

COURSES: Spring 2011

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Chuh Theorizing Intersectionality Room 4422	Greetham Meaning of Media Room 4433	Di Iorio Gothic Americas Room 4422 Greetham Publication Workshop Room 3306	Schaffer Victorian Bodies Room 3309	Coppola Cultures of Nat Phil: Sci & Soc in the Long 18th C Room 4422
2:00-4:00	Epstein James Joyce <i>Ulysses</i> Room 4433	Hintz Children's & YA Lit: Word & Image Room 4422 Greenberg Milton and Gender Room 6300	Reynolds Dissertation Wkshp Room 3306 Joseph Cognitive Thry, Neuroaesthetics, & Lit Imagination Room 3307	Webb Creole Poetics in Caribbean Fic & Poetry Room 4422	Dawson Insecure: Cult Pols of Neoliberalism Room 3307
4:15-6:15	Perl Exploring Pedagogies Room 4422 Richter Rise of the Novel Room 3308	Majeske Early Mod/Ren Eng Lyric Poetry Room 8202 Giddins Jazz in Three Dimensions Room 3389	Caws Portraits & Self-Portraits: Art & Text Room 8203 Faherty Thry & Prac Lit Schlsp Room 4422 Miller/Katz Gender & Cult Am 1950s Room 7395	Sargent The Passion/The Body/The Christ Room 3307 Wallace Invis Blues: Ralph Ellison & Descend Room 8202	
6:30-8:30	Wilner Romantic Autobiography	Faherty Prob of Pops: Dem, Empire,	Hoeller Edith Wharton: Texts &	Watts White Southern Writers	

	Room 4422	Nation US Lit 1782-1836 Room 4422	Contexts Room 4419	Confront Jim Crow South Room 4433	
Interession: Greetham Thry & Prac Lit Schlsp					

Courses listed alphabetically by instructor

ENGL 76000. “Portraits and Self-Portraits: Art and Text.” [Mary Ann Caws](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. (cross-listed with WSCP 81000). [CRN 14150]

Representing the self and the other in image and/or words is the embattled topic of this seminar. Autobiography and memoir exchange glances with biography and portraiture, and prompt thorny questions: what details are chosen and omitted, how do we write and paint them, or around them, and how do we read them, once they are committed to paper or canvas? A whole gamut of expressions and impressions is on display, or then hidden from view: out of sight, out of mind, or perhaps not always.

Where to start? Half of the time will – as I construe it now, at least – be devoted to self-portraiture of all sorts, and the other half, to the picturing of the other. Whenever possible, the accent will fall on the sharply defined presentation in a relatively limited space, to permit a wide range of possibilities. Among the creators to be discussed, I envision at the moment artists from Rembrandt to Picasso and Warhol, from Frida Kahlo to Duncan Grant and David Hockney; photographers from Walker Evans to Lee Miller and Man Ray; writers from Ruskin and Marcel Proust to Henry James, Virginia Woolf, and Gertrude Stein; actors from Lawrence Olivier and Richard Burton to Anthony Hopkins and Al Pacino. To some extent, the actual choice of texts and art works read, seen, and discussed will depend on the interests of the participants in the seminar.

A short and a long paper as well as an oral report, including a museum visit at some point by each participant.

ENGL 80600. “Theorizing Intersectionality.” [Kandice Chuh](#). 2/4 credits. Mondays 11:45AM-1:45PM. (cross-listed with WSCP 81000). [CRN 14151]

The emergence of “intersectional” approaches to cultural critique has been enormously generative in advancing efforts to understand the ways in which such socio-political identity categories as race, gender, sexuality, and class operate. This course will present an opportunity for us to revisit some of the foundational work that has driven intersectional critique in, especially, U.S. cultural studies. One way of understanding the impetus for this course is to recognize the continuing meaningfulness of institutional taxonomies that appear to elide intersectionality – e.g., “women’s studies” and “Asian American literature”; “queer theory” and “queer of color critique” – despite the traction that intersectional approaches has had in a variety of critical discourses. In light of this recognition, I’m interested in asking, how might we begin identifying and exploring new avenues for elaboration and inquiry that might articulate the aims of intersectional critique in ways appropriate to the present? Or, to put it otherwise, how do we understand and theorize “difference” as an epistemological, political, discursive, and institutional category? Students taking the course for 2 credits will be asked to produce and present a book

review like those found in academic journals; students taking the course for 4 credits will be expected to produce a 15-20 pp essay. The texts anchoring this course will include work by such writers as Kimberle Crenshaw; Siobhan Somerville; Jose Munoz; Rod Ferguson; Trinh Minh-Ha; Leti Volpp; Grace Wong; Laura Kang; Norma Alarcon; Robert Reid-Pharr; Robyn Wiegman; and Lauren Berlant.

ENGL 83500. “Cultures of Natural Philosophy: Science and Society in the Long Eighteenth Century.” [Al Coppola](#). 2/4 credits. Fridays 11:45AM-1:45PM. [CRN 14152]

“Cultures of Natural Philosophy” will investigate the development of scientific thought in the long eighteenth century, with a special focus on its social implications. To speak of “cultures” of natural philosophy is to suggest, on the one hand, that the eighteenth-century saw the development of multiple communities of science practitioners working to establish a diversity of new natural truths whose discourses were not yet disciplined into a monolithic “science” per se. The title of this course also glances at the way in which the cultural production of the long eighteenth century was obsessed, even haunted, by new discoveries and new technologies. We will study scientific texts in dialogue with literary works to trace the development of new ideas about the natural world and their impact on and propagation across culture. Each class will be devoted to a different scientific topic; our readings in eighteenth-century natural philosophy may include tracts on microscopy and corpuscular theory, physics and gravity, nerves and the animal spirits, the study of gasses and vacuums, new theories of embryology and generation, animal magnetism, and Linnaean taxonomy. Alongside the science texts, we will also read a selection of literary works that respond to these new natural “truths,” whether to celebrate and popularize, or to appropriate and extend, or to critique and contain. Works may include Thomas Shadwell, *The Virtuoso*; Aphra Behn, *Oroonoko*; Jonathan Swift, *Travels into Several Remote Nations*; Susanna Centlivre, *The Basset Table*; Joseph Addison, *The Pleasures of the Imagination*; *Harlequin*; *Doctor Faustus* and other pantomimes; and Mary Shelley, *Frankenstein*. Guiding our investigations will be selections from critics such as Bruno Latour, Donna Haraway, Steven Shapin, Simon Schaffer, Lorraine Daston, Jan Golinski, Larry Stewart, Ann B Shteir and many others.

Each class session will be devoted to a particular area of scientific activity, such as botany, or microscopy, or Newtonian physics, and readings will seek to recover the social embeddedness of the scientific practices as well as the way in which these new natural truths were put to use in culture. For example, we will read some of Robert Boyle’s experimental reports, along with selections from his *Occasional Reflections*, as part of a more wide-ranging investigation of the rise of empiricism that will also consider new prose forms like Behn’s proto-novel *Oroonoko* and Pepys’ *Diary*—convergences in the minute registration of detail that will also be explored in an excerpt from Cynthia Wall’s *The Prose of Things*. Other classes may consider Robert Hooke’s chief works and the virtuoso satire to emerge in the 1670’s; or Isaac Newton’s *Optics* and its relationship to new regimes of seeing that are emergent in the early novel and are critiqued in Swift’s *Travels*; or the radical epistemologies of chemists like Joseph Priestly and their influence on 1790’s revolution crisis and Mary Shelley’s ambiguous *Frankenstein*. Requirements: midterm review essay (of a pair of primary science texts or contemporary critical works) and a term paper.

ENGL 86600. “Insecure: The Cultural Politics of Neoliberalism.” [Ashley Dawson](#). 2/4 credits. Fridays 2:00PM-4:00PM. [CRN 14153]

Climatologists such as James Hansen warn us that accumulating greenhouse gas emissions are likely to tip the planet into a process of run-away climate change in the very near future. The survival of many terrestrial life forms, including human beings, hangs in the balance. For many people, however, this threat seems distant in comparison to the quotidian forms of economic and social insecurity associated with neoliberal globalization. Indeed, if anything binds people today, it is a feeling of polymorphous insecurity. This common condition is generating potent populist reactions, yet we are faced with a cruel paradox: the more security mechanisms we establish, the more insecure we feel. Of course, such insecurity is not felt evenly around the planet. It could in fact be said that if heterogeneous forms of insecurity characterize life in the US, one of our primary businesses is the export of vertiginously more violent forms of insecurity to other parts of the world.

While a grasp of the economics of neoliberalism is vitally important today, equally if not more crucial is an understanding of the cultural and political imaginary that sustains neoliberal globalization. Why has insecurity, originally a discourse limited to debates around law and order, circulated throughout the body politic, and to what effect? How, for instance, does the precariousness that characterizes the world of work today impact our collective sense of political possibility? How might psychological phenomena such as insecurity and disavowal fuel broader social trends such as the return of fundamentalist religious movements? What is happening to the ideology of progress that animated modernity as we confront the multiple negative feedback effects of technology, from poisonous food to climate change? To what extent is an orientation to the future inherent in the welfare and developmentalist state being replaced by one towards survival?

The seminar will be divided into analysis and discussion of six key axes of contemporary insecurity: an introduction to the political economy of neoliberalism; the financialization of everyday life; end times and millennial zeal; civil disorder and terror; contagion and biopower; and unnatural disasters. Within each of these units we will adopt what Edward Said called a contrapuntal mode of analysis, examining forms of insecurity that articulate in different ways across the global North and South divide. Authors whose work we will discuss are likely to include the following, among others: Chris Abani, Margaret Atwood, Zygmunt Bauman, Alfonso Cuarón, Mike Davis, Stuart Hall, Mohsin Hamid, David Harvey, Fredric Jameson, Mathieu Kassovitz, Jamaica Kincaid, Naomi Klein, Tim LaHaye, Achille Mbembe, Kobena Mercer, Wolfgang Petersen, the Retort Collective, Andrew Ross, Arundhati Roy, Vandana Shiva, and Slavoj Žižek.

ENGL 86500. “Gothic Americas.” [Lyn Di Iorio](#). 2/4 credits. Wednesdays 11:45AM-1:45PM. (cross-listed with ASCP 81500). [CRN 14154]

Contemporary culture is characterized by, among other tendencies, a reawakened interest in “Gothic”—the aesthetic discourse of horror and terror that arose following the publication of Horace Walpole’s *The Castle of Otranto* in 1764. This seminar weaves together most of the primary critical strands that constitute the main approaches to the Gothic: American Gothic, Female Gothic, Queer Gothic, the sublime, the uncanny, the abject and trauma theory. The course also proposes that the contemporary Gothic aesthetic in our Americas—the terrain of the U.S. in a dialectic with its minority groups and the populations in the Caribbean and south of the border—uncovers important issues of race, ethnicity and border politics on which there has been

scant commentary.

Some questions we will consider: How do Gothic tropes function to elicit issues of race and identity politics in works by writers from the most populous—U.S. Latino/a, African American and Asian American— U.S. minority groups? What is the relationship, if any, between the trope of the Haitian “zombi,” as the soulless shell of the slave in the Caribbean, and the George Romero zombie figure, which highlights an embattled and post-apocalyptic humanity? From Stephen King to Jamaica Kincaid, from *Dracula* to *Trueblood*, why are we so drawn to the Gothic? Do horror, mutilation, melancholia, and loss constitute a new aesthetic structuring of the contemporary human psyche, connecting the Freudian vision of the human mind to the dynamics of Gothic villainy and victimization?

We will read some or all of the following critical works: *A Philosophical Enquiry into the Sublime and Beautiful* by Edmund Burke; The “Uncanny” by Freud; *Trauma: Explorations in Memory*, ed. by Cathy Caruth; *The Body in Pain: The Making and Unmaking of the World* by Elaine Scarry; *Powers of Horror* by Julia Kristeva; *The Coherence of Gothic Conventions* by Eve Sedgwick; *Gothic* by Fred Botting; *The Cambridge Companion to Gothic Fiction*, ed. by Jerrold Hogle; *Gothic and Gender* by Donna Heiland; *Queer Gothic* by George E. Haggerty; “Gothic Americas” in *Haiti, History and the Gods* by Joan Dayan, and others.

We may read some or all of the following literary works: *Carmilla* by Joseph Sheridan Le Fanu; stories by Edgar Allan Poe; *American Gothic Tales*, ed. by Joyce Carol Oates; *Native Son* by Richard Wright; *We Have Always Lived in the Castle* by Shirley Jackson; *The Great Divorce* by Valerie Martin; *Exquisite Corpse* by Poppy Z. Brite; *The Shining* by Stephen King; *The Hell Screens* by Alvin Lu; *Geographies of Home* by Loida Maritza Pérez; *Desert Blood: the Juárez Murders* by Alicia Gaspar de Alba; *The Black Minutes* by Martín Solares, and others.

Note: I am happy to consider suggestions for additions to the reading list.

ENGL 86100. “James Joyce *Ulysses*.” [Edmund Epstein](#). 2/4 credits. Mondays 2:00PM-4:00PM. [CRN 14155]

This is a course in Joyce's *Ulysses*, featuring a detailed analysis of *Ulysses*, its plot and innovative post-modern techniques.

There will be constant reference to Joyce's later work, especially *Finnegans Wake*.

It is recommended that the students in the course read Joyce's earlier works, *Dubliners* and *A Portrait of the Artist as a Young Man*, before the term begins.

Texts

Joyce *Ulysses*

Richard Ellmann *James Joyce* Oxford UP paperback

ENGL 79500. “Theory and Practice of Literary Scholarship.” [Duncan Faherty](#). 4 credits. Wednesdays 4:15PM-6:15PM. *Restricted to English Program students only*. [CRN 14157]

This course will involve questions both practical and theoretical about what it means to do scholarship in the discipline of “English” and what it means to be a part of the academic world of “English” studies in the 21st century. Theoretically, we will examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields, and how various theories define, in sometimes complementary but also sometimes contradictory ways, the discipline of “English” studies. Practically, we will discuss how to define objects of inquiry (“texts” and “contexts”) within “English” studies, how to research such objects, how to identify the main debates currently circulating around them, how to

develop new knowledge. The course follows four main lines in inquiry, examining: 1) archival and bibliographical work, 2) concepts of text and textuality, 3) theoretical approaches, and 4) the historical, institutional context of the discipline.

Requirements: The work for the course has two parts: 1) readings in common that will be discussed in class, and 2) an individual project pursued throughout the semester and designed to put into practice the more general issues taken up in the course. Students will periodically report in class on their progress in the individual project. The course grade will be based on the final project, on the work done in stages on that project throughout the semester, and on general participation throughout the semester.

ENGL 85000. "The Problem of Populations: Democracy, Empire, and Nation in U.S. Literature 1782-1836." [Duncan Faherty](#). 2/4 credits. Tuesdays 6:30PM-8:30PM. (cross-listed with ASCP 82000). [CRN 14156]

A range of recent scholarship has fruitfully unsettled the notion that novels respect national borders, or that they retrospectively fit within the contours of a mythic exceptionalist geography. Instead of reading post-Revolutionary texts as an expression of an inevitable individuated American subjectivity, this course takes up what Nancy Armstrong and Len Tennenhouse call "the problem of population." Echoing Armstrong and Tennenhouse's figuration of this as the key issue of the early Republic, Ed Larkin defines the problem of populations as "the sheer diversity of peoples that needed to be contained and managed under the banner of the US." By focusing on "populations" as opposed to the "people," we will attempt to account for the wider range of bodies which – either permanently or temporarily or theoretically – constituted the ethnoscapings of the early Republic. As we interrogate how early American literary production confronts and responds to this phenomenon, we will consider if the recent critical turn towards "cosmopolitanism" is a liberatory reinvigoration of the field or simply a repackaging of exceptionalism. By focusing on the problem of populations we will scrutinize the nexus where these two modes meet: the axis where the cosmopolitan global and the exceptionalism of the local exist concomitantly. In other words, we will try and synthesize an account of the early US novel which is both specifically transnational and specifically (exceptionally) national in a political sense. In so doing, we will grapple with the shifting structures of feeling that define notions of democracy, empire, and nation in the early Republic; moreover, we will – to borrow Ed White's generative reversal of Raymond Williams' path-breaking term – investigate how the "feelings of structure" serve to manage, manipulate, contain, and exclude particular bodies and possibilities from those emerging and contingent definitions.

Possible texts include: J. Hector St. John de Crevecoeur's *Letters from an American Farmer* (1782), Peter Markoe's *The Algerine Spy in Pennsylvania* (1787), the anonymously published *Amelia; or, the Faithless Briton* (first serialized 1787 /first collected text 1798?), Susanna Rowson's *Reuben and Rachel; or A Tale of Old Times* (1798), Charles Brockden Brown's *Wieland* (1798) & his *Historical Sketches* (1807), Martha Meredith Read's *Monima; or, The Beggar Girl* (1802), Caroline Matilda Warren's *The Gamesters; or the Ruins of Innocence* (1805), Tabitha Tenney's *Female Quixotism* (1808), George Watterston's *Glencarn, or The Disappointments of Youth* (1810), Hugh Henry Brackenridge's *Modern Chivalry* (1792-1815), Jesse L. Holman's *The Prisoners of Niagara* (1810), Rebecca Rush's *Kelroy* (1812), the anonymously published *The Soldier's Orphan* (1812), G. N. Lutyens' *The Life and Adventures of Moses Nathan Israel* (1815), Washington Irving's *The Sketch Book of Geoffrey Crayon* (1819), James Fenimore Cooper's *Lionel Lincoln; or, The Leaguer of Boston* (1825), William Apess' A

Son of the Forest (1829), and Robert Montgomery Bird's *Sheppard Lee* (1836).

ENGL 87300. "Jazz in Three Dimensions: Music, Film, and Literature." [Gary Giddins](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. (cross-listed with ASCP 81500 & FSCP 81000). [CRN 14175]

Jazz is so often viewed through a single, narrow lens—the chronological achievements of its most creative figures—that we underestimate its importance as a broad and constant catalyst in American culture. In this course, we will look at the musical development of jazz, making all the usual stops in New Orleans, Chicago, and New York, and tracing interrelated movements (swing, bebop, cool jazz, hard bop, soul jazz, avant-garde, fusion), while also surveying the way non-jazz artists in pop and high culture adapted it for their own purposes, particularly in American literature and film.

To give one example of the way literature reflects altered perceptions of jazz, consider the two most famous and anthologized short stories ever written about it. They could not be more unlike in every aspect—authorial background, perspective, style—but one: a determination to engage in words the music's emotional authority. James Baldwin's "Sonny's Blues" is narrated prudently by a man who, unlike Baldwin, is aloof from and even fearful of jazz. Eudora Welty's "Powerhouse" is narrated in a burst of inspiration by a woman who, unlike Welty, resounds with its exhilaration. Welty's story celebrates the kind of entertainment personified by Fats Waller and Louis Armstrong; Baldwin's story specifically rejects that template in favor of the intellectualism of Charlie Parker and Bud Powell.

Almost from its inception, jazz has influenced the other arts, as writers, filmmakers, choreographers, painters, and musicians in the classical and popular worlds have tried to come to grips with its enigmatic place in the cultural imagination. In the works of those "outsiders," jazz is usually inextricable from or symbolic of issues of race, class, gender, sex, and stimulants. Responding to its emotional charge, they tend to explore the "trembling cup" of alienation on which jazz presumably feeds or the ecstasy to which it sometimes aspires.

We will tack back and forth between central jazz recordings, reflecting each period, and films and stories. We will look at such movies and television programs as *Murder at the Vanities*, *Hollywood Hotel*, *The Birth of the Blues*, *Blues in the Night*, *Pete Kelly's Blues*, *All Night Long*, *Shadows*, *Elevator to the Gallows*, *A Man Called Adam*, *Passing Through*, *Round Midnight*, *Bird*, the remarkable 2010 film *Chico & Rita*, and episodes from *Peter Gunn* and *Route 66*. In addition to Baldwin and Welty, we will read fiction by Langston Hughes, Dorothy Baker, Ralph Ellison, Amiri Baraka, James Jones, Jack Kerouac, Michael Ondaatje, and others. The main course texts will be *Jazz* (Giddins and De Veaux) and *Jazz Modernism* (Appel). Course requirements include active class participation and reports: Each student will serve as a co-lecturer for a particular class; all students will prepare original reports (oral *or* written) for the final classes.

ENGL 82300. "Milton and Gender." [Lynne Greenberg](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 14174]

Providing an exploration of Milton's *Comus*, *Paradise Lost*, *Paradise Regained* and *Samson Agonistes*, this course examines the work of John Milton through the particular lens of gender. Our task will be to explore the complexity of Milton's discourses on gender relations and to recover a more complete portrait of early modern writings that foreground such issues. In particular, we will examine the legal status of early modern women, their political authority and

agency and religious autonomy. A range of primary materials, including legal treatises, prose pamphlets, domestic conduct manuals and female-authored prophetic writings, diaries, poetry and parliamentary petitions will supplement secondary critical materials to provide the necessary historical contexts. We will consider the importance in early modern society of Milton's statement that "the family is a little commonwealth" and how the Civil War ruptured this analogy. That is, our analysis will focus not only on poetic constructions of women but also on how such constructions participated in a larger set of historically contingent, political concerns that had wide-ranging implications for the lives of men and women. We will also ask how the concerns of love and sexuality, familial relations, prophecy and vocation are inscribed in often competing poetic and dramatic visions. The intersections of genre and gender and of transformative poetics and politics too will occupy our attention. Course requirements include an oral presentation and final term paper.

ENGL 79500. "Theory and Practice of Literary Scholarship." [David Greetham](#). 4 credits. Tba. *Restricted to English Program students only*. [CRN 14158]

Intersession (January) : Hours Tue/Fri 11:00- 3:00-ish

This special intersession course being given in January takes up questions both practical and theoretical about what it means to do scholarship in the discipline of "English." Theoretically, we consider what it means to study a national language and literature that has become global in its reach; we examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields (and thus the concept of "disciplinarity" itself); we consider how varied theories of language, text, narrative, poetics, author, gender, race, psyche, society, culture, history, identity, politics (etc.) define, in sometimes complementary but also sometimes contradictory ways, the discipline as it has emerged (and changed) since its first being added to the university curriculum as a "vernacular" version of "classical" studies. Practically, we take up the question of how we define objects of inquiry within "English" studies, how we research such topics, how we identify the main debates currently circulating around them, how we develop new knowledge—in sum, we consider nitty-gritty questions crucial to pursuing graduate and professional work in literary scholarship. The course follows four main lines of inquiry, examining 1) the historical, institutional context of the discipline, 2) archival and bibliographical work, 3) concepts of textuality, and 4) theoretical approaches.

Requirements: Preparations for all class discussions and several in-class presentations. The final paper is similarly flexible: students may produce one of three possibilities—a scholarly "edition" of a short work embodying the textual principles discussed in the course; an introduction to such an edition or collection of works, focusing on the archival and other cultural issues involved; a critical essay founded on the archival, bibliographical, and textual approaches explored. I am also open to other methods of integrating the "scholarly" and "critical" components of the course.

Organization: I will be teaching the "intensive" intersession version of this course during the month of January 2011. The advantage of the intersession version is that we complete the course before the semester proper has begun, thus freeing up students to take a full roster of "regular" courses during the Spring; and because the intersession course is officially a "Spring" offering, students have the whole of the Spring semester to complete the final paper. Moreover, January is "bibliography" month in New York, and I have usually managed to get some of the leading visiting archivists, bibliographers, editors, and textuists to participate in the intersession class (as

well as presentations of their final projects by former students of the course): students will thus be able to interrogate some of those authors they have read. And, because we meet often and for extended periods, students have usually found that there is a greater narrative impetus to the intersession version, and a greater sense of “group” interaction. The main challenge (as opposed to the semester-long version) is, of course, that we have to devote pretty much the whole of January to completing this required course: that has usually meant meeting twice a week (normally Tuesdays and Fridays) for *at least* three hours, with an introductory organizational meeting held at the end of the Fall semester. The balance in the intersession version is therefore more toward reading and preparation for discussion than in actual archival work in local libraries, which can be done with more leisure and lead time in the conventional semester-long version. As usual, there will be an organizational meeting in December to discuss scheduling etc.

Texts:

Graff, Gerald. *Professing Literature: An Institutional History*. Chicago: U of Chicago P, 1989 (pbk): ISBN: 0-226-30604-6

Greetham, D. C. *Textual Scholarship: An Introduction*. New York: Garland/Routledge, 1994. ISBN: 0-8153-1791-3.

McGann, Jerome. *A Critique of Modern Textual Criticism*. Charlottesville, VA: UP of Virginia, 1992. 2nd. ed. ISBN:0-8139-1418-3.

McLaughlin, Thomas & Lentricchia, Frank, eds. *Critical Terms for Literary Study*. Chicago: U of Chicago P, 1995. 2nd. ed. ISBN: 0-2264-7203-5.

Tanselle, G. Thomas. *A Rationale of Textual Criticism*. Philadelphia: U of Pennsylvania P, 1992: ISBN: 0-8122-1409-9.

ENGL 89500. “The Meaning of Media.” [David Greetham](#). 2/4 credits. Tuesdays 11:45AM-1:45PM. [CRN 14159]

This is the first outing of our new “Studies in the History of the Book and Other Media,” and, as the title suggests, we will be taking a post-McLuhan approach to the relationship between the message/meaning/substance of communications and the medium/vehicle/form in which these communications are embedded. While the narrative and specific content of the course will depend on individual student interests (e.g., periodical literature, digitization, copyright), there will be several nodes around which our discussions will be centered; these will include historical/terminological consideration of the key critical terms in “book history” (widely construed); a consideration of the crucial shifts in transmission method (oral to written, manuscript to print, print to electronic); the cultural construction of reading/text-production communities (monastic, coterie publishing, blogs); an investigation of the structures of power in creating/resisting texts (e.g., through censorship, claims for intellectual property, and the litigation involved); the challenges of text storage and recuperation (libraries, universal catalogues, Google Books, computer crashes); the aesthetics/ontology and negotiation of the book (e.g., Morris, Gutenberg, Firefox, Gibson’s *Agrippa*, Safari, PC v Mac); the place of “book history” as a relatively new interdisciplinary focus for research on authoriality, intention, readership, meaning, cultural production etc. Given the potentially wide array of topics, it would be helpful if students thinking of taking the course could let me know in advance of their interests and the areas they would like to see explored (david.greetham@gmail.com). I also anticipate having a number of expert guest discussions with English faculty and those from related disciplines (for example, the co-editor of the Oxford *Companion*, Michael Suarez, would like to attend one of our sessions).

As general research/reference resources, we will use the new Oxford *Companion to the Book*, ed. Suarez and Woudhuysen, 2 vols. Oxford 2010: on reserve, together with my personal copy; *The Book History Reader*, ed. Finkelstein and McCleery, 2nd ed. Routledge 2002 (and, at a more basic level, Finkelstein and McCleery's *An Introduction to Book History* Routledge 2005), plus Mitchell and Hansen's *Critical Terms for Media Studies*, Chicago 2010. More specialized resources will depend on student interest, but could include brief selections from Kirschenbaum's *Mechanisms: New Media and the Forensic Imagination*, MIT 2008, Levinson's *The Soft Edge: A Natural History of the Information Revolution*, Routledge 1997, Koepsell's *The Ontology of Cyberspace: Philosophy, Law, and the Future of Intellectual Property*, Open Court, 2000, and the now-classic Brown and Duguid *The Social Life of Information*, Harvard Business School, 2000.

One (or possibly two) in-class presentations, plus a seminar paper, web site, blog.

ENGL 91000. "Publication Workshop." [David Greetham](#). 0 credits. Wednesdays 11:45AM-1:45PM. Restricted to English Program Level 2 & 3 students only. [CRN 15059]

In this workshop, students will identify a piece of their own scholarly work (finished or unfinished) that they expect to submit for publication, and they will work, throughout the semester, to revise that piece (and possibly other pieces) in ways that ready the research and writing for publication in a scholarly journal or other outlet, print or electronic. The participants in the seminar will read each other's work and provide each other with feedback and suggestions for revision, paying particular attention to questions about theoretical approach, research methodology, audience, argument, style, and voice. In addition, the workshop will consider how to identify those academic journals and other venues of publication most suited to particular interests and kinds of scholarly writing. The expectation is that, by the end of the semester, all students will have taken at least the first steps toward publication/publications.

While the workshop will have a wide-ranging mandate, with coverage of publication opportunities in the main periodic divisions of literature (in addition to such scholarly specialties as gender studies, genre studies, and cultural studies), those students who have interests in such areas as digital humanities, textuality, editing or archival research would find this version of the publication workshop particularly useful.

ENGL 80200. "Children's and Young Adult Literature: Word and Image." [Carrie Hintz](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 14160]

Children's and Young Adult literature is an emerging area in English studies; scholars continue to uncover the aesthetic depth and ideological complexities of literature for younger readers. We will explore critical approaches to the field, starting with Beverly Lyon Clark's eagle-eyed appraisal of the shifting canonical status of children's literature: *Kiddie Lit: The Cultural Construction of Children's Literature in America* (2004). After wrangling with definitions of "children's" and "young adult" literature, we'll examine major genres. Reading dozens of children's picture books, we will delineate methodologies to interpret the relationship between word and image. We will also trace the picture book as a form of popular culture and reading instruction—from its 17th century roots in the primer, into the age of mass production, and through the work of such daring artist-authors as Maurice Sendak, Dr. Seuss, David Wiesner, Brian Selznick and Suzy Lee. Beginning with *Alice in Wonderland* (1865), we will consider fantasy writing for children, drawing on definitions of the "fantastic" and the "realistic" and

looking at the political and cultural dimensions of “fantasy.” The relatively under-studied genre of children’s poetry will allow us to probe the distinctions between “poetry” and “verse,” the role of nonsense in poetry for young people, and children’s/YA poetry as lyric expression and political text. Intertextuality will be another focus of the course, as we juxtapose Madeleine L’Engle’s *A Wrinkle in Time* (1962) with Rebecca Stead’s *When You Reach Me* (2009), and Rudyard Kipling’s *The Jungle Book* (1894) with Neil Gaiman’s *The Graveyard Book* (2009). The seminar ends with an exploration of gender and sexuality in children’s lives and literature, taking up some of the challenges posed by Steven Bruhm and Natasha Hurley’s collection *Curioser: On the Queerness of Children* (2004). We will read, among other things, David Levithan’s *Boy Meets Boy* (2005) and Malinda Lo’s lesbian re-telling of “Cinderella,” *Ash* (2010).

A note on texts: All books for the class will be placed on reserve but you can also get many of them second-hand, very cheaply. The course syllabus will be available in mid-November. E-mail me at chintz@gc.cuny.edu if you’d like to start gathering the materials.

Course Requirements: a short class presentation and a 20-25 page essay.

ENGL 85000. “Edith Wharton: Texts and Contexts.” [Hildegard Hoeller](#). 2/4 credits. Wednesdays 6:30PM-8:30PM. (cross-listed with ASCP 82000 & WSCP 81000). [CRN 14161]

Edith Wharton was a great American writer, a great woman writer, and a great New York writer. Her work is extraordinary versatile—spanning from short stories to fiction, from books on interior decoration, gardening and architecture to unique female reporting and writing about World War I. Her fiction responds to several major literary traditions: sentimental fiction, realism, naturalism, and modernism. Her writing tackles most of the cultural and social concerns of her time, including issues of gender, race, nation, and class. On all of these issues, she held complicated views. Unlike most American writers, she managed simultaneously to become canonized and sell her work successfully as a professional writer. Many Wharton papers are available in reasonable vicinity from us, such as in the Beinecke Library at Yale or the Firestone Library at Princeton University. This seminar will explore Edith Wharton’s wide-ranging work, from her juvenile novella to her last unfinished novel, from her letters to her fiction, from her writing on interior decorating to her World War I writings. It will encourage critical projects that link Wharton to a wide variety of contexts, materials, and critical approaches.

ENGL 80200. “Cognitive Theory, Neuroaesthetics, and the Literary Imagination.” [Gerhard Joseph](#). 2/4 credits. Wednesdays 2:00PM-4:00PM. [CRN 14162]

On the assumption that cognitive theory has a cutting-edge “cognitive leverage” (a useful phrase of Eve Sedgwick’s) in several disciplines these days, we’ll begin with contemporary explorations of the mind/brain problem in philosophy/neuroscience and a resultant neuroaesthetics (selections from Gerald Edelman, *Second Nature: Brain Science and Human Knowledge*, Mark Solms and Oliver Turnbull, *The Brain and the Inner World*, Lisa Zunshine, *Why We Read*; David Herman, ed. *Narrative Theory and Cognitive Science*; Antonio Damasio, *The Feeling of What Happens*, Alan Richardson, *The Neural Sublime: Cognitive Theory and Romantic Texts*, Irving Massey, *The Neural Imagination*, Eve Sedgwick, “Shame in the Cognitive Fold,” Marilynne Robinson, *Absence of Mind*, Daniel Goleman, *Social Intelligence*). The next section of the course will be given over to guest lecturers (who may

suggest readings) from the following possibilities—David Richter on mind in the Hebrew Bible, Nancy Yousef on affect in the 18th century, Alan Vardy on cognitive theory and the Romantic sublime, Anne Humpherys on Narrative Theory and Cognition, George Levine (of NYU) on Darwin and evolutionary psychology, David Greetham on mind/brain and textuality. In the case of each guest's recommended works, we will consider whether or not the reading is mappable onto the cognitive materials of the early weeks of the course—and vice versa. The last section of the course will treat some literary works chosen from the following list: John Keats, "Ode to Psyche," Charles Dickens *Hard Times*, Rebecca Goldstein, *The Mind Body Problem*, David Lodge, *Think*, Richard Powers, *Galatea 2.2.* or *The Echo Maker*, Allegra Goodman, *Instinct*, Octavia Butler, *Dawn*, Ian McEwan, *Saturday*, Marilynne Robinson, *Gilead*, and Mark Haddon, *The Curious Incident of the Dog in the Night-Time*. And we'll end up with Ashley Dawson on global consciousness. For a preliminary overview, see "The Mind Brain Problem," www.horizonresearch.org/main_page.php?cat_id=40; and Herbert Simon, "Literary Criticism: A Cognitive Approach," www.Stanford.edu/group/SHR/4-1/toc.html. Course requirement: an oral report and a term paper.

ENGL 71100. "Early Modern/Renaissance English Lyric Poetry." [Andrew Majeske](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. (cross-listed with MALS 70500). [CRN 14163]

After a period of neglect, scholars are once again focusing upon early modern/Renaissance lyric poetry. A wide array of theoretical issues accompany this resurgence, including of course, whether a rigorous theoretical approach to these texts is even appropriate in light of the announcement of the "death of theory" (surely premature) and the markedly intentionalistic poetics that characterize the early modern/Renaissance English lyric. We will consider, among other things, how the lyric reacts to the movement away from a humanistic understanding of the self/world to a more protestant one (a la Luther's aphorism "Reason is the devil's whore"), and how this movement is captured and advanced especially in texts such as Sidney's "Defense of Poetry". We will also explore how many modern interpretations have tended to read/interpret the era's poetry in the context of the religious and political conflicts ahead of the Civil War. We will also touch upon the subtle but complex issues of gender and sexuality that arise in the sonnet sequences and elsewhere, issues which have been illuminated especially in the "feminist" re-readings of this overwhelmingly male literary canon.

ENGL 80500. "Gender and Culture in the American 1950s." [Nancy. K. Miller](#) and [Cindi Katz](#). 2/4 credits. Wednesday 4:15PM-6:15PM. (cross-listed with PSYC 80103, IDS 81660, EES 79903 & WSCP 81000). [CRN 14176]

In 1953, Marilyn Monroe appeared in the first issue of the magazine *Playboy* and Simone de Beauvoir's revolutionary analysis *The Second Sex* was published in the United States. In 1953 the Rosenbergs were found guilty of espionage, and Esther Greenwood, the heroine of Sylvia Plath's 1963 novel *The Bell Jar*, began her odyssey under the sign of their execution. Between 1953 and the assassination of JFK in November 1963, a decade of social transformation unfolded. Despite the well-known repressive effects of containment culture of the Cold War, the suburbanization of American life, the celebration on television of *Father Knows Best*, the 1950s were also a time of visible dissidence: the landmark decision of *Brown v. Board of Education* and the beginnings of the Civil Rights movement, the emergence of Beat writing and culture, rock and roll. In the course, we will look at the complexities and contradictions of this period in which the problems that were to explode in the 1960s found their earliest expression.

Readings will be drawn from the following: Hannah Arendt, Simone de Beauvoir, Ralph Ellison, Franz Fanon, Betty Friedan, Anne Frank, Allen Ginsberg, Irving Goffman, Jane Jacobs, Audre Lorde, Grace Metalious, C. Wright Mills, Vance Packard, Sylvia Plath, David Riesman, J.D. Salinger, William H. Whyte. Films include: *All About Eve*, *On the Waterfront*, *Rebel Without A Cause*, *Imitation of Life*, *The Manchurian Candidate*, *Breathless*, *Hiroshima mon amour*, and the television series, *Mad Men*.

Work for the course includes a term paper at the end of the semester, and an oral report.

ENGL 89010. "Exploring Pedagogies." [Sondra Perl](#). 2/4 credits. Mondays 4:15PM-6:15PM. (cross-listed with WSCP 81000). [CRN 14164]

How do critical theory, queer theory, feminist theory, constructivism, expressivism, post-modernism and a host of other 'isms' and theoretical stances play out in the composition classroom? In this seminar, we will examine teaching as an act that unfolds in space and time that can be viewed and understood through a range of theoretical perspectives. We will look to determine how various theories play out in practice and how practice, when observed closely, can generate what Glaser and Strauss call "grounded theory." Together we will explore what constitutes the acts of teaching and learning by writing descriptions of lived experience in various settings and by considering a range of questions: How do you experience yourself as a teacher? When is your experience engaging or powerful? When is it not? What accounts for these differences? And can you write about such experiences in a way that shows rather than tells? The writing you do will be central to this inquiry. You will be asked to describe teaching and learning by examining small moments, by paying attention to detail, and by crafting scenes that 'lift out' and explore both the visible and the hidden dynamics of classrooms. Readings will be far-ranging and forward-looking and will encompass a number of different perspectives. Likely candidates include the following: Patricia Carini, Joseph Harris, Derek Owens, Kay Halasek, Richard E. Miller, Jonathan Alexander, Linda Garber, Nel Noddings, and Paula Mathieu. You will be expected to post weekly responses to readings on Blackboard and to be actively engaged in the Discussion Board forums. The seminar will culminate in two final projects: reflective papers and small group performances of particular theories in action.

ENGL 91000. "Dissertation Workshop." [David Reynolds](#). 0 credits. Wednesdays 2:00PM-4:00PM. *Restricted to English Program Level 2 & 3 students only*. [CRN 14165]

Open to level 2 and 3 students in the English Program only. This seminar covers techniques of dissertation writing, research, analysis, and documentation. Students at the prospectus stage or the chapter stage will work on their own projects and read each other's work under the professor's guidance. In addition, the course explores avenues toward publishing students' work in scholarly journals or as book-length monographs.

ENGL 87100. "The Rise of the Novel." [David Richter](#). 2/4 credits. Mondays 4:15PM-6:15PM. [CRN 14166]

During the "long eighteenth century" (1660-1830), most of the major innovations in both subject matter and narrative technique take shape. At its beginning the art of fiction often involves the close imitation of true narratives, while at its end fictional narrative both competes with and contributes to the writing of historical narrative. Throughout the period, form (in the sense of aesthetic ideology) exerts intense pressure upon content, while content (the social and sexual conflicts of the period, along with the growing force of nationality) exerts a counterpressure

upon literary form. We shall read some of the most important canonical texts within and against the culture that formed them, a culture that took its own shape, at least in part, from the rise of the novel.

In addition to exploring the narratives of the eighteenth century, we will also analyze critically another set of more recent narratives, the works of literary historiography in which scholars from the past fifty-odd years have attempted to explain the origins of the English novel. Ian Watt's *The Rise of the Novel* (1957) can be seen as the master narrative against which more recent literary historiographers have staged their own histories, including Michael McKeon, Ralph Rader, Lennard Davis, Catherine Gallagher, Nancy Armstrong, Laura Brown, Frank Palmeri, Elspeth Jaldelska, John Richetti, Alan Downie, and Margaret Doody.

Primary texts may include: Aphra Behn, *Oroonoko, or The Royal Slave*, 1688;; Daniel Defoe, *The Fortunes and Misfortunes of Moll Flanders, etc.*, 1722; Eliza Haywood: *Fantomina; or, Love in a Maze* (1725); Samuel Richardson, *Pamela, or, Virtue Rewarded*, 1740; Eliza Haywood: *Anti-Pamela; or, Feign'd Innocence Detected* (1741); Henry Fielding, *Joseph Andrews*, 1742; Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gent.*, 1760-67; Horace Walpole: *The Castle of Otranto* (1764); Frances Burney, *Evelina, or The History of a Young Lady's Entrance into the World*, 1777; William Godwin, *Things as They Are, or Caleb Williams*, 1794; Maria Edgeworth, *Castle Rackrent*, 1800; Walter Scott, *Waverley or 'Tis Sixty Years Since*, 1814; Jane Austen, *Mansfield Park*, 1815.

ENGL 80700. "The Passion/The Body/The Christ." [Michael Sargent](#). 2/4 credits. Thursday 4:15PM-6:15PM. [CRN14167]

In this course, we will look at one of the most remarkable forms of the material culture of spirituality in the later middle ages: the mapping of the passion of Christ and its sacramental simulacrum onto the body of the devout believer.

Using theoretical/critical approaches drawing upon gender theory, performance theory and the "history of affect", we will talk about the cultural work that various "texts of the passion" performed. We will read and discuss works of guided meditation, narratives of mystical trance and ecstatic performance of the arrest, torture and crucifixion, and the public re-enactment of the passion in civic drama – as well as the parallel experience of public torture and execution. The majority of the writings that we will be studying will be in Middle English, but most are available in modern English versions as well – as well as in the original continental languages in which some of them were composed.

The texts that we will be reading include the lives of three Belgian beguine mystics (Elizabeth of Spalbeek, Christina mirabilis and Marie d'Oignies), the meditations on the passion and the eucharist from Nicholas Love's *Mirror of the Blessed Life of Jesus Christ*, selections from the writings of Julian of Norwich and Margery Kempe and from the late-medieval English Corpus Christi plays, as well as the abjected mirror-image of the passion in such blood-libel texts as Chaucer's "Prioress' Tale" and the Croxton *Play of the Sacrament*.

ENGL 84500. "Late Victorian Bodies." [Talia Schaffer](#). 2/4 credits. Thursday 11:45AM-1:45PM. (cross-listed with WSCP 81000). [CRN 14168]

This course investigates how the nascent field of disability studies might be useful for parsing the body as understood in late-Victorian texts. The turn of the century was the time when many bodily configurations were named and pathologized, and fiction of the period shows enormous anxiety about unusual bodies. We will start with theoretical work by Lennard Davis, Marlene

Tromp, Martha Stoddard Holmes, Rosemary Garland-Thomson, Robert McRuer, Tobin Siebers, and others, looking at such central ideas of disability studies as the gaze and the freak, and interrogating the political, sexual, and aesthetic challenges that disability theory poses to our normative theoretical constructs. But we will go on to read texts of late-Victorian unease about the body, texts that foreground altered, impaired, or nonhuman bodies, to ask whether these fictions are legible in disability-studies terms or whether they demand a new kind of criticism. Texts may include Stoker's *Dracula*, Wells's *The Island of Doctor Moreau*, Malet's *The History of Sir Richard Calmady*, Sarah Grand's *The Heavenly Twins*, Richard Marsh's *The Beetle*, Marie Corelli's *Wormwood*, Havelock Ellis's sexology, decadent poetry and prose, and work by Henry James and Thomas Hardy. Presentation, blog, and research paper.

ENGL 75700. "Invisibility Blues: Ralph Ellison and His Descendants." [Michele Wallace](#). 2/4 credits. Thursdays 4:15PM-6:15PM. (cross-listed with WSCP 81000). [CRN 14170]

This course will look at the signature works of the African American novelist and essayist Ralph Ellison in relationship to selected works of contemporaries and intellectual descendants (willing or otherwise). In particular, I am interested in Ellison's preoccupation with African American music and the incorporation of African American cultural traditions into American Modernism and Popular Culture. Unlike as was the case with Ellison himself, attention will also be given to ramifications for issues related to gender and sexuality.

Readings from Ellison, himself, would be *Invisible Man*, his short stories and selected essays from *Shadow and Act*.

Readings from others would include Patricia Hill's *Painting Harlem: The Art of Jacob Lawrence*, Richard Wright's *Eight Men and 12 Million Black Voices*, Maren Stang's *Bronzeville*, Gwendolyn Brook's *Maud Martha*, Amiri Baraka (Leroi Jones) *Blues People and Tales*, James Alan McPherson's *Hue and Cry*. Appropriate music by Lester Young, Count Basie, Duke Ellington and Mahalia Jackson. Some passages from Ann Eden Gibson's *Abstract Expressionism: Other Politics* and my own "American People, Black Light: The Paintings of Faith Ringgold in the 1960s," Neuberger Museum 2010.

ENGL 85000. "White Southern Writers Confront the Jim Crow South." [Jerry Watts](#). 2/4 credits. Thursdays 6:30PM-8:30PM. (cross-listed with ASCP 82000). [CRN 14171]

White Southern writers in the pre-civil rights era South regularly published works which explained, condemned, or even apologized for southern anti-black racism. In many instances, these white southern writers were intent on presenting a cultural and moral complexity to southern life and culture that they thought was too often ignored in non-southern white critiques of the South. Using works published during the 1940s, this class will confront some of the most prominent attempts by white southern intellectuals to confront the Jim Crow South. We will read fiction, autobiography, journalism, historical studies; sociological analyses, etc. written by white Southern intellectuals. These readings will include Carson McCullers, *The Heart is a Lonely Hunter* (1940); Lillian Smith, *Killers of the Dream* (1949); Will Alexander Percy, *Lanterns on the Levee: Recollections of a Planter's Son* (1941); excerpts from V.O. Key, *Southern Politics in State and Nation* (1949); James Agee, *Let Us Now Praise Famous Men* (1941); excerpts from Wilbur Cash's *Mind of the South* (1941); William Faulkner, *Go Down Moses* (1942); and essays by C. Vann Woodward. Our readings of these various texts will be foregrounded by a reading of the introduction/preface to the 1944 study, *An American Dilemma*, in which the Swedish economist Gunnar Myrdal put forth his idea of the American Creed.

ENGL 86500. “Creole Poetics in Caribbean Fiction and Poetry.” [Barbara Webb](#). 2/4 credits. Thursdays 2:00PM-4:00PM. [CRN 14172]

This course will trace the evolution of the idea of a Creole poetics in Caribbean writing. Although the primary focus of the course will be the fiction and poetry of the Anglophone Caribbean, we will read texts by writers from other areas of the region as well as the diasporic communities of North America, such as Aimé Césaire and Patrick Chamoiseau, Edwidge Danticat and Junot Diaz. Contemporary writing of the Caribbean has no fixed national or geographic boundaries. The writers themselves often reside elsewhere but their fiction and poetry continually invoke Caribbean history and culture. The process of creolization—that is, the difficult transformation of indigenous, African, Asian and European cultures in the Americas is the cultural model that informs the poetics of the texts we will be reading. Beginning with the origins of Caribbean modernism in the 1920s and 1930s, we will discuss Claude McKay’s *Banana Bottom* (1933) as an early exploration of the problematics of colonialism, migration and cultural self-definition that foreshadows many of the concerns of the post-1960s period of decolonization. It is during this later period that Caribbean writers increasingly turn towards the region itself in search of distinctive forms of creative expression. We will discuss their ongoing investigations of the history of the region and the relationship between orality and writing in their experiments with vernacular forms—from folktales and myths to popular music and carnival. Readings by contemporary Caribbean writers will include Kamau Brathwaite, Lorna Goodison, Derek Walcott, V.S. Naipaul, Michelle Cliff, and Patricia Powell. **Requirements:** Regular attendance and class participation, an oral presentation and a research paper. The class will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

ENGL 84000. “Romantic Autobiography.” [Joshua Wilner](#). 2/4 credits. Mondays 6:30PM-8:30PM. [CRN 14173]

Though this course will take the Romantic period as its center of gravity, we will also range backwards and forwards in considering the emergence of autobiographical writing as an increasingly salient and contested mode of cultural performance. An introductory part of the course will focus on Augustine's *Confessions*. We will then turn, in the main portion of the course, to Rousseau's *Confessions* and a number of other Romantic autobiographical texts, including William Wordsworth's *Prelude*, Dorothy Wordsworth's *Journals*, De Quincey's *Confessions of an English Opium-Eater* and *Suspiria de Profundis*, and perhaps Keats's dream poem, “The Fall of Hyperion.” Time permitting, we may consider selections from Brontë's *Jane Eyre: An Autobiography*, Stein's *Autobiography of Alice B. Toklas*, and *The Autobiography of Malcolm X*. While a variety of theoretical texts and perspectives will be introduced along the way, discussion will focus on the close reading of primary texts.

COURSES: FALL 2010

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Chuh Asian American Lit, Asian American Discourses Room 4433	Dolan Thomas Pynchon's America Room 5382	Schulman Fiction Writing for Literary Scholars Room 3309	Fisher Discourses of Race & Colonization in Early Mod Eng Room 4422 Richardson American Aesthetics: Trans Prag 2 Room 3207	Hintz Life Writing, 1600-1800 Room 3308 Israel Beyond Human Rights? Room 3309
2:00-4:00	DiGangi Thry & Prac Lit Scholarship Room 3305	Vardy Romantic Pedestrianism Room 4422	Reynolds American Renaissance Room 3309	Reid-Pharr Theory Coll: Race, Space, Slavery, Diaspora Room 3305 Burger Canterbury Tales Room 4422	Richardson Dissertation Workshop Room 3309
4:15-6:15	Mlynarczyk Non-trad Writers in Comp Classroom Room 3305	Pollard Im, Coll & Comp in Middleton, Shakespeare & Jonson Room 3308 Reid-Phar American Imperialism Room 4422	Hitchcock World Lit in Thry & Practice Room 5382	Miller/Tougaw Mind, Body, Memoir Room 3309 Hall Victorian Novel Room 8203	

6:30-8:30	Elsky Early Mod Material Culture Privacy Room 3309 DeJongh Afican American Drama Room 6300	Alcalay Contexts of Textual Scholarship Room 3207	Kaye Aestheticism, Decadence & Mod, 1880- 1930 Room 6421 Watts Critical Approaches to Study of Af- Am Lit Room 3307	Whatley Old English Room 3306	
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Courses listed alphabetically by instructor

ENGL 87200. “Contexts of Textual Scholarship: A Workshop in materials of the “New American Poetry.” [Ammiel Alcalay](#). 2/4 credits. Tuesday 6:30PM-8:30PM. [CRN 12100].

“Since 1955, poetry or verse as some would prefer it called has, despite all forebodings that it was dying, taken through a handful of writers in the United States, a stranglehold on established modes of thought, analysis, and attention.”
 John Wieners, 1972

This course will consider the sometimes precarious nature of cultural memory and textual/material transmission and preservation in changing historical and political contexts. While examples from background reading will range across different historical periods and cultural contexts, we will bring this knowledge to bear on our investigation of materials associated with the “New American Poetry,” in a chronological framework dating from roughly 1950 to 1975, allowing for precursors and followers, as well as those more or less associated.

The period is comparable to already sanctioned and “great” historical periods of creative production, from western textbook examples like the Elizabethans or Romantics, to other notable times and places, like the Abbasid period in Iraq or the T’ang dynasty in China. Because we are so close to the period historically (as well as for a host of other reasons), an enormous amount of work remains to be done, through textual scholarship and the reclamation of materials, as well as through what the recontextualization and availability of such materials might mean for the writing of literary/cultural history.

We will take into account a wide range of poets thought of as major or minor and associated or clustered around designations such as The New Americans, the Objectivists, the San Francisco Renaissance, Black Mountain, The New York School, Umbra, the Black Arts Movement, the

Nuyorican Poets, et al (Lorine Niedecker, Charles Olson, Gwendolyn Brooks, Russell Atkins, Kenneth Patchen, Jackson MacLow, Madeline Gleason, Robert Duncan, Jack Kerouac, Philip Whalen, Jack Spicer, Joanne Kyger, Diane di Prima, Amiri Baraka, David Henderson, Jack Hirschman, Pedro Pietri, John Wieners, Sister Mary Norbert Korte, Ed Dorn, Diane Wakoski, Frances Chung, to mention only some). We will look at the printed history of various writers to see how editors, history, context, and circumstances have treated them.

The goal of each student will be to establish a subject of interest and investigation leading to an original and publishable editing project, possibly for inclusion in the *Lost & Found: CUNY Poetics Document Initiative* series. We will utilize local resources (the Berg Collection at the New York Public Library); consider digital projects (such as the Melville Project at the Charles Olson Archive), and audio/film materials (Penn Sound, San Francisco Poetry Archives). Projects may not only be textual but could include annotated transcriptions of talks or lectures. There will be class visits by writers, editors, scholars, and archivists., and students participating in the *Lost & Found* series will become part of the revolving editorial group.

Background material may include: *Textual Scholarship: An Introduction*, David Greetham (Routledge, 1994); *A Universal History of the Destruction of Books*, Fernando Baez (New York: Atlas & Co., 2008); *Double Fold: Libraries & the Assault on Paper*, Nicholson Baker (New York: Vintage, 2002); *The American Poetry Wax Museum: Reality Effects, 1940-1990*, Jed Rasula (National Council of Teachers of English, 1996); and two films: *Sir, No Sir* (David Zeiger), and *Polis Is This: Charles Olson & the Persistence of Place* (Henry Ferrini).

For any inquiries about the course, please get in touch with Professor Alcalay (aaka@earthlink.net).

ENGL 70500. "Canterbury Tales." [Glenn Burger](#). 2/4 credits. Thursday 2:00PM-4:00PM. [CRN 12101].

In this course we will read Chaucer's most experimental work, *The Canterbury Tales*, taking up a variety of interrelated historical, social, and political questions. How, for example, does Chaucer represent the relations and conflicts among the various classes of late-medieval society, and what effects does Chaucer's own class position—as bourgeois civil servant with strong ties to the aristocracy—have on the production of the *Canterbury Tales*? What views of gender and sexuality do the *Tales* present and explore? To what extent are they shaped by Christianity, and how do they represent the relation between Christianity and other systems of belief (classical "paganism," Islam, Judaism)? How does Chaucer treat the interimplication of such categories of identity as race, religion, class, gender, and sexuality? Why—of all the writers of the English Middle Ages—is it Chaucer whom we are most likely to read? What factors have especially contributed to canonizing Chaucer as the so-called "father of English poetry?"

Alongside the text of *The Canterbury Tales* itself we will read a variety of other kinds of material: (1) sources and analogues for the tales; (2) later literary responses to Chaucer's poem; (3) historical/documentary material that might shed light on Chaucer's work; (4) current critical treatments of *The Canterbury Tales*; (5) theoretical/critical discussions that might be pertinent to reading Chaucer and medieval texts more generally.

Students should buy the *Riverside Chaucer* or another full, annotated, original-language edition of Chaucer's works or of *The Canterbury Tales*. Additional readings will be placed on E-reserve. Students will be required to do one in-class presentation and a final seminar paper.

ENGL 85000. "Asian American Literatures, Asian American Discourses." [Kandice Chuh](#). 2/4 credits. Monday 11:45AM-1:45PM. (cross-listed with ASCP 82000). [CRN 12102].

This course will provide entry into the literary history of Asian American literature. By identifying and engaging some of the principle critical debates that have organized Asian American literary studies, we'll consider the different meanings that "Asian American Literature" has come to have over the past several decades. This course aims to provide students with a sense both of the particularities of Asian American literary history, and of the ways in which U.S. academic discourses operate more generally. We will be collectively asking, how do we understand, contextualize, and participate in the contemporary critical preoccupations of Asian American and/or U.S. cultural studies? Such non-equivalent terms as "post-identity"; "feminist"; "postcolonial"; "affect"; "ethnic"; "activist"; "queer"; "diasporic"; "theory"; "immigrant"; and "aesthetic," are shorthand references to the kinds of debates we will examine.

The formal written assignments of the course will be geared toward encouraging students to become aware of how we embed ourselves into specific areas or fields of cultural studies.

Students taking the course for 2 credits will be asked to produce and present on an annotated bibliography that reviews the literature on a specific issue or text; students taking the course for 4 credits will be expected to produce a 15-20 pp essay. The texts anchoring the course will include work by such writers as Maxine Hong Kingston; Frank Chin; Lois Ann Yamanaka; Jessica Hagedorn; Mei-mei Berssenbrugge; Karen Tei Yamashita; Han Ong; Ruth Ozeki; Theresa Hak Kyung Cha; Chang-rae Lee; Jhumpa Lahiri; Kimiko Han; R. Zamora Linmark; and Monica Truong.

ENGL 75600. "African American Drama." [James DeJongh](#). 2/4 credits. Monday 6:30PM-8:30PM. [CRN 12103].

This seminar is designed to encompass the history and development of African American drama in the United States from its origins to the present moment. The course is divided into three moments. Part I will explore the roots of African American Drama, 1751-1910 with an examination of early stage images of blacks, the 19th Century stage stereotypes of Minstrelsy and *Uncle Tom's Cabin*, and the relatively unknown initial achievements of The African Grove Theatre, the stellar career of Ira Aldridge, the first black playwrights, and the black musicals of the turn of the 20th century. Part II the period from 1910-1950 will focus on the black theatre of the Harlem Renaissance, the Little Theatre Movement, and the Harlem Unit of the Federal Theatre Project. Part III, 1950-Present, which occupies the major portion of the semester, will be devoted to the study of major plays and playwrights from the watershed production of Lorraine Hansberry's *A Raisin in the Sun* (1959) to the recent Pulitzer Prize production of Suzan-Lori Parks *Top Dog, Underdog* (2001).

ENGL 79500. “Theory and Practice of Literary Scholarship.” [Mario DiGangi](#). 4 credits. Monday 2:00PM-4:00PM. [CRN 12104].

This course will involve questions both practical and theoretical about what it means to do scholarship in the discipline of “English” and what it means to be a part of the academic world of “English” studies in the 21st century. Theoretically, we will examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields, and how various theories define, in sometimes complementary but also sometimes contradictory ways, the discipline of “English” studies. Practically, we will discuss how to define objects of inquiry (“texts” and “contexts”) within “English” studies, how to research such objects, how to identify the main debates currently circulating around them, how to develop new knowledge. The course follows four main lines in inquiry, examining: 1) archival and bibliographical work, 2) concepts of text and textuality, 3) theoretical approaches, and 4) the historical, institutional context of the discipline.

Requirements: The work for the course has two parts: 1) readings in common that will be discussed in class, and 2) an individual project pursued throughout the semester and designed to put into practice the more general issues taken up in the course. Students will periodically report in class on their progress in the individual project. The course grade will be based on the final project, on the work done in stages on that project throughout the semester, and on general participation throughout the semester.

ENGL 76100. “Thomas Pynchon’s America.” [Marc Dolan](#). 2/4 credits. Tuesday 11:45AM-1:45PM.(cross-listed with ASCP 81500). [CRN 12105].

I love Gravity’s Rainbow more than mac and cheese. It’s lasted longer and has far more nutritional value.

--Clarence Clemons

Thomas Pynchon is one of the great American historians of the last half-century, producing narrative history for the postmodernist age as Francis Parkman did for the romantic. Like Parkman, Pynchon has given us his own take on the past about which he has chosen to write, spinning across a half-dozen novels a near-continuous Foucauldian yarn about the U.S., in which science, bureaucracy, entertainment, and other totalizing discourses are ever ready to pinion the as yet uncategorized subject. Like Doctorow, Erdrich, Vidal, and Wilson, he has purposefully crafted fictions that treat decades, even centuries, of American history (especially if that rumor about the uncompleted Civil War novel is true). Others may suggest that current American ills go back to the eighteenth century, but Pynchon has wrought a series of undeniably thick stories that attempt to prove it. If one of the worst things that you can call a postmodernist is “historically accurate,” Thomas Pynchon wears that badge of scorn with pride.

In this course, we will read Pynchon’s novels and see if this is so. We will read *Mason & Dixon*, *Against the Day*, *Gravity’s Rainbow*, *Inherent Vice*, and *Vineland* in that order—the order of their referential eras rather than their dates of publication. We may also read the more Eurocentric *V.* for its comparative interest, but not *The Crying of Lot 49*, which its author has

rather sensibly disowned. Students will choose a specific topic (e.g., electromagnetism, cheap fiction) to follow throughout the semester across the multiple texts, and presumably these topics will inform their final presentations and essays. Lively, speculative participation is expected of all those in attendance.

ENGL 81100. “Early Modern Material Culture of Privacy.” [Martin Elsky](#). 2/4 credits. Monday 6:30PM-8:30PM. (cross-listed with CL 80900 & RSCP 83100). [CRN 12106].

As privacy is being redefined in the digital age, this cross-disciplinary course looks back at the material culture of privacy during its emergence in the early modern period. We will investigate the connection between the early modern ideal of privacy, its material realization in architecture, and its literary and visual representation. Our core theme will be the historical differentiation between public and private realms and their material embodiment in domestic interior spaces. The course meshes the following topics: the emergence of privacy as a practice and ideal from the perspective of cultural and material history; the embodiment of the ideal of privacy in the new architecture and interior design; and the literary representations of the passions unleashed in private space.

Our starting point will be the new architecture and the Renaissance reorganization of the house into differentiated common and intimate spaces, with special attention to the Renaissance invention of the private room (the studiolo or closet) in relation to new political arrangements resulting from the centralization of state. We will read some portions of foundational architectural treatises describing the new design of the house whose common/intimate organization defines the social standing of both owners and their visitors. We will examine the culture of the studiolo/closet as the location of the contemplation of books and painting, as well as the display of the material artifacts of learning, personal cultivation, wealth, and envy-provoking display. The studiolo/closet becomes an accoutrement of status, personal achievement, and self-realization, in short the space associated with the new personality types—male and female—of the Renaissance. We will have a look at painting programs in selected studioli and then consider the translation of the new architecture into literary genres which register, question, and reinterpret the new spatial arrangements. Readings will include diary records that reveal the role of intimate domestic space in maintaining social status through personal, family, and cultural memory. We will particularly consider the transformation of intimate space from the locus of self-realization to that of intense anxiety resulting from the unleashing of passions, as intimate space becomes the scene of loss of self through social disgrace and sexual longing in Petrarchan poetry and autobiography, and the scene of violation and moral degeneracy in Jacobean drama. Because this is an interdisciplinary course, students can work on projects related to their home discipline.

ENGL 81100. “Discourses of Race and Colonization in Early Modern England.” [William Fisher](#). 2/4 credits. Thursday 11:45AM-1:45PM. [CRN 12107].

During the sixteenth and seventeenth centuries, English explorers and colonists rapidly expanded the boundaries of their world, and started the process that would lead to the creation of the British Empire. This course will examine the formation of the racialized imperialist mind-set that was an integral part of this colonial project. We will begin by looking at maps produced at the

time, and the ways in which they portray both the lands and the peoples of other parts of the world. We'll then move on to consider the role that religion played in the colonial project, reading Fletcher's play *The Island Princess*. It's important to remember that although English writers sometimes denigrated and dehumanized the native peoples they described, they also sometimes viewed this "new world" as a new Eden, and used it to articulate the ways that they themselves had "fallen." We will therefore consider some texts in this vein like Montaigne's essay "Of Cannibals" and Milton's *Paradise Lost*.

We'll also be reading texts that might not seem to be directly related to the colonial project. We'll look, for instance, at the vogue for narratives about intermarriage, or cross-cultural union, and we'll also look at love poetry and portraiture from the period in order to examine the racialized ideals of beauty presented in texts like Ben Jonson's *The Masque of Blackness* and *The Masque of Beauty*. Moreover, we'll explore the ways that authors used exotic objects from across the globe in their poetry. And finally, we'll consider how the emerging discourse about England's alleged technological superiority factored into the imperial ideology, and how it was implicitly countered by colonial subjects like Tipu Sultan who commissioned an automaton known as Tipu's Tiger (this was a fully-mechanized tiger that devoured a British imperial soldier and simulated human cries).

A 20-page final research paper, and one or two oral presentations.

ENGL 84300. "Victorian Novel." [N. John Hall](#). 2/4 credits. Thursday 4:15PM-6:15PM. [CRN 12108].

A course based on the titles often considered (with one possible exception) "high points" from the period many see as the high point of the English novel. Plenty of reading, but enjoyable reading--for the most part. Along with the novels we shall investigate various approaches and connected issues, as in parentheses.

Dickens: *Great Expectations* (the autobiographical novel; Victorian publishing practices; the middle or so-called early vs later Dickens novel; textual problems and the novel). We shall also read the first third of *David Copperfield* by way of introducing Dickens.

Thackeray: *Vanity Fair* (the comic novel; the realistic novel; narrative strategies)

Emily Bronte: *Wuthering Heights* (the erotic[?] novel; narrative strategies)

Charlotte Bronte: *Villette* (the feminist novel; the "interior" novel)

Trollope: *The Warden* and *Barchester Towers* (the novel of purpose; the comic novel; narrative strategies)

Eliot: *The Mill on the Floss* (the flawed novel; the autobiographical novel)

Hardy: *Tess of the D'Urbervilles* (the ideological novel)

Butler: *The Way of All Flesh* (the autobiographical novel; the comic/satiric novel)

The seminar will hold one of its sessions in the Berg Collection of the NYPL, where manuscripts, letters, and first editions will further discussion of the writing habits and publishing practices of these novelists.

Research paper; one oral report; no exam.

ENGL 87500. "Life Writing, 1600-1800: Personal and Political Histories." [Carrie Hintz](#). 2/4 credits. Friday 11:45AM-1:45PM. [CRN 12109].

The course will explore life writing produced from 1600-1800: auto/biography, diaries and letters. We will pay particular attention to the construction of the private and public spheres in these works. How do ostensibly private forms reflect public and political concerns? What kind of political work did letters, diaries, autobiographies and biographies perform in the 17th and 18th centuries? There will be less emphasis on the definition of genres than on the rhetorical strategies of individual authors and their navigation of public and private discourses. We will, however, engage with a number of life writing genres, including conversion narratives, criminal biographies, diaries, captivity narrative, letters, hagiography, spousal biography and travel writing. Possible authors include Thomas Browne, Daniel Defoe, Dorothy Osborne, Delarivier Manley, John Bunyan, Lucy Hutchinson, Margaret Cavendish, Richard Baxter, William Godwin, Mary Wollstonecraft, Charlotte Charke and Samuel Johnson.

We will also look at theories of life writing by critics such as Sidonie Smith and Julia Watson, Paul John Eakin, Leigh Gilmore, Nancy K. Miller, Linda Anderson, Richard Wendorf and Paula R. Backscheider (among many others). We will consider theories of authorship, narrative and of the historical development of the private sphere. Course requirements include class participation, an oral presentation, and a final paper [about 20 pages]. The course will be useful for seventeenth- and eighteenth-century specialists and students working on life writing in any period.

ENGL 76200. "World Literature in Theory and Practice." [Peter Hitchcock](#). 2/4 credits. Wednesday 4:15PM-6:15PM. [CRN 12110].

The resurgence of world literature as a concept and as a definable body of literature remains problematic for English studies. On the one hand, it appears to be business as usual, as anthologies and special issues of journals promote the melding of classical and contemporary texts as a tweaked version of a "great tradition," "the best that has been thought and said" as it were, a liberal dream of inclusionism; on the other hand, contemporary cosmopolitanism is hardly an innocent gesture, and the "world" at stake is a deeply contested terrain, culturally, politically, and economically. Rather than heal the wounds wrought by world literature's disciplinary zeal, this course will examine the ways in which the contradictions of world literature's episteme are a creative challenge in our writing and research. From the perspective of postcolonial studies, for instance, the claims of world literature seem to embody both the colonial unconscious of its traditions and an attempt to absorb the effects of decolonization on its prescriptions. If postcolonialism is a way to read the world, does world literature negate that

practice? What is the relationship between world literature and globalization? Is world literature “flat”? Is it English and/or Anglophone? Is it writing from elsewhere that moves a reader, and/or is it a writer who has moved from elsewhere? Is it a Pharmakon for both English and Comparative Literature departments, as well as one for nation?

The course will begin with Goethe’s celebrated pronouncements on the topic, and we will hope to encourage perhaps a more nuanced understanding of their overdeterminations. We will then examine three contemporary arguments for world literature’s prescience in the work of Moretti, Damrosch, and Casanova. For each I will raise conceptual difficulties from other quarters, including Nancy, Hardt/Negri, Wallerstein, Arrighi, Spivak and Chow. I am particularly interested in how literature itself challenges all kinds of worldliness in the current conjuncture, particularly in examples drawn from Coetzee, Pamuk, NDiaye, Djaout, Vera, Arenas, Ali, Ngugi, and Mo. By coming to terms with its vexed genealogies students will be encouraged to ponder world literature’s provocation for their own “worldviews.”

Course Requirements: a short class presentation and a 25 page term essay written in consultation with the instructor.

ENGL 76000. “Beyond Human Rights?” [Nico Israel](#). 2/4 credits. Friday 11:45AM-1:45PM. [CRN 12111].

This seminar explores the history of human rights discourse, with a special focus on how twentieth century literature and critical theory both support and challenge that discourse. The course weaves together critical strands currently preoccupying twentieth century studies: transnationalism, cosmopolitanism, Cold War politics, transitional justice, post-colonial studies and globalization. It should be of particular interest to those students interested in exploring the possibilities of ethics “after” post-structuralism.

Questions we will consider include: How do we define “human rights” and what do those rights have to do with global literary production? How do we negotiate between the subject who bears rights and the literary subject? How are human rights and literary narratives (or non-narratives) related? How can the logic of human rights account for imperialism and colonialism, and material disparities? Where is the *difference* in human rights rhetoric?

We will begin by exploring the “Déclaration des droits de l’homme et du citoyen” produced just after the French Revolution, and will look at a couple of nineteenth century philosophical texts that both extend the rhetoric of rights (Hegel) and debunk them (Nietzsche). We will then spend several weeks on early twentieth century encounters with the codification of rights and other universal ideas, including the establishment of the League of Nations, the international socialist and social-democratic movements, and the history of Esperanto, in conjunction with literary texts (and/or excerpts of texts) by Franz Kafka (various stories) T.S. Eliot (*The Waste Land*) Ezra Pound (*Cantos*), James Joyce (*Ulysses*), Thomas Mann (*Magic Mountain*) Robert Musil (*The Man without Qualities*) and others. Particular focus during the middle of the course will be the development of the United Nations international declaration of human rights in the immediate aftermath of the second world war, and texts that problematize those rights, including those of Primo Levi (*If This Is a Man*), Frantz Fanon (*Black Skin White Masks*), Martin Heidegger (“The

Age of the World Picture" [1939]), Hannah Arendt (*Eichmann in Jerusalem*), and Paul Celan (selected poetry) The later third of the class will explore the relation between human rights and civil rights in the era of the cold war (Ralph Ellison); Bessie Head's critique of post-colonial reason; the work of J.M. Coetzee and the question of "barbarism" and reparation; W.G. Sebald and "holocaust fiction"; and the idea of the global human rights novel in the age of the "War on Terror" (Dave Eggers's *What is the What?*). In conjunction with these other texts, we will read recent theoretical interventions into these questions by Derrida, Badiou, Hardt and Negri, Butler, Harraway, Agamben, Rancière, and Joseph Slaughter.

Requirements include 2000 word midterm paper, 4000 word research paper, and oral presentation.

ENGL 86000. "Aestheticism, Decadence, Modernism, 1880-1930." [Richard Kaye](#). 2/4 credits. Wednesday 6:30PM-8:30PM.[CRN 12112].

This class explores the relation between turn-of-the-century aestheticist and decadent movements and their crucial determination of modernist aesthetics. Beginning with the fin de siècle, we will consider works by Hardy, Wilde, James, and Huysmans. The late-Victorian period was a time of pervasive fears and fantasies dominated by such figures as the New Woman, the urban detective, the homosexual bachelor, the Anarchist, the Oriental, the overreaching colonialist, the self-preening aesthete, the vampire, and the femme fatale. In the diverse writings of Pater, Olive Schreiner, Vernon Lee, Symonds, and Wilde, aestheticism emerged as a theoretically coherent and varied movement absorbed in exquisite surfaces and useless artifice. For decadent writers and artists, scientific theories of "degeneration" could be re-conceived as erotically charged, non-teleological experiments, while Freud drew on "decadent" scenarios for his proto-modernist narratives of hysteria and sexual disorder. Women writers, meanwhile, struggled to find a place within the male-defined coteries of aestheticism and decadence, a theme dramatized in James' tale "The Author of Beltraffo," narrated by a decadent acolyte, in which the aestheticist project must be sequestered from female readers, who can only misconstrue it as immoral. In the class's second part we will explore how the fin outlasted the siècle, maintaining an intense afterlife in the Anglo-American modernist writing of Yeats, James, Eliot, Joyce, Stevens, Lawrence, and Djuna Barnes. The morbidity, subjectivism, sexual experimentalism, and excesses of literary technique characteristic of 1890s sensibility foment modernist revisions. We consider Joyce's "Portrait of the Artist as a Young Man" as a rewriting of Wilde's "The Picture of Dorian Gray" (whose premise Joyce admired as "fantastic") and the gothic fin-de-siècle bachelor's reemergence as an aesthete-narrator in Lawrence's neglected first novel "The White Peacock." The keenly observing, detached bachelor also narrates Rilke's "The Notebooks of Malte Laurids Brigge" (arguably the first modernist novel) and forms the paralyzed, solitary consciousness of Eliot's "Prufrock." Drawing on aestheticist models, Wallace Stevens is bedeviled by criticism that he is an "Aubrey Beardsley" of American modernism as he strives for a uniquely American (and sometimes "pagan") aestheticism. Intensifying our class's focus on productively murky transitions and tensions, we will consider the discord between Edwardian realists, with their stress on social and historical topicality, and modernist experimenters obsessed with heightened subjectivity, perfect objects, and endless interiority, a rift made famous in Virginia Woolf's essay "Mr. Bennett and Mrs. Brown." Yet this breach may have been overstated. Our class concludes with James' "The Golden Bowl," a novel of twinned adulteries that is one of James' most

topical, aesthetically difficult, and decadent works of fiction. Among the texts we will read: Hardy, "Jude the Obscure," Huysmans, "Against Nature"; Wilde, "The Picture of Dorian Gray," "Salome"; Huysmans, "Against Nature," Freud, "Dora: A Case of Hysteria"; Stoker, "Dracula"; Lawrence, "The White Peacock"; Joyce, "Portrait of the Artist as a Young Man," Yeats, "The Celtic Twilight"; Eliot "Selected Poetry;" Stevens, "Selected Poetry"; James, "The Golden Bowl"; Barnes, "Nightwood," Showalter, ed., "Daughters of Decadence." We will read relevant critical and theoretical texts in the fields of Victorian, modernist, New Formalist, Feminist, Psychoanalytic, Gender, and Queer Theory as well as critical texts such as Symons, "The Decadent Movement in Literature"; Mario Praz, "The Romantic Agony," George Bataille, "Literature and Evil"; Richard Ellmann, "The Uses of Decadence", Richard Gilman, "Decadence: The Strange Life of an Epithet"; Linda Dowling, "The Decadent and the New Woman"; Michael Riffaterre, "Decadent Paradoxes," and Leo Bersani, "The Culture of Redemption". A mid-term paper and a final paper that may be expanded from the mid-term essay.

ENGL 87500. "Mind, Body, Memoir." [Nancy K. Miller](#) and Jason Tougaw. 2/4 credits. Thursday 4:15PM-6:15PM. [CRN 12114].

Neurobiologist Antonio Damasio describes the mind as a "veil thrown over the skin," hiding "the inner states of the body" from the "organism"—or self. According to his theory, the brain builds a sense of self by mapping the body's interior states, but ironically the body's inner-workings are largely obscured from the self in the process. Autobiographies and memoirs from Augustine's *Confessions* to Kay Redfield Jamison's *An Unquiet Mind* represent a tradition of first-person narratives that explore the mysterious relations between mind and body. In recent years, neurobiologists like Damasio, Gerald Edelman, and Oliver Sacks have revived and transformed debates about the mind-body problem, recasting it in response to the explosion of evidence emerging from the latest brain research. Writers like Temple Grandin, Siri Hustvedt, and Lauren Slater have also begun experimenting with this new information in memoir form, as they tell the intimate stories of their embodied lives, connecting the domains of brain, mind, body, and self. Throughout the semester, we will consider a wide range of autobiographical writing in the light of this research, as well as classic theories of mind and body.

Seminar readings will include a mix of canonical and non-canonical works drawn from literature, science, philosophy, and psychoanalysis.

Work for the course: weekly responses, oral presentation, one final paper.

ENGL 89010. "Non-traditional Writers in the Composition Classroom." [Rebecca Mlynarczyk](#). 2/4 credits. Monday 4:15PM-6:15PM. [CRN 12115].

Beginning in the 1990s, mandates from state legislatures coupled with budget cuts and demands for "excellence" from institutional administrators led to the decimation of college programs such as basic writing and ESL, programs that had been designed to help "underprepared" students enter the academic mainstream equipped to deal with "college-level" reading and writing assignments. At the same time, college enrollments have continued to grow, adding more and more "non-traditional" students to the rosters of first-year composition. This seminar will

examine the sub-field of composition studies concerned with basic and multilingual writers, surveying the social, political, and educational forces at work. While not minimizing the problems teachers face in trying to meet the needs of “non-traditional” writers in the composition classroom, the seminar will provide an opportunity to read about and discuss an issue that all composition teachers encounter in today’s colleges and universities. Readings for the seminar will be based on students’ interests and drawn from relevant journal articles as well as key texts such as *Democracy and Education* by John Dewey (1916), *Errors and Expectations* by Mina Shaughnessy (1977), *Lives on the Boundary* by Mike Rose (1989), *Writing in an Alien World* by Deborah Mutnick (1996), *Critical Academic Writing and Multilingual Students* by A. Suresh Canagarajah (2002), and *Basic Writing* by George Otte and Rebecca Mlynarczyk (2010).

Early in the semester students will choose a focus for the final seminar paper to be written as either (1) a traditional academic paper analyzing an area of interest related to the seminar focus, (2) a case study of one or two non-traditional writers who agree to participate in a small-scale qualitative research study designed and conducted by the seminar member, OR (3) a “writing for the public” essay on non-traditional writers addressed to an audience outside academia, perhaps in the form of a newspaper or magazine article.

Students will have class time to work together on projects for the seminar. Students who would like to suggest topics or readings for this seminar should contact rebecca.mlynarczyk@gmail.com.

ENGL 82100. “Imitation, Collaboration, and Competition in Middleton, Shakespeare, and Jonson.” [Tanya Pollard](#). 2/4 credits. Tuesday 4:15PM-6:15PM. [CRN 12116].

The commercial theater in early modern England was a collaborative and competitive enterprise; playwrights often wrote plays together, but also imitated, parodied, and attacked each other’s work. Looking beyond individual playwrights is accordingly crucial to understanding the development of popular stage genres, conventions, and discourses. Yet despite growing interest in situating Shakespeare among his contemporary dramatists, until recently little attention has been paid to his relationship with Thomas Middleton. With the recent publication of his *Collected Works*, however, Middleton is currently surging in critical interest, and emerging as one of the period’s most prolific and provocative writers, notable for dark wit, painted skulls, necrophilic kisses, virginity-testing potions, and tobacco-smoking, cross-dressing heroines. This course will explore, in part, the ways Middleton and Shakespeare responded to each other: *The Revenger’s Tragedy* imitates and satirizes *Hamlet*’s skull-spurred nostalgia, *Macbeth* echoes *The Witch* in songs, potions, and the supernatural, and the two playwrights worked together on the misanthropic *Timon of Athens*. We will also explore Middleton’s self-conscious competition with Ben Jonson in sharing and shaping the genre of city comedy, examining commonalities and differences in their perspectives on topics such as women, tobacco, and schemes for financial gain. Throughout the course of the semester, we will examine how these writers turn to specific recurring conventions, including skulls, drugs, and substitution plots, both to acknowledge indebtedness and to stake out their own territories. Assignments will include a presentation, occasional brief written responses, and a final paper.

ENGL 76200. "American Imperialism." [Robert Reid-Pharr](#). 2/4 credits. Tuesday 4:15PM-6:15PM. [CRN 12117].

In this seminar we will work against the assumption that the United States has remained aloof from the imperial/colonial aspirations and designs that many in the U.S. associate with Europe. We will examine U.S. self-consciousness about the fact that the country is proudly post-and perhaps even *anti*-colonial while continuing to be in many matters of industry, finance, politics, and most especially culture clearly imperialistic. Indeed the conceit of the course is that the many ways in which Americans of all types both resisted and supported slavery, imperialism, conquest, and forced removal underwrote the exceptionalist sentiments that justified the occupation of Puerto Rico and Guam, the "domestication" of the American West and Hawaii, as well as the country's heavy handed passes at Cuba, the Philippines, Mexico, and many other nations. We will begin with James Fenimore Cooper and Lydia Maria Child's attempts to extract aesthetic/cultural value from the oftentimes bloody interactions with white "settlers" and native Americans. We will then turn our focus to the late nineteenth and earlier twentieth centuries, a period that many consider to be the high moment of American imperialism. Following this we will turn to a number of key works by Black Americas and begin a conversation that turns on the assumption that perhaps even within what have been thought of as locations of radical (black) resistance in U.S. culture one might find partial re-articulations of centuries-old discourses of American imperialism. Finally, the seminar will close with a consideration of the concept of the borderland or *la frontera* as developed by the underappreciated writer, Americo Paredes, and his better known counterpart, Gloria Anzaldua.

ENGL 80100. "Theory Colloquium: Race, Space, Slavery, Diaspora." [Robert Reid-Pharr](#). 2/4 credits. Thursday 2:00PM-4:00PM. [CRN 12118].

In this course we will refuse the Hegelian notion of the (black) African's "lack of history." Indeed we will push this idea to its limits by attempting to discern not only resistance but also forms of self-directed thought and action among enslaved blacks in those locations where they are most regularly portrayed as lacking will, culture, knowledge, and consciousness: the hold of the slave ship and the interior of the slave market. Specifically, we will ask whether the means and methods by which blacks inhabited these spaces might be understood as examples of so-called historical consciousness. Thus we will read scholars of slavery, race, and Diaspora against scholars of space and place. In the process we will attempt to tease out some of the possibilities inherent in the images of darkness, compression, and lack of *formal* knowledge (*savoir*) that frame almost all considerations of the slave trade. Students will be expected to produce five short (five page) essays during the course of the semester that address the week's readings. This will begin the third week of class and students will be expected to read their completed works in class, turn them in to the instructor, and post them on-line for the rest of the seminar participants. These short papers will be assigned by lottery. The works that we will read are:

Saidiya Hartman, *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2008).

Marcus Rediker, *The Slave Ship: A Human History* (2007).

Maggie Sale, *The Slumbering Volcano: American Slave Ship Revolts and the Production of a Rebellious Masculinity* (1997).

Walter Johnson, *Soul by Soul: Inside the Antebellum Slave Market* (2001).

Stephanie Smallwood, *Saltwater Slavery: A Middle Passage from Africa to American Diaspora* (2007).

Herman Bennett, *Colonial Blackness: A History of Afro-Mexico* (2009).

Paul Gilroy, *Against Race: Imagining Political Culture Beyond the Color Line* (2002).

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (1993).

Brent Hayes Edwards, *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism* (2003).

Henri Lefebvre, *The Production of Space* (1974).

Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (1977).

Gaston Bachelard, *The Poetics of Space* (1958).

Maurice Blanchot, *The Space of Literature* (1982).

ENGL 75100. "American Renaissance." [David Reynolds](#). 2/4 credits. Wednesday 2:00PM-4:00PM. (cross-listed with ASCP 82000). [CRN 12119].

The three decades between 1835 and 1865 were arguably the richest period in American literary history. This period saw dazzling innovations in literary style, philosophy, and social criticism brought about by Emerson and Thoreau; the metaphysical depth and cultural breadth represented by the novels of Melville and Hawthorne; the breathtaking poetic experimentation of Whitman and Dickinson; and the psychological and artistic achievement of Edgar Allan Poe. The issues of race and chattel slavery were powerfully depicted by Frederick Douglass, Harriet Jacobs, and Harriet Beecher Stowe. Class conflict was dramatized in popular novels by George Lippard and George Thompson, and women's issues in the fiction of Sara Parton and others. In addition to reading these authors, we shall discuss key theoretical and critical approaches to their writings. An oral report and a 15-page term paper are required.

ENGL 85000. "American Aesthetics: Transcendentalist Pragmatism 2." [Joan Richardson](#). 2/4 credits. Thursday 11:45AM-1:45PM. (cross-listed with ASCP 81500). [CRN 12120].

Emboldened by encouragement from Stanley Cavell during a recent visit with him to pursue my attempt to square the circle, attune the transcendentalist strain to pragmatism's aim as conceived by William James, to "widen the field of search for God," I will open this year's seminar by picking up where last year's left off, in William Carlos Williams' *In the American Grain*, one of

the texts that Cavell marks in *A Pitch of Philosophy* as articulating the issues involved in America's struggle with itself at the level of the political first exemplified by Emerson. While this seminar will continue last fall's conversation, itself extending earlier engagements, there is no prerequisite, as it were, for participation in this fall's meetings except a willingness to read, speak, and write while giving careful attention to the mind in thinking as these activities unfold. Slow, close reading will focus all discussions. Evaluation will depend equally on participation around the seminar table as on the final project, which ideally should reflect a bridging of the concerns opened during our hours together and individual interests as they reflect real stakes in our profession. In addition to *In the American Grain*, readings will include, once again and always, selections from Emerson and from William James; Thoreau's *Walden*; selections from Cavell's *Must We Mean What We Say*, *This New Yet Unapproachable America*, as well as his forthcoming autobiography, *Little Did I Know: Excerpts from Memory*; selections from Henri Bergson's *Matter and Memory*; selections from Henry James's prefaces to the New York Edition and from his *Autobiography*. Some secondary material will also be recommended and on the table for discussion.

ENGL 91000. "Dissertation Workshop." [Joan Richardson](#). 0 credits. Friday 2:00PM-4:00PM. [CRN 12121].

Open to level 2 and 3 students in the English Program only. This seminar covers techniques of dissertation writing, research, analysis, and documentation. Students at the prospectus stage or the chapter stage will work on their own projects and read each other's work under the professor's guidance. In addition, the course explores avenues toward publishing students' work in scholarly journals or as book-length monographs.

ENGL 87100. "Fiction Writing for Literary Scholars." [Sarah Schulman](#). 2/4 credits. Wednesday 11:45AM-1:45PM. [CRN 12122].

Writers often comment to each other about how miscomprehending critics and scholars can be about how art is actually made. In this class we break down the decision making process from the Artists' Point Of View in language appropriate to scholars with the hope of facilitating better communication and more valuable relationships between artistic production and its evaluators.

ENGL 74000. "Romantic Pedestrianism: A Seminar in Twelve Walks." [Alan Vardy](#). 2/4 credits. Tuesday 2:00PM-4:00PM. [CRN 12124].

This seminar will explore the subject of Romantic walking in a wide variety of settings, from the familiar "tranquil restoration" offered by Wordsworth's Lake District to the frenetic confusion of Charles Lamb's London. Some of the walks will be well-known like William and Dorothy Wordsworth and Coleridge walking in the Quantock Hills composing *Lyrical Ballads* and "The Alfoxden Journal;" and others will range from the less-known like the Wordsworths' 1802 tour of Scotland to the obscure like Coleridge, Robert Southey, the Fricker sisters and Joseph Cottle walking from Chepstow to Tintern Abbey in the twilight and darkness. We will wander London with De Quincey's opium-eater, and also descend into the paranoid fantasy of his little-known story "The Household Wreck." The final walk will be with contemporary 'psychogeographer' Iain Sinclair as he walks the Thames through London in "Up River." Throughout the seminar we

will discuss cognitive experience, self-reflection, rhetorics of freedom and constraint, the Romantic subject, the country and the city, and any other issues that arise. We will go on two walks during the course of the semester, and every effort will be made to accommodate students who feel unable to walk an entire route.

ENGL 80300. “Critical Approaches to the Study of Afro-American Literature.” [Jerry Watts](#). 2/4 credits. Wednesday 6:30PM-8:30PM. (cross-listed with ASCP 81500). [CRN 12125].

This course will provide an in depth investigation of some of most prevalent contemporary theoretical approaches to the study of Afro-American literature. While theoretical approaches to the study of Afro-American literature are far too varied and vast to be studied in a single seminar, we hope to foreground some of the dominant contemporary tendencies. In many respects contemporary Afro-American literary theory emerges in response to the short-on-theory, high-on-politics writings of the Black Arts/Black Aesthetic critics (ie. Stephen Henderson, Addison Gayle, Larry Neal). We will familiarize ourselves with this tendency in order to set the stage for the emergence of contemporary theorists. In particular, we will discuss works by feminist critics such Barbara Smith, Barbara Christian, Hazel Carby, Michael Awkward and Deborah McDowell among others. We will also read psychoanalytic influenced critics such as Claudia Tate and Hortense Spillers. We will also read from Queer theoretical approaches such as the work of Robert Reid-Pharr and Phillip Harper. We will also look at attempts by Werner Sollors to situate Afro-American literature in a “mulatto” cultural context. Finally, we will discuss the attempts by Houston Baker and Henry Louis Gates to construct a theory of criticism specific to the Afro-American tradition from within that tradition. Specifically, we will analyze Baker’s utilization of the blues in *Blues, Ideology and Afro-American Literature: A Vernacular Theory* and Gates’s notion of signifying in *The Signifying Monkey: A Theory of Afro-American Literary Criticism*. To what degree have these theorists succeeded in realizing their stated goal of freeing Afro-American literary criticism from the dominance of Eurocentric discourses? To what extent is such a project even viable?

ENGL 70300. “Old English.” [E. Gordon Whatley](#). 2/4 credits. Thursday 6:30PM-8:30PM. [CRN 12126].

A knowledge of “Old English” (OE) is fundamental to understanding (or teaching) the History of the English Language, as well as for serious work in much Middle English and Scots literature, but OE is of abiding interest in itself, as the first documented phase of the English language and literature. At first glance it looks it likes a “foreign” tongue (*elþēodiga reord*), but experience has shown that motivated students routinely succeed in acquiring a reading knowledge in a 14-week course such as this one. After a few weeks of elementary grammar and short translation exercises, the focus shifts to reading more extensive passages of secular and religious prose in OE and translation, including prose texts from chronicle, scripture, and lives of saints such as the “virgin martyr” St. Agnes and/or the martyred (also virgin) king Edmund, and some classic poems such as *Dream of the Rood*, *Judith*, the *Wanderer* or *Seafarer*, *Genesis B*, and *The Wife’s Lament*, and some riddles). In addition to working on the weekly texts, students will occasionally report briefly on pertinent secondary sources. Also required is a modest paper (10-12 pp) on a suitable text or topic in Anglo-Saxon literary culture. To compensate for only 2 hrs of class a

week, there are web sites to help with learning the language and researching the literature and culture of the Anglo-Saxons. Contact me with any queries, and please register early if you want to take the course: E.Whatley@QC.cuny.edu.