

COURSES: Spring 2012

For all registration dates and deadlines, see the GC [academic calendar](#).

To view detailed course descriptions [click here](#) or click on the faculty name in the grid below.

Register on Record: CRN 17200 (If you ROR you must also register for WIUs)

Weighted Instructional Units: CRN 1720X (the last digit is the value of credits you need to bring you up to 7 credits).

For Dissertation Supervision [click here](#)

Course listings and room numbers are subject to change

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Joseph Aestheticizing Science room 4422	Greetham Meaning of Media room 4433	Hoeller Am Women Writers & the Masks of Mod room 8203 Reid-Pharr Thry & Pract Lit Scholarship room 3309	Schaffer Victorian Marital Models room 4422	Bonaparte Tragedy: Changing Forms room 4422
2:00-4:00	DiGangi Affective Politics in Elizabethian Hist Plays room 5383 Schlutz Romantic Concepts of Nature room 4433	Koestenbaum The Practice of Everyday Life room 4422 Dickstein Crosscurrents of the 1920s room 8203	Reynolds Walt Whitman's America room 3306	Webb Postcolonial African Narratives room 3305 Brownstein & Hintz Women Writing Comedy & Sat in 18th c. room 4422	Richardson Dissertation Workshop room 4433

4:15-6:15	Epstein Joyce Finnegans Wake room 4422	Caws Letters and Lives room 3307 Richter Contemporary Narrative Theory room 8202	Alexander Postcolonial Poetics room 8203 McBeth The Archive's Seductions room 4422		
6:30-8:30	Hoeller Thry & Pract Lit Scholarship room 4422	Burger Canterbury Tales room 4422	Faherty Early American Speculations room 8203	Whatley Legend of King Arthur in Med & Mod Literature room 4433	

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ENGL 86500. "Postcolonial Poetics". [Meena Alexander](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. (Cross-listed with WSCP 81000). [CRN 17342].

*American colonies, Ireland, France and India
Harried, and Burke's great melody against it
W.B. Yeats*

We will consider how writers make sense of a colonial world and how in its aftermath the imagination serves to bring disparate bits and pieces together, forging a new history. How does the writer enter the fragmented field of public space? What tensions exist between a deeply personal quest for identity and the need for national or diasporic belonging? What becomes of the bodily self? What roles do gender and sexuality play? What kind of genealogy might we seek?

We will begin with the late eighteenth century, writings by Edmund Burke -- his great anti-colonial speeches -- On the Nawab of Arcot's Debts, Fox's East India Bill and the Impeachment of Warren Hastings setting these by the side of his notion of the Sublime (*A Philosophical Inquiry into the Origin of our Ideas on the Sublime and Beautiful*, 1757)

We will read writings from Ireland and India, two postcolonial countries that have endured

Partition: the work of Rabindranath Tagore and W.B. Yeats, both poetry and prose. Next we will turn to the later twentieth century – Irish writers Medbh McGuckian, Eavan Boland, Seamus Heaney and Indian writers Kamala Das, A.K. Ramanujan as well as selected prose and poetry by Dalits – members of the formerly 'Untouchable' community. Here special attention will be paid to questions of language, violence and sexuality.

To deepen our exploration of aesthetic form and the body in the world, we will read selected writings by Maurice-Merleau-Ponty. There will also be a choice of weekly readings from Adorno, Appiah, Bauman, Bhabha, Butler, Césaire, Darwish, Fanon, Glissant, Heidegger, Manto, Spivak, Virno, Walcott and others.

The course will be run as a seminar with weekly readings and presentations; one short mid-term paper and one final research paper. Weekly readings will be uploaded onto the Graduate Center library site. These readings will include poems by Kamala Das since her work is not readily available. Books will be available for purchase at Book Culture, 536 West 112th Street New York, NY 10025: Rabindranath Tagore, *Tagore Anthology*, eds Dutta and Robinson; *Sadat Hasan Manto, *Kingdom's End and other Stories*; A.K. Ramanujan, *Collected Poems*; **No Alphabet in Sight, New Dalit Writing from South India* eds Satyanarayana and Tharu; William Butler Yeats, *Collected Poems* ed Finneran; Seamus Heaney, *Opened Ground: Selected Poems 1966-1996*; Eavan Boland, *New Collected Poems*; Medbh McGuckian, *Selected Poems*. Maurice Merleau-Ponty, *The Merleau-Ponty Aesthetics Reader* eds Johnson and Smith. (Books with italics next to them may not be available through the book store – if this is the case, they will be placed on reserve in the Mina Rees Library and relevant materials uploaded.) For any questions about the course please [contact Professor Alexander](#).

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ENGL 80600. "Tragedy: The Changing Forms of an Unchanging Genre". [Felicia Bonaparte](#). 2/4 credits. Fridays 11:45AM-1:45PM. [CRN 17343].

Very few genres survive the ages. Hegel held all genres locked in the periods that engendered them and Tennyson, who had hoped to write an epic on the Arthurian legends but ended up writing Idylls instead, explained his failure by saying that "nature brings not back the mastodon." Yet certain genres seem to persist, and, despite the fact that many have written obituaries for it, tragedy seems to be among them.

Our purpose in this course will be to try to understand the concept and the history of tragedy and perhaps of genres themselves. To that end, we will consider questions such as: where is its essence? In its form or in its content? Is there a core that cannot change without the genre ceasing to be? Are there aspects that can change? Can other genres be called tragedies (not just tragic but tragedies): a novel for instance or an opera (we will look at one of each)? Are there times and places that seem especially given to this genre? Are there others that are not? If there are, what can account for it? (And does this have something to do with the fact that two of the greatest writers of tragedies, Racine and Shakespeare, stopped writing them at the peaks of their careers?) And are there different kinds of tragedy? Can Shakespeare's Richard III be thought of in the same category as King Lear?

Beginning in Greece with the *Oresteia* and ending in the United States with such works as Adrienne Kennedy's *A Movie Star Has to Star in Black and White*, our reading will include the widest possible representation, in time and place as well as kind, of works that people have called tragedies, as well as works that some have not. We will look at some tragedy chains (*King Lear*, *Père Goriot*, *Death of a Salesman*, and *Fences*) in which a tragedy is rewritten and the rewritings rewritten as well. And, as we go we will incorporate some of the major theories of tragedy and hope to decide whether they make sense.

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ENGL 83500. “Charmed Circles: Women Writing Comedy and Satire in the Long Eighteenth Century”. [Rachel Brownstein](#) and [Carrie Hintz](#). 2/4 credits. Thursdays 2:00PM-4:00PM. (Cross-listed with WSCP 81000). [CRN 17344].

"Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own..." –Jonathan Swift

"Comedy is simply a funny way of being serious." –Peter Ustinov

"For what do we live, but to make sport for our neighbours, and laugh at them in our turn," Mr. Bennet says in *Pride and Prejudice*. Just as Mr. Bennet's wit charms readers into agreement, comedy and satire charm the reader into aligning him or herself with the writer or author. The “charmed circles” of our title refers to the women writing comedy and satire in the long eighteenth century, who created textual coteries and cliques that excluded outsiders—and counted the reader in. What secret knowledge did their readers imagine themselves privy to? How did women writers of the period use satire and comedy to present a vision of the society they ardently desired—and the society they hoped to avoid? In this course, we will imagine male and female writers in conversation, and consider such topics as misanthropy and misogyny; women’s use of anger and vitriol; satire as a utopian mode; play, on and off the stage; slapstick and physical humor; and wit, true and false. We will also examine the political dimension of comedy and satire by women.

Comedy and satire have a long history as a means to disseminate social and political views. Eighteenth-century English writers figure importantly in these genres established by Greek and Roman writers; their work enriched the papers, plays, and coffee houses of the period, defining the culture and the nation. Were the attitudes and techniques of women writers of the period like or unlike those of the more famous, and famously clubbable, literary men? Our readings of comedic and satirical texts range from romantic comedy to gentle send-ups of cherished friends to the most vicious (and partisan) of satirical attacks. Authors will include—but will not be limited to—Aphra Behn, Eliza Haywood, Jane Collier, Frances Burney, Maria Edgeworth, and Jane Austen. We will draw on feminist theory, auto/biographical writings, theories of satire and humor, and theoretical models of the development of the public sphere in England. Students will complete a presentation and a seminar paper.

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ENGL 70500. “Canterbury Tales”. [Glenn Burger](#). 2/4 credits. Tuesdays 6:30PM-8:30PM.

[CRN 17345].

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.

Text: either *The Riverside Chaucer* 3rd ed. Ed. Larry Benson et al. Oxford University Press, 2008 (ISBN-10: 0199552096 ISBN-13: 978-0199552092) \$41.35; or the Penguin *Canterbury Tales* (original-spelling Middle English). Ed. Jill Mann. Penguin, 2005. (ISBN-10: 014042234X ISBN-13: 978-0140422344) \$20.00.

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ENGL 87500. "Letters and Lives". [Mary Ann Caws](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. (Cross-listed with WSCP 81000). [CRN 17346].

How do the ways we portray ourselves to our correspondents, and ourselves – I am taking journals as letters to oneself -- resemble and/or differ from the ways we live our lives? And how did and does this work for the persons whose works we read or observe? (And all the more fascinating that so many burned their letters, as in Henry James and Pierre Reverdy.)

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ENGL 86000. "From Rebellion to Modernism: Crosscurrents of the 1920s". [Morris Dickstein](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. (Cross-listed with ASCP 82000). [CRN 17347].

The 1920s are invariably seen as the first modern decade in American life, thanks to significant social changes but also to transformations in the arts and communications. The changes that contributed to modernization include the aftereffects of the world war, with its uprooting of combatants, their war experience, the wartime growth and centralized planning of major industries, as well as the postwar prosperity; the shift of population from rural areas to major cities; the cumulative impact of decades of mass immigration in creating a more multicultural society; new avenues of mass communication, among them movies and radio, popular sports, public relations, and advertising; the emergence of a distinct, rebellious youth culture, carrying

with its momentous changes in moral standards and sexual mores; and, finally, major transformations in the arts that both reflected and at times influenced these social trends. Yet there were also strong countercurrents representing older nativist traditions: isolationism, Prohibition, moral revivalism, the closing off of immigration.

The course will explore how writers and artists lived the experience of modernity and gave voice and form to the upheavals of modern life, sometimes with enthusiasm, often with hostility. Their angles of vision include the famous “revolt from the village” - the attack on provincial life - by writers like Sherwood Anderson in *Winesburg, Ohio*; the expatriate experience as chronicled by Malcolm Cowley, embracing works by Hemingway, Pound, and Fitzgerald; the postwar disillusionment in writers that finds its tone in Hemingway and Eliot; the new avant-garde of little magazines and the cultural criticism of Mencken and Van Wyck Brooks; the extreme recoil from modernity in Eliot and Willa Cather, among others, along with the pioneering techniques of literary modernism in writers as different as Eliot, Wallace Stevens, William Carlos Williams, and Hart Crane; the exploration of racial identity by Nella Larsen and the Harlem Renaissance and ethnic identity in the fiction of Anzia Yezierska and the film *The Jazz Singer*, which also marks the coming of sound to the movie industry; and the new musical modernism, especially in jazz works by George Gershwin, Louis Armstrong, and Duke Ellington.

In short, the course will center on some major literary and artistic achievements of the decade, approached both in and of themselves and as keys to the social and psychological experience of the times. Literary works discussed will include Cowley’s *Exile’s Return*, Anderson’s *Winesburg, Ohio*, Hemingway’s *In Out Time* and *The Sun Also Rises*, Cather’s *The Professor’s House*, Larsen’s *Quicksand* and *Passing*, Yezierska’s *Hungry Hearts* and *Bread Givers*, Fitzgerald’s *The Great Gatsby* and shorter works, and poetry by Eliot, Stevens, Williams, Moore, Millay, Frost, and Crane, though not all of these writers will make the cut. There will also be assignments from secondary works of social history and criticism. Each member of the class will also be expected to deliver an oral report and a concluding research paper.

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ENGL 81400. “Affective Politics in the Elizabethan History Play”. [Mario DiGangi](#). 2/4 credits. Mondays 2:00PM-4:00PM. [CRN 17348].

On the London stage of the 1590s, a new theatrical genre emerged: the English history play. Often experimental in form, history plays addressed subjects such as the formation of national identity, the problems of anachronism and nostalgia in representing the past, and the causes of political change. Although the political dimensions of the history play have long been acknowledged, more recent work has considered how this genre engages with issues of embodiment that have been central to early modern scholarship on gender, sexuality, social status, and affect. In this seminar, we will read the history plays of Shakespeare and his contemporaries with particular attention to the relationship between embodied experience (including that of women, commoners, servants, and criminals) and political agency. We will consider the possibility that heightened emotional states might enhance political insight, we will explore the significance of everyday life to national history, and we will examine the conditions in which cross-status intimacies are forged between commoners and members of the nobility. Plays by Shakespeare will include *Richard III*, *Richard II*, *King John*, and *Henry V*; other plays

might include *The Famous Victories of Henry V*, *The True Tragedy of Richard III*, *Thomas of Woodstock*, *Sir Thomas More*, Peele's *Edward I*, Heywood's *Edward IV*, and Dekker and Webster's *Sir Thomas Wyatt*.

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ENGL 86100. "James Joyce *Finnegans Wake*". [Edmund Epstein](#). 2/4 credits. Mondays 4:15PM-6:15PM. [CRN 17349].

This course is devoted to a close examination of James Joyce's *Finnegans Wake* as an example of High Modernism. It will emphasize the continuities of the *Wake* and the myriad styles employed in the book.

The purpose of the course is two-fold: to acquaint the students with a controversial modern classic, and to provide them with the methods of interpreting complex modern literary texts.

The *Wake* is notoriously one of the most complex texts ever written, and by the end of the term, the students in the class should be well versed in interpretive techniques, and the critical issues involved in interpretation of any literary texts.

There will be one term paper.

Texts

James Joyce *Finnegans Wake* any edition

Edmund Epstein *A Guide Through Finnegans Wake* (paperback) University of Florida Press

Richard Ellmann *James Joyce*. Oxford University Press:, paperback edition

Roger McHugh *Annotation to Finnegans Wake*. John Hopkins University Press, paperback edition

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ENGL 75000. "Early American Speculations: Aesthetics and Risk in the Circum-Atlantic World, 1790-1830". [Duncan Faherty](#). 2/4 credits. Wednesdays 6:30PM-8:30PM. (Cross-listed with ASCP 81500). [CRN 17350].

The revolutionary Circum-Atlantic basin was a marketplace of new writing, new ideas, new paranoia, new frauds and exploitations, new land schemes and settlements, new economies, new enterprises in self-creation and authorship, and new desires for alternative worlds. This course seeks to map some of these conjectures, innovations, risks, and predictions which distinguish the revolutionary age. In so doing, we will explore how such a reorientation might challenge exceptionalist (nationalist) literary and cultural narratives or force paradigm shifts in the field imaginary. Some questions we will address along the way: What speculative practices do we need to talk about these revolutionary innovations? What are the speculations and investments of canonization and authorship? How do social, scientific, sexual, and economic speculations concretize in literary productions? How do literary texts offer alternative histories or counterfactual tales as a means of entering into political and social discourses? What did it mean to inhabit a risk culture and/or a culture always at risk? How do we account for literary representations of counter-revolutionary movements? How do we classify attempts to stabilize uncertainty and curtail certain kinds of speculation? In addition to our examination of primary texts, we will be reading a broad range of recent critical work to think about the conventions and

limitations of disciplinarity, and to consider the challenges of writing about canonical and non-canonical texts (to contemplate, among other questions, whether or not the canonical “status” of a novel demands a different kind of scholarly engagement). Requirements will include one oral report and a final seminar paper.

*The Graduate Center will be hosting [an international conference on this theme](#) this upcoming April. Our readings will therefore attempt to align (to a degree) with some of the texts under discussion at this conference so that we will have direct access to emerging scholarship in the field.

Possible texts include: Unca Eliza Winkfield’s *The Female American*, the anonymously published *The History of Constantius & Pulchera*, Benjamin Franklin’s *Autobiography*, Olaudah Equiano’s *Interesting Narrative*, Susanna Rowson’s *Trials of the Human Heart*, the anonymously published *The Hapless Orphan*, Charles Brockden Brown’s *Arthur Mervyn and Edgar Huntly*, Martha Meredith Read’s *Margaretta*, Lenora Sansay’s *The Secret History, or The Horrors of St. Domingo*, Hannah Webster Foster’s *The Coquette*, Isaac Mitchell’s *The Asylum*, Lucy Brewer’s *The Female Marine*, Sally Woods’ *Dorval; or, the Speculator*, Tabitha Tenney’s *Female Quixotism*, Hugh Henry Brackenridge’s *Modern Chivalry*, Washington Irving’s *The Sketch Book of Geoffrey Crayon*, James Fenimore Cooper’s *The Crater*, and Robert Montgomery Bird’s *Sheppard Lee*.

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ENGL 89500. “The Meaning of Media”. [David Greetham](#). 2/4 credits. Tuesdays 11:45AM-1:45PM. [CRN 17351].

As the title suggest, this course takes 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, censorship), there will be several nodes around which our discussions will be centered; these will include historical/terminological consideration of the key critical concepts in “media studies” (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 foundations; contemporary commercial scriptoria; coterie publishing; samizdat circulation; blogs; graphic novels-anime) an investigation into the structures of power in creating/resisting texts (e.g., through censorship; claims for further extending intellectual property; and the litigation involved; DRMs; wikileaks; cryptography; royal privilège; licensing; piracy) the challenges of text storage and recuperation: libraries, archives--print and electronic--universal catalogues; the Google Books project; N-Gram; Kindle; Nook; etc., computer crashes; hackers) communities of readers/communicators, e.g, book clubs; Facebook; MySpace; LinkedIn; Snapfish; YouTube; gchat the aesthetics/ontology and negotiation of media, print and electronic, e.g., MSS illumination (including books of hours and grotesques); Gutenberg; Manutius/Griffo (and the “pocket classics”); chapbooks; Morris (arts & crafts); modernist/imperialist design, e.g., Helvetica, Arial) the place of “media studies” as a relatively new interdisciplinary focus for research on authoriality, intention, readership, meaning, cultural production, information theory, etc.

Given the potentially very 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, so that I can distill/prune the list of feasible topics down to a manageable body. While the course will clearly not be a straightforward “history of the book,” I anticipate having a number of expert guest discussions with English faculty and those from related disciplines/periods, including Classics, Medieval, Renaissance, 18C, 20C. Please let me know if you have specific areas in mind.

As general research/reference resources, we will use Mitchell and Hansen’s *Critical Terms for Media Studies* (Chicago 2010), *the Book History Reader*, ed. Finkelstein and McCleery, 2nd ed. (Routledge 2002), with perhaps an occasional glimpse into the very brief chapters of Vandendorpe’s *From Papyrus to Hypertext: Toward the Universal Digital Library* (Illinois, 2009). More advanced/focussed works will be suggested for those wishing to do more specialized research (e.g. James Gleick’s *The Information* (2011), or Matt Kirschenbaum’s *Mechanisms: New Media and the Forensic Imagination* (MIT, 2008), or even Matt Gold’s forthcoming collection *Debates in the Digital Humanities* (Minnesota: Minneapolis, early 2012).

Requirements: Preparation of readings for each session, one (or possibly two) in-class presentations, plus a seminar paper, web site, blog or other response to the issues involved. We will have a course folder on Dropbox (where sub-folders for specific assignments/topics can be mounted) and may also use a course blog on the CUNY Academic Commons for comments, suggestions, discoveries, expostulation, as the course progresses, as well as using our course roster as a listserv. With the permission of the authors, I might suggest that some of the final projects (usually online) by those who took an earlier version of this course be made available as examples to those enrolled in the current course.

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ENGL 79500. "Theory and Practice of Literary Scholarship". [Hildegard Hoeller](#). 4 credits. Mondays 6:30PM-8:30PM. Open to Ph.D. Program in English students only. [CRN 18200]. 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 part of the academic world of “English” studies in the 21st century. We will consider the history of the field, its current contours and questions, as well as the roles archival work and theory play in the production of scholarship.

Fundamentally, I teach this course as a workshop designed to prepare you for some of the realities and practices of literary scholarship and to expand your knowledge about the field you enter. The course will introduce you to some current debates, concerns, and realities of the profession, to its history, to some theoretical directions it has taken, to ideas about textuality, and to the system of peer review and publication that is at the core of our profession. Most importantly, this course will ask you to develop ideas about and reflect upon your own practices within the field of literary scholarship.

We will discuss readings in common , and you will be asked to write, reflect, and present on those common readings, and you will pursue an independent scholarly project in stages throughout the entire semester as well.

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ENGL 88000. “Faking It: American Women Writers and the Masks of Modernism”. [Hildegard Hoeller](#). 2/4 credits. Wednesdays 11:45AM-1:45PM. (Cross-listed with MALS 70800, ASCP 81500, and WSCP 81000). [CRN 17352].

Why did Nella Larsen--if she did--"plagiarize" a story by Sheila Kaye-Smith, and why did she also write under a pseudonym? Why did Zora Neale Hurston "plagiarize"--if she did--an article about Cudjoe Lewis from Southern writer Emma Langdon Roche and then expand the piece after? And what masks did she wear in her letters and autobiography? And why was Roche interested in representing Cudjoe's story, the story of the last surviving African slave, which Hurston and Roche has also wanted to represent? Why did, as Michael North notes in *The Dialect of Modernism*, editors check whether the writer of "Melanctha" was indeed Getrude Stein, a white women, before they considered it a valuable piece of modernist writing in "black" voice? And why did now forgotten Pulitzer Prize winning author Julia Peterkin-- a white Southern plantation owner who had also chased after Cudjoe's story--write in "black" voice? Why did Edith Wharton in one of her late fictions reimagine her roots as potentially less white than always imagined? And how "real" is the immigrant voice of Anzia Yezierska's immigrant narrative Breadwinners? In this seminar we will explore these questions in the works--essays, fiction, letters, autobiographies--of early 20th century women writers (such as Stein, Larsen, Hurston, Wharton, Faucet, Hurst, Yezierska, Peterkin, Roche), and we will pay attention to their manipulations of their texts and the reader/writer contract within the rich critical context of modernism's use of modes and strategies such as collage, textual borrowing, translation, ethnography, folklore, masking, and primitivism.

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ENGL 80200. “Aestheticizing Science: The Cross-Fertilization of Contemporary Science and Literary Narrative”. [Gerhard Joseph](#). 2/4 credits. Mondays 11:45AM-1:45PM. [CRN 17353].

“The universe,” says Muriel Rukeyser debatably enough, “is made of stories [and poems], not of atoms.” Beginning with Thomas Kuhn’s *The Structure of Scientific Revolutions*, George Levine’s “The Narrative of Scientific Epistemology,” and the “Sokal Hoax” (and the responses of the scientific and humanistic communities to the last in *The Sokal Hoax*—U. of Nebraska Press), we, as in large measure “techno-illiterate humanists” (Powers, *Galatea* 2.2, 314), will then consider—in our amateurish fashion, to be sure, and as applicable—scientific methodology (Allegra Goodman, *Instinct*) thermodynamics, chemistry and ballistics (Thomas Pynchon, “Entropy” and *Gravity’s Rainbow*), the history of mathematics and demographics (Don DeLillo, *Ratner’s Star*), quantum theory (Michael Frayn, *Copenhagen*), entymology and evolutionary biology (E. O. Wilson, *The Ant Hill*), climatology (Ian McEwan, *Solar*), artificial intelligence (Richard Powers, *Galatea* 2.2), cognitive theory and neuroscience (Richard Powers, *The Echo Maker*), autism (Mark Haddon, *The Curious Incident of the Dog in the Night-Time*), science and feminism (Donna Haraway, *Modest Witness*), and genetic modification (Octavia Butler, the

Xenogenesis trilogy, especially *Dawn*). Our larger purpose, implicit in the grammatical pun within “aestheticizing science,” is to show how simultaneously science, at its cutting edges, tends to aestheticize the world (as in, say, Brian Greene’s elegant book on superstring theory, *The Elegant Universe*), and contemporary writers of fictions support their purchase on the Lacanian “real” by metaphorizing contemporary science/technology within their work. As they do so, they move us now in the direction of aesthetic wonder, now in that of abject terror (hence, the emergent genre of the posthuman sublime). Course requirements: an oral report and a term paper.

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ENGL 86400. “The Practice of Everyday Life”. [Wayne Koestenbaum](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. [CRN 17354].

How does time get spent? How do days get wasted, employed, observed? How does one walk through a city? How does one dwell—poach, squat, “make do”? By accident? By crafty intention? How do we read a body’s movement through the day’s alleys and cul-de-sacs? Where might we find stark, helpful, and sometimes “prankish” answers to these stumping questions? Michel de Certeau’s *The Practice of Everyday Life* will anchor this seminar, which explores how certain aesthetic works have recounted the systems (the regimes of attention and, alas, of inattention) that regulate the unfolding of a quotidian day. Our goal—following de Certeau’s clarion call—is to find *alternative* processes of ambulation and bookkeeping. Four other “heavy” and influential figures will serve as co-anchors: Henry David Thoreau (*Walden*), Sigmund Freud (*The Psychopathology of Everyday Life*), John Cage (*Silence*), and Walter Benjamin (“Hashish in Marseilles” and other essays). Two great films that mark two women’s movements through clock-time will give breathing-room to an inquiry that might otherwise become claustrophobic: Agnès Varda’s *Cléo from 5 to 7*, and Chantal Akerman’s *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*. Turning away from the fictive and toward the sociologically visionary, we will see how Jane Jacobs, in *The Death and Life of Great American Cities*, and Samuel R. Delany, in *Times Square Red, Times Square Blue*, describe the subversive, sustaining practices of a textured urban life that gentrification and “progress” threaten to demolish. Next, we will hear one opera, Gertrude Stein’s and Virgil Thomson’s *Four Saints in Three Acts*, which teases us with the ludic methods of libidinal hermits (writers, recluses, eremites, libertines), and suggests that sacred experience, sieved through queer bodies, offers measured antidotes to quotidian existence’s maladies. Finally, we will read several contemporary poetic (and narrative) account books: among these texts might be Bernadette Mayer’s *Midwinter Day*, Myung Mi Kim’s *Dura*, Lydie Salvayre’s *Everyday Life*, Rachel Zucker’s *Museum of Accidents*, and Jon Cotner’s and Andy Fitch’s *Ten Walks/Two Talks*. Students will each give an in-class presentation and write a final project, which could involve a perambulatory adventure in urban foraging and exhumation (exploring, coining, or divining some mysterious element of this baffling city in which we now live).

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ENGL 89000. “The Archive’s Seductions: Memories, Ephemera & Shiny Things”. [Mark McBeth](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. [CRN 17355].

In *Archive Fever*, Derrida mistrusts the ways that official archives shape our historical (and

perhaps ideological) memory, warning “The archivization produces as much as it records the event. (17) Suspicious of *archivable content* and *archiving*, he questions the established criteria through which objects merit collection as well as the over-determining techniques by which objects get catalogued. Other scholars see the archive as a place of pleasure, enchantment, and imagination. In “Theorizing Shiny Things,” Kathy E. Ferguson explores the “joy of archives while still attending to the troubles they foster”; she prefers the “small, cluttered site of accumulation [that] represents a different kind of archive, a deliberately counter-hegemonic collection centered on a radical critic [and critique] of the status quo.”

In this course, we investigate both the dangers and delights of the archive. We will interrogate the rationales of conventional collections and consider their alternatives. We will study testimonial sources such as Emanuel Ringelblum’s *Oneg Shabbat* which he and his colleagues buried in milk cans beneath the Warsaw Ghetto, chronicling Jewish life there from 1939-1942. We uncover the archival techniques of the Mazer Lesbian Archives which “encourages all lesbians to deposit the everyday momentos of [their] lives so that others can discover them in the future.” Additionally, we will analyze the work of scholars who engage with archival content in unpredictable, divergent ways.

Finally, the participants in this seminar will pursue their own archival interests. As a primary initiative of this composition/rhetoric course, students will explore the annals of CUNY to recover lost stories of teaching and learning. While our urban university began Open Admissions and has consistently offered educational opportunities to a diverse and expansive student population, our forerunners in this social experiment were often too pre-occupied with their efforts to simultaneously record their educational innovations. Consequently instead of institutional memory, we have institutional amnesia (and, consequentially, no historical evidence when we are politically attacked). Students interested in this (potentially publishable) project will rummage through CUNY’s libraries, yearbooks, and rusted filing cabinets to reveal an institutional narrative that deserves retelling. (Optionally, students who are not interested in this project may choose another archival topic.)

Abridged Reading List (& Works Cited)

Derrida, Jacques. *Archive Fever: A Freudian Impression*. Chicago: The University of Chicago Press, 1995. Print.

Faderman, Lillian. *Who We Are*. Mazer Lesbian Archives. Web. 10 October 2011.

Ferguson, Kathy E. “Theorizing Shiny Things: Archival Labors.” *Theory & Event* 11.4 (2008). *Project Muse*. Web. 10 October 2011.

L’Eplattenier, Barbara E. “An Argument for Archival Research Methods: Thinking Beyond Methodology.” *College English* 72.1 (2009) 67-79.

Lisciotta, Carmelo and Webb, Chris. *Emanuel Ringelblum: The Creator of “Oneg Shabbat”* Holocaust Education & Archive Research Team (H.E.A.R.T), 2007. Web. 10 October 2011.

Mavor, Carol. *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs*. Durham, NC: Duke University Press, 1995.

Munoz, Jose. “Ephemera as Evidence: Introductory Notes to Queer Acts.” *Women and Performance: A Journal of Feminist Theory*: 8:2, no. 16 (1996): 5 – 18.

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ENGL 79500. “Theory and Practice of Literary Scholarship”. [Robert Reid-Pharr](#). 4 credits. Wednesdays 11:45AM-1:45PM. *Open to Ph.D. Program in English students only.* [CRN 17357].

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.

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ENGL 75100. “Walt Whitman’s America--and Harriet Beecher Stowe’s and John Brown’s, Too: Literature, Culture, and Society”. [David S. Reynolds](#). 2/4 credits. Wednesdays 2:00PM-4:00PM. (Cross-listed with ASCP 82000). [CRN 17358].

Walt Whitman, Harriet Beecher Stowe, and John Brown, three towering figures of nineteenth-century America, had an enduring impact on literature and society. Whitman’s all-inclusive poetry absorbed many facets of the American experience and forever altered the language and themes of poetry. Stowe’s landmark antislavery novel *Uncle Tom’s Cabin* directed popular cultural themes and images toward an assault on slavery that helped trigger the Civil War and affected politics, racial views, and gender relations right up to modern times. John Brown, the abolitionist warrior, became a cultural icon who inspired an outpouring of literary responses from such prominent writers as Whitman, Melville, Emerson, Thoreau, Alcott, Whittier, Longfellow, and Lydia Maria Child. This seminar explores the literary, social, and political contexts and resonances of Whitman, Stowe, and Brown, whose careers intermingled. The overarching presence in the course is Whitman, the quintessential American bard whose democratic poetry attempted to heal the social ruptures that Stowe and Brown, in their energetic challenges to the existing political system, exacerbated. We trace the development of Whitman’s career, from his early journalism and apprentice poetry and fiction through the great 1855 edition of *Leaves of Grass* to his war poems and later writings. Whitman’s works open windows on an array of historical phenomena—science and pseudoscience, the visual arts (including photography and painting), theater, music, politics, law, philosophy, religion, reform, sexual mores, slavery, issues of gender and race—that have become of central interest to critics. Among Stowe’s works, we concentrate on her two antislavery novels, *Uncle Tom’s*

Cabin and Dred, and consider the many cultural spin-offs, including Uncle Tom-based plays and merchandise. John Brown's meaning for Whitman, Stowe, and other American writers of his time and later periods is considered. Websites such as the *Walt Whitman Archive* and *Uncle Tom's Cabin and American Culture* are tapped for documents and images. Secondary readings include a variety of critical, cultural, and theoretical studies, including excerpts from Professor Reynolds's writings. Course requirements include an oral report and a term paper.

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ENGL 91000. "Dissertation Workshop". [Joan Richardson](#). 0 credits. Fridays 2:00PM-4:00PM. Open to Level 2 & 3 Ph.D. Program in English students only. [CRN 17359].

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.

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ENGL 80600. "Contemporary Narrative Theory". [David Richter](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. [CRN 17360].

After a brief but respectful glance at early twentieth century narrative theory (Henry James's *The Art of Fiction*; E.M. Forster's *Aspects of the Novel*; M.M. Bakhtin's *Discourse in the Novel*), the course will move to the two most fertile sources of contemporary narratology, Wayne C. Booth's *The Rhetoric of Fiction* and Gérard Genette's *Narrative Discourse: An Essay in Method*. From this point the course will explore four principal branches of contemporary narrative theory: (1) rhetorical narratology, including theorists such as Seymour Chatman, James Phelan, Peter Rabinowitz, and David Richter; (2) cognitive narratology, including theorists such as David Herman, Alan Palmer, Marie-Laure Ryan, and Lisa Zunshine; (3) postmodern narratology, adapting narrative theory to experimental, minimally mimetic texts, including theorists such as Brian McHale and Brian Richardson; and (4) identity narratology (my shorthand term for theories that view gender/race/class/national identity markings as central rather than peripheral to the reading of narratives), including theorists such as Susan Sniader Lanser, Gerald Prince, and Robyn Warhol.

Readings will include essays by theorists such as those listed above. In addition, we will have access to the MS of *Practicing Narrative Theory*, a book to be published in 2012, in which theorists of the four branches wrestle with some of the key concepts they hold in common (authors, narrators, narration; plot and progression; character; narrative worlds; space and setting; reception and the reader; ethical and aesthetic values). It will be important to have a group of narratives that all of us know in detail, so I will assign a group of short stories, novellas and short novels for us to read before class starts; check the [course link on my webpage](#) for the most recent details.

No term paper. Students will give an oral report in which they apply a theoretical model to a narrative text, and will write three short (1000-1500 word) papers (counting a write-up of the

oral report) in which they attempt to apply three different narratological models to the same literary text.

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ENGL 84500. “Victorian Marital Models”. [Talia Schaffer](#). 2/4 credits. Thursdays 11:45AM-1:45PM. (Cross-listed with WSCP 81000). [CRN 17361].

This course charts the shifting notions of the family, focusing especially on the institution of marriage, throughout the 19th century. We'll start with Austen, using Ruth Perry's influential analysis of 18th century and Regency fictions that mourn lost familial affiliations in a new era of strictly patrilineal inheritance. Paying attention to changes in marriage law, we'll discuss the changing status of women and family in 1857 and 1870, and we'll look at the new ways marriage was being theorized in 'primitive marriage' discussions in anthropology. The course will use Corbett's, Marcus's, and Kelly Hager's work to address crucial mid-Victorian marriage plots in the Brontes, Trollope, and Dickens. The course will end with a consideration of Charlotte Yonge as promulgator of an alternative view of marriage, reading important recent criticism on affiliation in Yonge (and its relation to disability) by Tamara Silvia Wagner and Martha Stoddard Holmes. "Victorian Marital Models" asks how much space there was in Victorian marriage practices for alternative kinds of unions - queer unions, familial matches, weddings that functioned to generate networks of kinship and friendship, marriages motivated by nonerotic needs like vocational possibilities.

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ENGL 84200. “Romantic Concepts of Nature”. [Alexander Schlutz](#). 2/4 credits. Mondays 2:00PM-4:00PM. [CRN 17362].

Since the rise of ecocriticism and green Romanticism it has become commonplace to present Romantic writers as anticipating contemporary environmentalist concerns and to (re)mobilize for contemporary ecological debates the Romantic critique of nascent processes of industrialization and a Cartesian, mechanical, view of the natural world. At the same time, ecologists and environmental writers perceive the “romanticization” of nature – the projection of imaginary, aesthetic and cultural constructs onto a material world fundamentally alien to them – as one of the main obstacles to a fruitful understanding of our relationship to the environment. Hence, the Romantics can be both lauded for writing against the objectification of nature and critiqued for neglecting the difference between the products of the writer’s consciousness and affect and the material Other he or she confronts.

To find answers to such conflicting assessments, we will interrogate the concepts of nature of several poets and philosophers in the Romantic period in England and Germany. We will examine central texts of Spinoza, Kant, and Schelling and discuss the poetry and philosophical positions of William Wordsworth, Samuel Taylor Coleridge, John Clare and Friedrich von Hardenberg (Novalis). One of our goals will be to examine the answers these Romantic writers give to questions about the place of human beings in the natural world and the relationship of mind and matter, central philosophical questions they indeed share with contemporary environmentalist thinkers.

Coursework will include position papers, an oral presentation, and a final research paper.

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ENGL 86500. “Postcolonial African Narratives”.[Barbara Webb](#). 2/4 credits. Thursdays 2:00PM-4:00PM. (Cross-listed with WSCP 81000). [CRN 17797].

A study of the narratives of Anglophone African writers since the period of decolonization. We will examine their representations of the African struggle to transform the political and cultural legacies of colonialism and contemporary challenges of globalization. Of particular interest will be their engagements with nationalist and postcolonial discourse. We will discuss how these writers address problems of language and literary form, and how they see their roles as artists and social critics. Our readings will include novels, short stories and essays by writers such as Chinua Achebe, Ngũgĩ wa Thiong’o, Ama Ata Aidoo, Nuruddin Farah, and Zoe Wicomb. In addition to literary texts, we will read essays by African critics such as Appiah and Gikandi as well as selected writings by postcolonial theorists. Texts: Ngũgĩ wa Thiong’o, *A Grain of Wheat*; Ama Ata Aidoo, *No Sweetness Here*; Bessie Head, *The Collector of Treasures*; Chimamanda Ngozi Adichie, *Purple Hibiscus*; , Nuruddin Farah, *Maps*; Zoe Wicomb, *David’s Story*; Ben Okri, *The Famished Road*; Yvonne Vera, *The Stone Virgins*; and Christopher Abani, *Graceland*. Requirements: Oral presentations and a research paper (15-20 pages). This course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

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ENGL 80700. “Rex quondam et futurus: the Legend of King Arthur in Medieval and Modern Literature”.[E.Gordon Whatley](#). 2/4 credits. Thursdays 6:30PM-8:30PM. [CRN 17365].

Dante Gabriel Rossetti said the Bible and Sir Thomas Malory’s *Morte Darthur* were “the two greatest books in the world” and in 1911, J. Pierpont Morgan paid \$42,800 for the only complete extant copy of Caxton’s 1st ed. (1485) of the *Morte Darthur*. After the Norman Conquest, the Arthurian legend, despite glorifying “England’s” inveterate Romano-Celtic foe, became the “Matter of Britain,” and has since remained one of the dominant secular myths of the Anglophone world. It has inspired a succession of acknowledged literary masterworks, both medieval and modern, not only in Latin, English and Welsh, but also in the other European vernaculars. Especially in the 19th and 20th centuries, it has been a recurring theme of both high-brow art and popular culture. The present course will ponder the implications of this success, besides enabling the complex pleasures of immersion in myth and history (i.e., the story itself, its uncertain origins, and the historical contexts of Arthurian “discourse”). We will consider such topics as: Arthurian imperialism (medieval, Victorian, and post-colonial); the religious problem of the Grail; romance as narrative genre; chivalry, *courtoisie* and “noble love” as normative models of culture and gender; the subversive “feminine subtext”; and Arthurian textuality (manuscripts, print, art, opera, film, comics). In a single semester we can only hope to sample, rather than survey, the vast field of Arthurian texts. We will read together a common core of classic medieval and modern works, while pursuing and reporting on individual research projects involving interdisciplinary and/or non-canonical sources. Core readings will include: the Arthuriads of “Nennius” and Geoffrey of Monmouth, plus selections from Wace & Layamon; the Old Welsh *Kilhwch & Olwen*; selected verse romances by Marie de France, Chretien de Troyes, and (maybe) Wolfram’s *Parzival*; selections from Malory’s *Morte Darthur*,

with his English and French sources (e.g., the so-called *Alliterative Morte Arthure* and the French “Vulgate” *Lancelot*), and (designedly out of chronological order) *Sir Gawain & the Green Knight*. Modern authors will include Tennyson, Morris, Robinson (who?), White, and Stewart. Medieval readings, except Malory, will be in modern translation; but working with the originals is also encouraged.

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Dissertation Supervision

CRN	Instructor	
00401	Alcalay	Ammiel
00719	Alexander	Meena
00078	Bonaparte	Felicia
00299	Bowen	Barbara
00243	Brenkman	John
00148	Brownstein	Rachel
00402	Burger	Glenn
00137	Caws	Mary Ann
00282	Coleman	William Emmet
00077	Cullen	Patrick
00255	Danziger	Marlies
01030	Dawson	Ashley
00246	De Jongh	James
00264	Di Salvo	Jacqueline
00080	Dickstein	Morris
00571	DiGangi	Mario
00758	Dolan	Marc
00403	Elsky	Martin
00202	Epstein	Edmund
01032	Faherty	Duncan
00064	Fletcher	Angus
00565	Greetham	David
00404	Hall	N. John
00405	Hayes	Thomas
00890	Hintz	Carrie
00581	Hitchcock	Peter
01031	Hoeller	Hildegard
00298	Humpherys	Anne
01088	Israel	Nico
00618	Joseph	Gerhard
00118	Kaplan	Fred
00893	Kaye	Richard
00147	Kelly	William

00760	Kelvin	Norman
00378	Koestenbaum	Wayne
00287	Kruger	Steven
00182	Marcus	Jane Connor
00167	McCoy	Richard
00245	McKenna	Catherine
00823	Milhous	Judith
00063	Miller	Nancy
00983	Mlynarczyk	Rebecca
00330	Otte	George
00583	Parker	Blanford
00591	Perl	Sondra
00577	Reid-Pharr	Robert
00221	Reynolds	David
00146	Richardson	Joan
00388	Richter	David
00406	Sargent	Michael
00407	Savran	David
00408	Schaffer	Talia
00274	Shor	Ira
00570	Stone	Donald
00782	Suggs	Jon-Christian
00076	Timko	Michael
00135	Tolchin	Neal
00889	Vardy	Alan
00751	Wallace	Michele
00409	Watts	Jerry
00325	Webb	Barbara
00308	Westrem	Scott
00203	Whatley	E. Gordon
00688	Wilner	Joshua
00075	Wittreich	Joseph
00891	Yousef	Nancy

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COURSES: Fall 2011

For all registration dates and deadlines, see the GC [academic calendar](#).

To view detailed course descriptions [click here](#) or click on the faculty name in the grid below.

Register on Record: CRN 15500 (If you ROR you must also register for WIUs)

Weighted Instructional Units: CRN 1550X (the last digit is the value of credits you need to bring you up to 7 credits).

For Dissertation Supervision [click here](#)

Room assignments subject to change

	Monday	Tuesday	Wednesday	Thursday
11:45-1:45	Chuh Time and... (Narr, Rep, Ident, Being) Room 4422	Dolan Lit After "Lit": US Fic Since 1989 Room 4433	Greetham Thry & Prac of Lit Scholarship Room 3308	Israel High Modernisms Room 4422 Dolan Dissertation Wkshp Room 3207
2:00-4:00		Koestenbaum Desire to Write Room 4422 Dickstein Film and Invention of the Human (ends at 5:30) Room C419	Yousef Rom Aesth & Affect Room 4422 Reid-Pharr Readings in Af Am Lit & Cult Crit Room 3207	Pollard Bodies, Pass, & Hum Erly Mod Eng Room 3305 Richardson Am Aesth: Fact of Feeling Room 3307

4:15-6:15	Chuh Asianness and Blackness in US Law & Lit Room 4422	Vardy Romantic Reverie Room 4422	Hitchcock Postcolon and/as Transnat Room 5382	Kruger Medieval Conversions Room 8203
	Humpherys 19th c. Brit Novel in Context Room 8203	Sargent Early English Drama Room 3308	Reynolds Hawthorne and Melville Room 8203	Fisher/Paulicelli Cloth Cult Erly Mod Italy and England Room 3309
6:30-8:30	Yood Res Meth in Writ & Rhet Room 6300	Shor Literacy & Conquest Room 6493	Kaye Aesth,Dec, Mod 1880-1930 Room 4433	Watts James Baldwin Room 3306
	Elsky Rep,Cont, & Tra: Erly Mod Cult Mem Room 3308	Tougaw Conscious & Lit Exp Room 5212	Watts Amm Fic & the 1930s Room 3307	Alcalay Inher & Lib: Hist, Schlsp & Poet Infl Room 4433

Courses listed alphabetically by instructor

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ENGL 80200. "Inheritance & Liberation: History, Scholarship, & the Poetics of Influence." [Ammiel Alcalay](#). 2/4 credits. **Thursdays 6:30PM-8:30PM. [CRN 15546].**

In the process of making knowledge active, we will look at scholarship as an intervention in the world of experience through a research approach to primary texts. How can one begin to imagine and formulate a context fitting to our present historical and cultural moment? How far afield should one go to seek useful and liberating conceptual models? What kind of a bibliography might one construct around a work in order to make its context legible? What kinds of

knowledge are required to edit a text or prepare a critical edition? In approaching such questions, we will dislodge ourselves from some of the constraints imposed by disciplinary boundaries and “presentist” notions of theoretical approaches. While grounding ourselves in the practices of textual scholarship and the process of cultivating publishable archival projects, we will explore conceptual models from various disciplines as we consider the relationship of evidence and imagination, authority and judgment.

Our initial context will take into account legacies of the national security state in the sphere of global decolonization. We will consider propaganda and communication, the growth of academic and specialized knowledge, and responses elicited in post-WWII North American culture, particularly those centered around and growing out of what have come to be called the Beat movement and the New Americans, both poets and prose-writers. Our approach will be very specific, considering a precise chronology that places writers in relation to each other; for example, Diane di Prima, Joanne Kyger, Amiri Baraka, John Wieners, John Rechy, and Henry Dumas were all born in 1934. Thus, one might consider the relationship of *Dinners & Nightmares* (di Prima), *The Tapestry & the Web* (Kyger), *The System of Dante’s Hell* (Baraka), *The Hotel Wentley Poems* (Wieners), *City of Night* (Rechy), and *Knees of a Natural Man* (Dumas), as responses to and in a particular time. In mapping a literary history, we will also map worlds of consciousness as our aim is to grasp how contexts are created and connections forged in the process of transmission, influence, discovery, and rediscovery, in, and for, the present.

There will be a series of common texts, both primary/literary (poets and prose-writers associated with both Beat, New American and associated labels), and conceptual/theoretical (may include texts like George Kubler’s *Shape of Time*, Eric Havelock’s *Preface to Plato*, and Keith Basso’s *Wisdom Sits in Places*). We will look at specific examples of exegesis: Stephen Fredman and Grant Jenkins’s annotations to Edward Dorn’s *Gunslinger*, for instance. We will also explore a wide array of interviews and transcribed lectures, and the previous Lost & Found projects. In last year’s seminar, we found ourselves collectively editing two lectures by Diane di Prima, published in the Lost & Found series. At a certain point a group of students organized themselves into a committee to transcribe a lecture by Robert Duncan, also published in the series. Without imposing a particular project at the outset, the success of that transcription project suggests further work that we might collectively undertake during the semester. Regardless, the intention is for each student to read widely, take on a text or author whose sources and parameters will be researched and reported on, and engage in archival work of some kind. Each of these projects will assume a form fitting the matter at hand and become part of the common vocabulary of the class, with an emphasis on the kind of “generational plotting” given above and extending backwards into various sources. Part of this emphasis will be to fulfill Robert Duncan’s mandate: ‘an end to masterpieces, a beginning of testimony.’

Please feel free to make inquiries (aaka@earthlink.net) as some of our reading will be determined by particular interests.

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ENGL 86400. “Asianness and Blackness in U.S. Law and Literature.” [Kandice Chuh](#). 2/4 credits. Mondays 4:15PM-6:15PM. (cross-listed with ASCP 81500). [CRN 15547].

This seminar brings together two distinguishable literary historical traditions and legal genealogies of racialization referred to by the constructs, “Asianness” and “Blackness.” Questions at the core of this course include: In what ways does comparative racialization illuminate the legal and cultural processes of U.S. national identity formation? How do Asian American and African American literatures articulate or respond to different processes of racialization and national identity formation? How do they speak across such differences? What are the exigencies for comparative approaches to the study of race and national identity? How might such approaches alter the field imaginaries by which American literature is apprehended? We’ll read both primary and secondary literary and legal texts as points of entry into engaging such questions. Students taking the course for 2 credits will be asked to produce an annotated bibliography as their major course assignment. Students taking the course for 4 credits will be asked to produce a series of short writings in addition to a 15-20 page seminar paper.

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ENGL 80600. “Time and...(Narrative, Representation, Identity, Being).” [Kandice Chuh](#). 2/4 credits. Mondays 11:45AM-1:45PM. [CRN 15548].

This course responds to and engages with the recent resurgence of critical interest in time. From the relationship of time to questions of human ontogeny, to the ways in which temporal protocols organize critical practices, to the ways that narrative and representation operate in and/or themselves theorize time, it is and has been everywhere present. We’ll try in this seminar to grapple with time and its significance. Readings will include work by Lee Edelman; Paul Ricoeur; Martin Heidegger; Elizabeth Freeman; Jose Munoz; Elizabeth Grosz; J. Jack Halberstam; Jonathan Gil Harris; Walter Benjamin; and Bruno Latour among others. Students taking the course for 2 credits will be asked to present to the class analysis of a primary literary or other aesthetic text that itself theorizes time. Students taking the course for 4 credits will be asked to produce a series of short writings in addition to a 15-20 page seminar paper.

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ENGL 87400. “Film and the Invention of the Human.” [Morris Dickstein](#). 2/4 credits. Tuesdays 2:00PM-5:30PM. (cross-listed with FSCP). [CRN 15549].

This course takes inspiration from the celebrated line by the director/actor Jean Renoir in *The Rules of the Game*: “The really terrible thing is that everyone has his reasons.” Renoir is referring ruefully to the mixed, ambiguous character of human motives and morals, as well as the importance of seeing things from the point of view of the other people - not demonizing them or blocking off our understanding of them. In art this quality is often thought of as Shakespearean. Keats called it Negative Capability and Harold Bloom described it hyperbolically as Shakespeare’s “invention of the human.” This kind of empathy, with its insight into character and refusal to judge people too harshly or prematurely, is often thought to be the basic gift of the genuine novelist. Yet one of the great achievements of film is that it developed new techniques for portraying the most intimate and fundamental human experiences: joy and sorrow; love and loss; childhood and maturity; illness, aging, and death. Close-ups and reaction shots, for example, offered new ways of portraying intense feeling. The human face became a map of the interior life, the actor’s voice an instrument different from how it was used in the theater. This

course will trace the development of what might be called a cinema of empathy, using examples from different periods and from varied cultural situations.

Despite these disparities, this kind of human-interest film has some typical elements. It tends to avoid the formulaic elements of genre and stereotype so common in commercial moviemaking. Its slice-of-life aesthetic leans to ordinary rather than extraordinary characters and situations, and it has served as a potent technique for exposing serious social problems. It sometimes deploys at least the appearance of improvisation to bolster an all-important sense of authenticity and verisimilitude. It de-emphasizes plot and focuses on character, leaning to “round” rather than “flat” characters, zeroing in on the individual’s mixed motives and on complex shadings of moral ambiguity. But it tends to do so in an understated manner, dramatizing experiences in ways more recognizably human by avoiding melodrama and sentimentality. Such strategies are also typical of great novels, but films have developed their own visual grammar for achieving these effects. The course will begin with two early masters of cinematic emotion, Jean Vigo (*L’Atalante*) and Charlie Chaplin (*City Lights*). We’ll then turn to one of their greatest successors, Renoir, beginning with *La Chienne* and *Boudu Saved from Drowning*, along with some parallel Hollywood films, including Leo McCarey’s *Make Way for Tomorrow*, a moving story of an aging couple discarded by their grown children.

Other examples of this humanist cinema will come from postwar Italian Neorealism (Rossellini, De Sica), the French New Wave (especially Truffaut), Indian cinema (Satyajit Ray, including the Apu trilogy), Japanese cinema (late Ozu), and American independent cinema (especially Cassavetes). The course will conclude with some more recent versions of this kind of filmmaking, such as Canadian director Atom Egoyan’s *The Sweet Hereafter* and Paul Schrader’s *Affliction*, both based on novels by Russell Banks. It’s crucial that many of these directors knew and admired each other and were directly influenced by each others’ example. Ray, for example, worked with Renoir and was inspired by De Sica’s *Bicycle Thieves*. Renoir admired both Chaplin and McCarey, while McCarey’s film certainly influenced Ozu’s *Tokyo Story*. There will also be readings and reports focused on literary work closely related to this film tradition, including texts by Tolstoy and Chekhov.

Requirement for the course will include a term paper, an oral report, and weekly home film-viewing.

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ENGL 91000. “Dissertation Workshop.” [Marc Dolan](#). 0 credits. Thursdays 11:45AM-1:45PM. [CRN 15551].

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.

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ENGL 86400. "Literature after 'Literature': US Fictions since 1989." [Marc Dolan](#). 2/4 credits. Tuesdays 11:45AM-1:45PM. (cross-listed with ASCP 82000). [CRN 15550].

In this course, we will attempt to inductively form hypotheses as to when "contemporary literature" began. (Surely not way back in 1945, when even the parents of many current graduate students were not yet born.) So that the task is not too daunting, we will restrict ourselves to fiction from the United States, although nonfiction and/or non-US works may obviously be highly relevant to our concerns. The reading list will be drawn from the twenty-one books listed below, one from each year from 1990 forward. After consultation in late spring between the instructor and early registrants, some books will be read during the summer in preparation for the course and some will be read during the fall course itself. If we have time, we may also read Stephen King's *11/22/63*, which is due to be published in fall 2011. In our deliberations, we will try to be comprehensive without being reductive, not merely limiting post-1989 U.S. fiction to just postmodernism or just the increased mainstream acceptance of previously marginalized literatures or even (God forbid) just books written by people in New York City.

Course requirements will include: active, lively, open participations in class discussions; a brief presentation on the existing scholarship on an author and/or work we read in common; a bibliography, longer presentation, and 20-to-30-page essay on a work of U.S. fiction published since 1989 written by an author that we are *not* reading in common.

Readings: Paul Auster, *Leviathan* (1992); Michael Chabon, *The Amazing Adventures of Kavalier and Clay* (2000); Douglas Coupland, *Generation X* (1991); Don DeLillo, *Underworld* (1997); Junot Diaz, *The Short Wondrous Life of Oscar Wao* (2007); E. L. Doctorow, *The March* (2005); Louise Erdrich, *The Plague of Doves* (2009); Jeffrey Eugenides, *Middlesex* (2002); Jonathan Franzen, *The Corrections* (2001); Lauren Groff, *The Monsters of Templeton* (2008); Ha Jin, *War Trash* (2004); Edward P. Jones, *The Known World* (2003); Jhumpa Lahiri, *The Interpreter of Maladies* (1999); Cormac McCarthy, *The Crossing* (1994); Toni Morrison, *Paradise* (1998); Daniyal Mueenuddin, *In Other Rooms, Other Wonders* (2010); Tim O'Brien, *The Things They Carried* (1990); Richard Powers, *The Echo Maker* (2006); Philip Roth, *Operation Shylock* (1993); Neal Stephenson, *The Diamond Age* (1995); David Foster Wallace, *Infinite Jest* (1996).

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ENGL 81100. "Repression, Continuity, and Trauma: Early Modern Cultural Memory." [Martin Elsky](#). Mondays 6:30PM-8:30PM. [CRN 15552].

We will begin with an introduction to cultural memory studies, with special focus on the construction of a coherent personal and social present through retrieving the past. We will focus primarily on two concepts: the dialectic of forgetting and remembering, repressing and recovering in the formation of memory in the present; and the recovery of past events that can either be integrated or resist integration into an historical narrative. Using these concepts, we will explore the role of memory mostly in early modern England considered as a time of uncertainty, ambivalence, and catastrophe, conditions that produced ambiguous national and religious identity borders. We will begin with the period's greatest anxiety-driven memory project, the recovery of Roman antiquity. We will examine the deep ambivalence of the principal initiator of the project, Petrarch, especially in his contemplation of ruins. The course

will then move to classical imitation in early modern England in the context of the recovered and repressed memory of native Roman tyranny in Britain as well as other ethnic pasts in Britain—Celtic, Gothic, and Norman.

The second half of the course will turn to the period's other major memory project, religious memory. We will focus on narratives of trauma memory during England's Catholic and Protestant reigns. We will consider how Catholics and Protestants remembered their own past in relation to each other during times persecution. We will end this half of the course by considering the formation of English identity through memory of the scriptural and medieval Jewish past, including Jewish London. The course will conclude with the period's iconic meditation on archaeology and the recovery of the past, Thomas Browne's *Urn Burial*. Readings will also include Petrarch's travel letters, Shakespeare, the poetry of Ben Jonson and George Herbert, histories of England, Catholic and Protestant poetry and pamphlets, and Stow's topographical description of London.

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ENGL 82100. "Clothing Cultures of Early Modern Italy and England." [William Fisher](#) and [Eugenia Paulicelli](#). Thursdays 4:15PM-6:15PM. (cross-listed with RSCP 83100 and WSCP 81000). [CRN 15553].

This course will examine the clothing culture of early modern Italy and England. During this period, "fashion" was much broader than a simple notion of dress; it could refer to a wide variety of things like behavior and manners, and even to national character and identity. Thus, fashion became an important institution of modernity. This course will investigate how and where fashion came to the fore, establishing itself as a threat to morality and religious belief, and serving as a vehicle for gender, class and ethnic definitions. We will draw on a broad interdisciplinary framework and discuss sources from both the English and Italian literary traditions (although all the reading will be in English). We will examine texts from many different genres, including costume books, plays, poetry, novellas, treatises, and satires. We will also be analyzing early modern visual and material culture. We will ultimately consider how dress (and other types of ornamentation that covered the body) became a cause for concern for the Church and State. These institutions sought to regulate individual vanity and any desire to transgress the accepted societal codes.

POSSIBLE TOPICS FOR DISCUSSION WILL INCLUDE:

- The sumptuary laws from the period that prescribed the types and styles of fabrics that could be worn by persons of various ranks.
- The importance of clothing and fashion in court culture, especially as discussed by Castiglione's *The Courtier*.
- The significance of clothing and accessories in public space. In hierarchical environments, but also the street, rituals, parades, spectacles etc.
- The significance of costumes on the early modern stage, both symbolically and materially.
 - The role that accessories of dress like the codpiece and farthingale played in materializing masculinity and femininity, as well as the cultural context and significance of gendered crossdressing (both inside and outside the theatrical context).
- The use of cosmetics, and especially their relationship to the formation of racial ideals.
- The practice of forcing members of religious groups to wear specific forms of dress (Shylock,

for example, mentions his “Jewish gabardine” in Shakespeare’s *The Merchant of Venice*).

•The erotics of dress in love poetry, and in everyday life.

POSSIBLE READINGS WILL INCLUDE:

English texts such as William Shakespeare’s *Twelfth Night*; Ben Jonson’s *Volpone*; the poetry of Robert Herrick; polemical pamphlets about crossdressing such as *Hic Mulier* and *Haec Vir*. Italian texts such as Baldassare Castiglione’s *The Courtier*; excerpts from Cesare Vecellio’s *Habiti Antichi et Moderni di tutto il mondo* and Giacomo’s Franco’s *Habiti*; Pietro Aretino’s *The School of Whoredom*, Arcangela Tarabotti’s, *Antisatira*

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ENGL 79500. “Theory and Practice of Literary Scholarship.” [David Greetham](#). 4 credits. Wednesdays 11:45AM-1:45PM. [CRN 15554].

This course takes up questions both practical and theoretical about what it means to do scholarship in the discipline of “English,” and even attempts a definition of the field.

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, including work on a topic that might later become the focus of a dissertation.

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ENGL 86600. “Postcolonialism and/as Transnationalism: Discourses of Nation and Beyond.” [Peter Hitchcock](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. [CRN 15555].

Most historical forms of decolonization have been based on nationalism and anti-imperialist formations of nation. It is hardly surprising, therefore, that much postcolonial theory has debated the role of the nation as concept in political and cultural discourses of decolonization. Clearly, the idea of nation has been a crucial pivot in imagining worlds beyond imperial and colonial

epistemes but the historical record also shows that nationhood has been far from unproblematic for the peoples and cultures of the global south. Will “nation” continue to define the crucial lineaments of postcolonial experience and expression? To what extent does nation represent an impasse for decolonization from extra-territorial hegemony? Among discourses of global culture and world literature, is postcolonialism as a national discourse simply effete?

This course will examine the historical claims of nation on postcoloniality not to excuse its limitations but precisely to forward the notion that in its literature and theory, postcolonialism also offers profound transnational implications for the study of culture. For instance, we will consider whether the advent of “failed states” is less a verdict on postcolonial configurations but rather a symptom of imaginative challenges in the ways we understand what transnationalism can mean in the current conjuncture. The course will begin with key postcolonial statements on nation in theory and culture. We will then move to a series of case studies where we consider the “mixed messages” of nation in the experience of postcolonialism. A third trajectory will then take up the question of transnationalism as coterminous with postcolonial expression in fiction and theory. Students will be encouraged to explore their own suggestions in this regard. In general the aim is not only to introduce students to vital statements on postcolonial study but also to underline that the transnational valences of postcolonialism require sustained elaboration within the theory and practice of otherwise “global,” “planetary” or “world” critique.

Writers/theorists will include, among others: Said, Bhabha, Spivak, Anderson, Cheah, Shih, Lazarus, Lionnet, Ahmad, Glissant, Ranciere, Balibar, Zizek, Butler, Farah, Rizal, Iweala, Alaidy, Djébar, Chamoiseau, Kadare, and Krog.

Course requirements: a class presentation and a term paper to be discussed with the instructor.

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ENGL 84300. “The Nineteenth-Century British Novel in Context.” [Anne Humpherys](#). 2/4 credits. Mondays 4:15PM-6:15PM. (cross-listed with WSCP 81000) [CRN 15556].

This course will modify the traditional survey of the British novel by concentrating on clusters of novels that were published usually within months of each other. We’ll spend two weeks on each cluster, everybody reading the same novel the first week, and then having a choice among the rest of the cluster for the second week. We’ll begin with the year 1818 which saw publication of Jane Austen (*Persuasion*), Walter Scott (*Heart of the Midlothian*), and Mary Shelley (*Frankenstein*), move on to the *annus mirabilis*, 1847, with novels by Emily, Anne, and Charlotte Brontë, Thackeray (*Vanity Fair*), Disraeli (*Tancred*), and Dickens (*Dombey and Son* which begins serialization). The next really significant single year is 1859 with novels by George Meredith (*Ordeal of Richard Feverel*), George Eliot (*Adam Bede*), Dickens (*Tale of Two Cities*), and Anthony Trollope (*Can You Forgive Her?* the first Palliser novel) not to mention Tennyson’s *Idylls of the King*, Samuel Smiles’s *Self Help*, John Stuart Mill’s “On Liberty,” and Darwin’s *Origin of Species* plus a few other poems and non-fiction works. The cluster of novels that appeared in 1860-2 that defined the sensation novel include those by Wilkie Collins (*Woman in White* 1860) and (*No Name* 1862), Ellen Wood (*East Lynne* 1861), Dickens (*Great Expectations* 1861), and Elizabeth Braddon (*Lady Audley’s Secret* 1862). Charles Reade, an important if now forgotten sensation novelist, published the most popular historical novel of the

Victorian period during this same time period: *The Cricket on the Hearth* (1861). The 1870s saw novels published by Margaret Oliphant (*Phoebe Junior*) and George Eliot (*Daniel Deronda*) in 1876; Henry James (*Daisy Miller*) and Thomas Hardy (*Return of the Native*) in 1878, and George Meredith (*The Egoist*) in 1879. In the 1880s Meredith published *Diana of the Crossways* (1885) while Thomas Hardy and Henry James published major works in 1886: *The Mayor of Casterbridge* and *The Princess Casimassima*. The 1880s also saw two novels on religious subjects that used to be canonized texts: Walter Pater's *Marius the Epicurean* in 1885 and Mary Ward's *Robert Elsmere* in 1888. The course will conclude with yet another *annus mirabilis*, 1891, in which Thomas Hardy, Oscar Wilde, Arthur Conan Doyle, and George Gissing published major works: *Tess of the D'Urbervilles*, *Portrait of Dorian Gray*, the *Sherlock Holmes stories*, and *New Grub Street*. Obviously we won't cover all these novels (and there are others we could add); the class will have some choices.

The requirements for the course will depend on the size of the class. Ideally every student will give a short oral report contextualizing one of the novels read by everybody which will then be written up as a 8-10 page paper (the length of a 20 minute "conference" presentation), and on the days when we take up the other novels in the cluster, everybody will say a few words about the novel they read in relation to the text all read. There will be a final paper of around 20 pages in which the writer focuses on some of the issues that have arisen in the course in the context of at least two related novels.

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ENGL 76000. "High Modernisms." [Nico Israel](#). 2/4 credits. Thursdays 11:45AM-1:45PM. [CRN 15557].

This seminar explores the project of modernism in literature and visual art during one of its most inventive, assertive periods, 1919-25, and charts changing critical responses to that project over the course of the subsequent near-century. Focus of the class is on the triumvirate of works published in 1922—Joyce's *Ulysses*, Eliot's *The Waste Land*, and Pound's early *Cantos*—but we will also investigate slightly earlier and later literary, philosophical and speculative works, including Woolf's *To the Lighthouse*, Wittgenstein's *Tractatus*, Yeats's *A Vision*, the Vorticist Manifesto and maybe Williams' *Spring and All*. In addition, we will read the work of some of the chief antagonists and proponents of literary high modernism, from Wyndham Lewis and Georg Lukács to Hugh Kenner and Theodor Adorno. Some of the terms of debate over the durability of Anglophone literary modernism include its difficulty, perceived elitism and failure to engage with material social relations (or outright reactionary-seeming politics). Around the middle of the century, among both New Critics and then with the emerging Yale School, these aspects of modernism were at times viewed as its primary virtues. More recent work, first in new historicism and then in the so-called "New Modernist Studies" (as well as in that of philosophers Alain Badiou and Jacques Rancière) has returned to these terms of debate and theorized them anew, exploring the temporalities and geographies of modernism (or modernisms) and its "popularity," and complicating its perceived political stance and its links to and critique of modernity. Our course will engage this revision by analyzing some key artworks and art projects produced in this period, including Tatlin's never-built *Monument to the Third International* ("Tatlin's Tower"), Duchamp's *Rotoreliefs* and *Anémic Cinéma*, and Breton's *Surrealist Manifesto*, and exploring the work of some of the major twentieth century theorists of the visual,

from Walter Benjamin through Clement Greenberg to Rosalind Krauss and Thierry Du Duve. By analyzing the asymmetries between Anglophone literary high modernism and European art historical high modernism, the course will attempt to come to terms with the projects' uncertain legacies.

Oral presentation, 2000-word midterm paper, 4000 word final paper.

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ENGL 86000. "Aestheticism, Decadence, Modernism, 1880-1930." [Richard Kaye](#). 2/4 credits. Wednesdays 6:30PM-8:30PM. (cross-listed with WSCP 81000). [CRN 15558].

This class explores the relation between the 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 recalibrated 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 coterie of aestheticism and decadence, a theme dramatized in James' tale "The Author of Beltraffio," narrated by a decadent acolyte, in which the aestheticist project must be sequestered from female readers, who can only misconstrue it as immoral. Yet there were also alliances between male decadents and their feminist colleagues; Wilde promoted Schreiner's "Story of an African Farm," saluting its bold challenge to realist conventions as well as its symbolist exploration of colonialist malaise.

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, Lawrence, and Djuna Barnes. The morbidity, subjectivism, sexual experimentalism, and excesses of literary technique characteristic of 1890s sensibility foment modernist revisions. Wilde's "Picture of Dorian Gray," with its hero who refuses to "develop," inspires modernist counter-bildungsromans. We consider Joyce's "Stephen Hero," an early version of "Portrait of the Artist as Young Man," arguably a satire of aestheticism as well as a novel with an explicitly Paterian protagonist. The keenly observing, detached bachelor familiar from James 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." We will consider, too, Eliot's absorption in the figure of the Jew as an emblem of a malevolent decadent cosmopolitanism versus Djuna Barnes' depiction of the decadent Jew in her novel "Nightwood" as a more positively transformative cultural agent. In Lawrence's "The Woman Who Rode Away," we discover a modernist investment in a savage, socially reactionary primitivism. Intensifying our class's focus on productively murky transitions, we will consider the discord between Edwardian realists, with their stress on social and historical topicality, and modernist experimenters obsessed with subjectivity and 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”; Schreiner, “Story of an African Farm,” Huysmans, “Against Nature,” Freud, “Dora: A Case of Hysteria”; Conrad, “Heart of Darkness,” Stoker, “Dracula”; Joyce, “Stephen Hero,” Yeats, “The Celtic Twilight”; Lawrence, “The Woman Who Rode Away”; Eliot “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,” Leo Bersani, “The Culture of Redemption,” Regenia Gagnier, “Individualism, Decadence, and Globalization.”

A mid-term paper and a final paper that may be drawn from the mid-term essay.

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ENGL 86400. “The Desire to Write.” [Wayne Koestenbaum](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. [CRN 15559].

Imagine that we could separate “the desire to write” from the object (novel, poem, story, essay, tract, etc.) thus produced; imagine that this desire demanded its own itinerary of explanation. Imagine that, by interrogating the desire, we intensified its magic. Imagine a shadow canon—the literature of “the desire to write,” a tradition of strange artifacts infused with triumphant pathos. Imagine a seminar devoted to three such works—odd monuments delineating and inciting “the desire to write.”

Our itinerary will begin with Roland Barthes’s *The Preparation of the Novel*, lecture notes from his last course at the Collège de France, before his death in 1980; the course revealed his attempts to write a novel that never came to fruition, unless we consider *The Preparation of the Novel* (ostensibly a work of literary theory) to be a disguised novel. Slowly we will retrace Barthes’s seminar, in a séance-like act of homage, of glad mimicry. Next, we will study Gertrude Stein’s *A Novel of Thank You*, which, despite its title, is not exactly a novel: instead, it is a wish-for-a-novel, or a gesture of gratitude toward the genre, “novel,” for giving her the liberty to ignore its codes. Stein uses words with an emphatic certainty that gleefully overshadows content. And, because content seems to disappear, we are left (a happy state of abandonment!) with the material manifestations of the desire that impelled her hand. Our seminar will conclude with the protean Fernando Pessoa’s *The Book of Disquiet*, a posthumously published collection of fragments, supposedly written by his alter ego Bernardo Soares, an assistant bookkeeper in Lisbon. Pessoa: “My semiheteronym Bernardo Soares... appears whenever I’m tired or sleepy, when my powers of ratiocination and my inhibitions are slightly suspended; that prose is a constant daydreaming.” (We will read Barthes and Pessoa in English

translation.)

In lieu of a final paper, students will write, each week, a two-page essay, in response to specific, idiosyncratic assignments.

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ENGL 80700. “Medieval Conversions.” [Steven F. Kruger](#). 2/4 credits. Thursdays 4:15PM-6:15PM. [CRN 15560].

This course examines the significance of religious conversion for medieval literature and culture. We will read a wide range of medieval work in which conversion experience is at the center, drawing from such genres as autobiography, saint’s life, dream vision, miracle of the Virgin, drama, lyric, romance, and from such authors as Hermann/Judah, Hildegard of Bingen, Dante, Chaucer, Langland, Gower, Margery Kempe, Julian of Norwich, Lydgate, and Hoccleve. Though the main line of readings in the course will be medieval, we will work comparatively, considering how medieval texts reshape their predecessors (Acts of the Apostles, Augustine) and prepare for their successors (Shakespeare’s *Merchant of Venice*, Bunyan’s *Pilgrim’s Progress*, Fitzgerald’s *Great Gatsby*, Kushner’s *Angels in America*). We will also consider how a religious self is shaped by and shapes other categories of identity (gender, sexuality, race/ethnicity, class, age), and what happens to these other “parts” of one’s identity when a religious conversion occurs. Alongside primary texts, we will read a variety of theoretical and critical work that takes up conversionary experience, including scholarship that treats non-religious experiences that might nonetheless be useful for thinking about religious conversion (e.g., transgender theory). Here, we will also consider how the New Testament writings of the convert Paul have recently become central to a complex line of thought represented by Agamben, Badiou, Boyarin, Taubes, and others. Students will complete semester-long projects that include both oral and written components; non-medievalists are encouraged to work comparatively, bringing material from their primary fields of interest into conversation with the course material.

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ENGL 71600. “Bodies, Passions, and Humors in Early Modern England.” [Tanya Pollard](#). 2/4 credits. Thursdays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 15561].

This course will examine how writers imagined and represented bodies in early modern England. Conceptually, bodies changed dramatically in the period: the longstanding humoral model, inherited from the Greek physician Galen, was confronted with challenges from Vesalian anatomy, Paracelsan pharmacy, Harvey’s discovery of the circulation of the blood, and new illnesses and medicines introduced by international travel and trade. Amid all these changes, bodies on page and stage were dissected, dismembered, drugged, displayed, disciplined, adorned, painted, and ravished. We will examine how different genres represent these and other bodily states, with attention to the body’s relationship to the mind, the emotions, the environment, and literature itself. Readings will include tragedies (probably including *The Duchess of Malfi*, *The Revenger’s Tragedy*, and *Hamlet*); comedies (probably including *The Taming of the Shrew*, *Bartholomew Fair*, and *Volpone*); and erotic epyllia (including *Venus and Adonis* and *The Metamorphosis of Pigmaliions Image*); as well as selections from cookbooks and cosmetic manuals (such as Platt’s *Delights for Ladies*), antitheatrical polemics (including Gosson’s *School*

of Abuse), and medical texts (such as Elyot's *The Castle of Helth*, and Crooke's *Mikrocosmographia*). Assignments will include two presentations, several brief written responses, and a final paper.

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ENGL 85500. "Readings in African American Literary and Cultural Criticism." [Robert Reid-Pharr](#). 2/4 credits. Wednesdays 2:00PM-4:00PM. (cross-listed with WSCP 81000 and ASCP 81500). [CRN 15562].

Focusing primarily on "space" and "performance", this seminar will introduce students to some of the more significant recent critical and theoretical trends within the study of Black American literature and culture. Participants will be asked both if it is possible to produce a specifically black literary criticism and whether Black American identity is effected, manipulated, challenged or perhaps even erased within "peculiar" performative or spatial contexts. At the same time, the course will examine how African American Studies intersects with and challenges Feminist Studies, Gay and Lesbian Studies, Ethnic Studies, and American Studies. Students will be asked to write several short papers during the course of the semester. They will also do at least one in class presentation. Texts that we will examine include: Daphne Brooks, *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850 – 1910* (Duke, 2006); Susan Buck-Morris, *Hegel, Haiti, and Universal History* (U. Pittsburg, 2009); Tina Campt, *Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich* (U. Michigan, 2005); Darby English, *How to See a Work of Art in Total Darkness* (MIT, 2010); Nicole Fleetwood, *Troubling Vision: Performance, Visuality and Blackness* (U. Chicago, 2011); Kevin Gaines, *American Africans in Ghana: Black Expatriates in the Civil Rights Era* (UNC, 2007); Paul Gilroy, *On the Moral Economies of Black Atlantic Culture* (Harvard, 2010); Andre Guridy, *Forging Diaspora: Afro-Cubans and Afro-Americans in a World of Empire and Jim Crow* (UNC, 2010); Walter Johnson, *Soul by Soul: Life Inside the Antebellum Slave Market* (Harvard, 2001); Tavia Nyong'o, *The Amalgamation Waltz: Race, Performance, and the Ruse of Memory* (U. Minnesota, 2009); Shane Vogel, *The Scene of Harlem Cabaret: Race, Sexuality, Performance* (U. Chicago, 2009); Penny von Eschen, *Race Against Empire: Black Americans and Anti-Colonialism, 1937 – 57* (Cornell, 1997).

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ENGL 75100. "Hawthorne and Melville." [David S. Reynolds](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. (cross-listed with ASCP 82000). [CRN 15563].

A peak moment in American literary history was 1850-51, which saw the publication of two acknowledged masterworks, Nathaniel Hawthorne's *The Scarlet Letter* and Herman Melville's *Moby-Dick*. This course assumes that you've read these novels fairly recently (if not, you can make them part of your summer reading) and uses them as reference points. The main gist of the class is to probe the "other" Hawthorne and Melville—the full range of their writings, spanning their careers and incorporating various genres. Among Hawthorne's works, we'll read short fiction from *Twice Told Tales* and *Mosses from an Old Manse* as well as a number of his novels, including *House of the Seven Gables*, *The Blithedale Romance*, and *The Marble Faun*. With Melville, we'll start with his first novel, *Typee*, and go on to later works including *Mardi*, *Pierre*, *The Confidence-Man*, *The Piazza Tales*, *Billy Budd*, and samples of his poetry. Among the other

primary texts we'll explore are Melville's letters to Hawthorne and his appreciative review of *Mosses from an Old Manse*, which attest to the exhilarating "shock of recognition" that Melville felt when he discovered Hawthorne. The course probes the many literary, cultural, and political phenomena that fertilized the imagination of both writers. A variety of critical approaches to Hawthorne and Melville are considered. Course requirements include an oral report on selected criticism and a 15-page term paper.

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ENGL 80200. "American Aesthetics: The Fact of Feeling" [Joan Richardson](#). 2/4 credits. Thursdays 2:00PM-4:00PM. (cross-listed with ASCP 81500). [CRN 15564].

We will begin the term by revisiting *A Natural History of Pragmatism: The Fact of Feeling from Jonathan Edwards to Gertrude Stein* (Cambridge University Press 2007-pbk), coordinating that reading with the texts that are its subjects: selections from Jonathan Edwards (*Personal Narrative* and selections from sermons; selections from Ralph Waldo Emerson's *Essays and Lectures*; William James's *The Varieties of Religious Experience*, selections from *The Principles of Psychology* and *Pragmatism*; Henry James's *The Ambassadors*; selections from Wallace Stevens's poetry and prose; Gertrude Stein's *Melanctha* and selections from *The Making of Americans*). Rather than follow "the flat historic scale," discussions will radiate from the materials as they engage the changing experience of time to culminate, finally, with a consideration of film and filmic techniques into the present, as exemplified, paradigmatically, by Christian Marclay's "The Clock."

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ENGL 70800. "Early English Drama." [Michael Sargent](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. [CRN 15565].

Recent work in the psychology and history of affect has begun to focus critical attention on the public spectacle of "medieval English drama". Recent documentary work, on other hand, has brought to the fore the observation that none of the surviving manuscripts of this "medieval" drama, in fact, dates from before the end of the fifteenth century (in what sense is it, then, "medieval"?), in copies whose relation to actual performance is often quite tenuous (is it, then "drama"?). In this course we will read a number of mystery, miracle and morality plays with an eye to the shifting construction of just what was "medieval English drama", and to the social and ethical "reading" of these works – sometimes in the city streets, sometimes in a constructed playing-space (indoors or outdoors), and sometimes from books in the cells of hermit-monks vowed to perpetual silence.

We will read a selection of these texts in Middle and Early-Modern English (although we will start off with an edition in modern spelling): the York Corpus Christi cycle; the Towneley plays; selections (at least the "Mary Play") from N-Town; selections from the Chester cycle; probably the e Museo "Burial" and "Resurrection"; the Digby "Conversion of St Paul", "Mary Magdalen" and "Killing of the Children"; the Croxton "Sacrament"; the moralities "The Castle of Perseverance", "Mankind" and "Wisdom"; and we will end with "Everyman". There will also be free candy.

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ENGL 79010. “Literacy and Conquest: Rhetorics of Domination and Resistance.” [Ira Shor](#). 2/4 credits. Tuesdays 6:30PM-8:30PM. [CRN 15567].

A recent Supreme Court decision upheld a fundamentalist church’s extreme protests at burials of soldiers, where its anti-gay signs declare that deaths of young servicemen and women are God’s revenge on a nation tainted by tolerance of homosexuality. Outraged families of the dead sued to stifle the Church but a majority on the Court ruled in favor of its First Amendment rights. In doing so, Chief Justice Roberts acknowledged how hurtful and harmful words can be. The material impact of ‘mere words’ was confirmed in the immense uprising in Egypt which compelled the American-backed dictator Mubarak to surrender his 30-year reign. This revolt was impelled by digital activists who called for the original day of protest January 25 through Facebook, a tool supplied by the status quo and here used against it. Dominant power does confer on the dominant the power to dominate discourse, but opposition, like rust, never sleeps.

Recognition of discourse’s power to sustain or to undermine the status quo comes from many sources, historical and academic. One widely-read academic source in the last decade is Jared Diamond’s *Guns, Germs, and Steel*. In that Pulitzer-winning text, a NY TIMES bestseller for years, Diamond argued for the history-changing impact of the three factors in the book’s title, but he said of **writing** that it was “possibly the most important single invention of the last few thousand years.”(p.30) Diamond examined how European control of printed texts enabled its conquest of the Americas and its vast riches.

However, despite Diamond’s compelling discussion of writing as a tool of conquest, the mere achievement of literacy confers no automatic power. For example, the Cherokees’ extraordinary invention of their own syllabary (ca.1820) enabled them to publish books, newspapers, and a tribal constitution in their own tongue. Yet, this discursive breakthrough did not save them from The Trail of Tears in 1837. A century later, the intense textuality of European Jews did not save them from the Nazi ovens, organized by a German nation whose universities had been models for American higher education. In Brazil, where a pre-revolutionary moment spread in the 1950s and 1960s, Paulo Freire developed a pedagogical discourse which fed into the democracy campaign, only to be arrested and exiled by a coup in 1964. Writing, texts, and speech, then, are rhetorical factors whose impacts are conditioned by the complex panorama of power relations. In this seminar, I will define rhetoric as directive frameworks which enable us to produce discourses for various contexts in practical shapes such as speech, writing, and printed or digital texts. Rhetoric, a productive guide for composing symbolic communication, generates discourses which can either confirm or challenge the way things are. The terms on which discourses function like this will be the subject of the seminar. Readings will be from Foucault, Bourdieu, Graff, Street, Ohmann, Pratt, Freire, Mignolo, Berlin, and others.

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ENGL 86000. “Consciousness and Literary Experiment.” Jason Tougaw. 2/4 credits. Tuesdays 6:30PM-8:30PM. [CRN 16148]

"On or about December 1910 human character changed," Virginia Woolf wrote in 1924. Woolf’s pithy statement has generated a great deal of debate, but it’s certainly true that the *representation*

of character changed as Modernist writers experimented with literary forms to portray and examine the complexity and mystery of human consciousness. Nearly a century later, neurobiologist Antonio Damasio asked how “consciousness may be produced within the three pounds of flesh we call brain.” Literary experiments like those of Woolf and her contemporaries have been asking versions of this grand question for at least a century. While nobody can answer it with any assurance, theorists from William James to Damasio have investigated the nature of consciousness through both empirical observation and philosophical theory, while writers from Virginia Woolf to Kazuo Ishiguro have experimented with literary forms that represent what Damasio calls “private first-person phenomena.” In the past decade, theoretical neuroscience has begun to take questions about subjectivity seriously, and as a result new kinds of dialogue between the literature and science of consciousness have begun to emerge. In this course, we will pursue—and *create*—such dialogue. The focus will be on literary experiments and theories of consciousness.

Course texts will likely include novels by Virginia Woolf, William Faulkner, Ralph Ellison, Dennis Cooper, Kazuo Ishiguro, and David Lodge; autobiographical writing by Gertrude Stein, Lauren Slater, and David B; theories of consciousness by William James, Sigmund Freud, Antonio Damasio, Oliver Sacks, and Jaak Panskepp; and literary and cultural theory by W.E.B. DuBois, Nancy K. Miller, Eve Kosofsky Sedgwick, Elizabeth Wilson, and Lisa Zunshine.

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ENGL 74000. “Romantic Reveries.” [Alan Vardy](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. [15569].

This course will explore the various modes of reverie represented by British Romantic writers, including (in no particular order): daydreams, visions (religious and imaginative), ecstasy, nightmares, the unconscious, dreams, waking dreams, rapture, inspiration, hallucinations, madness, imaginative reveries, etc. In such a conceptual frame, the Romantic canon takes on a slightly different shape. For example, de Quincey becomes a major figure, and his work will take up a significant portion of our time. The other giant of this reconfigured field is Coleridge (he coined the term “the unconscious” in its modern sense), and we will consider canonical works like “Rime of the Ancient Mariner” and “Kubla Khan” alongside notebook entries and letters to give us a broad understanding of his contribution. Other writers we will study include: Blake, Percy and Mary Shelley, Byron, Clare, Wordsworth and perhaps Southey (the reading list will be supplemented during the course). The specific Coleridge and de Quincey texts will be assigned, and the other readings will be available on e-reserve.

Familiarity with Freud’s “The Dream-work” from *Interpretation of Dreams* and/or “The Uncanny” would be helpful, but not necessary. Parts of Bachelard’s *Poetics of Reverie* may be assigned. In each case, we’ll look at these texts not as keys to Romantic literary works, but rather the converse.

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ENGL 75300. “American Proletarian Fiction and the 1930s.” [Jerry Watts](#). 2/4 credits. Wednesdays 6:30PM-8:30PM. [15570].

In the Introduction to his 1935 edited collection, Proletarian Literature in the United States, Joseph Freeman wrote:

Whatever role art may have played in epochs preceding ours, whatever may be its function in the classless society of the future, social war today has made it the subject of partisan polemic. The form of polemic varies with the social class for which the critic speaks, as well as with his personal intelligence, integrity, and courage. The Communist says frankly: art, an instrument in the class struggle, must be developed by the proletariat as one of its weapons. The fascist, with equal frankness, says: art must serve the aims of the capitalist state. The liberal, speaking for the middle class which vacillates between monopoly capital and the proletariat, between fascism and communism, poses as the "impartial" arbiter in this, as in all other social disputes. He alone presumes to speak from above the battle, in the "scientific" spirit.

Wrapping himself in linen, donning rubber gloves, and lifting his surgical instruments" all stage props" the Man in White, the "impartial" liberal critic, proceeds to lecture the assembled boys and girls on the anatomy of art in the quiet, disinterested voice of the old trouper playing the role of "science." He has barely finished his first sentence, when it becomes clear that his lofty "scientific" spirit drips with the bitter gall of partisan hatred. Long before he approaches the vaguest semblance of an idea, the Man in White assaults personalities and parties. We are reading, it turns out, not a scientific treatise on art but a political pamphlet. To characterize an essay or a book as a political pamphlet is neither to praise nor to condemn it. Such pamphlets have their place in the world. In the case of the liberal critic, however, we have a political pamphlet which pretends to be something else. We have an attack on the theory of art as a political weapon which turns out to be itself a political weapon.

The liberal's quarrel with the Marxists does not spring from the desire to defend a new and original theory. After the ideas are sifted from the abuse, the theories from the polemics, we find nothing more than a series of commonplaces, unhappily wedded to a series of negations. The basic commonplace is that art is something different from action and something different from science. It is hard to understand why anyone should pour out bottles of ink to labor so obvious and elementary a point. No one has ever denied it, least of all the Marxists. We have always recognized that there is a difference between poetry and science, between poetry and action; that life extends beyond statistics, indices, resolutions. To labor that idea with showers of abuse on the heads of the "Marxists-Leninists" is not dispassionate science but polemics, and very dishonest polemics at that.

Freeman's introduction highlights some of the hotly contested issues that were being discussed in American literary circles during the 1930s. Is all art politicized? Can politicized art get beyond propaganda? Must it be mediocre? Is writing that is concerned with aesthetics inherently bourgeois? In this class, we will revisit these debates by focusing on several American writers who chose to write proletarian fiction. We will read: *Forty Second Parallel* and *Nineteen Nineteen* by John Dos Passos; *Uncle Tom's Children* by Richard Wright; *The Disinherited* by Jack Conroy; *Call It Sleep* by Henry Roth; *Yonnonidia* by Tillie Olsen; and *The Girl* by Meridel LeSeur.

The class will center around discussions of the readings. Participation in in-class discussions will be graded. There may be occasional short papers (3-5 pages) and a larger final research paper (25 pages).

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ENGL 75600. “James Baldwin: The Writer in Search of American Redemption.” [Jerry Watts](#). 2/4 credits. Thursdays 6:30PM-8:30PM. [CRN 15571].

James Baldwin was one of the distinctive voices in American intellectual life during the latter half of the twentieth-century. From his roots in Harlem as a child minister, Baldwin would employ his deeply held Christian sensibilities to buttress his authority as a secular moral prophet. It was his willingness to assume the role of moral critic of American society that brought Baldwin his greatest national acclaim. He is situated among those American writers who mastered the form of the "jeremiad." Baldwin first gained prominence as a writer of fiction. His initial novel, *Go Tell It On the Mountain*, is now considered a classic text of post WWII American fiction. He would publish numerous novels during his lifetime including *Giovanni's Room*, the first novel by a serious black writer to openly explore homosexuality. Though Baldwin was a major American novelist, his greatest achievements may have been realized as an essayist. The essay collections: *Notes of a Native Son*; *Nobody Knows My Name*; and *The Fire Next Time*; and some of the essays in *No Name in the Street* and *The Devil Finds Work* remain vibrant in large measure because of Baldwin's forthright honesty and his willingness to openly violate social and cultural sacred cows. In particular, Baldwin utilized fiction and nonfiction to repeatedly scratch the racial wound that, he believed, lay at the very center of the American experience. In addition to the works named above we will read the novels, *Another Country*, *Tell Me How Long the Train's Been Gone* and *If Beale Street Could Talk*; the play, *Blues for Mister Charlie*; and several short stories. The class will center around seminar discussions and an extended final research paper.

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ENGL 89000. “Research Methods in Writing and Rhetoric: Designing Projects for an Emerging English Studies.” [Jessica Yood](#). 2/4 credits. Mondays 6:30PM-8:30PM. [CRN 15572].

This course has three sections: a traditional “research methodologies” survey, a study of the theory of knowledge connected to those methodologies, and a workshop centered on the next stage of students’ research projects.

We will begin with an overview of the methodologies that have driven influential scholarship in the fields of rhetoric, composition and literary studies over the last three decades. Our concern is the connection between the research approach and the epistemology and politics of disciplinary boundaries. The second half of the course will be devoted to preparing and revising students’ own projects. In addition to receiving feedback on proposals and drafts, we will discuss how these projects fit into or extend the parameters and possibilities for that field.

Students will present on a research methodology, draft a conference proposal for an academic conference, and prepare a final piece of writing appropriate to their stage of research. Readings will include chapters from Gesa E. Kirsch and Patricia Sullivan, *Methods and Methodology in Composition Research*, Cathy N. Davidson and David Theo Goldberg, *The Future of Thinking*, Cary Nelson and Dilip Parameshwar Gaonkar, *Disciplinary and Dissent in Cultural Studies*, Richard Ohmann, *English in America*, Steven Mailloux, *Disciplinary Identities: Rhetorical Paths of English, Speech, and Composition* and several journal articles. For a full reading list or

to contribute a suggestion, please contact jyood@lehman.cuny.edu.

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ENGL 84200. “Romantic Aesthetics and Affect: Melancholy, Gratitude and Literary Form.” [Nancy Yousef](#), 2/4 credits. Wednesdays 2:00PM-4:00PM. [cross-listed with WSCP 81000]. [CRN 15573].

This course will explore the aesthetics of mood in romantic era literature, focusing particularly on the phenomena of melancholy and gratitude as articulated in lyric, narrative, and non-fiction prose. While melancholy (despondence, despair, bereavement, indolence) has long been seen as the paradigmatic—indeed symptomatic—stance of introspection in romanticism, gratitude (thankfulness, appreciation, humility, receptivity) no less frequently shapes reflection on the self and others in the period. Our focus on these particular moods will entail a broader investigation of how romantic aesthetics, in practice and in theory, imagine the expression, communication, and phenomenology of emotion. How is affect shaped and inflected by literary form? How is literary form strained by affect? As political implications and moral aspirations are always explicitly bound to aesthetic practice in the romantic era, we will also be attending to the ways in which ostensibly private moods involve public and ethical entanglements. Readings will include Wollstonecraft, Wordsworth, Coleridge, Keats, Hazlitt, and Austen. Supplementary readings in romantic aesthetics will include Rousseau, Schiller, Lessing, Burke, and Kant. Contemporary theoretical touchstones will include Freud, Arendt, Cavell, Levinas. Course requirements: bi-weekly response papers, oral presentation, 20-25 page research essay.

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Dissertation Supervision

CRN	Instructor	
00401	Alcalay	Ammiel
00719	Alexander	Meena
00078	Bonaparte	Felicia
00299	Bowen	Barbara
00243	Brenkman	John
00148	Brownstein	Rachel
00402	Burger	Glenn
00137	Caws	Mary Ann
00282	Coleman	William Emmet
00077	Cullen	Patrick
00255	Danziger	Marlies
01030	Dawson	Ashley
00246	De Jongh	James
00264	Di Salvo	Jacqueline
00080	Dickstein	Morris
00571	DiGangi	Mario

00758	Dolan	Marc
00403	Elsky	Martin
00202	Epstein	Edmund
01032	Faherty	Duncan
00064	Fletcher	Angus
00565	Greetham	David
00404	Hall	N. John
00405	Hayes	Thomas
00890	Hintz	Carrie
00581	Hitchcock	Peter
01031	Hoeller	Hildegard
00298	Humpherys	Anne
01088	Israel	Nico
00618	Joseph	Gerhard
00118	Kaplan	Fred
00893	Kaye	Richard
00147	Kelly	William
00760	Kelvin	Norman
00378	Koestenbaum	Wayne
00287	Kruger	Steven
00182	Marcus	Jane Connor
00167	McCoy	Richard
00245	McKenna	Catherine
00823	Milhous	Judith
00063	Miller	Nancy
00983	Mlynarczyk	Rebecca
00330	Otte	George
00583	Parker	Blanford
00591	Perl	Sondra
00577	Reid-Pharr	Robert
00221	Reynolds	David
00146	Richardson	Joan
00388	Richter	David
00406	Sargent	Michael
00407	Savran	David
00408	Schaffer	Talia
00274	Shor	Ira
00570	Stone	Donald
00782	Suggs	Jon-Christian
00076	Timko	Michael
00135	Tolchin	Neal
00889	Vardy	Alan
00751	Wallace	Michele
00409	Watts	Jerry
00325	Webb	Barbara
00308	Westrem	Scott

00203	Whatley	E. Gordon
00688	Wilner	Joshua
00075	Wittreich	Joseph
00891	Yousef	Nancy

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