treat the course as an interpretative lab, bringing their own methodological interests and questions to bear on the *Tales* in both seminar discussion and their final projects.

English 461, sec 20

Studies in Contemporary Literature

Global Modernisms

Christine Froula

Our seminar will explore aspects of twentieth-century literary modernism, homing in on influential aesthetic, scholarly, and critical texts and their border-crossing receptions, including linguistic, transhistorical, and cultural translations into and out of English. We'll frame local and global case studies across the long twentieth century in accord with class members' scholarly and/or writerly

programs, backgrounds, interests, and goals. In the spirit of Edward Said's “worldly,” or multicentric, criticism, we'll “seed” our seminar by choosing twentieth-century primary texts to read together from possibilities such as: Kipling's *Kim*; Conrad's *Heart of Darkness*; Joyce's *Dubliners* and *Ulysses* (selections); Yeats's poetry; Forster's *A Passage to India*; Woolf's *Mrs Dalloway* or *Between the Acts*; Pound's *Homage to Sextus Propertius*; Eliot's *The Waste Land* and/or “East Coker”; Beckett's *Waiting for Godot*; Narayan's *The English Teacher*; Rhys's *Wide Sargasso Sea*; Salih's *Season of Migration to the North*; Rushdie's *Midnight's Children* (film/ screenplay); Hirsi Ali's *Infidel*; Tricycle Theatre's *The Great Game: Afghanistan*; and other aesthetic, theoretical, and critical texts seminar members may suggest.

Evaluation: Attendance and participation; an informal weekly comment, question, analysis, or research question brought to class for discussion; a class presentation with handout and/or powerpoint; option of two or three shorter or one longer essay or project, such as a book review or review essay, a conference paper, a critical or scholarly project, a course description and syllabus, an anthology (draft introduction and annotated table of contents), a creative imitation or response, a translation or critique of translations, an analytic study of style, form, genre, influence, a creative imitation or adaptation; a self-evaluation.

English 461, sec 21

Studies in Contemporary Literature

Contemporary Experiments in Racial Form

Michelle Huang

This seminar surveys literary experiments in contemporary Ethnic American poetry and narrative that expand notions of what constitutes “ethnic literature,” a category historically denigrated as insufficiently imaginative or aesthetically minded. In addition to highlighting the richness and complexity of these literary traditions, our goal in this course is to track evolving referents for racial formation in a “postracial” era defined by the gap between ostensible cultural tolerance and the persistence of structural inequality. Responding to the contradictions of racial representation, scholars of African American, Latinx, Asian American, and Native American literatures have redoubled critical engagement with form, genre, and aesthetics to expand our understanding of race's imbrications with embodiment, aesthetic judgment, cultural belonging, and the constitution of histories and futures.

With particular emphasis on familiarizing students with foundational texts of Ethnic American Literature, the class will pressure critical terms and paradigms such as representation, racial formation, genre & form, voice & lyric, and history. Participants will develop skills of close reading for racial formation as a formal feature of textual composition as well as gain proficiency with central and emergent debates within Ethnic American literary studies regarding the relationship between politics and aesthetics.

Some conceptual questions for consideration include the

following: how do experimental texts by writers of color destabilize conventional modes of understanding ethnic and racial representation? What tensions and resonances arise when critical race and ethnic studies meet theories of the avant-garde? And to what extent do these literary experiments suggest that race itself can be understood as a cultural form or generic object?

Readings: all will be available at Norris Bookstore; other course readings will be available on Canvas

Primary Texts will likely include:

Mat Johnson's *Pym*;
Chang-rae Lee's *Native Speaker*;
Salvador Plascencia's *People of Paper*;
Karen Tei Yamashita's *Tropic of Orange*;
Ling Ma's *Severance*;
Carmen Maria Machado's *Her Body and Other Parties*;
Gloria Anzaldúa's *Borderlands / La Frontera*;
Junot Díaz's *The Brief Wondrous Life of Oscar Wao*;
Tommy Pico's *Nature Poem*;
Natalie Diaz's *Postcolonial Love Poem*;
Theresa Hak Yung Cha's *Dictee*;
Maxine Hong Kingston's *Woman Warrior*;
Myung Mi Kim's *Commons*;
Craig Santos Perez's *Habitat Threshold*;
Claudia Rankine's *Citizen*;
Sesshu Foster's *Atomik Aztex*;
Colson Whitehead's *The Intuitionist*;
Cathy Park Hong's *Dance Dance Revolution*
among others

Assigned scholarship will likely include:

works by Gloria Anzaldúa, Kandice Chuh, Ralph Rodriguez, Ramón Saldívar, Stephen Sohn, Min Hyoung Song, Dorothy Wang and others.

English 481/GSS 490

Studies Literary Theory and Criticism

Queer Theory and Queer Cinema

Nick Davis

“Queer theory” and “New Queer Cinema” were two neologisms born of the same early-1990s moment in Anglophone academia and public film culture. Both saw themselves as extending but also complicating the intellectual, aesthetic, and ideological parameters of prior formations like “gay and lesbian studies” or “LGBT film.” These new and spreading discourses stoked each other's productive advances, as scholars developed new axioms by reference to the movies, and filmmakers rooted styles and images in changing notions of gender performativity and counter-historiography. Still, queer theory and queer cinema faced similar skepticisms: did their ornate language and conceptual novelty endow dissident sexualities with newfound political and cultural stature, or did they retreat too far from popular accessibility and ongoing public emergencies? Was the lack of fixed definitions,

communal appeals, uniting goals, or shared aesthetic practices a boon or a harm in sustaining a long-term movement of art, action, or thought? And how many thinkers, writers, artists, scholars, and activists were erased or marginalized by a “queer turn” that purported to elevate them?

This class honors but also decenters this peak period in the reclaiming of “queer.” We will recover scholarly and cinematic trends that laid fertile grounds for that work and will also track subsequent trajectories and debates around “queer” in the way we perform readings, perceive bodies, record histories, spin narratives, form alliances, enter archives, and orient ourselves in space and time. Diversities of race, gender identity, nation, class, and political project will inflect our understandings of “queer” and even challenge the presumed primacy of sexuality as its key referent. Meanwhile, participants will develop skills of close-reading films and engage nimbly with the overarching claims but also the nuances, anomalies, and paradoxes in the scholarship we read.

Evaluation Methods:

Practice exercises in short academic genres (the conference proposal, the abstract, the peer review of a journal article) as well as a final paper or project

Readings are likely to include:

work by Scott Bravmann, Cathy Cohen, Teresa de Lauretis, Lee Edelman, David Eng, Elizabeth Freeman, Richard Fung, Rosalind Galt, Lindsey Green-Simms, Jack Halberstam, Michael Hames-García, Cael Keegan, Kara Keeling, Keguro Macharia, José Esteban Muñoz, Jasbir Puar, B. Ruby Rich, Gayle Rubin, Vito Russo, Gayle Salomon, Karl Schoonover, Eve Kosofsky Sedgwick, and C. Riley Snorton

All readings and screenings will be available on Canvas, with the possible exception of films that can be streamed on major public sites

English 505

Professionalization Workshop (PhD only)

Katy Breen

The aim of this course is to offer PhD students an open and supportive community for discussing professionalization issues of all kinds. It is not required, and *it does not satisfy any graduation requirements*. It is also intentionally designed to be low stress. Grading will be P/NP, there will be little-to-no homework, and students will need to attend only 50% of class sessions to pass the course. Some class meetings will focus on pre-selected topics such as “Putting Together a Qualifying Exam/Prospectus/Dissertation Committee,” “Strategizing Conference Presentations and Publications,” “Navigating Difficult Relationships,” and “Planning Ahead for Post-Graduation Employment.” Others will be on topics of students' choosing, or open Q&As (with questions submitted anonymously if that makes students more comfortable). I promise to be as straightforward and transparent as possible.

Spring Quarter

English 431

Studies in 16th-Century Literature

Political Thought in Shakespearean Contexts

Laurie Shannon

A Tudor idiom frames the now commonplace phrase, “the body politic.” What mythographies, theologies, theories, and ideologies built this conception of socio-political organization? While social contract theory would soon reach new predominance (i.e. with Thomas Hobbes in the 17thC and rising 18thC claims about the foundational role of consent to government), what models preceded it? What claims and values justified the apparent organicism of a faith or reliance on the human body as an allegory for political authority? How do these approaches manage qualities like gender, age, or illness that might trouble the allegory?

This seminar will consider some key texts in early English political thought, beginning with the Tudor court case from which the phrase “the body politic” is mainly cited, and proceeding then to materials from the unsettling events of the English Reformation that address the question of obedience to the secular power (i.e. Thomas More’s *Utopia*, William Tyndale’s *Obedience of a Christian Man*, Thomas Cranmer’s homilies from the first decade of the English church) and to anatomical and medical materials (like Thomas Elyot’s *Castel of Helthe* and Helkiah Crooke’s *Microcosmographia*). From this groundwork, we will move on consider early modern English debates about royal authority, including the ideological disarray triggered by the historical facts of a female monarch and of rebellion as treason (i.e. John Knox’s *First Blast of the Trumpet against the Monstrous Regiment of Women*, selected speeches given by Elizabeth I, James I’s *The Law of Free Monarchy*, and John Milton’s *Tenure of Kings and Magistrates*). To explore these dynamics in the context of theater (then the largest assemblages of people into “bodies”), the seminar will delve into several Shakespeare plays (from among *Henry IV 1&2*, *Richard II*, *Richard III*, *A Midsummer Night’s Dream*, *King Lear*, and most particularly *Measure for Measure*) to assess the proposition that Shakespeare — among his other forms of attention — was also a political theorist.

English 461

Studies in Contemporary Literature

Ecologies of the Global South

Evan Mwangi

This course examines the interface of ecology and literary form in literatures of the global south within the larger contexts of post-1945 global literary production. These literatures are rarely examined from either ecocritical or stylistic/narratological perspectives. Yet legacies of and globalization continue to alter local environments, and contemporary literary artists have used

unique formal techniques to capture these changes and activate political consciousness toward ecological conservation. As we discuss what constitutes the “contemporary” in literature today from thematic and stylistic perspectives, we will particularly examine the legacies of modernism and post-modernism in literatures of the present that thematize ecologies of the global south and the impact of climate crisis on non-Western societies.

The class will also discuss the perils and thrills of studying texts and themes that might be considered too contemporary and non-canonical. What are the best methodologies of studying and teaching these texts, most of which are comparatively not well known? We will study and comment on the various techniques individual contemporary texts (or sets of such texts) use to represent contemporary ethical and political concerns, including their allusion to older texts. We will also discuss the invocation of ecological metaphors in the various texts of postcolonial theory (e.g., the comparison of the preservation of indigenous languages and cultures with conservation of biodiversity). The course’s primary premise is that formalist analysis of texts (ala Robert Langhaum) is where all good criticism begins, not where it ends. While avoiding the shortfalls of purely functionalist/instrumentalist approaches to literature that drive much of criticism of non-Western literatures about the environment by attending to the literary techniques that artists use, we will discuss the interventionist imperatives in contemporary writing and criticism about the environment and climate crisis.

Evaluation Method: Active participation in class; regular self-assessment; peer critiques, a 15-page paper or a 10-week undergraduate syllabus. [Students are welcome to propose alternative writing/professionalization assignments].

Texts: Students are encouraged to read for the ecocritical potential in texts, both literary and theoretical including those that are not primarily about ecology or transspecies formations (e.g., György Lukács’s *The Meaning of Contemporary Realism*, Ngũgĩ’s *Decolonising the Mind*, Frantz Fanon’s *The Wretched of the Earth*, or Paulo Freire *Pedagogy of the Oppressed*).

Deloughrey, Elizabeth M. *Allegories of the Anthropocene* (Duke, 2019).
Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. (Chicago, 2016).

Iheka, Cajetan. *Naturalizing Africa* (Cambridge, 2018).

Maathai, Wangari. *Replenishing the Earth: Spiritual Values for Healing Ourselves and the World* (Doubleday, 2010).

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor* (Harvard, 2011).

Shiva, Vandana. *Earth Democracy* (North Atlantic, 2015).

Wenzel, Jennifer. *The Disposition of Nature: Environmental Crisis and World Literature* (Fordham, 2019).

English 471
Studies in American Literature

Indigenous Archives and Public Humanities

Kelly Wisecup

Co-taught with Rose Miron, Director of the D'Arcy McNickle Center for American Indian and Indigenous Studies (Newberry Library) CNAIR

This co-taught course introduces students to the texts, theories, and methods of Indigenous archives, while creating space to consider what it means to do interdisciplinary, publicly- and community-engaged archival scholarship. Our readings will focus on Native American & Indigenous Studies methods, while investigating the various public humanities pathways available to scholars trained in archival methods. These may include community projects, public history, digital scholarship, curation, language and cultural revitalization, and legal battles for land, federal recognition, and the repatriation of cultural patrimony. We will pair readings of Indigenous texts, material culture objects, and archives created across several centuries with readings in archival theories and methods, as well as regular hands-on work in archives and with archival materials, designed to help students develop their own archival practice.

We are especially excited to model collaboration in the classroom and the archives and to introduce students to collaborative public humanities research. We welcome students working in a range of disciplines and with broad interests in archival theory and practice and in the public humanities (prior knowledge of Indigenous studies is helpful but not required; we will provide that training). Students will obtain hands-on experience with archival methods and have the opportunity to design their own archival final projects, and we welcome students interested in integrating archival research and practice into performance, fiction/nonfiction/poetry, historical research, and more.

The course readings and conversations foreground Native American & Indigenous Studies methods for archival research in literary studies, American studies, and history (among other fields). We will pair readings of NAIS scholarship with Indigenous texts, material culture objects, and archives created across several centuries, in order to understand the history of Indigenous archival creation, their critiques, uses, and representations in a range of media. We will also investigate the various public humanities pathways and projects possible for scholars trained in archival methods, with opportunities for students to gain skills in archivally-based projects. These may include digital projects, museums, film, walking tours, workshops, podcasts, and community programming.

The course will include regular hands-on work in archives and with archival materials located in Chicago, designed to help students develop their own archival practice. By the end of the course, students should be able to apply NAIS methods and perspectives to a primary text and its contexts; should be able to utilize public humanities best practices and critical perspectives in a range of

contexts; and should be able to identify and implement core elements of community engaged research

Teaching/Evaluation Method(s): Discussion; collaborative project; public humanities scholarship with local archives

Readings in NAIS methods; Indigenous archival theory; and public humanities to include:

Sources and Methods in Indigenous Studies, ed. Chris Andersen and Jean M. O'Brien (New York: Routledge, 2017)

Dian Million, *Felt Theory: An Indigenous Feminist Approach to Affect & History*

Jennifer O'Neal, *The Right to Know: Decolonizing Native American Archives*

Tiya Miles, *House on Diamond Hill: A Cherokee Plantation Story*

Deborah Miranda, *Bad Indians*

All additional texts will be available on Canvas.

Texts will be available on Canvas and the University bookstore. If you'd like to purchase the book from a Native-owned or independent bookstore, see Louise Erdrich's store Birchbark Books, which will ship books (be sure to order well in advance): <https://birchbarkbooks.com/> or for Evanston/Chicago independent bookstores, check out Bookends & Beginnings (Evanston); Women and Children First (Andersonville); and Unabridged (Lakeview).

English 570
Seminar in Teaching College Composition

Elizabeth Lenaghan

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

The time of our meetings will be determined closer to Spring quarter based around student schedules.

English 571
Teaching Creative Writing

Shauna Seliy

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