

LIST OF ENGLISH GRADUATE COURSES FOR 2017 – 2018
[updated 9-12-17]

FALL 2017

200	Approaches to Literary Research*	Prof. Cohen
201C	Developments and Issues in Modern Critical Thought	Prof. Hornby
247	Shakespeare	Prof. Watson
256	Studies in Drama	Prof. Fuchs
258	Studies in Novel	Prof. North
M262	Studies in Afro-American Literature	Prof. Streeter

* First year students are strongly encouraged to enroll in this proseminar and will be given priority.

WINTER 2018

201C	Developments and Issues in Modern Critical Thought	Prof. Seltzer
250	Restoration and 18th-Century Literature	Prof. Kareem
251	Romantic Writers	Prof. Nersessian
265	Postcolonial Literatures	Prof. DeLoughrey
M270.1	Seminar: Literary Theory	Prof. Makdisi
M270.2	Seminar: Literary Theory	Prof. Heise
M299	Interdisciplinary American Studies	Prof. Looby

SPRING 2018

245	Chaucer	Prof. Fisher
254	American Literature to 1900	Prof. Hyde
258	Studies in Novel	Prof. Goyal
M261	Studies in Chicana/Chicano Literature	Prof. Pérez-Torres
M270	Seminar: Literary Theory	Prof. Kaufman

FALL 2017 SEMINAR DESCRIPTIONS

English 200

Graduate Proseminar
Approaches to Literary Research

Prof. Cohen

Tuesdays, 3:00pm – 5:50pm

The Graduate Proseminar is an introduction to the profession of literary studies. The course will cover a wide array of topics related to issues in the profession and professionalization, including (but not limited to): the structures and histories of the discipline; writing and publishing for scholarly and general audiences; scholarly organizations and conference presentations; building a CV; understanding the academic job market; humanities careers; and critical and methodological approaches to literary studies.

English 201C

Ulysses
Developments and Issues in Modern Critical Thought

Prof. Hornby

Thursdays, 9:00am – 11:50am

In “*Ulysses, Order, and Myth*,” T.S. Eliot writes that *Ulysses* “is a book to which we are all indebted, and from which none of us can escape.” This course interrogates the inescapability of *Ulysses*, focusing on the novel’s grand experiment with prose style in the context of modernism. We will use Joyce’s novel to think through a series of questions about literary influence; the epistemology of the novel; the relationship between literature, science, and art; the novel’s production of time and space; stylistic difficulty; canonicity; and the purchase of modernist studies. We will consider various ways in which the novel has been taken up critically, each week focusing on a particular theoretical or historical approach to *Ulysses* and to literary criticism. In addition to *Ulysses*, we will read *Portrait of the Artist as a Young Man*, selections from *Dubliners*, and portions of *Finnegans Wake*. Students may either write two 8-10 page papers or a seminar paper.

English 247

Shakespeare: A Graduate Introduction
Shakespeare

Prof. Watson

Tuesdays, 9:00am – 11:50am

This seminar intends to help students engage with Shakespeare’s plays at an advanced level and, secondarily, use that engagement to develop professional perspectives on literary research in various methodologies and ideologies (historicist, feminist, ecocritical, editorial, close and distant reading, performance and adaptation, etc.). We will explore between eight and ten plays, and direct analysis of those plays will be our primary emphasis, but we will also consider various scholarly approaches -- usually through articles or chapters chosen by members of the seminar -- to those plays. The weekly discussions will require students to prepare thoroughly for each meeting, not only studying the assigned material in detailed, alert, and imaginative ways, but also taking initiatives to look further into areas of doubt or interest, and then to be active, informed, and courteous participants during class.

We will most likely study *Romeo and Juliet*, *Measure for Measure*, and *Othello*, and will choose our other plays from among *Midsummer Night’s Dream*, *Merchant of Venice*, *Hamlet*, *Henry V*, *As You Like It*, *King Lear*, *Macbeth*, *Coriolanus*, *The Winter’s Tale*, and *The Tempest*.

Students will write brief (1-2 page) position-papers on topics of their own choice for each session of the first half of the Quarter, to be posted on the course website the day before the class meets, and will write a seminar paper (about fifteen pages) at the end of the Quarter.

FALL 2017 SEMINAR DESCRIPTIONS

English 256

Imagining the Early Modern Mediterranean
Studies in Drama

Prof. Fuchs

Thursdays, 12:00pm – 2:50pm

This course will examine representations of the Mediterranean—that space in between Europe and Africa, Christianity and Islam, East and West—in the late sixteenth and early seventeenth centuries, to explore how English identities are negotiated in relation to Italy, Spain, and Africa. What is the role of the Mediterranean in early modern conceptions of race and gender? How do Mediterranean exchanges complicate our histories of imperialism? How does the literary negotiate and inflect these exchanges? Authors will include Kyd, Marlowe, Shakespeare, Cervantes, Massinger.

English 258

Anatomy of the Novel
Studies in the Novel

Prof. North

Wednesdays, 9:00am – 11:50am

This will be a practical course in formal analysis of the novel. Thus we will read some of the important authorities on the topic: Genette, Bakhtin, Chatman, and a number of novels, including *Joseph Andrews*, *Jane Eyre*, *Emma*, *Frankenstein*, *Mrs. Dalloway*, and others. Our purpose will be to acquire a command of the basic categories in the analysis of the novel, but also to subject these to some critical pressure. For example, why is the apparently basic distinction between story and discourse so hard to describe and why are the names given to these two so variable? Is it appropriate to divide novelistic narration along the linguistic line between first and third person? What are the limitations to omniscient narration and how does the acknowledgement of limitations undermine the very concept? Is the term "psychological realism" an oxymoron? Requirements include a) two scholarly book reviews, or b) a seminar paper.

English M262

Toni Morrison's Literary Trilogy
Studies in Afro-American Literature

Prof. Streeter

Thursdays, 3:00pm – 5:50pm

This seminar focuses on Nobel Laureate Toni Morrison's novels *Beloved* (1987) *Jazz* (1992) and *Paradise* (1998), works the author has described as a trilogy. Spanning a century, *Beloved* represents African American life during and immediately after slavery, *Jazz* is set during the 1920s Jazz Age, and *Paradise* during the ambiguous, transitional decade of the 1970s. We also read Morrison's first novel *The Bluest Eye* (1970), and her most recent, 2015's *God Help the Child*, along with selected critical essays. Note: Vintage International print editions of all books are required for this seminar.

SPRING 2018 SEMINAR DESCRIPTIONS

English 245 *Chaucer* Prof. Fisher

Description TBA.

English 254 *Title* Prof. Hyde
American Literature to 1900

Description TBA.

English 258 *Title* Prof. Goyal
Studies in Novel

Description TBA.

English M261 *Title* Prof. Pérez-Torres
Studies in Chicana/Chicana Literature

Description TBA.

English M270 *Title* Prof. Kaufman
Seminar: Literary Theory

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