ENGLISH LANGUAGE AND LITERATURE

Linsly-Chittenden Hall, 203.432.2233
http://english.yale.edu
M.A., M.Phil., Ph.D.

Chair
Jessica Brantley

Director of Graduate Studies
Catherine Nicholson (106a LC, 203.432.2226)

Professors Jessica Brantley, Leslie Brisman, David Bromwich, Ardis Butterfield, Jill Campbell, Joe Cleary, Jacqueline Goldsby, Langdon Hammer, Margaret Homans, Jonathan Kramnick, Lawrence Manley, Stefanie Markovits, Feisal Mohamed, Stephanie Newell, John Durham Peters, David Quint, Marc Robinson, Caleb Smith, Peter Stallybrass (Visiting), Katie Trumpener, Shane Vogel, Michael Warner, Ruth Bernard Yeazell

Associate Professors Marta Figlerowicz, Cajetan Iheka, Catherine Nicholson, Emily Thornbury, R. John Williams

Assistant Professors Anastasia Eccles, Marcel Elias, Ben Glaser, Alanna Hickey, Jonathan Howard, Elleza Kelley, Naomi Levine, Ernest Mitchell, Priyasha Mukhopadhyay, Joseph North, Jill Richards, Sunny Xiang

FIELDS OF STUDY
Fields include English language and literature from Old English to the present, American literature, and Anglophone world literature.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE
In order to fulfill the basic requirements for the program, a student must:

1. Complete twelve courses—six courses with at least one grade of Honors and a maximum of one grade of Pass by July 15 following the first year; at least twelve courses with grades of Honors in at least four of these courses and not more than one Pass by July 15 following the second year. One of these twelve courses must be The Teaching of English (ENGL 990). Courses selected must include one medieval, one early-modern, one eighteenth- and/or nineteenth-century, one twentieth- and/or twenty-first-century.

2. Satisfy the language requirement by the end of the second year. Two languages appropriate to the student’s field of specialization, each to be demonstrated by (a) passing a translation exam administered by a Yale language department or (for languages not tested elsewhere at Yale) by the English department; (b) passing an advanced literature course at Yale (graduate or upper-level undergraduate, with director of graduate studies [DGS] approval); or (c) passing both ENGL 500 and ENGL 501.

3. Pass the oral examination before or as early as possible in the fifth term of residence. The exam consists of questions on five topics, developed by the student in consultation with examiners and subject to approval by the DGS.

4. Submit a dissertation prospectus, normally by January 15 of the third year.

5. Teach a minimum of two terms, since the English department considers teaching an integral part of graduate education. In practice, most students teach between four and six terms.


Upon completion of all predissertation requirements, including the prospectus, students are admitted to candidacy for the Ph.D. Admission to candidacy must take place by the end of the third year of study.

COMBINED PH.D. PROGRAMS

English and African American Studies
The Department of English Language and Literature also offers, in conjunction with the Department of African American Studies, a combined Ph.D. degree in English Language and Literature and African American Studies. For further details, see African American Studies.

English and Film and Media Studies
The Department of English Language and Literature also offers, in conjunction with the Film and Media Studies Program, a combined Ph.D. degree in English Language and Literature and Film and Media Studies. For further details, see Film and Media Studies.

English and History of Art
The Department of English Language and Literature also offers, in conjunction with the Department of the History of Art, a combined Ph.D. degree in English Language and Literature and History of Art. The requirements are designed to emphasize the interdisciplinarity of the combined degree program.
Course work In years one and two, a student in the combined program will complete sixteen courses: ten seminars in English, including The Teaching of English (ENGL 990) and one course in each of four historical periods (Medieval, Renaissance, eighteenth–nineteenth century, twentieth–twenty-first century), and six in History of Art, including HSAR 500 and one course outside the student's core area. Up to two cross-listed seminars may count toward the number in both units, reducing the total number of courses to fourteen.

Languages Two languages pertinent to the student's field of study, to be determined and by agreement with the advisers and directors of graduate studies. Normally the language requirement will be satisfied by passing a translation exam administered by one of Yale's language departments. One examination must be passed during the first year of study, the other by the end of the third year.

Qualifying paper History of Art requires a qualifying paper in the spring term of the second year. The paper must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation. The qualifying paper will be evaluated by two professors from History of Art and one professor from English.

Qualifying examination Written exam: addressing a question or questions having to do with a broad state-of-the-field or historiographic topic. Three hours, closed book, written by hand or on a non-networked computer. Oral exam: given one week after the written exam, covering six fields, including three in English (question periods of twenty minutes each, covering thirty texts each, representing three distinct fields of literary history) and three in History of Art (twenty-five minutes each, fields to be agreed on in advance with advisers and DGS). Exam lists will be developed by the student in consultation with faculty examiners.

Teaching Two years of teaching—one course per term in years three and four—are required: two in English and two in History of Art.

Prospectus The dissertation prospectus must be approved by both English and History of Art. The colloquium will take place in the spring term of the third year of study. The committee will include at least one faculty member from each department. As is implied by its title, the colloquium is not an examination, but a meeting during which the student can present ideas to a faculty committee and receive advice from its members. The colloquium should be jointly chaired by the directors of graduate studies of both departments.

First chapter reading Students will participate in a first chapter reading (also known as a first chapter conference) normally within a year of advancing to candidacy (spring term of year four). The dissertation committee, including faculty members from both departments, will discuss the progress of the student's work in a seminar-style format.

Dissertation defense The hour-long defense is a serious intellectual conversation between the student and the committee. Present at the defense will be the student’s advisers, committee, and the directors of graduate studies in both English and History of Art; others may be invited to comment after the committee's questioning is completed.

English and Renaissance Studies

The Department of English Language and Literature also offers, in conjunction with the Renaissance Studies Program, a combined Ph.D. in English Language and Literature and Renaissance Studies. For further details, see Renaissance Studies.

English and Women's, Gender, and Sexuality Studies

The Department of English Language and Literature also offers, in conjunction with the Program in Women's, Gender, and Sexuality Studies, a combined Ph.D. in English Language and Literature and Women's, Gender, and Sexuality Studies. For further details, see Women's, Gender, and Sexuality Studies.

MASTER’S DEGREES

M.Phil. See Degree Requirements under Policies and Regulations.

M.A. (en route to the Ph.D.) Students enrolled in the Ph.D. program may receive the M.A. upon completion of seven courses with at least one grade of Honors and a maximum of one grade of Pass, and the passing of one foreign language.

Terminal Master's Degree Program Students enrolled in the master’s degree program must complete either seven term courses or six term courses and a special project within the English department (one or two of these courses may be taken in other departments with approval of the DGS). There must be at least one grade of Honors, and there may not be more than one grade of Pass. Students must also demonstrate proficiency in one foreign language (as described under Special Requirements for the Ph.D. Degree, above).

COURSES

ENGL 500A / LING 500A / MDVL 665A, Old English I Emily Thornbury
The essentials of the language, some prose readings, and close study of several celebrated Old English poems.

ENGL 502B / MDVL 666B, Old English II Emily Thornbury
Readings in a variety of pre-Conquest vernacular genres, varying regularly, with supplementary reading in current scholarship. Current topic: the Exeter anthology of Old English poetry, comprising saints’ lives, lyrics, elegies, wisdom poetry, riddles, and more.

ENGL 503A / HIST 800A / MDVL 565A, Circa 1000 Valerie Hansen and Emily Thornbury
The world in the year 1000, when the different regions of the world participated in complex networks. Archaeological excavations reveal that the Vikings reached L’Anse aux Meadows, Canada, at roughly the same time that the Kitan people defeated China’s Song dynasty and established a powerful empire stretching across the grasslands of Eurasia. Europeans tried to figure out whether the Vikings
were a sign of Doomsday, and if so, whether a series of cultural experiments might stave off the end-time, even as the Icelanders tried to decide whether they wanted to be European. In this seminar, students read interpretative texts based on archaeology and primary sources, prepare projects in teams, work with material culture, and develop skills of cross-cultural analysis. Mandatory field trip to the Metropolitan Museum of Art in New York on the second Saturday of the fall term.

**ENGL 512b / CLSS 624b / HIST 532b / MDVL 621b, Advanced Manuscript Studies** N. Raymond Clemens
This course builds on the foundation provided by MDVL 620 by focusing on both regional Latin hands and the vernacular hands that grew from the Latin tradition. The backbone of the course is Middle English paleography (no prior experience needed), but the course surveys French, Italian, Hebrew, and German hands as well. Prerequisite: MDVL 620 or MDVL 571 or equivalent study of Latin paleography strongly suggested.

**ENGL 533b / MDVL 533b, Medieval Drama** Jessica Brantley
This seminar explores the dramatic traditions of late-medieval England from many angles in order to construct a rich, contextual reading of theatrical culture in the period. The biblical cycle drama—sometimes known as Corpus Christi or mystery plays—forms the center of the course, and we consider evidence from all four extant cycles, while concentrating primarily on the N-Town plays. We read the cycle drama in the context of other important genres including liturgical drama, morality plays, saints’ plays, mummmings and disguising, and royal entries. Recent critical interest in the histories of performance leads us consider the different enactment makes to the literary objects we study. But we also think about what it means to read a medieval play, particularly how the visual imagination works for a solitary reader. To this end, we investigate medieval artistic forms that touch the drama without (perhaps) being properly theatrical: liturgy, pageantry, song, spectacle, recitation, book illumination, sculpture, and stained glass. We also attend to the physical forms in which medieval drama is preserved—i.e., the manuscripts in which we find the texts and performance records. Finally, we consider the legacies of medieval drama as engaged by contemporary playwrights, including Sarah Ruhl (Passion Play) and Branden Jacobs-Jenkins (Everybody).

**ENGL 545a / CPLT 582a / FREN 802a / MDVL 502a, Chaucer and Translation** Ardis Butterfield
An exploration of the works of Geoffrey Chaucer (ca. 1340–1400), brilliant writer and translator. Using modern postcolonial as well as medieval theories of translation, memory, and bilingualism, we investigate how texts in French, Latin, and Italian are transformed, cited, and reinvented in his writings. Some key questions include: What happens to language under the pressure of crosslingual reading practices? What happens to the notion of translation in a multilingual culture? How are ideas of literary history affected by understanding Chaucer’s English in relation to the other more prestigious language worlds in which his poetry was enmeshed? Texts include material in French, Middle English, Latin, and Italian. Proficiency in any one or more of these languages is welcome, but every effort is made to use texts available in modern English translation, so as to include as wide a participation as possible in the course.

**ENGL 574a / CPLT 684a / ITAL 720a / RNST 684a, Renaissance Epic** David Quint
This course looks at Renaissance epic poetry in relationship to classical models and as a continuing generic tradition. It examines epic type scenes, formal strategies, and poetic architecture. It looks at themes of exile and imperial foundations, aristocratic ideology, and the role of gender. The main readings are drawn from Vergil’s Aeneid, Lucan’s Bellum civile, Tasso’s Gerusalemme liberata, Camões’s Os Lusíadas, and Spenser’s Faerie Queene.

**ENGL 598b, The Materiality of Textual Culture in Early Modern Britain and in Colonial America** Peter Stallybrass
This course examines the materiality of textual culture in early modern Britain and Europe and in colonial America, drawing upon the collections at the Beinecke Library, Yale Center for British Art, and Yale Art Gallery. There is a particular focus on the bible and liturgical books, Shakespeare, English poetry in manuscript and print, letter writing, and children’s ABCs. At the same time, we explore language as a material practice, analyzing what is called in linguistics the T/V distinction (Thou/You in English, Tu/Vos in Latin, Tu/Vous in French, Du/Sie in German, etc.), and also investigating the development of new[ish] words (nation; modern; innovation; novelty; the news and newspaper; culture; manuscript; assassin; hammock; canoe; cannibal; tribade; fetish; trifile; trinket; trivial; trumpery; trash; reform/re-form/reformer/reformed; papist; protestant; puritan; trinitarian; socinian; quaker; orthodox/heterodox; sprezzatura) and the transformation in meaning of old ones (individual; revolution; price/prize/praise; culture [again]; nation [again]; gentle). More generally, we explore the problem of what the “new” meant both in terms of material culture and language between 1350 and 1700.

**ENGL 605b / CPLT 638b, Shakespeare’s Tempest, Cultural Translation, and the Genealogies of Race** Lawrence Manley and Ayesha Ramachandran
This course explores current debates over questions of premodern race, racialization, and race-thinking through the lens of The Tempest and its literary and critical afterlives. Almost since its first performance, Shakespeare’s play has served as an index of England’s (and Europe’s) engagement with its “others”: it is (arguably) a play both about and against empire, a meditation on indigenous and settler relations, a study in language and social stratification, a wry dramatization of gender dynamics, and an exemplary case in the making and deconstruction of race. Its classical and contemporary early modern sources are already concerned with these problems, which are in turn reimagined by Shakespeare for his time and then repurposed by the diverse range of writers who adapt from his work. The process of adapting The Tempest to different media and cultural situations over the past century (and more) has further elaborated these complex intersections: from Browning and Renan to Auden, from Césaire and Lamming to Virahsawmy, from Dario and Rodó to Fanon and Retamar, from Brathwaite to Cliff and Wynter, Shakespeare’s play is an occasion for exploring processes of cultural translation and the critical problems of race, gender, and (post)colonialism. While examining the transhistorical travels of The Tempest, this seminar introduces and examines the current state of criticism and theory with regard to adaptation, race, and empire.
Would there have been a Renaissance without translation? We approach this question by beginning with the first modern treatise on translation, by the Florentine chancellor Leonardo Bruni, and moving on to consider the role of translation in Florence's and Tuscany's growing cultural and political mastery over the peninsula—and in Italy's cultural domination of Europe. We go on to explore the translation of "medieval" into "early modern" Europe, the translation of visual into verbal material, and the role of gender in the practice of translation. Students engage in their own translation projects as we dedicate the last part of the seminar to the diffusion of the Petrarchan sonnet tradition in early modern Europe.

This is a class on epistemology, aesthetics, and literary form. We read major works in empiricism and moral philosophy alongside poetry and fiction in several genres. We ask, for example, how do poetry, fiction, and the visual arts record and account for perceptual experience or consider material and natural objects? What happens when the empirical psychology of consciousness or the categories of the sublime, beautiful, and picturesque take narrative or poetic form? What sort of ethical models follow from formal or generic decisions? We focus throughout on how these topics have been discussed across the history of literary studies, and we pay close attention to current debates in the field, including those prompted by new formalisms and materialisms, critical race studies, cognitive literary studies, and the digital humanities. Authors include Locke, Behn, Defoe, Pope, Addison, Hume, Burke, Sterne, Smith, Kant, and Wordsworth.

Romanticism is traditionally conceived as the "great turn inward," where interest in exploring the complexities and depths of the human mind replaces a focus on heroic action and social interaction. But the great Romantic poets were equally concerned with interpersonal relations and political problems and reform. Some of the great recent criticism of Romantic poets emphasizes the anti-Romantic elements within the great Romantic poems. This course attempts to focus on both. Readings are mostly the work of Blake, Coleridge, Wordsworth, Shelley, and Keats, with some attention to Byron, Charlotte Smith, Scott, and the minor poets.

A task lies before us: to go back and understand the importance that critical theory, in its inception and throughout its life, gave to poems. Poems and theories shared ideals from the turn of the nineteenth century to at least the end of the twentieth, at a minimum in German, French, and English. They dreamed of taking a vacation from language, of returning to the sensible, of imagining communities, of revising the model of Bildung and culture, of rethinking history, of critiquing the nation-state and capitalism, among other dreams. Why this shared project between poetry and theory? What did theory find in the resources of literature, the genius idea, the past, and other foreignnesses that seemed so vital to critiquing the perceived present? Readings include Hölderlin, Schlegel, Novalis, Wordsworth, Shelley, Baudelaire, Celan, Benjamin, Heidegger, Arendt, de Man, Lacoue-Labarthe, Sedgwick, Kristeva, Jacobs.

A practice that underpins the discipline of literary studies, "reading" is nevertheless an elusive and unstable object of study, referring to everything from a cognitive process of decoding to a heterogeneous set of social practices to a scholarly method or ethos. This course surveys the critical approaches that have claimed reading as either a special topic or an organizing principle. Working across the fields of book history, literary ethics, cognitive literary studies, digital humanities, phenomenology, queer theory, literary sociology, and the philosophy of aesthetics, we focus on the impasses and openings between historical and theoretical orientations to the subject. Our aim is less to stabilize the thing we call reading than to track how it shifts as it moves across methodological contexts and attaches itself to different kinds of objects (novels, poems, audiobooks, ephemera, data). In the context of these diverse methods and case studies, students are also invited to reflect on their own developing practices as readers and as writers. The assignments for the course combine literary analysis and archival research.

This course treats the aftermath of the Civil War and the 15th Amendment, as writers in various ways imagined the meaning of the war, the possibility of multiracial democracy, and the reality of fracture. The course begins with Civil War writing in a range of genres, including poetry by Whitman and Melville as well as writings by Douglass, Alcott, Keckley, and others. It touches on readings about Reconstruction in the South by white writers such as Constance Fenimore Woolson, Albion Tourgée, Joel Chandler Harris, and Thomas Nelson Page, alongside the African American tradition from Douglass through Charles Chesnutt and Ida B. Wells. We read The Adventures of Huckleberry Finn and various works by Stephen Crane, including "The Monster," and conclude with the great novel of unfinished business, Absalom, Absalom!

This course situates war and empire at the cross-section of political geography, critical historiography, and cultural studies. Put another way, it uses the concept-term "Transpacific Midcentury" to undertake an extended meditation on the methodological categories that organize our intellectual work and everyday thinking: period, area, and archive. My hope is that our conversations over the term allow us to unsettle, distort, reject, and remake these seemingly stable categories. Questions that guide our thinking include: How do we periodize a mid-century cold war between superpowers that spun off into multiple colonial wars, civil wars, guerrilla wars, and cultural wars? How does the archipelagic imaginary of the transpacific complicate the continental biases of area studies and ethnic studies? How might cultural texts help us fashion informed hypotheses about a historical period saturated with new ideas about race, gender, media, travel,
governance, and consumerism? In exploring these questions, we engage writers, thinkers, and artists such as Gina Apostol, Samuel Delany, Vernadette Gonzalez, Jodi Kim, Myung Mi Kim, Christina Klein, Richard Mason, Craig Santos Perez, Teresia Teaiwa, and Lisa Yoneyama.

**ENGL 896b, Postcolonial, Global, and the Decolonial** Cajetań Ihēka
What is postcolonialism? Is it even possible to define this term? How can we locate it spatially and temporally? In other words, when does it start and has it ended? What spatial areas are covered by the concept? Is the “post” in postcolonialism the same as the “post” in postmodernism? How relevant is the term today or has it been supplanted? What are the pitfalls of the term? What is its relationship to ideas of the world, the global, and the decolonial? These are some of the overarching questions that guide our readings in this course. We explore the various definitions and critiques of the idea of the postcolonial as a conceptual category. Our readings and discussions also consider recent explorations in the field as it pertains to globalization and new critical approaches such as ecocriticism. Readings include the works of Frantz Fanon, Aimé Césaire, Sylvia Wynter, Edouard Glissant, Kwame Anthony Appiah, Anne McClintock, Jennifer Wenzel, Edward Said, Homi Bhabha, Gayatri Spivak, and Achille Mbembe. The course prepares students to respond to key issues in postcolonial theory, analyze the work of the major thinkers in the field, and examine literary texts and other cultural productions from a postcolonial perspective. Students craft an original essay that puts postcolonialism in conversation with one or two primary texts with a view to transforming our understanding of theoretical concepts and/or the literary works.

**ENGL 914a, Historicism** Caleb Smith
This is a seminar on historicism as a mode of knowing, thinking, and writing in literary studies. What kinds of claims do historicists make, and what kinds of evidence do they provide? How do they connect archival research to close reading and other interpretive practices? What are historicism’s prevailing genres and modes? Pursuing these questions, we explore how critics use history and literature to explain each other. In practice, this means reading works of historicist theory and criticism as our primary, rather than secondary sources—studying academic genres like book chapters and articles “for craft” to see how they tell their stories and develop their arguments. The syllabus includes representative examples from several intellectual movements of the past fifty years, including new historicism (Miller), Marxist criticism (Ngai), historical poetics (Jackson), and Black studies (Hartman).

**ENGL 915a / CPLT 754a, Western and Postcolonial Marxist Cultural Theory** Joe Cleary
An introduction to classic twentieth-century Western and postcolonial Marxist theorists and texts focusing on historical and intellectual exchange between these critical formations. Reading theoretical works in conjunction with some selected literary texts, the course tracks how key Marxist concepts such as capital and class consciousness, modes of production, praxis and class struggles, reification, commodification, totality, and alienation have been developed across these traditions and considers how these concepts have been used to rethink literary and other cultural forms and their ongoing transformation in a changing world system. Writers discussed may include G.W.F. Hegel, Karl Marx, Friedrich Engels, Georg Lukács, Mikhail Bakhtin, Theodor Adorno, Max Horkheimer, Walter Benjamin, Jean-Paul Sartre, Simone de Beauvoir, Toril Moi, C.L.R. James, W.E.B. Du Bois, Frantz Fanon, Paul Gilroy, Antonio Gramsci, Raymond Williams, Fredric Jameson, Perry Anderson, Giovanni Arrighi, Cornel West, and others. The object of the seminar is to provide students with a solid intellectual foundation in these still-developing hermeneutic traditions.

**ENGL 920b / CPLT 917b / FILM 601b, Foundations of Film and Media** Dudley Andrew and John Peters
The course sets in place some undergirding for students who want to anchor their film interest to the professional discourse of this field. A coordinated set of topics in film theory is interrupted first by the often discordant voice of history and second by the obtuseness of the films examined each week. Films themselves take the lead in our discussions.

**ENGL 935a / AFAM 522a / AMST 721a, The Beautiful Struggle: Blackness, the Archive, and the Speculative** Daphne Brooks
This seminar takes its inspiration from concepts and questions centering theories that engage experimental methodological approaches to navigating the opacities of the archive: presumptively “lost” narratives of black life, obscure(d) histories, compromised voices and testimonies, contested (auto)biographies, anonymous testimonies, textual aporias, fabulist documents, confounding marginalia. The scholarly and aesthetic modes by which a range of critics and poets, novelists, dramatists, and historians have grappled with such material have given birth to new analytic lexicons—from Saidiya Hartman’s “critical fabulation” to José Estaban Muñoz’s “ephemera as evidence” to Tavia Nyong’o’s ”Afrofuturation.” Such strategies affirm the centrality of speculative thought and invention as vital and urgent forms of epistemic intervention in the hegemony of the archive and open new lines of inquiry in black studies. Our class explores a variety of texts that showcase these new queries and innovations, and we also actively center our efforts from within the Beinecke Rare Book and Manuscript Library, where a number of sessions are held and where we focus on Beinecke holdings that resonate with units of the course. Various sessions also feature distinguished guest interlocutors via Zoom, who are on hand to discuss the specifics of their research methods and improvisational experimentations in both archival exploration and approaches to their prose and poetic projects.

**ENGL 943b / AFAM 898b, Hurston, Hughes, and Black Modernisms** Shane Vogel
This course considers some of the key concepts and tensions in the development of black modernisms through a focus on two of its major innovators: Zora Neale Hurston and Langston Hughes. We consider their work across the first half of the twentieth century and the scholarly debates and intellectual formations that developed in response to their work in the second half. We pay special attention to formal experimentation across genres and to the relationship between literature and performance. Topics include folklore and the folk; migration; memory; transnationalism; gender and sexuality; political writings; the question of archives; musicality; drama and performance; religion; the Federal Writers Project; and autobiography. While Hurston and Hughes serve as the focus of the course, the inquiry is a wide-ranging engagement with black modernisms, understood as an ongoing project.
ENGL 971b / AMST 734b / CPLT 645b / FREN 871b, Fictions of Canada: Colonialism, Nationalism, Postcolonialism  Katie Trumpener
This seminar explores the literature(s) of Canada in its long history, its considerable linguistic and cultural range, and its complex relationship to political history. Like Canada itself, Canadian literature represents a “contact zone” between First Nations peoples, French and British settlers, and immigrants from Eastern Europe, East and South Asia, and the Caribbean. Particular focus on Canada’s diverse early literatures (from Jesuit hymn to epistolary novel); on the prominent role of women writers across Canadian literature history; on the emergence of an experimental Québécois literature (utilizing Montreal patois as a new literary language) in an era also marked by secularization, modernization, and political separatism; on English Canadian attempts to rethink colonial history; and on the critiques of Canada’s ongoing decolonization process by new generations of indigenous, immigrant, and ethnic writers. This course explores both literary history and literary form; and the work of internationally famous novelists and poets (Leonard Cohen, Marie-Claire Blais, Margaret Atwood, Alice Munro, Michael Ondaatje) and their innovative local counterparts. Throughout the term, moreover, our discussion of written literary texts (poems, novels, plays) is supplemented by primarily oral texts (Canadian anthems, ballads, folk, rock, and punk songs in a range of Canadian languages). We are thus listening to even as we are reading Canada.

ENGL 981b / AFAM 775b / AMST 771b, Affect Theory  Tav Nyong’o
This seminar traces the emergence of affect, sense, feeling, and mood as critical keywords in American studies. Particular attention is paid to the manner in which queer theorists such as Eve Kosofsky Sedgwick, Lauren Berlant, Ann Cvetkovich, Heather Love, Jennifer Doyle, Jonathan Flatley, and José Esteban Muñoz developed the concept in what has been called “the affective turn” in queer and feminist aesthetics. The philosophical basis of affect theory in the writings of Spinoza, Heidegger, and Deleuze forms the core of the seminar. We also look to an alternate genealogy for affect politics in the writings of Bergson and Deleuze on fabulation. We will consider psychoanalytic take on affect, in particular the object relations school of Klein and Winnicott, and we read critics who contrast affect theory with trauma theory. Marxist contributions to affect theory include readings from Virno (on humor), Hardt and Negri (on affective labor), and Rancière (on the distribution of the sensible). The writings of Jasbir Puar and Brian Massumi on the affective politics of contemporary war, empire, and societies of control are also considered, as are writings by Fred Moten, Saidiya Hartman, and Frank Wilderson on optimism and pessimism as moods/modalities of black studies.

ENGL 983b / WGSS 725b, Disability and Sexuality  Joseph Fischel and Jill Richards
The course examines how intimacies, pleasures, bodies, genders, and sexualities take shape across the spectrum of ability. The course draws from an array of scholarly approaches to dis/ability to theorize normative parameters around sex and sociality, and to imagine alternatives. Scholarly theoretic texts are integrated with cultural artifacts, including poetry, visual art, cinema, podcasts, and other media. Topics include embodiment and gender pluralism, the social model and its discontents, pregnancy and reproductive justice, HIV/AIDS, pornography and representation, toxicity and contagion, care work and dependency, and vulnerability.

ENGL 990b, The Teaching of English  Benjamin Glaser and Sunny Xiang
An introduction to the teaching of literature and of writing with attention to the history of the profession and to current issues in higher education such as the corporatization of the university, the role of the state in higher education, and the precarity of the humanities at the present time. Weekly seminars address a series of issues about teaching: guiding classroom discussion; introducing students to various literary genres; addressing race, class, and gender in the teaching of literature; formulating aims and assignments; grading and commenting on written work; lecturing and serving as a teaching assistant; preparing syllabuses and lesson plans.

ENGL 991b, Public Criticism Workshop  Langdon Hammer and Meghan O’Rourke
A workshop in which graduate students develop their critical writing about literature and culture for non-specialist audiences. We survey writing for diverse publics in a range of venues in order to explore the formal and intellectual possibilities of criticism today, as well as in the recent past. Students experiment in forms such as the book review, long-form essay, lyric essay, and profile. Questions discussed include how to convey specialized knowledge to a broad audience; how to establish and manage style, voice, and address; how to combine criticism and reporting or narrative; how magazine editors select and develop the writing they publish; how to edit writing for publication; how to pitch a piece. We host class visits from editors and writers. Applications, including a short writing sample and short personal statement describing your interest in public writing, are reviewed in fall 2021 for participation in the spring 2022 workshop.

ENGL 992a, Advanced Pedagogy  Heather Klemann
Training for graduate students teaching introductory expository writing. Students plan a course of their own design on a topic of their own choosing, and they then put theories of writing instruction into practice by teaching a writing seminar. Prerequisite: open only to graduate students teaching ENGL 114.

ENGL 993a, Prospectus Workshop  Jill Richards
A workshop in which students develop, draft, revise, and present their dissertation prospectuses, open to all third-year Ph.D. students in English.

ENGL 995a or b, Directed Reading  Staff
Designed to help fill gaps in students’ programs when there are corresponding gaps in the department’s offerings. By arrangement with faculty and with the approval of the DGS.

ENGL 996a and ENGL 997b, Journal Article Workshop  John Williams and Catherine Nicholson
A workshop for graduate students revising a seminar paper, dissertation chapter, or other draft for publication in an academic journal. Topics of discussion include the genres and forms of critical writing; mechanics and diplomacy of peer review; techniques and ethics of
citation; and how to be a helpful reader of others’ work in progress. Applications, including article drafts, to be reviewed at the start of the fall term. Assignments include weekly readers’ reports on others’ drafts. ½ Course cr per term