

COURSES: Spring 2013

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

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Course listings and room numbers subject to change

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Joseph Novelistic Ethno & Ethno Novels Room 3306 McKible Mod Periodical Culture Room 4422		Di Iorio Gen of Mag Realism Room 5383 Marcus Britain in the 30s Room 4433	Chuh Into to Doc Studies (formerly Thry & Pract Lit Studies) Room 4422	Dawson Postcolonial Cult & City Room 4422
2:00-4:00	Schaffer Familiar Marriage Room 4422	Koestenbaum Odd Secrets of the Line Room 8203 Kruger Romance Med & Beyond Room 4433 Webb Af Am Fiction Since 1970s Room 7395	Alexander Auto, Arch, Lyric Time Room 5382 Yousef Reading George Eliot Room 4433	McCoy Shakespeare, Ref Theatre & Relig Turn Room 4422	Reitz Detecting the Victorians Room 4433
4:15-6:15	Gray Enterprise 1st Yr Comp Room 4422	Walkden Milton Room 8202	Reynolds American Renaissance Room 8202	Richter English Novel & French Rev Room 5383	

		Vardy Dissertation Wkshp Room 5382	Hennessy Mystic Bodies Room 3305	Wallace Black Visual Culture Room 3305	
6:30- 8:30	Wilner Wordsworth & Mandelbrot Room 4422	Hoeller Truth & Fiction Room 4422	Reid-Pharr Into Doc Studies (formerly Thry & Pract Lit Studies) Room 8203	Watts Wright & His Times Room 4433	

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ENGL 87500. “Autobiography, Archive, Lyric Time”. [Meena Alexander](#). 2/4 credits. Wednesdays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 20121].

Using a range of texts -- poetry, prose, theory -- we will explore questions of autobiographical writing and the shifting sands of subjectivity, what Beckett in his essay on Proust spoke of as ‘the perpetual exfoliation of personality’. What is the task of temporality in making up a self? How to make sense of the tension between the claims of narrative and intricate movements of lyric? How might we connect archival knowledge in its sometimes ruined materiality with the intensely personal task of textual self-construction? And what of the ‘I’, whether singular or multiple, as it emerges in writing, and stands in the face of the unsayable?

To reflect on these and other issues of subjectivity and aesthetic form, the archive and its silences, we’ll read Derrida’s ‘Archive Fever’, Spivak’s ‘The Rani of Sirmur: An Essay in Reading the Archives’, ‘Merleau-Ponty’s ‘Indirect Language and the Voices of Silence’, Anne Stoler’s ‘The Pulse of the Archive’; statements by artists such as Renee Green and the RAQS Collective in Delhi; reflections by Agamben, Benjamin, Foster, Foucault, Freud, Glissant, Guha and others.

Our studies in poetry and memoir will include V. Woolf’s ‘A Sketch of the Past’, Anne Carson’s *Nox*, Theresa Cha’s *Dictee*, poetry and prose by Kamala Das, Arun Kolatkar, A.K.Ramanujan. Other postcolonial readings include the short stories of Mahasveta Devi, V.S.Naipaul’s *Enigma of Arrival* and Assia Djebar’s ‘Forbidden Gaze, Severed Sound’ – the essay in which she imagines Delacroix in Algiers preparing to paint ‘Women of Algiers in their Apartment’. Questions of body and sexuality, archival control and erasure, the nation and its others emerge in writings produced in the aftermath of the Partition of India: Urvashi Butalia’s first person narrative *The Other Side of Silence*, short stories by Sadat Hasan Manto, poems by Faiz Ahmed Faiz.

This course will be run as a seminar with weekly readings and presentations, a short mid-term paper and a final research paper. If they wish, for this final paper, students may draw directly on archival materials (for instance from the NYPL Berg and Schomburg collections or the Morgan Library). Books will be available for purchase at Book Culture, 536 West 112th Street New York, NY 10025: Urvashi Butalia, *The Other Side of Silence*, Anne Carson, *Nox*, Theresa Cha, *Dictee*, Mahasveta Devi, *Imaginary Maps*, Sadat Hasan Manto, *Kingdom's End and Other Stories* (if this book is still out of print, used copies may be available), Charles Merewether, *The Archive: Documents of Contemporary Art*, V.S. Naipaul, *The Enigma of Arrival*. Other readings will be uploaded onto the web and selected material put on reserve at the Mina Rees Library. (Students may contact me with questions concerning this course: meena.alexander@gmail.com).

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ENGL 79500. Introduction to Doctoral Students (formerly Theory & Practice of Literary Scholarship). [Kandice Chuh](#). 4 credits. Thursdays 11:45AM-1:45PM. Open to Ph.D. Program in English students only. [CRN 20123]

(Generic description) This course takes up questions both practical and theoretical about what it means to do scholarship in the discipline of English. 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.

(Fuller description of this section) This section of 79500 will be organized into four focus areas: 1) English as a discipline; 2) the function of the university; 3) research questions and practices; and 4) constructing intellectual communities (aka professionalization). We will make use of key critical and theoretical texts to ground our discussions in each of these areas, and will explore available resources including the New York Public Library and on-line resources and tools. Some of the primary questions organizing this course include the following: What coheres the field of English? What is a discipline, and what is interdisciplinarity? How are research questions generated and pursued? What is "theory"? "literature"? "cultural studies"? What is the relationship between teaching and scholarship? How do we locate ourselves in relation to existent fields and discourses? In relation to emerging ones? In what practical ways do we construct academic communities? Students should expect to produce a series of short essays and/or the equivalent to fulfill the written requirements of this course.

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ENGL 86600. Postcolonial Culture and the City. [Ashley Dawson](#). 2/4 credits. Fridays 11:45AM-1:45PM. [CRN 20124].

On a scale that dwarfs previous experience, urban spaces have become cosmopolitan entrepôts through which vast quantities of capital, goods, information, and people flow on a daily basis. For the first time in history, we are a predominantly urban species. Yet global cities of the “developed” world such as New York are an increasingly anomalous embodiment of the urban realm and public space; ninety-five percent of urban population growth during the next generation will occur in cities of the “underdeveloped” world - the global South. By 2010, for example, Mumbai and Lagos are projected to become the second and third largest cities on the planet, outmatched only by Tokyo.

Cities are also the frontline in contemporary imperialism. As one US military spokesman recently put it, “The explosive growth of the world’s major urban centers, changes in enemy strategies, and the global war on terror have made the urban battlespace potentially decisive and virtually unavoidable.” Military Operations in Urban Terrain (MOUT) are one of the most prominent faces of the new imperialism. Yet if cities are the Achilles heel of military power, US war-makers are increasingly forced to disavow awareness of the role played by empire in unleashing forces of unsustainable urbanization that they are called on to quell. Why have cities become such strategically important sites? What is the historical background to these developments? How, for example, did cities function during the colonial era? What shifts took place during the post-war period of “imperialism without colonies” that helps explain today’s emphasis on MOUT? What cultural formations are emerging from this “planet of slums” and what shifts in political agency and organization do they augur?

Authors and critics likely to be considered in the course include Chris Abani, Alaa Al Aswany, Patrick Chamoiseau, Vikram Chandra, Mike Davis, Frantz Fanon, Stephen Graham, David Harvey, Anthony King, Henri Lefebvre, Naguib Mahfouz, Suketu Mehta, Marjorie Oludhe Magoye, Rohinton Mistry, Arundhati Roy, Salman Rushdie, AbduMalique Simone, Neil Smith, Manil Suri, Rashmi Varma, Eyal Weizman, and Raymond Williams. In addition to these works of literature and criticism, we will also discuss a variety of additional urban genres, such as music, photography, television, film, street performance.

Requirements for the course include class participation, an oral report, and a seminar-length paper.

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ENGL 86500. Genealogies of Magical Realism in the Americas. [Lyn Di Iorio](#). 2/4 credits. Wednesdays 11:45AM-1:45PM. (cross-listed with ASCP 81500). [CRN 20125].

This class will study the literary mode of magical realist fiction in which "irreducible elements" of magic are included in otherwise realistic narratives. Mainstream readers, and even literary critics, tend to identify magical realism solely with Latin American literature, but other readers and critics have acknowledged that magical realism is one of the main trends in contemporary world literature.

We will examine early precursors, and definitions, of magical realism, as well as some of its most famous examples. The famous Latin American models created space for, or gave a voice to, those who found themselves on the margins of power. We will test whether this is also the case in the more recent magical realist examples in fiction by global writers who are not Latin American, U.S. minority writers, and women writers. As well, we will examine magical realism in relation to literary theory, particularly noting how magical realism is a mode that often interrogates, and enables an accounting of, personal and historical trauma.

Some texts we will read: *The Kingdom of This World* by Alejo Carpentier, *One Hundred Years of Solitude* by Gabriel García Márquez, *Red Sorghum* by Mo Yan, *American Gods* by Neil Gaiman, *Magical Realist Fiction: An Anthology*, edited by Young and Hollaman, and other texts.

Last but not least, while I continue to compile the reading list over the next month, I am open to any suggestions you might have about additional texts.

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ENGL 79020. The Enterprise of First Year Composition: Histories, Practices, Problems. Peter Gray. 2/4 credits. Mondays 4:15PM-6:15PM. [CRN 20126].

This course will examine the various ways that First Year Composition programs, sitting at the juncture between secondary education and post-secondary education, have been sites of conflict about literacy development. From the earliest implementation of gateway writing courses at Harvard in the 1880s through more contemporary “literacy crises” of the late 20th century, the enterprise of FYC has been variously debated, redefined, and challenged. We will examine histories of FYC (Connors, Halloran, Crowley, Harris), and how such programs have been defined pedagogically (Berthoff, Perl, Ponsot & Deen, Bizzell, Lee, among others). We will consider efforts to define the work of composition courses institutionally (Berlin, White, Lu), as well as how FYC shapes the identities of different types of institutions (Soliday on CUNY, Ritter on Ivy leagues). We will consider arguments for FYC to be part of the discipline of English/Writing Studies (Slevin, Bartholomae, Downing, North) and those for seeing FYC as part of a broader effort to address and reform undergraduate writing instruction (Carroll, Huot, Miller). Ultimately, this course asks of First Year Composition programs: What is its worth and its standing? How have we defined and how might we re-imagine the place of FYC as a foundational component of post-secondary literacy development?

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ENGL 70700. Mystic Bodies: Sex, Gender, and Religion in the Middle Ages. [Marlene Hennessy](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. (cross-listed with WSCP 81000). [CRN 20127].

This seminar will examine a broad range of texts written on the topic of sex and gender in the Middle Ages. From the scandalous fabliaux to the orthodox lives of the saints, from mystical writings to medical treatises, the texts read in this course will be used to explore some of the dominant ideas about gender and sexuality, as well as the often paradoxical discourses of medieval misogyny, present in medieval literature and religious culture. Texts to be read include works by major authors such as the women troubadours, Marie de France, Heloise and Abelard, Geoffrey Chaucer, and Richard Rolle. In addition, we will read several anonymous texts, including women’s weaving songs (chansons de toile), “The Ballad of a Tyrannical Husband,” and (in translation) the Anglo-Latin Book of Monsters. Topics to be studied include: blood, body, and Christian materiality; chaste marriage and clerical sexuality; the erotics of courtly love; transgender persons and hermaphrodites; the sexuality of Christ and other issues of iconography and visual representation; and masculinity in the earliest Robin Hood texts. Throughout the course we will engage with recent developments in criticism (including historical, literary, feminist, queer, and art historical approaches) by authors such as Judith Bennett, Glenn Burger, Caroline Walker Bynum, Jeffrey Jerome Cohen, Carolyn Dinshaw, Dyan Elliott, Ruth Mazo Karras, Sarah McNamer, and Leo Steinberg, among others, as well as theoretical approaches by Judith Butler, Michel de Certeau, and Judith “Jack” Halberstam. In addition, we will consider how the topics of sex, gender and religion in the Middle Ages intersect

with affect theory and the history of the emotions. Requirements: one research paper (15-20 pages); and 20 minute oral report based on one of the optional readings for the week on the syllabus.

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ENGL 75500. Truth and Fiction: Authentication and Novelization in Nineteenth-Century American Writing. [Hildegard Hoeller](#). 2/4 credits. Tuesdays 6:30PM-8:30PM. (cross-listed with WSCP 81000 and ASCP 81500). [CRN 20128].

William Andrews notes in his essay "The Novelization of Voice in Early African American Narrative" that the most "radical vocal experiment in nineteenth-century black American writing [was] that which introduced the fictive voice into the tradition of African-American narrative." This course will look at the complicated tensions between truth claims, credibility, and the use of a "fictive voice" in the works of African-American writers such as Williams Wells Brown, Hannah Crafts, Frederick Douglass, Harriet Jacobs, and Harriet Wilson, as well as white writers such as Martha Griffith Browne (who authored the fake *Autobiography of a Female Slave*), Herman Melville, Harriet Beecher Stowe, and Theodore Dwight Weld (who compiled *Slavery As It Is*) in order to explore authenticating and novelizing strategies in their narratives. How did African-American writers negotiate the boundaries between truth and fiction and what were the payoffs and stakes of moving from the slave narrative into fiction or using fictional devices within the genre of the slave narrative? And how did white writers such as Martha Griffith Browne, Harriet Beecher Stowe and Herman Melville negotiate their fictions' relation to truth and rely on authenticating moves? Our discussion will include critical readings surrounding these questions and their literary, cultural, and political contexts—which made them both urgent and complicated—, as well as, whenever possible, multiple texts by one writer such as, for example, the three autobiographies of Frederick Douglass and his fictional piece "The Heroic Slave," Williams Wells Brown's 1847 slave narrative and his novel *Clotel*, and Harriet Beecher Stowe's *Uncle Tom's Cabin* and the *Key to Uncle Tom's Cabin*.

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ENGL 87100. Novelistic Ethnography and Ethnographic Novels. [Gerhard Joseph](#). 2/4 credits. Mondays 11:45AM-1:45PM. [CRN 20129].

With a contemporary South-African novel (Coetzee's *Waiting for the Barbarians*) and Walter Benjamin's assertion that "There is no document of civilization that is not also a document of barbarism" as introductory frames, this course will consider a variety of nineteenth- and twentieth-century "realist" literary texts (mostly novels) through the lens provided by an emerging realist and post-realist critical ethnography (E. B. Tylor, James Frazer, Bronislaw Malinowski, Lucien Levi-Bruhl, George Stocking, Jr., Claude Levi-Strauss, James Clifford, Clifford Geertz, Mary Douglas, Karen Knorr-Cetina, Donna Haraway, Sandra Harding, Trinh T. Minh-ha, Vincent Crapanzano, et. al.)—a body of work that has greatly expanded the sense of what kinds of texts may nowadays be called ethnographies. One aim will be to track the nineteenth-century, pre-disciplinary emergence of a pair of crucial ethnographic terms—"culture" and "participant observation"—that helped establish the generic conventions (implicit in Harding's "standpoint epistemology," Haraway's "situated knowledges," etc.) by which

distinct cultures and subcultures have come to be represented in our disciplinary and post-disciplinary discourse. A particular question arises from such considerations: what are the possibilities and limitations of “autoethnography,” the authoritative description of a culture by “insiders” as over against the perspective of “outsiders”? Requirements : an oral presentation and a term paper.

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ENGL 80200. Odd Secrets of the Line. [Wayne Koestenbaum](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. [CRN 20130].

Our title comes from an Emily Dickinson poem: “Just lost, when I was saved! / Just felt the world go by! / ... Therefore, as One returned, I feel, / Odd secrets of the line to tell!”) Dickinson implied many kinds of lines (thresholds, limits, navigational indices), but we will take her strictly to mean the poetic line, of whose deathless secrets she was master. Our seminar entertains the fantasy that telltale relations exist between the line in self-consciously measured literature, and the line in painting and drawing. In pursuit of these formal, somatic affinities, we will study poems by Emily Dickinson, Lorine Niedecker, and Frank O’Hara; short fiction by Henry James; prose sketches by Robert Walser; Henri Michaux’s mescaline writings (*Miserable Miracle*); and line-dominated paintings or drawings by Paul Klee, Wassily Kandinsky, Pablo Picasso, Louise Bourgeois, and Jean-Michel Basquiat. Additionally, we will encounter verbal texts by visual artists: Klee’s *Pedagogical Sketchbook*, Kandinsky’s *Point and Line to Plane*, Picasso’s poetry (*The Burial of the Count of Orgaz & Other Poems*, edited by Jerome Rothenberg and Pierre Joris), audio interviews with Bourgeois, and selections from her writings (gathered in *Destruction of the Father / Reconstruction of the Father*, edited by Marie-Laure Bernadac and Hans-Ulrich Obrist). We will observe the erratic movements of written and drawn lines as intensely and sympathetically as possible, in the hope that our own creative and interpretive acts might thereby grow more spontaneous, subtle, and strange. (Works not originally in English will be read in translation.) Requirement: final essay and occasional brief compositions.

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ENGL 80700. Romance, Medieval and Beyond. [Steven Kruger](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. [CRN 20131].

At the center of this course will be the genre of medieval romance, and we will examine intensively a series of (mostly poetic) medieval texts, stretching from the romances and lais of Chretien de Troyes and Marie de France (in the 12th century) to Thomas Malory (in the 15th). Along the way, we will consider romances about Charlemagne, Alexander, the Crusades, Arthur, the Grail, ancient Greece and Rome, “modern” England and France. Although we begin with texts written in French, we will examine mainly English-language texts, and we will read these in the original Middle English.

One goal of the course will be to consider what we mean by the genre of romance, and how we might approach the question of *genre* more generally. Alongside the romance texts, we will therefore consider a wide range of approaches to theorizing genre, and specifically the genre of romance: formalist approaches like Todorov’s; feminist readings like Radway’s; reception theory

like Jaus's; Marxist/materialist formulations like Lukács's; cultural studies projects like Modleski's; quantitative methods like Moretti's.

Additionally, we will be concerned with examining some of the later developments of medieval romance: about one-third of the syllabus will be devoted to works in later periods that take up romance structures and themes. Thus, for instance, we might read Philip Sidney or Mary Wroth; Sir Walter Scott or Nathaniel Hawthorne; Virginia Woolf's *Orlando*; a *Harlequin* romance, with an eye to considering how these take up the mantle of the romance genre while transforming it.

For non-medievalists, projects on later cultural materials are encouraged. For medievalists, interdisciplinary approaches (e.g., thinking about Crusades-related romances in relation to the historiography of the Crusades; considering works across different linguistic/national traditions; thinking comparatively about the representation of something like "courtly love" or "chivalry" in both literary works and non-literary modes like the visual arts) are encouraged.

Course requirements will include at least one in-class presentation; shorter writing during the semester; a final seminar paper of 15-20 pages.

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ENGL 76000. Britian in the Thirties: The Spanish Civil War. [Jane Marcus](#). 2/4 credits. Wednesdays 11:45AM-1:45PM. (cross-listed with WSCP 81000). [CRN 20132].

Beginning with Virginia Woolf's *Three Guineas* (1938) written as a response to propaganda sent to her by the Republican Spanish Embassy of posters and photographs of "dead children and ruined houses," we will study her anti-fascist text and photographs and posters that prompted it. In addition we will look at the last volume of Woolf's essays. Other texts will include Nancy Cunard's "Authors Take Sides on the Spanish Civil War," her poems on the topic and her journalism as well as the journalism and poetry of other writers: Sylvia Townsend Warner, Valentine Acland and the poets included in Cunningham's "Spanish Civil War Poetry" and "Spanish Civil War Prose." Special attention will be given to W.H. Auden's controversial "Spain" written for a series of pamphlets edited by Cunard and Neruda. Orwell's "Homage to Catalonia" will be paired with Colm Toibin's "Homage to Barcelona" and his novel, "The South." Other fiction by Merce Rodereda, "The Pigeon Girl," Carmen Laforet, "Nada," and Xavier Cercas, "Soldiers of Salamis," along with histories by the British historians Paul Preston and Helen Graham. Students will be encouraged to work in the archives at Tamamint Library at NYU.

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ENGL 81400. Shakespeare, Reformation Theater, and the Religious Turn. [Richard McCoy](#). 2/4 credits. Thursdays 2:00PM-4:00PM. [CRN 20133].

Over the last decade, literary studies have been marked by a striking turn to religion. To some extent, a postmodern hermeneutic of suspicion has been supplanted by what Julia Kristeva calls in her recent book, *This Incredible Need to Believe* (2009). The course will consider broad academic and cultural factors behind this critical trend while examining more specific causes for New Historicism's shift from power politics to religious beliefs and practices. We will discuss

revisionist histories of the Reformation demonstrating the vitality and durability of traditional Catholicism as well as the varieties of Protestant belief. We will also consider speculation about Shakespeare's own religious convictions as well as claims that his plays serve a propagandist or even sacramental function. And we will examine the religious atmospherics of a wide variety of his plays, discussing magic and enchantment in comedies (*The Comedy of Errors*, *A Midsummer Night's Dream*, *As You Like It*), ceremonial in history plays (*Richard II*, *Henry V*), sacrifice in the tragedies (*Titus Andronicus*, *Julius Caesar*, *King Lear*), and rebirth and resurrection in the romances (*The Winter's Tale*, *The Tempest*).

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ENGL 76000. Modernist Periodical Culture: Theory and Practice. [Adam McKible](#). 2/4 credits. Mondays 11:45AM-1:45PM. [CRN 20576].

The emerging field of periodical studies constitutes an increasingly important component of modernist studies. Promoting innovative engagements with archival material, aggressive use of digital media, and a sustained investigation of such topics as the public sphere, the "great divide" between modernism and the avant-garde, and the imbrications of various cultural strata (i.e. high and low culture), periodical studies promises to deepen and transform our understanding of the development of modernism and its engagement with the condition of modernity.

The first half of the course will introduce students to both the theory and practice of modernist periodical studies. The semester will begin with a reading of some of the founding critical texts of the field and then move to an examination of current theories of periodical studies. We will also analyze the work being done at the Modernist Journals Project (MJP), an innovative online resource. Particular attention will be paid to the website's December 1910 Project. This component of the MJP offers readers the opportunity to interrogate Virginia Wolfe's claim that "on or about December 1910 human character changed" by providing digitized, fully searchable editions of a number of periodicals of the era.

During the second half of the semester, we will discuss "big," "little," and "middle" magazines—that is, mainstream, mass-circulation periodicals, aesthetically and/or politically radical little magazines, and "those in-between" (as Robert Scholes puts it). The semester will conclude with conference presentations.

Requirements: 1) Team-developed presentation on one periodical, to be conducted between weeks 7 and 12 (30 minutes); 2) Conference presentation, to be delivered to the class on week 13 or 14 (15 minutes); 3) Course paper, 15 –20 pages

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ENGL 79500. Introduction to Doctoral Students (formerly Theory & Practice of Literary Scholarship). [Robert Reid-Pharr](#). 4 credits. Wednesdays 6:30PM-8:30PM. *Open to Ph.D. Program in English students only.* [CRN 20134]

(Generic description) This course takes up questions both practical and theoretical about what it means to do scholarship in the discipline of English. 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.

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ENGL 84500. Detecting the Victorians. [Caroline Reitz](#). 2/4 credits. Fridays 2:00PM-4:00PM. [CRN 20574].

“There he sat,” Wilkie Collins writes in *Armadale*, “the necessary Detective attendant on the progress of our national civilization.” Virginia Woolf made a policeman represent the Victorian era in her novel *Between the Acts*. This course will explore the relationship between England’s “national civilization” and both the rise of detective and the methodology of detection. What does the appearance of a detective figure say about the relationship between state power, personal liberty, crime and narrative form in the 19th century? We will be on the trail of an emerging cultural investment in apprehending (in all meanings of the word) “the whole truth” in fields ranging from science and psychology to imperial and urban exploration. Readings will include key texts from the genre, such as DeQuincey’s “On Murder, Considered as one of the Fine Arts,” Meadows Taylor’s *Confessions of a Thug*, Dickens’s detective journalism, Braddon’s *Lady Audley’s Secret*, Collins’s *The Moonstone*, Dickens’s *The Mystery of Edwin Drood* and a selection of Sherlock Holmes stories, alongside a range of other kinds of nineteenth-century narratives of detection, including Darwin’s *Voyage of the Beagle*, Stanley’s *How I Found Livingstone*, Mayhew’s *London Labour and London Poor*, and Freud’s *The Interpretation of Dreams*. We will read these works in the context of the enormous influence of Foucault’s *Discipline and Punish* on our understandings not only of the detective genre but of Victorian narrative itself. We will follow the critical conversation to the present day, considering questions of gender, aesthetic form, nationalism, and urbanization. While our emphasis is on the Victorian era, students interested in serial publication, travel writing, urban exploration and popular culture representations of crime will find this course relevant to their work. Requirements include short response papers, participation in a class blog, a panel presentation and a final paper that will take us into the archive of Victorian periodical publications, the original home of many of our readings, and a richly interdisciplinary context that helps us apprehend the detective.

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ENGL 75100. American Renaissance. [David Reynolds](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. (cross-listed with WSCP 81000 and ASCP 81500). [CRN 20135].

The literary flowering that occurred in the United States between 1835 and 1865 constituted one of the richest periods in literary history. Known as the American Renaissance, this period saw innovations in rhetoric, philosophy, and social criticism brought about by Emerson and Thoreau; the metaphysical depth and cultural breadth represented by the novels of Melville and Hawthorne; the poetic experimentation of Whitman and Dickinson; and the psychological and artistic achievement of Edgar Allan Poe. The issues of race and chattel slavery were powerfully depicted by Frederick Douglass, Harriet Jacobs, and Harriet Beecher Stowe. Political struggles and class conflict were dramatized in novels by George Lippard and Robert Montgomery Bird, and women’s issues in the fiction of Sara Parton and others. In addition to reading central works

of the American Renaissance—among them *Moby-Dick*, “Bartleby,” *The Scarlet Letter*, *Leaves of Grass*, *Walden*, Poe’s tales, Emerson’s essays, Dickinson’s poems, *Uncle Tom’s Cabin*, Douglass’s *Narrative*, *Sheppard Lee*, and other works—we shall discuss key theoretical and critical approaches to the period, including ecocritical, historicist, gender-related, poststructuralist, and trans/circumatlanticist. An oral report and a term paper are required.

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ENGL 83200. The English Novel and the French Revolution: Jacobin and Anti-Jacobin Fiction. [David Richter](#). 2/4 credits. Thursdays 4:15PM-6:15PM. [CRN 20136].

To the inhabitants of Great Britain, the French Revolution was “an hour of universal ferment,” either the culmination of the political and social upheaval provoked by the Enlightenment or its betrayal. For William Wordsworth, it was first the one and then the other: “Bliss was it in that dawn to be alive” Wordsworth recalled feeling, till he was subsequently sickened by the “domestic carnage” of the Terror, “Head after head, and never heads enough/ For those who bade them fall.” That same political shift can be seen in the works of novelist Charlotte Smith—one of the English Jacobins—between *Desmond* of 1792 and *The Banished Man* just two years later.

If it was hard for English men and women to come to terms with what they thought and felt about the ideas underlying the Revolution, the publication of political discourse was complicated by the fact that England was almost continuously at war with France for the 22 years following the execution of Louis XVI in 1793. Promulgating Jacobin ideas was considered inciting the public in favor of the national enemy, and thirty English radicals were arrested and three tried for their lives in 1794 for the novel crime of “constructive treason.” No one was convicted, but the prosecutions had the effect of driving revolutionary discourse underground.

Particularly after 1794, the conflict between radical and conservative social thought became a culture war, often waged in the pages of novels, where fiction conferred the freedom to speak one’s mind.

If some Jacobin and Anti-Jacobin novels are of merely historical interest, many still make amusing and even exciting reading today. We shall read some of these novels, along with some of the most important philosophical/political treatises and pamphlets that inform their positions, conscious, as we attempt to understand these works and the era that gave birth to them, that complicated and wildly unpredictable things sometimes happen to ideas when they start operating inside literary texts. And the arenas engaged by what one side called the conflict between order and anarchy, and the other freedom and tyranny, involved sexual as well as power politics, gender as well as class, custom as well as law.

Jacobin novels on our primary reading list may include: Thomas Holcroft: *Anna St. Ives* (1792); William Godwin: *Things as They Are, or The Adventures of Caleb Williams* (1794); Robert Bage: *Hermesprong, or Man as He Is Not* (1796); Elizabeth Inchbald: *Nature and Art* (1796); Mary Wollstonecraft: *The Wrongs of Woman, or Maria* (1798); Amelia Opie: *Adeline Mowbray* (1805). Anti-Jacobin novels include: Charlotte Smith: *The Banished Man* (1794); the anonymous *History of George Warrington, or the Political Quixote* (1797; not by Charlotte

Lennox); George Walker: *The Vagabond* (1797); Maria Edgeworth: *Leonora* (1806); Jane Austen: *Mansfield Park* (1814).

We will conclude with the ambivalent, indeed schizophrenic perspective on the French Revolution provided by Charles Dickens' *A Tale of Two Cities* (1859) and, if we have time, the postmodern pastiche of Hilary Mantel's *A Place of Greater Safety* (1992).

Texts of political philosophy and ideology, selections from which may appear on our primary reading list, include: John Locke: *Second Treatise on Government*; Jean-Jacques Rousseau: *Du contrat social*; L'Assemblée nationale: "Le Déclaration des droits de l'homme et du citoyen"; Edmund Burke: *Reflections on the Revolution in France*; Mary Wollstonecraft: "A Vindication of the Rights of Men"; William Godwin: *Political Justice*.

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ENGL 84500. Familiar Marriage. [Talia Schaffer](#). 2/4 credits. Mondays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 20137].

In the nineteenth century, the traditional practice of companionate marriage with a candidate approved by one's community, began to compete with a newer notion, the idea that one should marry solely on the basis of one's own romantic/erotic passion. This cultural change provoked immense anxiety. A single feeling, 'love,' displaced the many pragmatic reasons for which marriages could have previously been contracted: shared work, child care, nursing, political alliances, property consolidation. Moreover, fidelity to the private feelings of the participants now took primacy over parental vetting of the suitor's credentials. Thus women who married for love could be particularly vulnerable, as they consigned their legal and economic futures to a possible stranger, based solely on a mutual attraction. In this course, we will see that the Victorian marriage plot frequently interrogates changing marital ideas by posing rival suitors against one another, each embodying a different rationale for marriage. The romantic suitor is often charismatic but risky, a stranger who may be up to no good. His rival, the 'familiar suitor,' is safe but not erotically exciting. He may be an endogamous, a disabled, or a vocational suitor; he may offer kin consolidation or bodily familiarity or meaningful work; but what he offers is something powerfully attractive that is an alternative to romance. This course will trace the 'familiar suitor' through these different configurations and uses in the Victorian marriage plot. Novels may include *Mansfield Park*, *Jane Eyre*, *Wuthering Heights*, *The Tenant of Wildfell Hall*, *Lady Audley's Secret*, *Can You Forgive Her?*, *David Copperfield*, *Phoebe Junior*, *The Portrait of a Lady*, and *The History of Sir Richard Calmady*. We will look at Victorian anthropological theories of primitive marriage by Henry Sumner Maine and John McLennan, journalism about women's employment and marriage reform by Frances Power Cobbe and Margaret Oliphant, and disability and ethics of care theory by Rosemarie Garland Thomson and Joan Tronto, along with histories of marriage and the family including Stone, Perry, Macfarlane, Coontz, Davidoff, and Dabhoiwala. Our aim is to embed the Victorian marriage plot in a rich nexus of theoretical, historical, and critical readings that help us understand what was at stake as the central transaction of women's lives slowly changed its fundamental meaning between 1800 and 1900, how painful and difficult that shift really was, and how that process shaped the novel form. Research paper, presentation, and blog.

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ENGL 91000. Dissertation Workshop. [Alan Vardy](#). 0 credits. Tuesdays 4:15PM-6:15PM. *Open to Ph.D. Program in English Level 2 & 3 students only*. [CRN 20139].

This workshop will give students the opportunity to develop and complete their dissertation prospectus and/or produce dissertation chapters. It will be conducted as a workshop with students reading and commenting on one another's work under the professor's guidance. We will discuss writing and revision, research, documentation, etc. We will also work on how best to create a scholarly article or articles as part of the dissertation writing process, and look ahead to how the dissertation might become a first monograph.

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ENGL 82300. Milton. [Andrea Walkden](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. [CRN 20140].

This course offers an examination of the work of John Milton. Our texts will include the youthful dramatic masque, *Comus*, *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, and a selection of Milton's controversial prose on the topics of divorce and political liberty. Necessarily, we will be looking at the generic and formal revolutions to which Milton subjected the traditions of English and epic poetry. Also inescapable will be the extraordinary phenomenon of Milton's authorial production, a mode of self-representation that had a signal impact on eighteenth and nineteenth century British and American literature.

Grounding all of these literary inquiries will be our consideration of the shaping influence of the political and social upheavals that dominated the poet's seventeenth century: civil war, regicide, the institution of republicanism, and the attending cultural revolutions in the religious and domestic spheres. Our course will also consider some of the strategies by which later writers both deliberately and inadvertently have bent the concerns of Milton to suit a surprising, often non-Miltonic, range of political and social agendas. Our study of *Paradise Lost*, for example, will be accompanied by a look at that work's continuing influence on political philosophical theories of sovereignty and resistance, contractual models of political and matrimonial obligation, and discourses of natural slavery. Similarly, our reading of Milton's final literary work, *Samson Agonistes*, will involve an investigation of the unique role that text has played in post-9/11 conversations about religious difference, toleration, terrorism, and post-secularity.

A further goal of this course will be an investigation of the varied landscape of Milton criticism within the last fifty years. Milton's work has always invited a surprisingly contested array of literary critical discourses, and we will want over the course of the semester to test the conceptual constraints and advantages of competing modes of critical inquiry. We will be looking, for example, at interpretations whose theoretical foundation lies in Marxism (Christopher Hill, Frederic Jameson), psychoanalysis and queer theory (William Kerrigan, John Guillory), feminism (Mary Nyquist), and reader response criticism (Stanley Fish). Other critics who continue to exert a radical impact—William Empson, Joseph Wittreich—will be important for our critical evaluation of contemporary initiatives within Milton studies.

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ENGL 85500. Black Visual Culture. [Michele Wallace](#). 2/4 credits. Thursdays 4:15PM-6:15PM. (cross-listed with WSCP 81000 and ASCP 81500). [CRN 20141].

The field of visual culture, which encompasses but is not limited to traditions of art history, has become increasingly central in a digital age in which the inventory of available images from the past continues to expand via the many museums and archives online, as well as the many artist's websites.

Black visual culture, as I am defining it, takes up related topics in the context of racial images, which are drawn from visual art history, and the history of human display, as well as stereotypes from the mythological to the forensic (i.e. The Venus Hottentot). It would be impossible in the space of a single semester to do justice to the potential of such a field. Alternatively, I have constructed herein for our perusal a sampler composed of the following segments:

1. European and American Art:

17th through 19th century,

taken from The Image of the Black in Western Art (Harvard UP and Belknap)

The magi in the Renaissance;

Abolitionist images in the 18th and 19th century.

2. African American Art: 20th Century

Jacob Lawrence's The Photographer (1942),

Romare Bearden's The Block (1971)

Faith Ringgold, Street Story Quilt {1985},

"Modern Storytellers: Romare Bearden, Jacob Lawrence and Faith Ringgold"

Metropolitan Museum of Art Website

The Jacob Lawrence and Gwen Knight Virtual Resource Center

3. Photography: 20th Century

Frances Benjamin Johnston's Hampton Album,

Johnston (Frances Benjamin) Collection, Library of Congress

WEB DuBois, Negro Exhibit at the 1900 Paris Exposition

"African American Photographs Assembled for 1900 Paris Exposition"

Library of Congress and the NAACP's The Crisis,

"The Modernist Journals Project: The Crisis 1910-1922" Brown University & The University of Tulsa Collection

James VanDerZee and black portraiture,

Gordon Parks and FSA Photography, Library of Congress

Contemporary Afro-American Women Photographers:

Carrie Mae Weems

Lorna Simpson

Renee Cox

4. Cinema: 20th Century

Early primitive—Thomas Edison (Uncle Tom's Cabin 1903),
Edison: The Invention of the Movies
D.W. Griffith (Birth of a Nation 1915)
Oscar Micheaux (Body and Soul 1924 starring Paul Robeson
Classic Cinema: Imitation of Life (John Stahl 1934 and Douglass Sirk 1959),
Cabin in the Sky (Vincente Minelli 1943),
Stormy Weather 1943;
60s-70s: Raisin in the Sun by Lorraine Hansberry: Play 1959 and Film 1961
Nothing but a Man 1964, director Michael Roemer
Killer of Sheep 1977, director Charles Burnett

Requirements: 1 oral report and 1 final paper 15 pages on a research topic of your choice—either already included in the course or selected from a list of additional topics.

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ENGL 75600. Richard Wright and His Times. [Jerry Watts](#). 2/4 credits. Thursdays 6:30PM-8:30PM. [CRN 20797].

Richard Wright was one of the most influential American writers of the twentieth-century and perhaps the most influential Afro-American writer of the twentieth century. In this seminar we will analyze Wright's major fiction and non-fiction works while paying particular attention to the intellectual, political and artistic influences that gave rise to them (ie. black life in the South; black migration; American style communism; proletarian literature; socialist realism; black protest fiction; expatriation; existentialism; anti-colonialism). By focusing on Wright, we will investigate important debates among American intellectuals and artists during the 1930s through the 1950s. We hope to ascertain Wright's influence on writers who followed in his footsteps such as Chester Himes, Ann Petry, and William Gardner Smith and writers who did not, such as Ralph Ellison, and James Baldwin. In order to make comparisons, we will read works by Himes and Petry.

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ENGL 75600. Black Postmodernism: African American Fiction Since the 1970s. [Barbara Webb](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. (cross-listed with AFCP 73100, MALS 73500, WSCP 81000 and ASCP 82000). [CRN 20575].

A study of the poetics and politics of postmodernism in the fiction of African American writers since the 1970s. Although the last three decades of the twentieth century were undoubtedly the most productive and innovative period in the development of African American literature and literary criticism, it was also a period of extreme social and cultural fragmentation in African American communities. In this course we will examine how African American writers have addressed the problems of literary representation when faced with increased commodification of culture and knowledge, the proliferation of new forms of literacy and orality, and the breakdown of traditional forms of community. Our readings will also include some selections not usually considered postmodernist but that address similar concerns about identity, culture, writing and possibilities for social change. We will read selected essays by theorists of postmodernism such as Hutcheon, Jameson, Harvey and Bhabha as well as essays by literary critics and cultural

theorists who have been involved in ongoing discussions about the relevance of postmodernism for African Americans at the turn of the 21st century such as bell hooks, Cornel West, W. Lawrence Hogue, Wahneema Lubiano, and Madhu Dubey. *Requirements*: Oral presentations and a term paper (15-20 pages). The course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week. *Texts*: Ishmael Reed, *Mumbo Jumbo*; Clarence Major, *My Amputations*; Toni Cade Bambara, *The Salt Eaters*; John Edgar Wideman, *Sent for You Yesterday*; Charles Johnson, *Middle Passage*; Toni Morrison, *Jazz*; Gayle Jones, *The Healing*; Colson Whitehead, *The Intuitionist*; Madhu Dubey, *Signs and Cities: Black Literary Postmodernism*.

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ENGL 84100. Wordsworth and Mandelbrot on the Coast of England. [Joshua Wilner](#). 2/4 credits. Mondays 6:30PM-8:30PM. [CRN 20142].

...I have read of one by shipwreck thrown

With fellow sufferers whom the waves had spared

Upon a region uninhabited,

...who having brought

To land a single volume and no more—

A treatise of geometry—was used,

To part from company and take this book...

To spots remote and corners of the isle

By the seaside, and draw his diagrams

With a long stick upon the sand...

So was it with me then, and so will be

With poets ever. Mighty is the charm

Of those abstractions to a mind beset

With images, and haunted by itself...

(Prelude, VI)

The northwest coast of Britain figures emblematically both in Wordsworth *Prelude*, specifically the climactic Snowdon episode, and in Benoit Mandelbrot's ground-breaking article, "How Long is the Coast of Britain?" (later incorporated in *The Fractal Geometry of Nature* [1987]). This coincidence will serve us as a point of entry for exploring possible connections between Wordsworth's poetics and recent work in fractal geometry and the study of non-linear dynamical systems (more familiarly associated with "chaos theory"). We will be concerned, on the one hand, with how new tools and concepts developed in the latter context (e.g, fractal dimensionality and self-similarity, chaotic behavior within a system, recursion and feedback, phase space and the time evolution of systems, "strange attractors" and the transition to turbulence) may illuminate the relationship in Wordsworth between totalizing formal systems and representations of the self and nature (particularly as exemplified by *The Prelude*). At the same time, we will consider to what extent these mathematico-scientific developments respond to the pressure of problems of representation with which poetry is long familiar.

Our principal text will be Wordsworth's *Prelude*, accompanied by short readings in fractal geometry and chaos theory from Poincaré, Mandelbrot, Ruelle, Lorenz, Gleick and Briggs and Peat. We will also give some attention to the secondary literature on the geometrical and cartographic imagination in Wordsworth's writing generally. No special knowledge of mathematics is required.

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ENGL 84200. Reading George Eliot. [Nancy Yousef](#). 2/4 credits. Wednesdays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 20143].

This course will center on a close and attentive reading of all the principal novels of George Eliot (Marian Evans), along with some of her shorter fiction, and essays. Such an immersion will allow us to address consistency and variation in thematic concerns across her career, recurrent stylistic patterns and the evolution of her distinctive novelistic idiom. Central issues explored in her fiction include the growth and disintegration of character, the complex dynamic between will and circumstance, spiritual striving and worldly ambition, marriage and community. Two questions that I expect to keep in mind are the diverse forms and ethical implications of Eliot's realism, as well as the place of "sympathy" (predictable and not) both in her work and more broadly in contemporary discussion of aesthetics and affect in literary studies. Our study of Eliot will be supplemented by important recent critical work in nineteenth century fiction and culture, including Amanda Anderson, Neil Hertz, Andrew Miller, Adela Pinch, and Rachel Ablow.

Requirements: Bi-weekly response papers, one presentation, and a 20-page essay.

N.B. Students enrolling in this course should make sure that their schedules can accommodate demanding weekly readings.

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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
13028	Chuh	Kandice
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
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
19628	Yood	Jessica
00891	Yousef	Nancy

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COURSES: Fall 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.

For Dissertation Supervision [click here](#)

Course listings and room numbers subject to change

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Chuh Materializing "The Good Life" Room 4422	Dolan Serial Narrative Room 4422 Reid-Pharr Theory Colloquium Room 4433	Ahmed Crit Meth & Colonial Law Room 3305 Greetham Incompletes Room 3308	Chuh Dissertation Workshop Room 4422	Whatley Lit & Iden in Med Britain Room 3305
2:00-4:00	McBeth Discovering your Inner Intell Bureaucrat Room 3307	Greetham Intro to Doc Studies in Engl (formerly Thry & Prac Lit Stud) Room 4422 Reid-Pharr Readings in Af-Am Lit & Cult Thry Room 7395	Koestenbaum Experiments in Art Writing Room 3309	Fisher After New Historicism Room 3307	
4:15-6:15	Gold Debates in Digital Humanities Room 3212	Dickstein Origins of Mod Poetry Room 4422 Vardy Stud in Rom: Land, Aest, Rom Writers Room 3308	Hitchcock Space of Time Room 8203 Reynolds Col & Erly Fed Am Lit Room 4422	Miller Postwar Women Writ & Intellectuals Room 4422 Pollard & Sogno Ren Resp to Class Genre Thry Room 3307	

6:30-8:30	Elsky Erly Mod Disseminations Room 3207	Watts Du Bois Room 7395 Agathocleous Victorian Cosmopol Room 6493	Alcalay Old Wrlds/New Wrlds Room 3307 Kaye Lit Great War Room 6494	Shor Mic Check Room 8203	
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Courses listed alphabetically by instructor

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ENGL 74300. “Victorian Cosmopolitanisms”. [Tanya Agathocleous](#). 2/4 credits. Tuesdays 6:30PM-8:30PM. [CRN 18765].

Cosmopolitanism—a term and set of ideas that we generally associate with worldly knowledge and the embrace of global ideals—has become the focus of intense critical interest across a range of academic fields, including literary studies, philosophy, sociology and geography. Yet what scholars mean by cosmopolitanism remains highly contested and contradictory. Is it a stance of neoliberalism or a challenge to it? Is it extricable from privilege and mobility? Is it ever possible to reconcile local needs with global ones? This course situates the origins of these contemporary questions in Victorian Britain, exploring the different valences of the concept in the period and showing how it can be used to describe both the formal and thematic concerns of Victorian writers.

We will begin the course with current theories of cosmopolitanism before turning to Kantian conceptions of the ideal and its rearticulations in the Victorian period, particularly in the discourse surrounding the Great Exhibition of 1851. We will then examine how literature grappled with ideas of global belonging by attempting to give shape to the world as a whole. London, often figured as a microcosm of the world, played a crucial role in these imaginings. Our exploration of the ways in which city and world were mapped onto each other in the period will open up onto questions of imperialist identity, urban dystopias and utopias, and the limits of liberal citizenship. We will end by considering how modernist writing and early film both built upon and departed from the totalizing forms of Victorian realism.

Course material will draw upon a wide variety of Victorian genres, including philosophy, poetry, novels, essays, periodicals and painting. Primary texts may include Matthew Arnold’s *Culture and Anarchy*, Charlotte Brontë’s *Villette*, William Wells Brown’s *Sketches of People and Places Abroad*, Joseph Conrad’s *The Secret Agent*, Charles Dickens’ *Little Dorritt*, George Eliot’s *Daniel Deronda*, Frederick Engels and Karl Marx’s *The Communist Manifesto*, Gilbert and Sullivan’s *The Mikado*, Rudyard Kipling’s *Kim*, Behramji Malabari’s *An Indian Eye on English Life*, Henry Mayhew’s *London Labour and the London Poor*, Sarojini Naidu’s *The Golden Threshold* and Arthur Symons’ *London Nights*. Secondary reading will include criticism focused on the Victorian period as well as contemporary theories of cosmopolitanism and globalization.

Course requirements will be one short paper and abstract (designed for conference presentation), an oral report, an annotated bibliography, and a final research paper.

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ENGL 83500. “Critical Method and Colonial Law”. [Siraj Ahmed](#). 2/4 credits. Wednesdays 11:45AM-1:45PM. [CRN 18764].

This class is designed to interest students of eighteenth-century studies, postcolonial studies, critical theory, comparative literature, and/or law and literature. We’ll explore the colonial origins of modern literary study, in order to reframe debates about its future. In the process, our reading will span Enlightenment figures such as Addison, Steele, Voltaire, Hume, Rousseau, Diderot, and Adam Smith and twentieth-century theorists such as Heidegger, Benjamin, Derrida, and Badiou. We’ll hone in on four interrelated topics:

1. Historical Method. The postcolonial scholar Edward Said considered historical method the necessary basis of socially engaged scholarship. Starting from Said’s work, we’ll reconsider the politics of historicism (readings from Erich Auerbach, Said, and Gayatri Spivak, among others).
2. Colonial law. Ironically, it was colonialism that first instituted a historical approach to language and literature on a global scale. Colonial legal systems reduced native literary and legal traditions to historically reconstructed texts. As a consequence, they produced a fundamental rupture in how societies around the world understand their traditions (readings from the historians and anthropologists of colonial law such as Talal Asad and Michael Taussig).
3. Precolonial Language and Literature. Precolonial traditions were based not on texts, but instead on language that was inseparable from physical experience. This sacred language was thought to be a material substance and an active force: its simple articulation was believed to alter the unfolding of time (readings will include precolonial Arabic, Persian, and Indian literary works, as well as eighteenth- and twentieth-century theories of language).
4. Archaeological Method. We’ll study Nietzsche and Foucault’s archaeological method as a counter-historical practice. In fact, our course will perform an archaeology of historical method: it will trace both the epistemic transformation that colonial law produced in the eighteenth century and the language practices that were exiled at this time (readings on archaeological method from Foucault, de Certeau, and Agamben).

Students will be asked to post one question each week and to write a final paper.

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ENGL 86200. “Old Worlds/New Worlds: Transmission, Trajectories & Breaks”. [Ammiel Alcalay](#). 2/4 credits. Wednesdays 6:30PM-8:30PM. [CRN 18766].

Our reading and investigative research this semester will both connect and differentiate Old World/New World legacies as they make themselves known in 20th c. North American writers associated with the New American poetry. We will do this through, on one hand, looking at prosody, rhythm, and form over time and in relation to social and class affiliation; and, on the other, through contemporary interpretations and reappearances of New World legacies, whether Native, African, Colonial or Immigrant.

We will explore aspects of the English language through George Saintsbury’s History of English

Prosody, and History of English Prose Rhythm. These will be supplemented with selections from *The Continuity of Poetry* by Josephine Miles, and various American prosodic sources (Edgar Allan Poe, Paul Lawrence Dunbar, Laura Riding, Ezra Pound, William Carlos Williams, Charles Olson, Jack Kerouac, Susan Howe, Miguel Algarin, Lorenzo Thomas et al), as we look at contemporaneous examples of prose and poetry from both Britain and the Americas, from the 16th to the 20th centuries.

The myriad inheritances, presences and absences of this continent will be explored through a variety of readings that may include: *Book of the Fourth World* (Gordon Brotherston); *Africans and Native Americans* (Jack Forbes); *Flash of the Spirit* (Robert Farris Thompson); *Changes in the Land* (William Cronon); *Women's Indian Captivity Narratives*; *Native People of Southern New England 1500-1650* (Kathleen Bragdon); *The Letters of Sacco and Vanzetti*; *Blues People* (Amiri Baraka); *Understanding the New Black Poetry: Speech and Black Music as Poetic References* (Stephen Henderson); *Fire This Time: The Watts Uprising of the 1960s* (Gerald Horne).

Primary texts will range far and wide and may include: *Doctor Sax* & other selections (Jack Kerouac); *Revolutionary Letters, & Recollections of My Life As A Woman* (Diane di Prima); *The System of Dante's Hell* & selections (Amiri Baraka); *In the Mecca* (Gwendolyn Brooks). Each student (or group of students) will find a way through the range of writers considered. In thinking of both trajectories and breaks (BeBop, Spontaneous Prose, Black Arts Movement, Free Jazz), we will consider prose rhythm and prosody's relationship to music and social movements, and work through selected readings/soundings by musicians.

Questions regarding methodology, textual scholarship, and modes of presentation will course throughout our work. Student projects will center on digging more deeply into a writer's sources and lines of transmission, through content and into form, prosody, and rhythm, as we explore the "poetics of influence." The first three sets of *Lost & Found* will be a constant resource and reference point as students either continue working on projects in progress or begin to explore archival materials for the first time. In addition, as a new initiative, we may also assign ourselves longer-term projects. This is work that cannot be done in a semester; the goal will be for students to familiarize themselves with a range of sources and begin creating or continuing their own trajectories of study.

Because of the range of reading, I highly suggest students interested in the course (including entering 1st year students), get in touch with me so they can begin reading before the semester. For this and any other inquiries, please contact me at: aaka@earthlink.net

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ENGL 80600. "Materializing 'The Good Life'". [Kandice Chuh](#). 2/4 credits. Mondays 11:45AM-1:45PM. (cross-listed with ASCP 81500 and WSCP 81000). [CRN 18767].

What does it mean to live 'the good life'? What does it mean now, when normative definitions – of the good life as equivalent to economy stability, educational access, freedom from state intrusion – seem ever less available to ever greater numbers of people? What has it meant historically, and how have these meanings been conditioned and even compelled by the political, cultural, economic, and affective structures that have characterized different times? Who is successful in achieving the good life, who fails, and in both cases, with what effects? This course will undertake to address such questions by working with and through a set of key

concepts including liberalism, neoliberalism, humanism, secularism, and cosmopolitanism. We will work by assessing the theoretical and philosophical grounds and aesthetic modalities through which ‘the good life’ has been stabilized conceptually and materially, by and for whom, and to theorize ways of living and knowing alternative to dominant definitions through our engagements with the literary-cultural and theoretical texts anchoring the course. Students enrolled in this course are asked to read J. Jack Halberstam’s, *The Queer Art of Failure*, prior to the first day of class. We will also read work as wide-ranging as that by Lauren Berlant, Wendy Brown, Immanuel Kant, Janet Jakobsen, Chandan Reddy, Sianne Ngai, Cedric Robinson, Jean Luc Nancy, Lisa Duggan, Jodi Melamed, Achille Mbembe, Friedrich Schiller, and Eve Segwick, as well as literary/cultural works that we collectively identify in the first days of the course. Students taking the class for 4 credits should expect to produce two short papers and a longer seminar project. Students taking the class for 2 credits will be asked to write and present a conference-length paper (10 pages) to complete the requirements of the course.

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ENGL 91000. “Dissertation Workshop”. [Kandice Chuh](#). **0 credits. Thursdays 11:45AM-1:45PM. Open to Level 2 & 3 Ph.D. Program in English students only. [CRN 18768].**

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 87200. “Wordsworth, Keats, and the Origins of Modern Poetry”. [Morris Dickstein](#). **2/4 credits. Tuesdays 4:15PM-6:15PM. [CRN 18769].**

Modern poets sometimes launched their careers with polemics against their 19th-century predecessors, and many early critics took up their sense of a cataclysmic rupture between the supposed old guard and the avant-garde. In recent decades scholars have recognized the significant continuities between many modern poets and the leading Romantic and Victorian poets. This course will pursue some of those relationships and explore the critical narratives surrounding the evolution modern poetry. We will begin with a close study of the work of Wordsworth and Keats, especially the kinds of personal poems and odes that M. H. Abrams described as the Greater Romantic Lyric, but also their prose statements about poetry itself. This will be followed by an examination of individual poems by some of their most notable successors, including Tennyson, Browning, Arnold, Whitman, Dickinson, Hopkins, Yeats, Eliot, Lawrence, Stevens, and Frost, emphasizing both the debts and the defining differences, their reactions to the template of lyric and meditative poetry set in place by the Romantics. Themes will include their use of memory and autobiography, their portrayal of nature, their relation to their audience, their choice of diction and handling of metaphor, their sense of personal or cultural decline, their treatment of sex and love, and their encounters with mortality. The basic course requirements will include a term paper and an oral report.

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ENGL 76300. “Serial Narrative”. [Marc Dolan](#). 2/4 credits. Tuesdays 11:45AM-1:45PM. (cross-listed with ASCP 81500). [CRN 18770].

This course will consider the popularity and peculiar aesthetics of longform, open narratives over the last two hundred years, from the romans-feuilleton of Eugene Sue’s day down to the web serials of our own. The specific balance of classes will be determined by student interest but the course will be purposely multimedia, probably including classes on the following topics: Victorian magazine serials; the silent film-and-newspaper serials of the Progressive/Edwardian era; Irna Philips’ creation of the soap opera in Chicago radio (and its continuation into the television era); the shift from yellowback and pulp novels into comic books during the 1940s; and the continued popularity and reinvention of *Coronation Street* and *Doctor Who*. Some attention will also be paid to the effect serialization has on conceptually closed narratives (e.g., Dickens and James’ encounters with serialization; telenovelas). Secondary readings will be drawn from structuralist narratology and media studies. Students from all area groups are welcome, and they will be encouraged to choose topics for their final projects that tie the course’s more general themes and technologies into their specific area of focus.

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ENGL 81100. “Early Modern Disseminations: Transatlantic Cultural Encounters”. [Martin Elsky](#). 2/4 credits. Mondays 6:30PM-8:30PM. (cross-listed with RSCP 82100 and ART 85000). [CRN 18771].

This course will focus on scholarship that explores the consequences of contact between European and New World cultures in the Renaissance and Early Modern period, an age of exploration and expansion. It will concentrate on the transformations that occur when cultural forms originally associated with the Italian city state move across borders via national states and empires to the New World. Readings will be drawn from political and social historians, art historians, and literary historians who deal with Italian English, French, and Spanish dimensions of this process. We will begin by considering cartography as an intercultural discipline used for the mapping of Europe’s own internally dynamic geographical space and its relation to geographies beyond its borders in some major cartographic projects of the period. We will then consider political and intellectual theorization of contact with non-Europeans, as well as reciprocal effects of encounters between European and non-European cultures, including mixed identities and mixed literary and visual representation expressing resistance, absorption, and synthesis. Themes will include culture as forms in geographic motion, as well as issues of authenticity, imitation, appropriation, and mimicry. Examples will be drawn from the historical, literary and visual traditions, including case histories and the theory of the state and empire; lyric, epic, travel narrative, and ethnographic description; painting, prints, drawing, architecture, and cartography. Particular attention will be devoted to the relation of the formal qualities of works to their geographical setting, especially where competing geographies and identity groups intersect. Because this is an interdisciplinary course, students are encouraged to bring material to the course from their home discipline.

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ENGL 82100. “After New Historicism: Recent Approaches to the Study of Early Modern English Literature and Culture”. [William Fisher](#). 2/4 credits. Thursdays 2:00PM-4:00PM. [CRN 18772].

This course will provide students with a survey of seventeenth-century poetry, including the work of authors like John Donne, Ben Jonson, Andrew Marvell, Aemilia Lanyer and Katherine Phillips, while also providing an introduction to some of the new methodologies in early modern studies. Whereas many methods classes end with New Historicism, this class will begin with it, considering how recent scholarship builds on this earlier research and attempts to move beyond it. Much of the secondary work that we will be studying could ultimately be labeled "early modern cultural studies."

We will begin by reading some of the most influential examples of new historicist literary criticism – including works by Stephen Greenblatt and Louis Montrose – in an effort to understand the particular intervention that these writers were making. We will then move on to study some of the new critical concerns that have emerged in the wake of new historicism: these will include research on the history of the book and the history of science, as well as things like animal studies, food studies, environmental studies, and work on globalization and early modern material culture.

In each case, we will read important articles from these new subfields alongside appropriate primary materials. So, for instance, we'll read Randy McCleod and Roger Chartier's work on the history of the book in relation to the religious poetry in George Herbert's *The Temple* (1633). Likewise, we'll explore the ecocritical take on pastoral poetry offered by critics like Simon Estok and Gabriel Egan.

The requirements for the course are two short assignments and a seminar paper at the end of the semester (15-pages).

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ENGL 89020. “Debates in the Digital Humanities: Towards a Networked Academy”. [Matthew Gold](#). 2/4 credits. Mondays 4:15PM-6:15PM. (cross-listed with MALS 75400 and ASCP 81500). [CRN 18789].

The growth and popularization of the digital humanities (DH) in recent years has highlighted the many ways in which computational tools are being brought to bear upon humanities scholarship and teaching. Recent methodological experiments in the digital humanities – quantitative approaches to literary history, algorithmic methods of text analysis and visualization, public forms of peer-to-peer review, and interactive pedagogies for the open web – have helped scholars re-imagine the basic nature and forms of academic research and teaching across a range of disciplines.

But what is the digital humanities, and why should we care about it? What kinds of questions can DH make legible that other modes of academic inquiry conceal? Is the digital humanities a field unto itself, or is it simply a set of methodologies that can be applied in multiple fields? Will there be a point at which digital tools will be so pervasive that the field we now call “digital humanities” will simply be known as the “humanities”?

This course will explore these and other questions through a set of historical, theoretical, and methodological readings that trace the rise and popularization of the digital humanities over the

past two decades. Students will be introduced to emerging debates in the digital humanities and will become familiar with some of the fundamental skills necessary to develop and analyze digital humanities projects. We will examine and critique a range of such projects and begin to sketch out possible undertakings of our own.

A central aim of this course is to involve students in the rich and evolving constellation of spaces in which networked conversations are reshaping the norms of scholarly communication. These spaces include blogs and Twitter, which, as MLA Director of Scholarly Communication Kathleen Fitzpatrick has pointed out in “Networking the Field,” scholars are using “as a means of getting feedback on work in progress or as an alternative channel through which an author can reach an audience more quickly and directly.” We will analyze the benefits and drawbacks of this new conversational ecosystem that surrounds digital humanities work.

Readings will include texts and projects by Ian Bogost, Wendy Hui Kyong Chun, Dan Cohen, Cathy Davidson, Johanna Drucker, Jason Farman, Kathleen Fitzpatrick, Matthew Kirschenbaum, Peter Krapp, Alan Liu, Tara McPherson, Franco Moretti, Bethany Nowviskie, Stephen Ramsay, Geoffrey Rockwell, Tom Scheinfeldt, Michael Witmore, and Jonathan Zittrain, among others. No technical skills are required, though a willingness to experiment (and even fail) with DH tools is crucial. Class assignments will include weekly engagements with and participation on our class blog and Twitter feed; contributions to a collaborative Zotero bibliography; an oral presentation on a DH project; and a final project in one of the following forms: a seminar paper (~20 pages), a detailed DH project proposal, or a substantive contribution to a new or existing DH project.

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ENGL 79500. “Introduction to Doctoral Studies in English” (formerly known as “Theory and Practice of Literary Scholarship”). [David Greetham](#), 4 credits. Tuesdays 2:00PM-4:00PM. *Open to Ph.D. Program in English students only*. [CRN 18774].

(Generic description) This course takes up questions both practical and theoretical about what it means to do scholarship in the discipline of English. 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.

(Fuller description of Fall 12 version) To cover the four main areas, we will begin with an examination of “English” not only as it is currently construed in, for example, course listings under that title, at our own and other institutions, but also how these current examples play into or against concepts of (inter)disciplinarity. We will look at the academic history of how the discipline was established as a vernacular response to “classical” studies and how it was initially designed to be “difficult” to justify its being included in a university curriculum. We will then deal with the increasingly favored term “archive” in both print and electronic contexts, and build this discussion on the critical positions of, for example, Derrida, Foucault, Benjamin, and McGann. Various types of “archive” will be studied, and students will be encouraged to create their own blogs and web sites. The taxonomy and inclusivity of archives will be examined, with particular attention to access and various forms of censorship and cultural repression. The third section, on textuality, will move out from the dual (and contradictory) senses of the term text (as the authority regarded as the text on the one hand and as a textile or network of competing strands on the other) and will address such basic issues as authoriality, intention, composition,

form, variance, reception, and socio-cultural dissemination. The final section will question whether we can still define “theory” and yet respond critically to the various forms that theory has taken, in literature and in such related disciplines as music, art and architecture, history, philosophy, and linguistics. We will address claims of “essentialism” in these areas, and how such essences are now placed in the ongoing culture wars over modernism, postmodernism, and critical theory.

A major topic/area of investigation will be discussed each week, and students will be asked to present a specific response to these topics (reflecting, as they wish, their own period/author/genre interests). A final project deriving from at least one of the four areas of study is required, but this can be in any of several media, even including print.

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ENGL 80200. “Incompletes: What to Do with Unfinished Works”. [David Greetham](#). 2/4 credits. Wednesdays 11:45AM-1:45PM. [CRN 18773].

This course will attempt a “grammar” of the unfinished work--a series of procedures for recognizing states of incompleteness, authorial and post-authorial responses to the challenge incompleteness represents, and the social negotiation of apparently unfinished works. Working out of such pronouncements as the symbolist mantra that a poem is never “finished,” only “abandoned,” or Jack Stillinger’s division of poets into Coleridge types (those who could never stop revising a poem) and the Keats (those who rarely returned to a poem once published), the grammar will examine, for example, the various completions of Mozart’s Requiem by other hands as opposed to the several aborted attempts to complete Bach’s “Contrapunctus XIV” in the Art of Fugue. Some authors (e.g., Chaucer) seem almost to have preferred incompleteness (House of Fame, Anelida, Canterbury Tales, Legend of Good Women); Schubert (who, in addition to the famous “unfinished” symphony, left seven of his eighteen piano sonatas “unvollendete”); whereas some genres (notably opera, e.g., Puccini’s Turandot, Berg’s Lulu) have almost demanded completion by hands other than the composer, to much critical dissension. The grammar will examine a number of critical responses to the unfinished, such as:

- Dmitri Nabokov’s widely criticized 2009 presentation of his father’s The Original of Laura as a series of perforated note cards that can be removed from their pages and reshuffled by the reader;
- Burton Pike’s publication of Musil’s Man without Qualities including thousands of pages of unfinished drafts;
- the 1986 Scribner publication of barely one third of Hemingway’s The Garden of Eden;
- Luciano Berio’s 2001 completion of Turandot as if Puccini had not died in 1924 but had been subject to the musical developments of the later twentieth century;
- the ironic soubriquet (a gesture of resigned despair?) given to the cathedral of St. John the Divine in New York City as “St. John the Unfinished,” unlike the continued (though very posthumous) efforts to complete the Sagrada Familia in Barcelona with at least some reference to the (mostly lost) Gaudí design.

Every creative genre has its unfinished cabinet of curiosities: film---Dark Blood (abandoned in 1993 on the death of River Phoenix, and announced for “completion” in 2012 by George Sluizer); several movies by/involving Orson Welles; painting--Giulio Romano’s “finishing touches” to Raphael’s Transfiguration; sculpture--Donatello’s technique of “non finito” partially realized blocks; musicals--the enactment of one of a series of possible conclusions to Dickens’s

Edwin Drood decided by the popular vote of each night's audience. And some of the motives for artistic completion by a later hand may be suspect at best, or downright absurd: Colin Matthew's addition of "Pluto" to Holst's Planets because that planet, later demoted to a "dwarf planet," had not yet been discovered when Holst wrote his composition.

Clearly, there will be no definitive answers to this range of issues in a single course, but the range and diversity of problems and possible resolutions should illuminate the vexed issue of the "incomplete" in an interdisciplinary context. The items mentioned above are only suggestions and I would be pleased to receive other ideas from students. That the first major study of literary form---Aristotle's Poetics---should lack the section on comedy is perhaps emblematic of the critical history of the "unfinished" work.

There have been many studies of endings/incompletion, and we will build on such forerunners as Frank Kermode's eschatological *The Sense of an Ending*, D. A. Miller's *Narrative and Its Discontents: Problems of Closure in the Traditional Novel*, Barbara H. Smith's *Poetic Closure: A Study of How Poems End*, and David Richter's *Fable's End*, together with more specialized critiques as Rosemary McGerr's *Chaucer's Open Books: Resistance to Closure in Medieval Discourse*.

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ENGL 86600. "The Space of Time: Cultural Theories of Spatiality, Temporality, and Crisis". [Peter Hitchcock](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. [CRN 18775].

Raymond Williams begins *Culture and Society* by suggesting that the idea of culture in its modern use emerges in the texts and texture of the Industrial Revolution. One wonders whether concepts of time and space might be thought more productively through such materiality? One of the keys ways to understand the complex relations of culture and society is to explore theories of time and space within and between them. Rather than simply itemize such theories it is more useful, especially in literary theory and history, to read them as both products of and contributions to specific problems of time and space, set against broader conceptions of social crisis and change. One could, for instance, read Hegel and Kant not only as artful metaphysicians, but also as theorists who broach the time of nation in the space of its [German] possibility. Or Marx, to use another popular example, sees the time of revolution driven by the specific spatial contradictions of capitalism. The course will suggest concrete theoretical trajectories in this regard, explorations that permit the practical articulation of philosophical and social ideas with situated paradigms of literary critique. These might be considered as specific to literature, in the way that Bakhtin theorized chronotope, or time/space as the manner in which "knots of narrative" are tied and untied. Or they might be thought dialectically in another key; that is, as so bound to social crisis that they are thought of as immanent to it. Valences of postcolonialism, for instance, extend only insofar as problems of time and space persist in decolonization, a process that is a good deal more open-ended than transnational institutions might wish it to be. Basically, what can be read as internal to an individual work of literature can simultaneously speak to a larger critical context in which a theoretical structure of time and space is at stake. The course will proceed through a series of case studies, each one a "space of time," where culture and society can be thought of as particular articulations of temporo-spatial crisis. Thus we will consider cultural theories of spatiality and temporality through: the Industrial Revolution; what Hobsbawm calls the Age of Revolutions, but particularly those of the mid-Nineteenth century; anti-colonial struggle within the rubric of postcolonialism; and post-

Cold War rearticulations in which society itself, if not culture, appears to dissolve. In each example the point will be not only to familiarize us with pivotal theorizations of space and time in their space and time, but to provide an expanded lexicon of spatiality and temporality, “keywords” in Williams’s parlance, the better to understand why the literary is not an adjunct to crisis in contemporary critique.

Readings will be drawn from Kant, Hegel, Marx, Gramsci, Heidegger, Bergson, Benjamin, Fanon, Deleuze, Lefebvre, Ricoeur, Agamben, Badiou and Harvey on space/time theory. Literary articulations will emerge both in critical texts, including examples from Bakhtin, Williams, Spivak, Chow, Zizek, Ranciere, and Jameson, and in the literature of Shelley, Gaskell, Ngugi, and DeLillo.

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ENGL 76000. “Literature of the Great War: Modernism, Memory, and the Poetics of History”. [Richard Kaye](#). 2/4 credits. Wednesdays 6:30PM-8:30PM. (cross-listed with WSCP 81000). [CRN 18776].

From recent conferences of the Modernist Studies Association and numerous museum exhibitions to the BBC’s current “Downton Abbey” and Tom Stoppard’s forthcoming HBO adaptation of Ford Madox Ford’s monumental “Parade’s End,” World War I is back. As in earlier decades, today literary critics and cultural historians comprehend the war as crucially determining twentieth-century and modernist literature as well as “modernity.” This course explores creative and intellectual responses to the Great War (1914-1918) by focusing on the changes that wartime experience fostered in national identity, gender relations, sexual attitudes, psychoanalysis, prevailing conceptions of historical progress, and the aesthetic strategies of writers. In an exploration of fiction, poetry, memoir, film, and criticism, we consider the close relation between personal trauma and historical catastrophe. Readings will begin with Thomas Hardy’s elegiac, ironic poems in “Satires of Circumstance” (1914) and “Moments of Vision” (1917), works that reflect a shift from Victorian to modernist poetics. In addition to the writings of soldier-combatants such as Robert Graves, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Edmund Blunden, and David Jones, we will consider the different—and often differently ambivalent—responses of women writers and artists such as Radclyffe Hall, Käthe Kollwitz, Virginia Woolf, Vera Brittain, and Rebecca West, whose novel “The Return of the Soldier” (1918) was the first fictional treatment of “male hysteria” (shell shock). In a consideration of several pivotal works of modernist fiction—Woolf’s “Jacob’s Room,” Ford’s “Parade’s End,” and D.H. Lawrence’s “Women in Love”—we will consider how the new techniques of modernism, once critiqued by literary critics as requiring the occlusion of historical actualities, obliquely register wartime realities. The class also will read less canonical texts such as Richard Aldington’s “Death of a Hero” (1923), heavily censored on publication, and H.G. Wells’ “Mr Britling Sees It Through,” a best-seller on both sides of the Atlantic, with its early critique of Edwardianism through a dissection of the Edwardian country-house idyll. Just as Primitivist, Futurist, and Dadaist art movements took their inspiration from widespread militarism and battlefield disasters across Europe, psychoanalysis shapes its new “talking cure” along with a critique of “civilization” and theories of the “death drive.” At the same time, several modernist writers come to eschew the anti-war postures and documentary realism of World War I writers. If Henry James read the poetry of Rupert Brooke in 1915 with what he called “an emotion that somehow precludes the critical measure,” William Butler Yeats excluded nearly all

Great War poets from his 1936 “Oxford Book of Modern Verse” (because, he wrote in his introduction, “In all the great tragedies, tragedy is a joy to the man who dies...”) We will view influential filmic works such as the 1916 documentary “The Battle of the Somme,” Abel Gance’s “J’Accuse” (1919), and Stanley Kubrick’s “Paths of Glory” (1957). Because of the Trans-Atlantic and international literary scope of First World War, the course will take up Anglo-American (often short fictional) texts by Lawrence, Rudyard Kipling, Conrad, T.S. Eliot, Woolf, Gertrude Stein, Hemingway, and Faulkner as well as works by non-English writers such as Ernst Junger and Georg Trakl, all writers who construed the events of World War I as requiring radical innovations in literary form. A number of recent cultural historians, meanwhile, have questioned the degree to which the First World War generated “modernity” (noting, for example, the post-war popularity of séances and spiritualism.) Finally we will take up the more recent fascination with World War I in the contemporary writings of Pat Barker, Geoff Dyer, and Julian Barnes, along with the controversies animating historians, scholars, and critics such as Paul Fussell, Jay Winter, Niall Ferguson, Samuel Hynes, Ana Carden-Coyne, Elaine Showalter, Joanna Bourke, Sandra Gilbert and Susan Gubar. Requirements: A final paper.

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ENGL 80200. “Experiments in Art Writing”. [Wayne Koestenbaum](#). 2/4 credits. Wednesdays 2:00PM-4:00PM. (cross-listed with WSCP 81000). [CRN 18777].

In this seminar, we will investigate and experience the pleasurable complexities of writing imaginatively about visual art, mostly contemporary. How might art provide impetus and excuse for experiments in critical prose? Seeking inspiration, we will read many of the following: Johann Wolfgang von Goethe, Charles Baudelaire, John Ruskin, Walter Pater, Rainer Maria Rilke, Ludwig Wittgenstein, Gertrude Stein, Clement Greenberg, James Schuyler, Rosalind E. Krauss, T. J. Clark, Susan Sontag, David Antin, Dave Hickey, David Batchelor, James Lord, Eileen Myles, Glenn Ligon, Maggie Nelson, and Bruce Hainley. In lieu of a final paper, students will write, each week, a two-page composition that responds to a visual occasion or a work of art. (I don’t mean to imply that art is always exclusively optical.) No auditors.

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ENGL 89000. "Resisting Bartleby the Administrator: Discovering Your Inner Intellectual Bureaucrat". [Mark McBeth](#). 2/4 credits. Mondays 2:00PM-4:00PM. [CRN 18779].

In the field of Composition & Rhetoric, scholars often find themselves in multiple positions: classroom instructor, curricular designer, program director, assessment guru, literacy advocate, and/or community activist (to name only a few in a non-exhaustive list). As a new member of an English department faculty, your department chair or academic dean may ask you to revamp a course (or entire writing curriculum), spearhead an assessment project, oversee contingent faculty, bolster tutoring/support services, or develop a campus literacy initiative. While these leadership roles demand specialized knowledge and specific know-how, graduate programs rarely offer a professionalizing course that investigates the theoretical underpinnings of administrative work nor do they provide rehearsing scenarios for a better comprehension of the praxis of such vital academically sustaining work. In their Introduction to The Writing Program

Administrator as Theorist, Shirley Rose and Irwin Weiser remark:

As the body of scholarship—research and theory—in writing program administration has grown, and awareness of this scholarship has developed as well, more and more graduate students are seeking to do formal study of that scholarship in preparation for the work as writing program administrators they can realistically expect to do sometime during their careers . . . [emphasis added] (5)

Rather than an exercise in perfunctory paper-pushing and form-signing, this course investigates this type of professional work as an intellectual process and research strategy.

The course begins by surveying the evolving questions of the composition/rhetoric field, evoking the expert voices who have posed the discipline's central questions. These foundational ideas shape administrative decisions, yet always in the context of local institutional situations and student need. While introducing students to some of the most crucial questions of composition and rhetoric, this course will also prepare participants to assume the important leadership roles they will face as contributing faculty members. As Richard Miller advises us in *As If Learning Mattered*:

Those truly committed to increasing access to all the academy has to offer must assume a more central role in the bureaucratic management of the academy . . . [I]t is at the microbureaucratic level of local praxis that one can begin to exercise a material influence not only on how students are represented or on which books will be a part of the required reading lists but also, and much more important, on which individuals are given a chance to become students and on whether the academy can be made to function as a responsive, hospitable environment for all who work within its confines. (46)

In other words to promote effective teaching and learning , the intellectual bureaucrat must resist the inner voice that says "I'd prefer not to" and, instead, pro-actively engage with the problems posed by writing program administration. Students of Composition & Rhetoric, Urban Education, as well as future WAC Writing Fellows would benefit from this line of study.

Abridged Reading List:

Adler-Kassner, Linda. *The Activist WPA: Changing Stories about Writing and Writers*. Logan: Utah State UP, 2008. Winner, Council of Writing Program Administrators 2008-2010 Best Book Award

Bousquet, Marc, Tony Scott, and Leo Parascondola. *Tenured Bosses and Disposable Teachers: Writing Instruction in the Managed University* . Carbondale: Southern Illinois University Press, 2004.

Miller, Richard E. *As if Learning Mattered: Reforming Higher Education* . Ithaca, NY: Cornell University Press, 1998.

Shaughnessy, Mina. *Errors and Expectations: A Guide for the Teacher of Basic Writing* . New York:

Oxford University Press, 1977/1997.

Weiser, Irwin and Rose, Shirley. *The Writing Program Administrator as Researcher: Inquiry in Action & Reflection*. New York: Boynton/Cook, 1999.

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ENGL 78000. "Postwar Women Writers and Intellectuals". [Nancy K. Miller](#). 2/4 credits. Thursdays 4:15PM-6:15PM. (cross-listed with WSCP 81000). [CRN 18780].

Virginia Woolf's *Between the Acts* was published posthumously in 1941. Beginning here, with

the death of this author, we will proceed to examine the work of women writers who produced essays, novels, and poetry from the war years through the advent of second-wave feminism. Hannah Arendt, Simone de Beauvoir, Carolyn Heilbrun, Julia Kristeva, Audre Lorde, Mary McCarthy, Adrienne Rich, Susan Sontag, Simone Weil, Virginia Woolf. These prolific and brilliant women are not only major writers. As cultural figures and icons, they also have played an important role in public debate. Of special interest to the seminar will be the relations among these women, who sometimes admired, sometimes detested one another.

Work for the course: one oral presentation, one short paper, and one term paper, due at the end of the semester.

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ENGL 71600. “Renaissance Responses to Classical Genre Theory”. [Tanya Pollard](#) & [Cristiana Sogno](#). 2/4 credits. Thursdays 4:15PM-6:15PM. (cross-listed with RSCP 72100, CLAS 82500, and MALS 70500). [CRN 18787].

This course explores Renaissance responses to Classical and Late Antique literary criticism, with an emphasis on their consequences for both theory and practice of literary genres. We will pay particular attention to discussions of tragedy, comedy, tragicomedy, satire, and fiction, with attention both to theoretical treatises and to examples of these genres in both periods. Readings will include selections from Plato, Aristotle, Euripides, Heliodorus, Longinus, Horace, Cicero, Plautus, Cinthio, Guarini, Scaliger, Sidney, Jonson, and Shakespeare. All the texts for the course will be available in English translation, but PhD students in Classics will read classical and neo-Latin texts in the original languages, and others with the requisite languages are welcome to do so as well. Requirements will include presentations and either a research paper or an English translation of, and commentary on, a relevant Latin text not available in translation.

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ENGL 80100. “Theory Colloquium”. [Robert Reid-Pharr](#). 2/4 credits. Tuesdays 11:45AM-1:45PM. (cross-listed with ASCP 81500). [CRN 18782].

In this seminar we will place the concept of the “Black Atlantic” into both its historical and theoretical contexts. Beginning with C.L.R. James’s *The Black Jacobins* and ending with Paul Gilroy’s *The Black Atlantic* we will trace the development of Atlantic Studies, paying particular attention to slavery, travel, cultural contact and transformation. Other texts that we will examine include: Cedric Robinson, *Black Marxism: The Making of a Black Radical Tradition*, Michael A. Gomez, *Exchanging Our Country Marks: The Transformation of African Identities in the Colonial and Antebellum South*; Eric Williams, *Capitalism and Slavery*; Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History*; Susan Buck-Morss, *Hegel, Haiti, and Universal History*; Paul Gilroy, *There Ain’t No Black in the Union Jack: The Cultural Politics of Race and Nation*; Saidiya Hartman, *Lose Your Mother: A Journey Along the Atlantic Slave Route*; Lewis Gordon, *Fanon and the Crisis of European Man: An Essay on Philosophy and the Human Sciences*; Peter Linebaugh, *The Many Headed Hydra: Sailors, Slaves, Commoners and the Hidden History of the Revolutionary Atlantic*; Laura Doyle, *Freedom’s Empire: Race and the Rise of the novel in Atlantic Modernity, 1640 – 1940*.

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ENGL 85500. “Readings in African American Literary and Cultural Theory”. [Robert Reid-Pharr](#). 2/4 credits. Tuesdays 2:00PM-4:00PM. (cross-listed with ASCP 82000 and WSCP 81000). [CRN 18781].

Focusing primarily on travel and space, 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.

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ENGL 75000. “Colonial and Early Federal American Literature”. [David Reynolds](#). 2/4 credits. Wednesdays 4:15PM-6:15PM. (cross-listed with ASCP 82000). [CRN 18783].

American literature cannot be fully understood without a familiarity with its rich, varied early phase, which extends from the narratives of European explorers of the New World through seventeenth-century Puritan poetry and prose to the eighteenth-century literature of enlightenment, revolution, national founding, and early romanticism. This course examines this formative period of American literature. Besides covering the full range of colonial and early federal writings, we probe various critical and theoretical approaches to American literature. In particular, transnational, circumatlantic, and cultural-studies approaches, which have been prominent in recent Americanist criticism, are drawn upon for insights into this literature, much of which is preoccupied with questions of transatlantic exchange, colonialism, and diaspora. Among the topics considered are encounters between European settlers and ethnic others; ongoing efforts to define America and Americanness in transatlantic contexts; the culture and aesthetics of New England Puritanism (crucial for understanding later writers such as Emerson, Hawthorne, and Melville); the innovative poetry of Anne Bradstreet and Edward Taylor; the seminal contributions to philosophy and homiletics by Jonathan Edwards; African Americans and slavery, including the earliest known examples of slave narratives; Native American writing, such as the Winnebago trickster cycle; the Indian captivity narrative; women’s writings, such as Judith Sargent Murray’s feminist prose and Susanna Rowson’s popular novel *Charlotte Temple*; public and autobiographical writings by Jefferson, Franklin, Adams, Paine, and Hamilton; and the American Gothic fiction of Philadelphia’s Charles Brockden Brown. Course requirements include a term paper and an oral report on a work of criticism.

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ENGL 79010. “Mic Check: Rhetorics of Power and Resistance in the Aftermath of Occupy”. [Ira Shor](#). 2/4 credits. Thursdays 6:30PM-8:30PM. (cross-listed with ASCP 81500). [CRN 18784].

In the late 20th century, Vaclav Havel exhorted idealists to “speak truth to power.” Playwright and politician, Havel proposed that democratic discourse could undermine undemocratic

oligarchies. Such dreams and discourses moved millions to bury the crony regimes of Eastern Europe. Thus continued a remarkable history of non-violent transformation which can trace its roots to the Ghandian campaigns before 1948 in India and to the great American Civil Rights Movement in the U.S in the 1950s-1970s. Confronting entrenched and armed oligarchies is formidable anywhere, yet the weapons of rhetoric have been strangely enabling in democratic struggles. Opposition movements have undermined the “regimes of truth” and the “legitimate language” which Foucault and Bourdieu separately named as discursive tools for domination. A bevy of police states from the Baltic to the Adriatic fell by 1991. More recently, an Arab Spring spread across borders with some spectacular successes and some major setbacks, with the Egyptian story heavily-marked by communications strategies. Then, in September, 2011, a handful of creative activists physically occupied Zuccotti Park near Wall Street, encamping in a tent village, launching an “Occupy Movement” in the Capitol of Capital. For two months, the village morphed into new expressive shapes, attracting tens of thousands to witness if indeed “another world is possible,” one that challenges the vast economic inequality damaging American life. By the time the Occupy camp was destroyed by a violent police assault in November, it had become an intolerable built challenge to the legitimate authority of Wall Street and the oligarchy represented by billionaire Mayor Michael Bloomberg. The camp embodied, uttered and projected alternative ways of being and seeing, and was an incubator of alternative rhetoric. Among the alternatives practiced in this transformative space were “horizontal” social relations. A horizontal rather than a vertical rhetoric structured its meetings. Open general assemblies operated horizontally with rotating chairpeople and with “stacks” to determine speaking order based on social power of speakers, that is, who speaks most and least in such public spheres, which individuals and groups were socially ascribed lesser or greater authority to speak in public(challenging what Paulo Freire called “the culture of silence”). Occupy also generated autonomous working-groups which copied the horizontal structure of the general assemblies. Most notable, perhaps, Occupy also installed “the human microphone” as a public-address system. Denied legal use of sound-amplification at Zuccotti by the police, general assemblies and other large meetings practiced group repetition of a speaker’s remarks in a now-famous choral method. The human microphone also emerged as a tool for assertion of utterances at public protests where an individual’s call of “mic check!” assembled the human microphone for amplification as well as for relaying instructions. With Occupy camps now driven out public spaces, this seminar will study horizontal discourse and rhetorical resistance emerging from the protests. For background on the conflict of hegemonic and counter-hegemonic discourses, we will study the relevant work of Foucault, Bourdieu, Chomsky, James Scott, David Graeber, Paulo Freire, Ngugi Wa Thiongo, and Goran Therborn, among others. Lots of discussion during seminar meetings, weekly journals on the readings, final project.

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ENGL 84200. “Studies in Romanticism: Landscape, Aesthetics, and Romantic Writers”.
[Alan Vardy](#). 2/4 credits. Tuesdays 4:15PM-6:15PM. [CRN 18785].

This course will offer a detailed tour of the relationships between art and nature as they developed from the latter half of the 18th through the first third of the 19th centuries, concluding with the poetry and natural history prose journal of John Clare. I use the term “tour” intentionally to highlight the centrality of walking in the development of these aesthetic experiences. As part of the seminar we will enjoy a short tour of the ‘Ramble,’ Olmstead’s

picturesque masterpiece in Central Park. The course will study theories of the pastoral, landscape gardens, guidebooks, the picturesque, the beautiful, the sublime, Edmund Burke, William and Dorothy Wordsworth, Samuel Taylor Coleridge, and Clare. We will begin with Burke's Philosophical Inquiry into Our Ideas of the Sublime and the Beautiful in order to develop a basic understanding of those aesthetic categories, before we turn our attention to the uniquely British category, the picturesque. Students should read Burke prior to the beginning of the semester; there is a good inexpensive OUP paperback available.

Course Requirements:

3 short papers (2-3 pages)

A conference abstract (250-500 words)

A conference paper (15-20 minutes)

A research paper (15-20 pages)

The short papers are intended to give you a chance to start using the seminar focus to read various materials on the reading list.

The format for the rest of the course is structured like professional academic work: an abstract for a conference (real or imaginary); the talk developed from the abstract (to be delivered in a seminar conference after the Thanksgiving break); a research paper based the conference talk geared toward submission for publication. While this structure is primarily an exercise, in the past, many students have given conference presentations as a result, and a significant number have published articles.

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ENGL 85500. "W.E. B. Du Bois: Scholar, Essayist, Activist". [Jerry Watts](#). 2/4 credits. Tuesdays 6:30PM-8:30PM. (cross-listed with ASCP 82000). [CRN 18788].

This seminar offers an intensive investigation of the life and writings of W.E.B.

DuBois. Through discussions of his major and minor writings, we will be able to chart dominant as well as oppositional currents in American/Afro-American thought. DuBois emerged as a distinct intellectual presence during the last decade of the 19th century and would continue to publish until his death in 1963. Moreover, throughout his entire adult life, DuBois was a political activist in behalf of the freedom struggle of Afro-Americans; obtaining self-determination for colonized peoples throughout the world; and in his later life, the Soviet Union led world communist struggle against capitalism. His political activism informed his intellectual output and vice versa. As a writer, DuBois wore many intellectual hats during his lifetime: historian *The Suppression of the African Slave Trade to the United States of America* (1896) and *Black Reconstruction in America*; sociologist, *The Philadelphia Negro* (1899); essayist, *The Souls of Black Folks* (1903) and *Darkwater: Voices From Within the Veil* (1920); autobiographer, *Dusk of Dawn: An Essay towards an Autobiography of a Race Concept* (1940); political polemicist and agitator through his editorial writings in *The Crisis*, the journal of the National Association for the Advancement of Colored People; and finally, novelist (I count his novels among his minor works). The DuBois corpus is far too large to discuss in any single semester, consequently, we will read selectively from his works. Nevertheless, the course is reading intensive and will require participation in class discussions, several short papers and one longer research paper.

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ENGL 70700. “Literature and Identity in Medieval Britain”. [E. Gordon Whatley](#). 2/4 credits. Friday 11:45AM-1:45PM. [CRN 19243].

The course selects works both “canonical” (the kind often required in undergraduate surveys) and non-canonical, from the broad range of vernacular medieval British literature (not all of which is “English”), and will focus on the literary construction of idealized secular and religious identities (with some attention to beasts and birds). Works from the Old English period will include three “heroic” verse narratives: *Beowulf* (with two recent film versions), *Genesis B* (an idiosyncratic account of the fall of Lucifer, Adam & Eve), and *Judith* (the biblical-apocryphal Hebrew heroine who decapitates an Assyrian warlord). From the late 12th-early 13th century, when England’s reading public was bi-lingual in French and English, we will encounter a group of texts written by/about/for women: Old French *lais* by the mysterious Marie de France (*Guigemar*, *Equitan*, *Bisclavret*, *Yonec*), Clemence of Barking’s Anglo-Norman *Life of St Lawrence*, and two early Middle English works: *Holy Maidenhood* (“Letter on Virginity”), and the legend of the virgin martyr, *Seinte Margarete*. Two groups of texts from the later Middle Ages mainly emphasize male, if not always traditionally “masculine,” identities. First, Chaucer’s learnedly innovative, late 14th c. chivalric romance, *The Knight’s Tale*, will be read against earlier “popular” romances such as *Sir Orfeo* (the Orpheus myth) and *Amis and Amiloun* (a romance of male friendship), and these secular productions will be juxtaposed with vernacular versions of Christian saints’ legends (Saint George, England’s patron saint, and Saint Francis of Assisi, “the last Christian”) from the highly successful *South English Legendary* (late 13th c.). Finally, Chaucer’s beautiful but enigmatic dream-vision of St Valentine’s Day, *The Parlement of Fowles*, will be bracketed with the visionary subjectivities of William Langland’s *Piers Plowman* (selections!) and Juliana of Norwich’s *Showings*. Most of the course readings will be available in translations and/or modernized versions, but *afficionados* may work also with the originals; everyone will be expected to handle Chaucer’s English (for which there are numerous online aids). Students will report regularly on recent critical scholarship, and for a term project will research issues of textuality, intertextuality, and historicism, and/or explore and test theoretical models for further understanding of the course readings.

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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
13028	Chuh	Kandice
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
19628	Yood	Jessica
00891	Yousef	Nancy

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