

## Spring 2014 English Program Course Offerings

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	<b>Schaffer</b> Rereading Jane Austen Room 4422 <b>Steel</b> R. 4433 Eco, An & Cult in Middle Ages	<b>Kruger</b> Discourses of HIV/AIDS Room 4422	<b>Yousef</b> Art of Everyday Room 5383	<b>Jenkins</b> Black & Bourgeois in the Flesh Room 4433	<b>Alexander</b> Partition, Mgrtion, Memory Room 4433
2:00-4:00	<b>Schlutz</b> Rom Poetics & Cont Thry of Met Room 4422 <b>Dawson</b> PoCo Ecologies Room 3306	<b>Richter</b> Biblical Narratology Room 4433 <b>Webb</b> PoCo African Narratives Room 8202 <b>Dickstein</b> Film Noir in Context Room C419	<b>Gray</b> Comics & Graphic Novels Room 4433 <b>Reynolds</b> Colonial & Erly Fed Am Lit Room 3309	<b>McBeth</b> Intro Doc Stu Room 4422 <b>Richardson</b> Diss Wkshp Room 3305	
4:15-6:15	<b>Chuh</b> un-common beauty Room 6114	<b>Perl</b> Writing with Body Room 4422 <b>Hoeller</b> Edith Wharton Room 8203	<b>Miller &amp; Dekel</b> Rep Trauma Room 5383 <b>Lott</b> Global South Room 8202	<b>Wallace</b> Black Fem & Civil Rights Movement Room 4433 <b>McCoy &amp; Monte</b> Erly Mod Poetics Room 7395	
6:30-8:30	<b>Elsky</b> Mat Cult of Erly Mod Prvcy Room 3308	<b>Kaye</b> Edwardian Literature Room 4422	<b>Sargent</b> Darwinian Philology Room 8203		

### Course Descriptions in alphabetical order by faculty name.

**ENGL 76200. Meena Alexander. "Partition, Migration, Memory". Fridays 11:45AM-1:45PM. 2/4 credits. (cross-listed with WSCP 81000). [CRN 23066].**

Central to this exploration is the question of postcolonial memory, the archive it generates and function of art in a time of difficulty. We will examine questions of translation, the density of location and radical untranslatability. What does it mean to write in a world torn by colonial, ethnic or national borders? How does the prose work or poem bring together fragments of history, some real, some imagined? The ways in which gender and sexuality enter into this task and how the body is implicated in the work of memory are important concerns. The short stories of Sadat Hasan Manto shed a fierce light on the lives of common people during the Partition of India. By the side of Manto's writing (including his darkly humorous 'Letters to Uncle Sam') we will set art work by Zarina (Paper Like Skin) and Nalini Malani (In Search of Vanished Blood) and consider oral history narratives <http://www.1947partitionarchive.org>

Issues of land and dispossession, home and homelessness in the new Indian nation state emerge in writings by Dalits (formerly known as Untouchable). In order to extend our analysis of race and embodiment, colonialism and its aftermath we will read selections from the Caribbean – from Aime Césaire, Suzanne Roussi Césaire and Derek Walcott. Our exploration will continue with the poems and essays of the Chicago based poet –translator A.K.Ramanujan; the poetry and memoir of Kamala Das and Salman Rushdie’s incendiary *Satanic Verses*. Theoretical readings from Appadurai, Bauman, Burton, Das, Glissant, Guha, Huyssen, Merleau-Ponty, Pande, Spivak and others. This course will be run as a seminar with weekly readings and presentations. One mid term essay and one final long essay. Texts: Sadat Hasan Manto, *Kingdom’s End and Other Stories; No Alphabet in Sight, New Dalit Writings from South India*, eds Satyanarayana and Tharu; Kamala Das, *Selected Poems*; A.K.Ramanujan *Collected Poems*; Salman Rushdie, *Satanic Verses*; Suzanne Roussi Césaire, *The Great Camouflage* ; Aime Césaire, *Notebook of a Return to the Native Land*. These books are on order at Book Culture, 536 W 112 St (between Broadway and Amsterdam). Other readings will be uploaded onto dropbox for the course.

**ENGL 80200. Kandice Chuh. “un-common beauty.” Mondays 4:15PM-6:15PM. 2/4 credits. (cross-listed with ASCP 81500). [CRN 23067].**

José Muñoz reminded us throughout his work that there is enormous beauty to be found in the uncommon, the queer, the wonderfully odd. This class will follow his lead. We will focus on the question of uncommon beauty, especially as it relates to and/or rubs against modern rationalisms. How does beauty work as a means of producing (un)common sensibility? In what ways may it be mobilized as an analytic of the material conditions of life? (How) Can beauty help us understand what is "in common," "uncommon," and "anti-commons"? What is pleasurable -- and painful -- about the beautiful? We will begin the class by reading Muñoz's *Disidentifications* and *Cruising Utopia* as well as other shorter writings, and our work will unfold thereafter to include, among others, Fred Moten, Karen Shimakawa, Alexandra Vazquez, Lauren Berlant, Karen Tongson, Jack Halberstam, Jacques Rancière, Walter D. Mignolo, Sianne Ngai, and Kara Keeling. We may also read selections from earlier philosophical writings by figures like Plato, Aristotle, Kant, Hegel, and Adorno, and we will collectively identify primary texts -- literature, performance, visual art, and so on -- to become part of the course's work. Students registering for four credits should expect to produce a short essay mid-term and a longer seminar paper or equivalent project by the semester's end. Students taking the course for two credits should expect to produce a short essay appropriate for conference presentation or an equivalent project. Everyone registering for the course will please read the two Muñoz books referred to above for the first meeting of the class.

**ENGL 86500. Ashley Dawson. “Postcolonial Ecologies: Literature and the Environment”. Mondays 2:00PM-4:00PM. 2/4 credits. [CRN 23068].**

Critics have recently taken to discussing “combined and uneven apocalypse” – the idea that the myriad natural disasters associated with climate change affect different regions and populations in ways that build on pre-existing inequalities. In a bitter irony, the people who inhabit formerly colonized areas of the globe – recently dubbed the “tropics of chaos” – are those most seriously affected by climate change. Of course, they are also the least responsible for greenhouse gas emissions. In order to understand their plight, and to forge meaningful political solidarities across various boundaries, we need to understand the history of what Alfred Crosby calls “ecological imperialism” - the environmental impact of empire.

*Postcolonial Ecologies* will examine literature and film from the Anglophone Caribbean, Africa, South Asia, and the Pacific Islands in order to assess how contemporary filmmakers and writers represent the history of ecological imperialism, current environmental crises, and postcolonial ecology and sustainability. Topics we are likely to explore include epistemologies of nature, land and identity in the wake of colonial displacement, plantation monoculture, theorizing human/non-human relations, petrofiction, nuclear militarism, and planetarity. Authors to be discussed are likely to include JM Coetzee, Amitav Ghosh, Jamaica Kincaid, Zakes Mda,

Abdelrahman Munif, Ken Saro-Wiwa, Olive Senior, Indra Sinha, and Karen Tei Yamashita. We will look to theorists such as Elizabeth DeLoughrey, Arturo Escobar, Ramachandra Guha, Ursula Heise, Timothy Morton, Pablo Mukherjee, Rob Nixon, and Michael Watts, among others, for guidance as we explore the lineages of ecological imperialism.

Requirements for the course include an oral presentation, an annotated bibliography, and a seminar-length paper.

**ENGL 87400. Morris Dickstein. "Film Noir in Context: From Expressionism to Neo-Noir". Tuesday 2:00-5:30pm. 2/4 credits. (Cross listed with FSCP 81000, THEA 81500, ART 89600, ASCP 82000 & MALS 77200). [CRN 24000].**

This course will explore the style, sensibility, and historical context of film noir. After tracing its origins in German expressionism, French "poetic realism," American crime movies, the hard-boiled fiction of Dashiell Hammett and James M. Cain, and the cinematography and narrative structure of *Citizen Kane*, we will examine some of the key films noirs of the period between John Huston's *The Maltese Falcon* of 1941 and Welles's *Touch of Evil* in 1958.

These will include such works as *Double Indemnity*, *Mildred Pierce*, *Out of the Past*, *Detour*, *Shadow of a Doubt*, *Pickup on South Street*, *In a Lonely Place*, *Gun Crazy*, *The Killers*, *DOA*, *Ace in the Hole*, *The Big Heat*, and *Kiss Me Deadly*.

We'll explore the visual style of film noir, the different studio approaches to noir, importance of the urban setting, the portrayal of women as lure, trophy, and betrayer, and the decisive social impact of World War II and the cold war. We'll also examine the role played by French critics in defining and revaluating this style, and touch upon its influence on French directors like Melville (*Bob le Flambeur*, *Second Breath*), Truffaut (*Shoot the Piano Player*), and Chabrol (*La Femme Infidele*, *Le Boucher*).

Finally, we'll look at the post-1970s noir revival in America in such films as *Chinatown*, *Blade Runner*, *Body Heat*, and *Red Rock West*.

Readings will include materials on the historical background of this style, key critical and theoretical texts on film noir by Paul Schrader, Carlos Clarens, James Naremore, Eddie Muller, Alain Silver and others, and the work of some hard-boiled fiction by writers such as Dashiell Hammett, James M. Cain, David Goodis, and Patricia Highsmith.

Students will be expected to do an oral report and a 15-page term research paper, as well as to study the assigned films both in and out of class

**ENGL 81100. Martin Elsky. "The Material Culture of Early Modern Privacy: From Architectural to Literary Space". Mondays 6:30PM-8:30PM. 2/4 credits. [CRN 23069].**

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

Our starting point will be the new architecture and the Renaissance reorganization of the house into differentiated common and intimate spaces, with special attention to the Renaissance invention of the private room (the studiolo or closet) in relation to new emerging social arrangements. We will read some portions of foundational architectural treatises and literary texts describing the new design of the house whose

common/intimate organization defines the social standing of the inhabitants. We will examine the culture of the studio/closet as the location of reading, contemplation, self-cultivation, and envy-provoking display, in short the space associated with the new personality types—male and female—represented in the literature of the period. We will consider the translation of the new architecture into literary genres which register, question, and reinterpret the new spatial and social arrangements. We will particularly consider the transformation of intimate space from the locus of self-realization to that of intense anxiety resulting from the unleashing of passions, as intimate space becomes the scene of loss of self through social disgrace and moral decline. Readings primary and secondary readings on architectural design and interior ornament; drama, romance, autobiography, and diary, country house poetry.

Because this is an interdisciplinary course, students can work on projects related to their home discipline.

**ENGL 87400. Jonathan W. Gray. “Comics and Graphic Novels: Images and Ideology”. Wednesdays 2:00PM-4:00PM. 2/4 credits. (cross-listed with ASCP 81500). [CRN 23070].**

Academic interest in comic books and graphic novels has grown exponentially over the past twenty years, although scholars like Marshall McLuhan, Roland Barthes and Umberto Eco scrutinized comics as early as 1962. Comic scholarship flourishes now in part because it engages issues of textuality, iconicity, intersectionality and seriality that interest scholars in a variety of disciplines across the humanities. This course seeks to connect the diversity within the medium of comics—comic strips, reprint albums, comic books, underground comix, graphic novels, graphic autobiography, graphic narrative—to the varied scholarly approaches to the field by pairing a graphic novel with a critical work that comments on a theoretical issue raised in the primary text. This approach reflects inherently interdisciplinary nature of comic scholarship and also the reality that—with the rather notable exception of Hillary Chute at U. Chicago—the leading scholars within the American academy work on comics alongside more established fields of study such as children’s literature (Charles Hatfield), media studies (Henry Jenkins, Corey Creekmur), American studies (Derek Parker Royal), African American Studies (Marc Singer, Qiana Whitted) or even Renaissance studies (Benjamin Saunders).

A note on texts: Over the past twenty years, a handful of texts have achieved something akin to canonical status (if there was, in fact, still a canon) within Comics Studies. These are Art Spiegelman’s *MAUS*, Marjane Satrapi’s *Persepolis*, Alan Moore and Dave Gibbons’ *Watchmen*, and Alison Bechdel’s *Fun Home*. Based on my admittedly unscientific review, these four texts are the topic of nearly half the extant scholarly articles in the field. While I will include work from these authors in the course, I will assume that students are familiar with these foundational touchstones.

Requirements for this course include an annotated bibliography, an oral report, and a seminar length paper.

**ENGL 85000. Hildegard Hoeller. "Edith Wharton: Texts and Contexts". Tuesdays 4:15PM-6:15PM. (cross-listed with WSCP 81000 & ASCP 85000). [CRN 23071].**

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

**ENGL 85500. Candice Jenkins. "Black and Bourgeois in the Flesh: Class, Sex, and the Racial Body". Thursdays 11:45AM-1:45PM. 2/4 credits. (cross-listed with WSCP 81000). [CRN 23072].**

In this course we will examine how African American authors in the late twentieth and early twenty-first centuries grapple with the question of black class privilege, and particularly with an inherent tension between the racialized excess of embodiment that accrues to notions of "blackness," and the tendency of privilege to mask or erase the body's traces. With this ontological dilemma in mind, we will consider how and why African American narratives of the post-Civil Rights era have articulated black bourgeois identity as a problematically embodied state—implicating interraciality's visible markers as classed signs, but also speaking beyond racial phenotype and its underlying histories, to the ways in which the intersection of "race" and "class" operates viscerally, as corporeal and even libidinal performance. Throughout our study, we will consider how the unique sociohistorical circumstances surrounding the "black" body--circumstances that recall Hortense Spillers' crucial distinction between body and flesh and the latter's "vestibular" relation to Western culture--inform narrative representations of class, and particularly of class privilege, and speak to their complex relationship to corporeality for black subjects. In exploring how African American class privilege lives "in the flesh," we will consider, as well, the vulnerability and violability of the black body, and how this vulnerability manifests in particular ways in the post-Civil Rights and "post-racial" moment and relates to the fiscal precariousness of the (post-)postmodern and what Jeffrey Nealon calls "just-in-time capitalism."

Primary texts will include both fiction and memoir--some possibilities are Toi Derricotte's *The Black Notebooks*, Percival Everett's *Erasure*, Andrea Lee's *Sarah Phillips*, Toni Morrison's *Tar Baby*, Michael Thomas's *Man Gone Down*, and Rebecca Walker's *Black, White, and Jewish*, among others--as well as films by Spike Lee and Kasi Lemmons. Critical and theoretical readings will include works by Elizabeth Alexander, Pierre Bourdieu, Judith Butler, Nicole Fleetwood, Sharon Holland, Frederic Jameson, Karyn Lacy, Rupali Mukherjee, Jeffrey Nealon, Naomi Pabst, Darieck Scott, Jared Sexton, Diana Taylor, and Lisa Thompson.

Requirements: participation, weekly discussion-board postings, oral presentation, final seminar paper. Students should read Hortense Spillers' essay, "Mama's Baby, Papa's Maybe: An American Grammar Book" (*diacritics* 17.2, Summer 1987) in preparation for the first class meeting.

**ENGL 76000. Richard Kaye. "Edwardian Literature: British Writing at the End of Empire and on the Edge of Modernism, 1900-1918". Tuesdays 6:30PM-8:30PM. 2/4 credits. [CRN 23073].**

Today the word "Edwardian" suggests a brittle grasp on reality, a fussily quaint faith in realism, a refusal to surrender the Victorian past, trembling uncertainty before enormous societal shifts, colonial adventure at the brink, and historical self-delusion, while "Edwardianism" conjures up cricket matches on flawless summer afternoons, dancing past midnight at the Ritz, and the discreet pleasures of Clubland, all accompanied by the pleasing sonorities of Edward Elgar. In the unforgiving retrospective comprehension of modernists such as Virginia Woolf, Edwardian novelists such as Arnold Bennett and John Galsworthy evince a debilitating materialist reliance on externalities. Yet Edwardian literature was far more complex and wide-ranging--and remains one of the least critically explored and arguably the most contradictory of rubrics in the study of British literature. This course explores Edwardian writing as a distinct, underexplored category as well its tensile yet often productive relation to modernism. In the Edwardian novel there is a recurring concern with socially marginal groups, utopian political causes, disastrous marriages, and more egalitarian social arrangements. We will analyze how Edwardian novels calibrated social, historical, and political crisis in ways ignored or rendered elliptical in modernist fiction. Writers such as Forster, Bennett, and Galsworthy brought familiar realist tactics to bear on the predicaments of marginal groups and individuals baffled by societal changes, from working-class clerks and adulterous wives to alienated artists and cuckolded husbands. Edwardian fiction demonstrates a new, benevolent focus on the lives of the suburban middle class, a group flummoxed by urban life. Many of the novels of the period were preoccupied with class conflict and cross-class romance (Forster's 1910 "Howards End"), the venality of colonialist overreaching (Conrad's 1904 "Nostromo"), and marriage as a potentially precarious, limited institution, especially for women, the subject of Galsworthy's "A Man of Property" (1906), the first volume of "The Forsyte Saga," and Conrad's "Chance" (1913), a work that, with its theme of female independence and its multiple narrators, is arguably the work of the period that most strenuously sought to merge "Edwardian" and "modernist" formal preoccupations. Evident in the Edwardian novel, as well, is a casting off not only of official morality but also of British cultural isolation. From this perspective, Kipling's "Kim" (1901), with its white, Indian boy-hero who moves chameleon-like through two cultures, is a paradigmatic Edwardian text. The bildungsroman was energized through semi-modernistic Edwardian texts featuring artists as protagonists such as Lawrence's "Sons and Lovers" (1913), set in a Midlands coal-mining community, and Woolf's "The Voyage Out" (1915), which focuses on a "Darwinian" exploration to South America. Edwardian-era novelists also explored the thematics of sexual ambiguity. In Henry James's fiction, especially, one finds a new fascination with the indefinite, keenly observing bachelor type--Strether of "The Ambassadors" (1903) chief among them. The single gentleman, so evocative of gothic homosexual anxiety at the fin de siècle in the fiction of Stevenson and Wilde, becomes a more socially viable figure in the Edwardian period, and we will consider Forster's "Maurice" (composed in 1913-1914, published in 1971) for the epoch's boldest exploration of male same-sex erotics. Critics often consider the Edwardian era a golden age of children's literature, reflecting a burgeoning fascination with childhood as a separate state, epitomized in J. M. Barrie's "Peter Pan" (1904) and Frances Hodgson Burnett's "The Secret Garden" (1911). A central division in fiction of the period lies between popular realist novelists such as Kipling, Galsworthy, Sinclair, and Bennett, absorbed in topicality, and "high art" experimenters such as Woolf, Conrad, Lawrence, James, and Joyce, with their focus on the intricate subjectivities. Adding to this sense of divergent aspirations in fiction, writers of modernist leanings were appalled by the swelling audiences that hungered for the detective stories, romance fiction, ghost tales, and spy thrillers that gushed from publishers' lists (although modernist also dabbled in these supposedly "low" genres). May Sinclair's "The Divine Fire" (1904) dramatized this rift between elitist art and mass-market demands with its tale of a London poet who refuses to commercialize his "classical" verse (The novel itself became a bestseller.) We will consider H.G. Wells's "Mr. Britling Sees It Through" (1916), which focuses on the disastrous build-up to the First World War through that much-deployed locale of Edwardian fiction, the country house, and we will explore Ford Madox Ford's "The Good Soldier" (1915), a self-consciously meta-historical meditation on the waning days of the Edwardian epoch and arguably the first self-consciously "Edwardian" fictional work. Finally, we will consider two recent contemporary British texts addressing "Edwardianism": A.S. Byatt's "The Children's Book" (2009) and Alan Hollinghurst's "The Stranger's Child" (2012), both works that brood on the Edwardian era as an intensely fraught pre-World War I idyll.

Among the texts we will consider Joseph Conrad, "Nostromo" (1904), *Chance* (1913); Henry James, *The Ambassadors* (1901); Frances Hodgson Burnett, *The Secret Garden* (1911); Rudyard Kipling, *Kim* (1901); Samuel Butler, *The Way of All Flesh* (1903); E. M. Forster, *Howards End* (1910), *Maurice* (1914); Ford Madox Ford, *The Good Soldier* (1914); May Sinclair, "The Divine Fire" (1904); J. M. Barrie, *Peter Pan* (1904); Galsworthy, *A Man of Property* (1904), Arnold Bennett, *Clayhanger* (1910); Frances Hodgson Burnett *The Secret Garden* (1911); Wells, *Mr. Britling Sees It Through* (1916); D.H. Lawrence, *Sons and Lovers* (1913); Virginia Woolf, *The Voyage Out* (1915); A.S. Byatt, *The Children's Book* (2009); Alan Hollinghurst, *The Stranger's Child* (2012). Among contemporary critics we will consider: David Trotter, Jane Eldridge Miller, Samuel Hynes, Raymond Williams, Malcolm Bradbury, Allon White, Edward Said, Peter Keating, Sandra Kemp, John Batchelor, Jefferson Hunter.

**ENGL 88200. Steven F. Kruger. "Discourses of HIV/AIDS". Tuesdays 11:45AM-1:45PM. 2/4 credits. (cross-listed with WSCP 81000 & ASCP 81500). [CRN 23074].**

This course will look intensively at the writing that emerged during the first decade (or so) of the AIDS crisis in the United States. From its identification in 1981 as a new disease phenomenon, AIDS was associated – both in the popular imagination and in "official" scientific/medical and political discourses – with gay men and specifically anal sex, with the illegal use of intravenous drugs, and with particular ethnically/racially marked communities (Haitians, Africans). The challenge of describing, defining, responding to, and grappling with this new phenomenon, then, was – from the outset – intertwined with pre-existing discourses of gender, sexuality, and race, as well as with already established medical understandings (of immunity, infection and contagion, virality, mutation, and so forth). For the first several weeks of the course, we will read a wide range of "documentary" materials – journalism, educational pamphlets, scientific/medical writing, political/activist texts – produced in response to HIV/AIDS, with a particular attention to how these reproduce and revise such pre-existing discourses and understanding. We will then turn to consider how literary/cultural works mobilize, develop, and call into question these broader discourses. Even just for the period 1981-1992, there's a large literature in which AIDS and people with AIDS stand at the center, but the works on the syllabus will try to represent important movements within that literature: (1) dramatic representations that focus in complicated ways on individuals, relationships, and communities (e.g., Larry Kramer's *The Normal Heart*, William Hoffman's *As Is*, Cheryl L. West's *Before It Hits Home*, Wayne Corbitt's *Crying Holy*, Paula Vogel's *The Baltimore Waltz*, Tony Kushner's *Angels in America*), (2) performance art (e.g., Diamanda Galas, David Wojnarowicz, Pomo Afro Homos, Tim Miller), (3) poetry (e.g., Melvin Dixon, Adrienne Rich, Assotto Saint, Essex Hemphill, Paul Monette, Marilyn Hacker, Dennis Cooper, David Trinidad, Gil Cuadros), (4) novels as diverse as Paul Reed's *Facing It* and Samuel R. Delany's *Flight from Nevèryon* (two of the first novels to respond to AIDS; other fiction that might be included: John Weir's *The Irreversible Decline of Eddie Socket*, Sarah Schulman's *People in Trouble*, Rebecca Brown's *The Body and Its Dangers*, Alice Hoffman's *At Risk*, Geoff Mains's *Gentle Warriors*, Larry Duplechan's *Tangled Up in Blue*, Tim Barrus's *Genocide: The Anthology*), (5) memoir (Monette, Wojnarowicz, Fran Peavey), (6) zines (particularly *Diseased Pariah News*). In addition, we'll read some of the powerful critical and theoretical work (by writers like Eve Kosofsky Sedgwick, Judith Butler, Cindy Patton, Simon Watney, Douglas Crimp, Ross Chambers, Paula Treichler, and Leo Bersani) that emerges in the midst of the early years of the AIDS crisis and that itself analyses and tries to (re)shape the discourses of HIV/AIDS.

Requirements: oral presentations and seminar paper (15-20 pp.).

**ENGL 80600. Eric Lott. "The Global South". Wednesdays 4:15Pm-6:15PM. 2/4 credits. (cross-listed with ASCP 81500). [CRN 23075].**

Continuing the fall semester's emphasis on subjects adjacent to the black Atlantic, this course bridges new southern studies initiatives within American Studies and postcolonial studies of global South formations, from cotton belt to sun belt to the "color line [that] belts the world," in W.E.B. Du Bois's fine phrase. We'll consider these formations in three conceptual frames: a sub-national U.S. section with a distinctive, historically changing political and cultural economy (chattel slavery, debt peonage, New South industrialism, post-Fordist neoliberalism); a hemispheric formation extending across the Caribbean and Latin America to which these modes were exported (e.g. Fordlandia) even as labor, commodities, and cultures were extracted (e.g., reggae and the so-called Latin American Boom); and finally that relatively new (post-Cold War) imaginary that has come to be called the global South—low-wage losing player in today's international division of labor, keynoted among others by that Bastard Out of Arkansas, Wal-Mart. This is all obviously a tall order, and we'll be able only to sketch certain genealogies of cultural-political thought and struggle. But among them we'll take up the idea of southern exceptionalism, what used to be called the "mind" of the South, and its cultural expressions (the plantation romance, the rape-lynching nexus, Faulkner, Hurston, the blues, Deliverance, Lil Wayne); the U.S. South's various and extensive cultural-political relations with its southern neighbors (the existence of Texas, the vogue of the banana, Jose Marti, Miami's Little Haiti, post-Revolutionary Cuba's bifurcated metropole, Faulkner's influence on Garcia Marquez, the invention of the Caribbean steel drum out of the U.S. oil drum, Derek Walcott's Arkansas Testament); and the place and role of the U.S. South in a global North-South divide (Richard Wright's report on his trip to the 1955 Bandung conference of non-aligned nations, the post-1965 Pacific Rim remaking of states like Virginia, "Toyotization" in North Carolina auto plants, Wal-Mart as template for 21st-century capitalism—a tale of bar codes, containerization, pop-up factories, and sweated labor there and here).

**ENGL 70000. Mark McBeth. "Introduction to Doctoral Studies in English". Thursdays 2:00PM-4:00PM. 4 credits. Restricted to Ph.D. Program in English students only. [CRN 23076].**

In the 2012 MLA's *Profession*, Jack Halberstam underscores the "importance of simultaneously learning to unlearn—learning [in other words] how to break with some disciplinary legacies, learning to reform and reshape others, and unlearning the many constraints that sometimes get in the way of our best efforts to reinvent our fields, our purpose, and our mission" ("Unlearning" 10) In her provocative article, Halberstam urges us to re-evaluate the purposes and approaches of our field. Similarly in the Introduction to Doctoral Studies, we will respond to this evocation seriously and use our time together to investigate these disciplinary conundrums.

During this course, its classroom participants will explore the pleasures, challenges, and expectations of doctoral candidates, who will subsequently pursue a career in English. We will investigate various theories and practice numerous strategies that will help us learn (and teach) within this specialized humanities field. Through discussions and assignments, we will reflect upon the place of theory in the field, analyze traditional and multi-modal textual scholarship, review the historical/institutional contexts of the discipline, acknowledge viable sources/methodologies, and identify the discipline-specific criteria of English studies. Additionally, we will develop independent work habits, rehearse productive strategies, articulate critical conversations, and research professional opportunities such as conference presentations and publications. By its completion, participants will have gained the habits of mind to approach the work and sustain the energies of an English Ph.D. candidate.

**ENGL 71100. Richard McCoy & Steven Monte. "Early Modern Poetry and Poetics". Thursdays 4:15PM-6:15PM. 2/4 credits. [CRN 23077].**

This course will explore the explosion of poetic productivity in the sixteenth and seventeenth centuries and its justification as an essential activity. Sir Philip Sidney contends in his exuberant *Apology for Poetry* that the poet "lifted up with the vigor of his own invention" can make a world "better than nature bringeth forth." Similarly, Edmund Spenser creates an idealized alternative world in *The Faerie Queene* and John Milton aspires in *Paradise Lost* to achieve "things unattempted yet in prose or rhyme" in *Paradise Lost* and to comprehend God's "eternal providence." Among many other works, the readings will include poetry of Sir Thomas Wyatt, Henry Howard, Earl of Surrey, George Gascoigne, Lady Mary Wroth, John Donne, and George Herbert; special attention will be paid to the poetry and poetics of Sidney, Spenser, Shakespeare, Jonson, and Milton. To highlight issues of translation, intertextual appropriation, and competition, some consideration will be given to Italian and French poets such as Petrarch, Pierre Ronsard, and Louise Labé.

Other topics we might address include: 1) Ambivalent attitudes throughout the Renaissance and Reformation towards imagination and fantasy. 2) A comparison of early modern theories and defenses of poetry – Sidney's *Apology*, Puttenham's *Art of English Poetry*, Daniel's *Musophilus* -- with contemporary critical works such as John Hollander, Mark Edmundson, Marjorie Perloff, and Rita Felski, 3) The relationship of verse to its context in poetic miscellanies and commonplace books, prose satires like Gascoigne's *Master F. J.* and Nashe's *Unfortunate Traveler*, prose romances like Sidney's *Arcadia* or Wroth's *Pamphilia to Amphilanthus*, and plays with a wide variety of verse patterns such as *Midsummer Night's Dream*. 4) The formation of circles, coteries, and other literary networks and the negotiation of manuscript circulation and authorized and supposedly unauthorized publication. 5) The establishment of the poet as an exalted cultural authority and the emergence of the author as a brand and cultural agent.

**ENGL 80600. Nancy K. Miller & Mikhal Dekel. "Representing Trauma: Literature, Theory, and Visual Culture". Wednesdays 4:15PM-6:15PM. 2/4 credits. (cross-listed with WSCP 81000). [CRN 23078].**

Representing Trauma will examine a range of artistic and intellectual engagements with traumatic events: from works by writers and visual artists who have borne witness to these events to theoretical explorations of trauma's aftermaths. We will focus on extreme experience, ranging from genocide to illness, as represented in literary texts, film, graphic narrative, and photography. Discussing current debates within Trauma Studies as a field, we will look at the relationship between trauma and affect, trauma theory and issues of gender and sexuality, memorialization and the politics of nation, and public and private accounts of embodied suffering.

Writers include: Barthes, Beauvoir, Bialik, Butler, Caruth, Cha, Delbo, Laub, Levi, Krog, Modan, Morrison, O'Brien, Sontag, and Spiegelman.

The work for the course: seminar presentations and a 20-page research paper.

**ENGL 79020. Sondra Perl. "Writing with the Body: Felt Sense, Composing Theories, and New Media Experiments". Tuesdays 4:15PM-6:15PM. 2/4 credits. (cross-listed with 81000). [CRN 23079].**

Recently, scholars in different disciplines ranging from neuroscience to gender studies have begun to orient their work toward the body, calling on those of us who write (and teach writing) in the 21st century to consider a wide range of questions: What is the connection between bodies and knowing? Between self-portraits experienced by us as creators and presentations of the self viewed by others? Between our physical and virtual presence(s) as we express ourselves through various media? In this seminar, we will take up this call by studying the work of Eugene Gendlin, an experiential phenomenologist who coined the term 'felt sense,' and has for over 40 years called into question the Cartesian notion that the mind and the body are separate. This study of Gendlin's work will be grounded in various experiments in composing in new media, using text, photos, video

and multi-modal formats. Descriptions of bodies in motion, acting, creating, performing, and presenting will accompany the theoretical questions and will be used to speak back to current theories of composing circulating within composition studies and elsewhere. Ultimately, we will be looking to create portraits of ourselves as embodied knowers and to flesh out (pun intended) a theory of embodied knowing. Students will be asked to make two presentations: first, each student will critically analyze the work of one composition theorist (think, for example, of Cynthia Selfe or Geoffrey Sirc) or one new media theorist (imagine, among others, Lev Manovich or Katherine Hale); second, each student will create and present a final project in the form of a new media experiment that discloses the various spaces encountered by his or her body during the course of the semester.

**ENGL 75000. David Reynolds. "Colonial and Early Federal American Literature". Wednesdays 2:00PM-4:00PM. 2/4 credits. (cross-listed with ASCP 82000). [CRN 23080].**

American literature cannot be fully understood without a familiarity with its rich, varied early phase, which extends from the narratives of pre-1600 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 and culture. 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.

**ENGL 91000. Joan Richardson. "Dissertation Supervision". Thursdays 2:00PM-4:00PM. 0 credits. *Restricted to Level 2 & 3 students in the Ph.D. Program in English only.* [CRN 23081].**

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.

**ENGL 80600. David Richter. "Biblical Narratology: Theory, Hermeneutics and Biblical Narrative". Tuesdays 2:00PM-4:00PM. 2/4 credits. [CRN 23082].**

"Biblical Narratology" is an oxymoron. Contemporary narrative theory was created to operate on the complexities of works like *Absalom, Absalom!* rather than 2 Samuel, on works that are wholes rather than totals, written by identifiable authors whose life experience and attitudes we can discover by research. It was designed to work on established texts, rather than ones where additions, omissions, and transpositions imposed by later redactors may have warped them almost beyond recognition. It presumes that we understand in at least a rough and ready way the system of genres within which a given narrative was created, and can intuit whether it was intended to be read as fiction or fact or some intricate combination of the two. None of this is true of biblical narrative. Yet given the massive importance within Western culture of the narratives of the Hebrew

Bible and the New Testament, we are driven to try to unlock their secrets with whatever tools we find at our disposal.

This course will introduce Biblical narrative, its special characteristics, its traditional modes of interpretation, and the various theoretical methods that have recently evolved to interpret it in new ways, primarily from the two main camps of contemporary narrative theory, the structuralist/semiotic school associated with Gérard Genette and the rhetorical/formalist school associated with Wayne Booth. But we will also be looking into feminist, queer, Marxist, and postcolonial readings. Our principal narrative texts will be those in the books of Genesis, Exodus, Judges, Ruth, Samuel, Jonah, Daniel, Mark, Luke, and Revelation. Literary critics and narrative theorists whose ideas we will be exploring will start with Erich Auerbach, and include, among others, Mieke Bal, Roland Barthes, René Girard, Frank Kermode, Paul Ricoeur, Phyllis Trible, Terry Eagleton, Meir Sternberg, Robert Alter, and Daniel Boyarin. Harold Bloom and Northrop Frye will serve as whipping boys. Theoretical readings will be available on BlackBoard.

**ENGL 89500. Michael Sargent. "Darwinian Philology: The Evolutionary Model and Textual Authority". Wednesdays 6:30PM-8:30PM. 2/4 credits. [CRN 23083].**

In this course, we will explore the dominance of what Michel Foucault identified as the "modern epistémè" of evolutionary development in the establishment of textual authority in late nineteenth and twentieth century critical editions of medieval texts. Using recent editorial work on three much-discussed texts, *Piers Plowman*, *Ancrene Wisse* and *Walter Hilton's Scale of Perfection*, we will examine the strengths and shortcomings of recensionist and other forms of textual criticism, focusing particularly on the work of Joseph Bédier, Bernard Cerquiglini, Sebastiano Timpanaro, Edward Said, Allen J. Frantzen, Jerome McGann and David Greetham, and the interventions in textual critical theory of George Kane, Lee Patterson, Ralph Hanna, Bella Millet and others. We will also look at the mirror-image of the establishment of the authoritative pre-modern text in examination of post-medieval texts and "avant-textes" in present-day Genetic Criticism. Our aim throughout will be to question the assumptions and methods that bring "authoritative" texts before our eyes: to ask what it is that authorization consists in, who it is who performs the cultural work of authorization, and how this work is done. Our concern will not be just with the disembodied, ideal text, but with the self-presentation of the actual textual artifacts that we hold in our hands, and how they came to present themselves as they do.

**ENGL 84300. Talia Schaffer. "Rereading Jane Austen". Mondays 11:45AM-1:45PM. 2/4 credits. (cross-listed with WSCP 81000). [CRN 23084].**

In "Rereading Jane Austen," we will focus on two aspects of Austen study: Austen's development of the form of the marriage plot that would dominate nineteenth-century fiction, and the changing trends in Austen scholarship over the past half-century. One of the arguments this course will make is that the two subjects are linked; that much Austen criticism is grounded in a desire to imagine Austen as a maritally available (or unavailable) subject, subjecting her to versions of the dynamic she herself developed in her major novels. The course will read *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, *Persuasion*, possibly *Northanger Abbey* and some of the juvenilia and unfinished drafts. If time permits, we may also read Victorian rewritings of Austen by Rhoda Broughton and Charlotte Yonge. We will begin the course with historical investigations of the traumatic shifts in notions of marriage and family that occurred in the late eighteenth and early nineteenth centuries, by Ruth Perry, Naomi Tadmor, Lawrence Stone, and Amanda Vickery, and study the emerging ideas of female roles in this period using Mary Wollstonecraft and Hannah More, along with critics Ellen Jordan, Eve Tabor Bannet, and Barbara Caine. As we move on to the major novels, we will pair each novel with crucial Austen critics and theorists of the marriage plot, including Alistair Duckworth, Tony Tanner, Marilyn Butler, Claudia Johnson, Nancy Armstrong, Clara Tuite, William Deresiewicz, Jill Heydt-Stevenson, Mary Jean Corbett, Eve Sedgwick, and D.A. Miller. In reading both the marriage plot and the criticism, one crucial question will be how desire gets constructed in Austen's world. Does Austen endorse erotic desire as a prerequisite for marriage, and if not, how is she constructing desire? Why has so much Austen scholarship become fixated on

sexuality in Austen, and what might be at stake in this investigation? In both the fiction and the criticism, we might ask if it is possible, or useful, to imagine Austen's marriage plot without reference to erotic desire, and if so, what might take the place of desire, or what other objects of desire might be crucial, in this model. Over all, "Rereading Jane Austen" aims to experiment with reading the Austenian marriage plot in terms of Austen's own contemporary marital paradigms rather than our own post-Foucaultian assumptions, tracking the way Austen's notion of marriage alters from the early 1790s novels to the late fiction of the 1810s, critically interrogating a history of Austen scholarship, and attending to the subsequent influence of Austen's marital paradigms. Presentation, research paper, and blog.

**ENGL 84100. Alexander Schlutz. "Romantic Poetics and Contemporary Theory of Metaphor". Mondays 2:00PM-4:00PM. 2/4 credits. [CRN 23085].**

The Romantic claims for the efficacy of poetic language, particularly its ability to affect and change processes of representation, perception, thought, feeling and moral disposition, rest to a large extent on the work of metaphor as the figural principle of change and transformation in language on the one hand and the means of "translation" between sign systems and their various cognitive, affective, material and immaterial "outsides" on the other. Contemporary twentieth and twenty-first century theory of metaphor can vindicate the claims of Romantic poetics, since views of metaphor as simply a special case of "deviant" language have by now long been superseded by a recognition – in the discourses of philosophy, linguistics, and theory of mind among others – that metaphorical processes are central, not only to language, but to thought, cognition and the representation of emotion as well. And as clear distinctions between the literal and the figural dissolve, so do the demarcations of philosophical and literary language, in a way that is quite germane to the Romantics' conviction of the philosophical valencies of poetry. Through discussion of selected contemporary approaches to metaphor, central texts of Romantic poetics, as well as Romantic poetry, this course will interrogate the implications of both continuities and discontinuities between Romantic poetics and contemporary theory of metaphor.

**ENGL 80700. Karl Steel. "Ecology, Animals, and Culture in the Middle Ages (and Afterwards)". Mondays 11:45AM-1:45PM. 2/4 credits (cross-listed with MSCP 80500). [CRN 23086].**

"For anyone who doubts that a horse is by its very nature better than wood, and that a human being is more excellent than a horse, should not even be called a human being." Anselm, *Monologion*

This course will explore two countervailing strands in medieval thought. The first is anxious to prove the superiority of humans to every other living thing. In keeping humans at the center of its concerns, it is a key resource for the ongoing insistence that only humans or quasi-humans are worthy of direct ethical consideration, and that others, whether animals or animalized humans, are fit only for exploitation or charity. The other strain, however, is willing to admit that humans inhabit and make a world with other things as one grouping among many. In being willing to think of all of us as at once caring subjects and as food for worms, or even in being entirely indifferent to us, this second strain offers resources for building a more generous and unpretentious nonhumanism.

In exploring these two strains, the course will serve both as an introduction to some main strands in critical animal theory and ecocriticism and as a wedge to open these critical methods to the range of texts and ways of thought offered by medieval cultures. For the most part, we will be examining medieval literary works, though we will also consider medieval manuscript and sculptural art and a wide range of medieval nonfiction. Apart from theoretical readings from thinkers like Jane Bennett, Judith Butler, Jacques Derrida, Cora Diamond, Timothy Morton, and Cary Wolfe, our reading will focus mostly on works from the twelfth to the fifteenth centuries. We will read dream visions by Chaucer, fables by Robert Henryson, lais by Marie de France, and a wide set of other works, including a romance about a serpentine woman, a failed epic about the French

encounter with the Canary Islands, a story of Alexander the Great's debate with vegetarian philosophers, and an Icelandic saga. Works originally written in Latin, French, and Old Norse will be read in translation, and those in Middle English in their original language.

**ENGL 85500. Michele Wallace. "Black Feminism and the Civil Rights Movement". Thursdays 4:15PM-6:15PM. 2/4 credits. (cross-listed with WSCP 81000 & ASCP 82000). [CRN 23087].**

This course will look at crucial and some very recent scholarly black feminist perspectives on the long Civil Rights Movement, from the Brown vs. Bd. Of Education decision "de-segregating the schools and the murder of Emmett Till in 1955 through the early 70s-- the arrest of Angela Davis, the appointment of Aileen Hernandez as the first black president of the National Organization of Women (NOW), Shirley Chisolm's bid for Presidency, the passage of the EEOC (Equal Employment Opportunity Act) and the founding of the National Black Feminist Organization. At the same time, black women's writing makes its significant appearance on the central stage of American culture with the publication of Maya Angelou's *I Know Why the Caged Bird Sings*, Alice Walker's *The Third Life of Grange Copeland* and Toni Morrison's *The Bluest Eye*,

Our texts will be Johnnetta Cole and Beverly Guy Sheftall's *Gender Talk: The Struggle for Women's Equality in African American Communities*, Paula Gidding's *When and Where I Enter: The Impact of Black Women on Race and Sex in America*, Barbara Ransby's *Ella Baker and the Black Freedom Movement: A Radical Vision*, Jeanne Theoharis's *The Rebellious Life of Mrs. Rosa Parks* and Danielle McGuire's *At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power*. We will rely upon Claybourne Carson's helpful illustrated overview—*Civil Rights Chronicle: The African American Struggle for Freedom* (2003) and the documentary series *Eyes on the Prize* for overall context. My own *Black Macho and the Myth of the Superwoman* (1979) may be a starting point or touchstone for some. Yet what is really impressive is how far the scholarship has come since then. Requirements for the course are weekly entries in a written journal and/or online discussion board and a final term (10 pages) or research (20) pages—your choice.

**ENGL 85500. Barbara Webb. "Postcolonial African Narratives". Tuesdays 2:00PM-4:00PM. 2/4 credits. (cross-listed with WSCP 81000). [CRN 23088].**

A study of the narratives of Anglophone African writers since the period of decolonization to the present. We will examine their representations of the African struggle to transform the political and cultural legacies of colonialism and the contemporary challenges of political conflict, human rights, and globalization. We will focus on their engagements with nationalist and postcolonial discourse and discuss how issues of gender and sexuality have informed the rethinking of the concept of the nation by a younger generation of writers. Of particular interest, will be how these writers address problems of language and literary form, and how they see their roles as artists and social critics. Our readings will include novels, short stories and autobiographical essays. In addition, we will read selections by African cultural and literary critics such as Anthony Appiah, Simon Gikandi, and Obioma Nnaemeka and revisit the work of important postcolonial theorists such as Frantz Fanon, Edward Said and Spivak. Our primary texts will include: Ngũgĩ wa Thiong'o, *A Grain of Wheat* and *Globalectics: Theory and the Politics of Knowing*; Yvonne Vera, *The Stone Virgins*; Nuruddin Farah, *Maps*; Ben Okri, *The Famished Road*; Zoe Wicomb, *David's Story*; Christopher Abani, *Graceland*; and Chimamanda Ngozi Adichie, *Purple Hibiscus*. **Requirements:** Oral presentations and a research paper (15-20 pages). This course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

**ENGL 84200. Nancy Yousef. "The Art of the Everyday: Wordsworth, Austen, Eliot". Wednesdays 11:45AM-1:45PM. 2/4 credits. [CRN 23089].**

In the Preface to *Lyrical Ballads*, Wordsworth memorably asserted that he had chosen "incidents and situations of common life" as the subject matter of his poetry with the aim "above all, of making these incidents

interesting.” The unavoidable implication is that our interest in “common life” needs to be aroused or awakened, that we are habitually indifferent or insensible to the familiar and the ordinary. What is at stake, aesthetically and philosophically, in the call for a recovery of interest in the common? This course will attempt to answer—or at least refine—this question through intensive study of three major nineteenth century authors for whom attention to the “everyday” was a matter of artistic practice and ethical urgency. Their projects can be (and have been) fruitfully defined within (and in contrast to) specific literary historical contexts: Wordsworth’s poetry of “common life” against the transcendental impulses of “high” romantic lyric; Austen’s modest domestic dramas against the exhilarations of the gothic; Eliot’s novels of “commonplace people and commonplace things” against more sensational forms of realism. In studying these authors together, we will be traversing historical and generic boundaries (romanticism/ realism; lyric/ narrative) in order to understand the implications of their shared interest in the “ordinary,” the “common” and the “everyday.” Our primary readings will be supplemented by selections from Ludwig Wittgenstein and Martin Heidegger (two important modern philosophical touchstones for discussion of everydayness), as well as contemporary theoretical explorations of the everyday in Stanley Cavell and Michael Fried (among others).

### **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
01030	Dawson Ashley
00080	Dickstein Morris
00571	DiGangi Mario
10945	Di Iorio Lyn
00758	Dolan Marc
00403	Elsky Martin
01032	Faherty Duncan
00565	Greetham David
00890	Hintz Carrie
00581	Hitchcock Peter
01031	Hoeller Hildegard
00298	Humpherys Anne
01088	Israel Nico
00618	Joseph Gerhard
00893	Kaye Richard
00147	Kelly William
00378	Koestenbaum Wayne
00287	Kruger Steven
00182	Marcus Jane Connor
00167	McCoy Richard
00063	Miller Nancy
00330	Otte George

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00591 Perl Sondra  
11199 Pollard Tanya  
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  
00135 Tolchin Neal  
00889 Vardy Alan  
00751 Wallace Michele  
00409 Watts Jerry  
00325 Webb Barbara  
00203 Whatley E. Gordon  
00688 Wilner Joshua  
19628 Yood Jessica  
00891 Yousef Nancy

### Fall 2013 English Program Course Offerings

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 the Practicum for English Program students teaching for CUNY click [here](#)

For Dissertation Supervision click [here](#)

Course listings and room numbers subject to change

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Chuh Black Pacific  Joseph Vic Novels & Cognition	Dolan Write Like A Man	Reynolds Intro to Doc Stud	C.Miller Theories of Lyric	Whatley Introduction to Old English
2:00-4:00	Di Iorio Gothic & Otherness	Greetham Adaptations  Vardy Urban Rom	Reid-Pharr Hum & Animal Body  Koestenbaum Trance	Richardson Am Aesthetics  Fisher Dis Race & Col Erly Mod Eng	
4:15-6:15	Chuh Dissertation Workshop  Yood Writ, Cult & Hum in Trans	Israel Spirals  Burger Affect, Feeling, Emotion	Caws Anx of Mod Rep  N.K.Miller Ex Selves, Graphic Sub	Pollard Erly Mod Comedy	
6:30-8:30		Faherty Specters of Black Atlantic  Watts Ralph Ellison	Shor Speaking Truth to Power  Hitchcock PoCo Globality	Alcalay Politics of Experience	

**Course Descriptions in alphabetical order by faculty name.**

**ENGL 86000. Ammiel Alcalay. "The Politics of Experience: Countercultures in the Age of Decolonization". Thursdays 6:30PM-8:30PM. 2/4 credits. (cross-listed with ASCP 82000). [CRN 21540].**

Through a range of diverse sources, we will trace the emergence of North American countercultures in the context of the Cold War and decolonization, with a special emphasis on the domestic effects of the American war in Vietnam and foreign policy in general, particularly regarding the Middle East. Along the way, we will consider Amiri Baraka's 1960 visit to Cuba, and the enormous political, historical, and ideological significance of the war to liberate Algeria from French colonial rule. By looking at various materials, evidence, and testimony (including film), we will explore how different archives, memories, and histories are created, transmitted, suppressed or obliterated. Films may include:

*Bunker Hill 1956* (Kent Mackenzie, 1956), *The Exiles* (Kent Mackenzie, 1961), *The Connection* (Shirley Clarke, 1962), *The Battle of Algiers* (Gillo Pontecorvo, 1966), *Winter Soldier* (Winterfilm, 1972), *Killer of Sheep* (Charles Burnett, 1977), *The War At Home* (Glenn Silber, 1979), *Passin' It On* (Jon Valadez, 1993), *Code Name Artichoke* (Egmont Koch, 2002),

*What We Want, What We Believe: The Black Panther Party Library* (Roz Payne Archives & Newsreel Films, 1967-2006), *Sir, No Sir* (David Zeiger, 2005)

Primary texts may include: *The Poetry and Life of Allen Ginsberg: A Narrative Poem* (Ed Sanders), *Echo Tree: The Collected Short Fiction* (Henry Dumas), *A Simple Revolution* (Judy Grahn), *Recollections of My Life As A Woman* (Diane di Prima)

Also works by Toni Cade Bambara, Amiri Baraka, Lucia Berlin, Jayne Cortez, Diane di Prima, Edward Dorn, Robert Duncan, Juan Felipe Herrera, Hettie Jones, Bob Kaufman, Audre Lorde, Eugene Redmond, Muriel Rukeyser, Michael Rumaker, Hubert Selby, Lorenzo Thomas, Janine Pomy Vega, Diane Wakoski, John Wieners, Douglas Woolf, and others.

Background texts may include: *Hearts and Minds: Bodies, Poetry, and Resistance in the Vietnam Era* (Michael Bibby), *Black Against Empire: The History & Politics of the Black Panther Party* (Joshua Bloom, Waldo E. Martin Jr.), *Discourse on Colonialism* (Aimé Césaire), *"After Mecca" Women Poets & the Black Arts Movement* (Cheryl Clarke); *The Wretched of the Earth* (Franz Fanon), *Vietnam & Other American Fantasies* (H. Bruce Franklin), *Franz Fanon: A Critical Approach* (Irene Gendzier), *Another Mother Tongue* (Judy Grahn), *Uncivil War: Intellectuals and Identity Politics During the Decolonization of Algeria* (James D. Le Sueur), *Epic Encounters* (Melani McAlister), *The Portable Malcolm X Reader* (Manning Marable, Garrett Felber), *On the Walls and in the Streets: American Poetry Broadides from the 1960s* (James D. Sullivan).

Research topics for possible *Lost & Found* projects will be carried out individually or collectively and can focus on a number of areas:

- a) connections between cultural figures of the 1930s and those of the 1950s

- b) investigation into lesser known work emerging from various movements: Umbra, the Black Arts movement, Nuyorican & Chicano/a writers, the anti-war movement, gay liberation, the women's movement etc.
- c) the pedagogy of writers, whether in or out of institutionalized settings (for example, an exploration of teaching materials by Adrienne Rich, Toni Cade, June Jordan, Audre Lorde, Larry Neal, and others, who all taught at CUNY during open admissions, as well as lectures by Diane di Prima, Gregory Corso, Philip Whalen, and others).
- d) connections across the arts (between writers & musicians, visual artists, dancers etc.)

**ENGL 80700. Glenn Burger. "Affect, Feeling, Emotion: The Medieval Turn". Tuesdays 4:15PM-6:15PM. 2/4 credits. (cross-listed with WSCP 81000 & MSCP 80500). [CRN 21541].**

This course will consider various theoretical frameworks—both contemporary and medieval—useful in discussing the production and management of affect and emotion. It could be said that the Middle Ages invented affective devotion, and the course will begin by focusing on medieval emotional relationships with texts, devotional objects and religious drama concerned with Christ's passion: for example, "The Wooing of Our Lord," Richard Rolle's *Meditation*, Nicholas Love's *Mirror of the Blessed Life of Jesus Christ*, and lyric laments of The Virgin. We will track the ways that affect in courtly love poetry provided medieval readers with intimate scripts to put inner and outer states of feeling into contact with one another, particularly as the individual perceives herself in relation to (private) desires and (public) pressures. We will examine such texts as Guillaume de Lorris's *Romance of the Rose*, Machaut's *Dit de la Fonteinne Amoureuse*, Chaucer's *Book of the Duchess*, and John Lydgate's *Complaynt of the Loveres Lyfe*. We will also examine the crucial role that affect management played in late medieval conduct literature, and we will consider how the production of self-restraint in such texts, particularly within the structures of the married household, helps form emotional communities that allowed emergent social groups new modes of self-identification. We will examine conduct texts such as *The Good Wife's Guide (Le Menagier de Paris)* and *The Book of the Knight of La Tour Landry*, as well as literary texts such as Chaucer's *Legend of Good Women* and *The Wife of Bath's Prologue and Tale*, as well as Thomas Hoccleve's *Series*, and Boccaccio's, Petrarch's, and Chaucer's versions of the Griselda story. Student work in the course will include one or two oral presentations as well as a 20-25 page research paper.

**ENGL 80200. Mary Ann Caws. "Anxieties of Modernist Representation". Wednesdays 4:15PM-6:15PM. (cross-listed with CL 80100 & WSCP 81000). [CRN 21542].**

This seminar takes as its principle that anxiety and uncertainty provoke our thinking and seeing more effectively than pre-established categories, and that initial confusion can clarify more interestingly than straightforward structure. Among the kinds of problems that might be entailed in the visual and verbal interpretation are: how figure relates to ground, foreground to background, abstract to figural, detail to overall or global, the relation of romantic and contemporary wandering line in character and in art to the stroll of the flaneur and the flaneuse, the singular to the series and to the collective (it might be fun to bring in the fascinations and frictions of writers' and artists' colonies here), the regular to the irregular, the miniature to the epic, the expected to the extremes of landscape, seascape, and cityscape, and, above all and always, how do we relate our interpretation of reading to that of seeing.

The overall notion is that the unresolved and problematic – on the part of the creator and the observer-participant - is more gripping than the resolved, an idea determined in itself to be modestly provoking,

without rewarding itself the optimistic label of the provocative. Which issues we will finally work on will be determined in relation to the interests of the gathered group.

Certain of the artists and writers joining us, among others, are likely to inhabit a stretch from Mallarmé and Manet to Meret Oppenheim, from Gertrude Stein to Sartre, from Artaud to Beckett and Breton, from Paula Modersohn-Becker to Rilke, from Claude Cahun and Unica Zurn to Virginia Woolf, Francesca Woodman and Joseph Cornell, modernists all.

**ENGL 80600. Kandice Chuh. "The Black Pacific". Mondays 11:45AM-1:45PM. 2/4 credits. (cross-listed with ASCP 81500 & WSCP 81000) [CRN 21543].**

This course takes as its point of departure Paul Gilroy's *The Black Atlantic: Modernity and Double-Consciousness*, first published in 1993, to open questions about space, race, and history. In what ways are critical engagements with race subtended by naturalized or occluded spatial protocols? Is blackness a meaningful category when located within the frame of the Pacific? What is the relationship between blackness and Asiatic racialization when situated in this way? What might we learn not only about geography and history as technologies of racialization by thinking and working through the construct of "the black Pacific"? What kinds of politics and ethics emerge from thinking "the black Pacific"? How do the insights garnered by thinking through this construct compel the rearticulation of the ways in which literary and other studies are divided by place and time, and in what ways?

Students enrolled in this course should read Gilroy's *The Black Atlantic* prior to and in preparation for the first day of class. Other texts for this course will include work by Brent Edwards, Christopher Connery, Saidiya Hartman, Edward Said, Joseph Roach, Kuan-Hsing Chen, Lisa Lowe, Bill Mullen, Lisa Yoneyama, Marc Gallichio, Taketani Etsuko, Yusef Komunyakaa, John Russell, Yasuhiro Okada, Langston Hughes, Velina Hasu Houston, Jessica Hagedorn, Monique Truong, and Martin Luther King, Jr. among others. Students taking the course for 2-credits should expect to present to class a 10-page paper that addresses the issues of the class or to produce an equivalent assignment; students taking the course for 4-credits should expect to write one short papers and a 15-20 page paper. Everyone is, of course, expected to participate fully in class discussions.

**ENGL 91000. Kandice Chuh. "Dissertation Workshop". Mondays 4:15PM-6:15PM. 0 credits. Level 2,3 English Program students only. [CRN 21544].**

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.

**ENGL 86500. Lyn Di Iorio. "The Gothic and Otherness: from 18th Century Britain to (Almost) Postcolonial Times". Mondays 2:00PM-4:00PM. 2/4 credits. [CRN 21545].**

Contemporary culture is characterized by, among other tendencies, a reawakened interest in "Gothic"—the aesthetic discourse of horror and terror that arose following the publication of Horace Walpole's *The Castle of Otranto* in 1764. This seminar begins with a focus on the early British Gothic aesthetic and

weaves together most of the primary critical strands that subsequently have constituted the main approaches to the Gothic: American Gothic, Female Gothic, Queer Gothic, the sublime, the uncanny, the abject and trauma theory. The course also proposes that the contemporary Gothic aesthetic in our not quite completely postcolonial times uncovers important issues of racial, ethnic and gendered otherness on which there has been scant commentary; as such, Caribbean Gothic and Postcolonial Gothic are emerging categories that we will examine with special interest.

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

We will read some of the following texts: *The Oxford Book of Gothic Tales* by Chris Baldick; *Gothic* (an introduction to the critical idiom of the Gothic) by Fred Botting; *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (Oxford World's Classics) by Edmund Burke; “The ‘Uncanny’” by Sigmund Freud; *Powers of Horror* by Julia Kristeva; *The Gothic, Postcolonialism, and Otherness: Ghosts from Elsewhere* by Tabish Khair; *Jane Eyre* by Charlotte Bronte; *The Selected Writings of Edgar Allan Poe* (Norton Critical Edition); *A Good Man is Hard to Find* (short story collection) by Flannery O'Connor; *We Have Always Lived in the Castle* by Shirley Jackson; *Wide Sargasso Sea* by Jean Rhys; *Exquisite Corpse* by Poppy Z. Brite; *The Devil in Silver* by Victor LaValle; *In the Palm of Darkness* by Mayra Montero

Note: if you are certain you will be taking the class and want me to consider a text that interests you for inclusion in the reading, I am happy to do so, but please let me know in a timely fashion, i.e., a few months ahead of time.

**ENGL 88100. Marc Dolan. “Write Like a Man: Baldwin, Mailer, and the Flowering of American Masculinity”. Tuesdays 11:45AM-1:45PM. 2/4 credits. (cross-listed with ASCP 82000). [CRN 21546].** Using one of the most unlikely (and briefest) literary friendships as its nexus, this seminar will examine the varieties of manhood and masculinity that permeated late-twentieth-century literary culture, particularly as they were inflected by sexual orientation, race, and nationhood/transnationality. The preliminary syllabus for the course will pair roughly analogous readings by James Baldwin and Norman Mailer (e.g., *Go Tell It on the Mountain* with *The Naked and the Dead*; *Giovanni’s Room* with selections from *Advertisements for Myself*; *Another Country* with *An American Dream*; *The Evidence of Things Not Seen* with *The Executioner’s Song*), but further readings will be adjusted based on student interest. Given our two core writers, explorations of the inscribed masculinities of American Beat culture and French existentialism, for example, seem far from unlikely.

Students of all disciplines and methodological stripes (e.g., African American Studies Feminist Studies, Gay and Lesbian Studies, Ethnic Studies, American Studies, Cultural Studies, Comparative Literature,

unreconstructed Structuralism, abiding admiration for Franco Moretti) are heartily and vigorously encouraged to enroll. Seminars can be awfully boring if everyone in them agrees a priori on what is important.

Course requirements include participation; one brief presentation and bibliography on the scholarship relating to a text we are reading in common; and a bibliography, longer presentation, and term paper on a work/author that we are not reading in common.

**ENGL 85000. Duncan Faherty. "Specters of the Black Atlantic: Reconsidering Race and Freedom in the Circum-Atlantic World 1789-1859". Tuesdays 6:30PM-8:30PM. 2/4 credits. (cross-listed with ASCP 82000) [CRN 21547].**

In the twenty years since its landmark publication, Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness* (1993) has dramatically reshaped the ways in which we understand the political and social geographies of race and diaspora. Gilroy's pathbreaking volume demonstrated the limitations of "nationalist paradigms" to account for the "transcultural and transnational" dimensions of modernity, and in this course we will attempt to trace the routes of such cultural practices across the first half of what Ian Baucom calls "the long twentieth century." As Jeannie Marie Delombard has very recently argued Gilroy's geographical reorientation of the African diaspora "had the unexpected effect of promoting a corresponding (if less celebrated) chronological recalibration" of the field. In particular, this critical turn has reinvigorated the study of eighteenth and early nineteenth century circum-Atlantic cultural production by expanding our operant sense of its canonical dimensions. As such, John Marrant, Olaudah Equiano, Mary Prince, Ignatius Sancho, and Venture Smith are often embraced as important early pivots in Black Atlantic cultural production even if, unlike Phillis Wheatley or Jupiter Hammon, they do not have roots within an "American" literary tradition or provide testimony about their enslavement in North America. By placing Gilroy's framework in conversation with the work of C.L.R. James, Ian Baucom, Avery Gordon, Stephanie Smallwood, Fred Moten, Ivy Wilson, Joseph Roach, Elizabeth Maddock Dillon, Kenneth Warren, and others, this course aims to explore the ways in which an "Africanist" presence shaped the formation of the circum-Atlantic world. In so doing, we will consider the ways in which issues of race, freedom, unfreedom, and personal sovereignty were the fundamental concerns of the age of revolutions (even when texts are seemingly silent about racial categories). In essence, we will sound out the contours of how the themes of freedom and individualism which have been proffered as the emblematic themes of "American literature" are in fact dependent on a manifestly unfree black population. In so doing, we will also explore the ways in which a wide range of writers responded to these concepts of unfreedom, diaspora, revolution, and hybridity. Following the work of Laurent Dubois, Ashley White, and Michel-Rolph Trouillot, we will also place a particular emphasis on the impact of the Haitian Revolution on the formation of the nascent U.S Republic, even as we consider the root causes for the longstanding silencing of the complexities of the past. In addition to our critical readings, we will also examine a variety of texts from the long eighteenth century including works by: Venture Smith, Olaudah Equiano, Mary Prince, Phillis Wheatley, Jupiter Hammon, Charles Brockden Brown, Leonora Sansay, David Walker, Herman Melville, Edgar Allan Poe, Frederick Douglass, Harriet Wilson, Harriet Jacobs, and Martin Delany.

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

NB: Students should read Toni Morrison's *A Mercy* (2008) in preparation for the first class session.

**ENGL 82100. William Fisher. "Discourses of Race and Colonization in Early Modern England".**

**Thursdays 2:00PM-4:00PM. 2/4 credits. [CRN 21548].**

During the sixteenth and seventeenth centuries, English explorers and colonists rapidly expanded the boundaries of their world, and started the process that would lead to the creation of the British Empire. This course will examine the formation of the racialized mind-set that was an integral part of this colonial project, including the constructions of whiteness that undergirded it.

We will consider a wide variety of materials: literary texts, of course, but also travel narratives, books on physiognomy, scientific treatises on color, and royal proclamations. We will also be looking at material artifacts from the period such as maps, portraits, jewelry, and household items.

The second major aim of this course is to familiarize students with the academic research that has been done on the topic of race and colonization in the early modern period over the last two decades. This is one of the most exciting and vibrant subfields of Renaissance Studies, and we'll be reading some of the most important scholarly work that has been done during this time in order to try and understand how the field has developed, and where it might be headed.

Literary texts will include: Shakespeare's *Othello* and *Sonnets*, Jonson's *Masque of Blackness* and *Masque of Beauty*, Behn's *Oroonoko*, Fletcher's *The Island Princess*, Neville's *Isle of Pines*, and finally, an array of understudied early modern poems praising black beauty.

**ENGL 80200. David Greetham. "Adaptations". Tuesdays 2:00PM-4:00PM. 2/4 credits. [CRN 21549].**

In a world of mashups, sequels, prequels, novelizations, parodies, serializations, dramatizations, or musical, film, operatic or television versions drawn from another medium, we are constantly reminded of the range, fidelity (or otherwise), and omnipresence of adaptation as a persistent and expected mode of (re)creation. But what does it mean to announce that the recent Kevin Spacey 13-episode "House of Cards" is an adaptation of the British "trilogy" of the same name? There may indeed be initially some similar plot lines, similar dramatic tics, similar names, even direct verbal borrowings, but the scope, style, and developed narrative of the Americanization of the UK original make the viewing experience of the two completely different. When Dickens's unfinished novel *The Mystery of Edwin Drood* becomes a Victorian music hall version for Broadway, in which the audience at each performance votes on the ending, we have not only moved from one genre to another but from one performative ethic into another. And when the Met Opera stages an *Enchanted Island* production (in which characters from *The Tempest* meet and mingle with characters from *A Midsummer Night's Dream*), and the uncredited music is drawn from several different composers, of what is the result an "adaptation"? And how transparent may the adaptation be? The series of "monstrous" Austen novels, with vampires or ghouls, relies on the recognition of the "original" novel for effect, but the murky presence of *Hamlet* behind the Disneyfied animated film and then Broadway musical *The Lion King* would surely be lost on the young viewers of the two latter genres.

This course will attempt a "syntax" of adaptation, posing such questions as where does the original yield to the adaptation and why? Is there a "natural" *direction* to adaptation (e.g., usually novel to film rather

than vice versa)? How much continuity of style, character and narrative must there be in prequels or sequels for them to be regarded as adaptations (think of Updike's *Gertrude and Claudius* versus P.D. James's *Death Comes to Pemberley*). Can a change of perspective (e.g. Stoppard's *Rosencrantz and Guildenstern Are Dead* in and around *Hamlet* or John Gardner's *Grendel* re-visioning of *Beowulf*) no longer be regarded as an adaptation, even though a knowledge of the precedent work is necessary to understand the latter?

The questions and examples are diverse, and students are encouraged to bring their own favorite texts to the brew, from fiction, drama, poetry, film, music, art and architecture, etc. We will probably begin with Linda Hutcheon's newly revised *Theory of Adaptation*, and then more on to related problems (e.g., the role of parody), and then to specific examples from various genres.

One or two in-class presentations, seminar paper (in any format).

**ENGL 86600. Peter Hitchcock. "Postcolonial Globality: On the Speed of Place". Wednesday 6:30PM-8:30PM. 2/4 credits. [CRN 21550].**

Theorists have long attempted to unravel the vexed imbrication of postcolonialism with globalization. On the one hand, the West's desire to be "at home in the world" (often expressed as imperialism) linked global forces of trade and politics to a colonial episteme; on the other hand, globalization tout court has also spurred vibrant forms of critical transnationalism and new ways to understand cultures of migration and diaspora. Rather than read these contexts and contacts as binaries for cultural critique, this course will examine how postcolonialism destabilizes from within the normative and by all means hegemonic assumptions of globalization. This can not only be registered in literary content and disruptions of cultural form, but also in the relative velocity of global spaces; the speed not just between cores and peripheries in Wallerstein's interpretation, but in the rates of time in which place becomes imaginable between empire's self-assured feeling and postcolonialism's waning of that affect, its sense of the world. The difference in postcolonial thinking between Anderson's concept of simultaneity in nation formation and Spivak's appeals to planetarity are not simply scalar but expressions of complex relations about distance divided by time. Decolonized space from this perspective is an index of velocity: the relative speed of delinking changes the condition of globality itself. Thus, instead of racing around the globe we will recalibrate it.

Readings will include a consideration of what we might call the initial conditions of postcolonial theory (Said, Spivak, Bhabha), cultural critiques of speed (Gleick, Duffy, Virilio, Kern, Gleick), postcolonial rethinking of globalized space (for instance, Lionnet, Shih, Hitchcock, Cheah) and studies in the velocity of decolonization (including Ross and Nixon). We will also consider postcolonial literary examples of the speed of place as an alternative to "distant reading." The aim is not "slow" critique as such, but more an elaboration of a politics of measure, of a variable velocity consonant with global difference, an approach with affinities to theory often in tension with postcoloniality (Zizek, Balibar, Negri).

A term paper and class presentation are required.

**ENGL 76000. Nico Israel. "On Spirals: Modernism and its Aftermaths". Tuesdays 4:15PM-6:15PM. 2/4 credits. [CRN 21551].**

"It is not," writes Walter Benjamin in the Arcades Project, "that what is past casts its light on what is present, or what is present its light on what is past; rather image is that wherein what-has-been comes together in a lightning-flash with the now to form a constellation." In this course, we will approach spirals in twentieth century literature, visual art and philosophy across the twentieth century as constellated "images" in this Benjaminian sense. Our aim is to offer a productive new way of envisioning the temporal and spatial coordinates of modernism and its aftermaths, and to apprehend how conceptions of history, modernity and geopolitics metamorphose over the course of the century. At issue will be such crucial questions as historical teleology and cyclicity, repetition and difference; ocular perception, affect and the body; literature's and art's relation to the physical or "hard" sciences; and above or below all, emergent conceptions of globalization.

After a brief introduction setting out the history of spirals from Archimedes through Nietzsche, central figures to be explored and discussed in the course include French playwright and novelist Alfred Jarry; the writing and art of the Italian Futurist and British Vorticist groups; Irish poet W.B. Yeats; the Russian Constructivist sculptor-architect Vladimir Tatlin; James Joyce (parts of *Ulysses* and *The Wake*); Marcel Duchamp; Samuel Beckett (especially *The Unnamable*); US "earth" artist Robert Smithson; and recent figures such as South African artist William Kentridge, Mexican artists Melanie Smith & Rafael Ortega, Brazilian poet Augusto de Campos and German novelist W.B. Sebald. In addition to reading numerous writings of Walter Benjamin's, we will also encounter twentieth-century philosophical/theoretical texts by Henri Bergson, Jacques Derrida, Giorgio Agamben, and Alain Badiou, among others.

Requirements include regular attendance, an oral presentation, a midterm essay of 2000 words, and a final research paper of 5000 words. For more information, please feel free to contact [nisrael@gc.cuny.edu](mailto:nisrael@gc.cuny.edu).

**ENGL 84500. Gerhard Joseph. "Victorian Literature and Victorian Cognition". Mondays 11:45AM-1:45PM. 2/4 credits. [CRN 21552].**

"How it is that anything so remarkable as a state of consciousness comes about as a result of irritating nervous tissue is just as unaccountable as the appearance of Djin, when Aladdin rubbed his lamp."  
Thomas Huxley (1868)

This course will offer 1) an introductory survey of what contemporary neuroscientists like Francis Crick call the "easy problem" of human cognition (spelling out the neural cognates of consciousness--NCC) and the "hard (if, not insoluble, pace Antonio Damasio) problem" (how consciousness and human "interiority" emerge from neural materiality) via a run through of Solms and Turnbull, *The Brain and the Inner World* (2002) and Damasio, *The Feeling of What Happens* (1999); 2) we'll then look at the collection of Victorian essays and fictional excerpts in Sally Shuttleworth and Jenny Bourne Taylor, *Embodied Selves: An Anthology of Psychological Texts* (which treat such matters as physiognomy and phrenology, nervous diseases, memory, consciousness and unconsciousness and other minds, double consciousness, self and gender, gender and brain, inheritance, race, and degeneration, etc. among

Victorian writers; and 3) relying on Gregory Tate's *The Poet's Mind: The Psychology of Victorian Poetry 1830-1870* (2012) and Kay Young's *Imagining Minds: The Neuro-Aesthetics of Austen, Eliot and Hardy* (2010), we will look at some canonical poems (Tennyson, Browning and Arnold) and novels (Austen, George Eliot, and Hardy) that Tate and Young discuss as exemplifying the conjunction of/ gap between Victorian materiality and interiority. The "easy problem"/"hard problem" philosophical question of the course, that is, is whether what Bill Cohen in an essay on Villette has called "materialist interiority" is an achievement of Victorian (and modern?) literature—or just a speculative fiction, à la Huxley, defining a hoped for epistemological accomplishment somewhere down the line. Requirements: an oral report and a term paper.

**ENGL 80200. Wayne Koestenbaum. "Trance". Wednesdays 2:00PM-4:00PM. 2/4 credits. (cross listed with WSCP 81000). [CRN 21553].**

Dickinson called it "Circumference." Tennyson called it "mystic gleams." Walter Benjamin called it "concentration." (Elsewhere, he called it "hashish.") In this seminar, we will conduct a spirited investigation of trance—as metaphor and method—in literary composition, especially poetry. Trance, for our curious purposes, can include any extreme state of consciousness, any condition of automatism, exaltation, possession, inspiration, or acute receptivity. We won't seek to prove or deny the truth of trance; instead, we will trace its role as the imagined catalyst for rhapsodic flights. Our inquiry will begin with William James's *The Varieties of Religious Experience*, Henry James's *The Bostonians*, and Gertrude Stein's *Stanzas in Meditation*. We will then study some visionary poets: Walt Whitman, Antonin Artaud, André Breton, H.D., Allen Ginsberg, Alice Notley, and others. (One other possibility, operatic: Richard Wagner's *Tristan und Isolde*.) We will end the semester by reading Jerome Rothenberg's epochal anthology, *Technicians of the Sacred: A Range of Poetries from Africa, America, Asia, Europe & Oceania*. Requirements: in-class presentation and a final project.

**ENGL 84100. Christopher Miller. "Theories of Lyric". Thursdays 11:45AM-1:45PM. 2/4 credits. [CRN 21554].**

Samuel Johnson narrowly defined "lyrical" in his 1755 Dictionary as "pertaining to an harp; singing to an harp"; but half a century later, Wordsworth articulated a major shift in the understanding of poetic genre when he observed that most poets "have been in the practice of feigning that their works were composed to the music of a harp or lyre." For his purposes, intensity of thought and feeling substituted for the aural immediacy of song; and lyric, broadly construed, denoted one of the major genres of poetry, alongside drama and epic. This seminar will study the post-Romantic history of that shift, surveying critical and theoretical works ranging from Hegel's lectures on aesthetics to recent books such as Susan Stewart's *Poetry and the Fate of the Senses* (2002), Heather Dubrow's *Challenges of Orpheus* (2008), and Robert Von Hallberg's *Lyric Powers* (2008). We will begin by examining the rise of Romantic lyric in relation to its eighteenth-century precursors (verse epistles, odes, ballads, sonnets) and its vivid afterlife in later theory and practice. Each week's critical readings will be paired with a set of poems chosen from various historical periods. Through the lens of a single genre, this course will survey major literary critical movements of the last century, including New Criticism, structuralism and post-structuralism, New Historicism, and phenomenological and cognitive approaches. Though Aristotle's *Poetics* says very little about lyric as a genre, several topics will be organized around salient Aristotelian categories: *mythos* (narrative and temporal process), *melos* (musical or aural properties), *opsis* (visual

mimesis), and *dianoia* (the poetics of symbol and allegory). Other topics will include lyric and gender, the influence of Anglo-American New Criticism and critiques of its hegemony, and recent attempts to conceptualize lyric in relation to the novel and narrative practice. Coursework will include brief weekly response papers, a conference-style oral presentation, and a final seminar paper.

**ENGL 87500. Nancy K. Miller. "Experimental Selves, Graphic Subjects". Wednesday 4:15PM-6:15PM. 2/4 credits. (cross-listed with ASCP 81500 & WSCP 81000). [CRN 21555].**

"I do not know how far I differ from other people," Virginia Woolf remarks in "A Sketch of the Past," neatly summarizing the memoirist's dilemma. In this course we will explore the process of self-representation in the works of twentieth and twenty-first century writers and artists for whom questions of identity have produced experiments in form. In addition to literary and graphic memoirs, we will discuss photographs, visual essays, and critical issues in contemporary autobiography.

Writers include: Roland Barthes, David B., Alison Bechdel, Zora Neale Hurston, Maxine Hong Kingston, Adrienne Rich, Marjane Satrapi, Gertrude Stein, Virginia Woolf and others.

Work for the course: in class presentations and a final paper.

**ENGL 71600. Tanya Pollard. "Early Modern Comedy and its Classical Models". Thursdays 4:15PM-6:15PM. 2/4 credits. [CRN 21556].**

Comedy has been long condemned as a second-class literary genre, both aesthetically and morally inferior to tragedy, yet it has consistently annoyed its critics by proving strikingly popular with audiences. As early modern playwrights experimented with the genre's possibilities, they turned to the authority and cultural prestige of classical models in order to legitimate its status without sacrificing its marketable pleasures. In particular, they frequently imitated classical comedies' uses of tragedy to generate both parody and affective tensions. This course will explore playwrights' strategies for engaging audiences in both classical and early modern comedies, with an emphasis on uses of tragedy, satire, and parody, as well as topics including slaves, commerce, appetite, and pleasure. Readings will include Aristophanes' *Thesmophoriazousae*, *Frogs*, and *Plutus*, Plautus's *Menaechmi* and *Amphitryon*, Terence's *Eunuch*, Shakespeare's *Comedy of Errors* and *Twelfth Night*, Jonson's *Volpone* and *The Alchemist*, Middleton's *A Trick to Catch the Old One*, and Massinger's *A New Way to Pay Old Debts*. Assignments will include two brief presentations, three short textual analyses, and a final research paper.

**ENGL 80600. Robert Reid-Pharr. "Humanism and the Animal Body". Wednesdays 2:00PM-4:00PM. 2/4 credits. (cross-listed with ASCP 81500 & WSCP 81000) [CRN 21557].**

Challenging the Cartesian distinction between man as a distinct "thinking animal" and all other animal species, we will work in this seminar to examine what possibilities are available to us if we pry open the human/animal divide. What happens when we take seriously the reality of the constant and necessary intermingling of species? Moreover, how does such an awareness impact our continued discussions of the interaction between various types of human communities? Each seminar participant will do an in class presentation and submit a research paper. Texts that we will examine include Jacques Derrida, *The Animal That Therefore I Am*; Giorgio Agamben, *The Open: Man and Animal*; Donna Haraway, *When*

*Species Meet*; Matthew Calarco, *Zoographies: The Question of the Animal from Heidegger to Derrida*; Cary Wolfe, *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory*; Michael Serres, *The Parasite*; Kari Weil, *Thinking Animals: Why Animal Studies Now?*; J.M. Coetzee, *The Lives of Animals*; Paola Cavalieri, *The Animal Question: Why Nonhuman Animals Deserve Human Rights*; Bruno Latour, *We Have Never Been Modern*; Anna L. Peterson, *Being Human: Ethics, Environment, and Our Place in the World*; Cary Wolfe, *What is Post-Humanism?*; and Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*.

**ENGL 70000. David Reynolds. "Introduction to Doctoral Studies" (formerly ENGL 79500 Theory & practice of Literary Scholarship). Wednesdays 11:45AM-1:45PM. 4 credits. Open to Ph.D. Program in English students only. [CRN 21558].**

In a time when boundaries between academic disciplines are dissolving, how can the study of "English" profit from cross-disciplinary exchange even as it offers perspectives and methodologies of its own? This class addresses this question by exploring key facets of the study of literature. We analyze the historical, institutional context of literary study and consider how this background provides guidance for the future of the profession. We consider how individual literary works can be approached from different angles, including the theoretical, the textual, and the archival. Online archives especially pertinent to literary study are identified, and collections at the New York Public Library are sampled. Bibliographical and research training is provided. We probe principal theoretical approaches of recent times, and we tackle questions of textual authority, composition, reception, and dissemination. The course provides students with tools for graduate study and for competing in the academic job market. Students are expected to give oral reports and to undertake a semester project in an area relevant to one of the course's main areas.

**ENGL 80200. Joan Richardson. "American Aesthetics: Out of the Ordinary: Emerson and William James; Wittgenstein and William James; Emerson, Cavell and Wittgenstein". Thursdays 2:00PM-4:00PM. 2/4 credits. (cross-listed with ASCP 81500 & WSCP 81000). [CRN 21559].**

The syllogism suggested in my grouping as I have the figures who will anchor discussions over the term plays around the signal importance in which William James held Emerson, Wittgenstein held James, and Stanley Cavell holds both Emerson and Wittgenstein. Emerson repeatedly and variously described as one of the aims of his lecturing and writing to show the ordinary to be extraordinary, wake us to the constant and magnificent mystery in which we are suspended: "Sleep lingers all our lifetime about our eyes, as night hovers all day in the boughs of the fir-tree.... All things swim and glitter." James investigated and naturalized this aspect, admitting religious experience in its myriad forms as intrinsic to human nature, describing even the philosophical method identified with his name as participating in this activity: "Pragmatism...she widens the field of search for God." Wittgenstein kept *The Varieties of Religious Experience* on the bookshelf above his desk throughout his life after his first reading in 1912 when he was a student of philosophy at Cambridge and wrote to his teacher Bertrand Russell, "Whenever I have time now I read James's *Varieties of Religious Experience*. This book does me a lot [Wittgenstein's emphasis] of good." Cavell's particular aspiration is to square the circle, so to speak, demonstrate that Wittgenstein's ambition "to bring words back home from their metaphysical to

ordinary use," is grounded in the intellectual revolution sparked in 1836 by Emerson's anonymously published, azure-covered volume *Nature* and epitomized, for Cavell, in his 1844 essay "Experience." Tracing the path uncovered in this recuperation—through Emerson's and Thoreau's "Eastern longings," through Nietzsche's strong reading of Emerson, through John Dewey's first naming of Emerson not only as a philosopher but as "The Philosopher of Democracy" and his own internalization of the centrality of "experience"—to continuing forms of secular revelation will provide the direction of this seminar. There will be readings from each of the major figures mentioned here, of course, plus related material as appropriate to the shapes taken by the ongoing conversation. Topics will include the nature of language games and of "passionate utterance," what Russell queried as "mysticism and logic," pragmatism versus "pragmatism" in relation to language, skepticism, ordinary language philosophy and performance, moods, moral perfectionism, genius, and, always, the very slippery ordinary: "We live amid surfaces, and the true art of life is to skate well on them."

**ENGL 79010. Ira Shor. "Speaking Truth to Power: Risk and Rhetoric in Opposition Discourse".  
Wednesdays 6:30PM-8:30PM. 2/4 credits. [CRN 21560].**

What are the risks of opposition discourse? What price does opposition face in mobilizing rhetorics of dissent? 'Pussy Riot' band members rot in Russian jails while investigative reporters are serially murdered in that klepto-state. Visionary artist Ai Wei Wei is beaten on Peking streets by police, then disappeared in secret jails and muzzled on release, by Chinese oligarchs whose 50,000 internet 'minders' censor digital discourse. An Indian doctor has his office burned down after his daughter posts disagreement about forced closings to honor a right-wing politician's death. Wikileaks founder Julian Assange is trapped in London's Ecuadorian embassy to avoid extradition to the U.S. via Sweden after publishing cables and clips undermining the American wars in Iraq and Afghanistan. In New York, billionaire Mayor Bloomberg, oligarch and owner of his own media empire, ordered his army of police to demolish the Occupy Camp in Zuccotti Park, silencing the most visible and effective opposition to Wall Street and the banks.

This seminar will study the power relations of discourse in society. How do dominant groups control the circulation of ideas, images, 'facts' and explanations? How do dissidents break the quarantine against critical ideas and unauthorized discourses? Despite the odds and the obstacles, the threats and the punishments, many over the centuries chose to speak truth to power. To study their contexts and strategies, their limits and options, we will discuss contemporary theories of language and power--how discourse in multiple forms is a material force in the making of self and society--in the work of Foucault, Bourdieu, Scott, Chomsky, Therborn, Harvey, Fairclough, Graeber, and others.

**ENGL 74000. Alan Vardy. "Urban Romanticism". Tuesday 2:00PM-4:00PM. 2/4 credits. [CRN 21561].**

This seminar will challenge a commonplace about Romantic writing: that Romanticism is concerned primarily with the preservation of some ideal rural past in the face of rapid social changes brought about by the enclosure of common lands and massing of people in cities. We might call this the Wordsworthian position, and its influences are indeed profound and wide-ranging. The aesthetics and poetics of nature offered new forms for understanding the self in relation to natural beauty and the inhabitants (human and otherwise) of the countryside. Wordsworth was famously appalled by the destructive effects of urbanization, and we will take his attacks on urban life in The Preface to Lyrical

Ballads and the London sections of “The Prelude” as one of our initial touchstones. However, many Romantic Writers, even some with close ties to Wordsworth, relished the city as a site of possibility. Acutely aware of the dehumanizing features of the city, these writers nonetheless respond with fascination, rather than condemnation, to their urban environment. De Quincey’s opium-eater, for example, can be read as the first urbanite, and other authors we’ll read in this vein include Charles Lamb, William Hazlitt and Leigh Hunt. These writers were at the center of the magazine culture of the late Regency. We will consider the partisan politics, literary productions, efforts to shape popular taste, etc. of the ‘culture wars’ of these magazines as a quintessential part of urban experience. We will begin in the 1790s with Blake’s Songs of Innocence and Experience in order to establish what an urban Romantic poetics might look like.

Any edition of Wordsworth or Blake will do. Lamb’s Essays of Elia is required, but there is no preferred edition. I would prefer if we all used the Oxford Authors editions Hazlitt’s Selected Writings and De Quincey’s Confessions of an English Opium-Eater and Other Writings. Other writings, including some by Hunt, will be made available on Blackboard.

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.

**ENGL 75600. Jerry G. Watts. “Ralph Ellison: an American Literary Enigma” Tuesdays 6:30PM-8:30PM. 2/4 credits. (cross-listed with ASCP 82000). [CRN 21562].**

The acclaim which accompanied the 1952 publication of Ellison’s first novel, *Invisible Man* heralded the appearance of a major literary talent who would undoubtedly influence American letters for decades to come. Awarded the National Book Award for fiction, Ellison would spend the next fifty years trying unsuccessfully to complete a second novel. In fact, when Ellison died, it was discovered that the manuscripts he left behind were not close to constituting a completed second novel. Years after his death, scholars still cannot definitively explain why Ellison was unable to finish this work. Some believe that he suffocated under the burden of living to see his first novel declared a “classic.” They hypothesized that Ellison despaired about the second novel believing that it was not reaching the heights of *Invisible Man*. Perhaps Ellison also recognized that many Afro-American intellectuals were devastated by his inability to complete this second novel because they had created Ellison as the standard bearer of black artistic excellence. Ironically, Ellison was no small contributor to that image of

himself for he constantly celebrated himself as a unique American writer. Ellison did manage to publish two well received collections of non-fiction essays. One collection, *Shadow and Act*, became a highly influential discussion of Afro-American/American culture.

In this seminar, I hope to situate Ellison the man and Ellison the literary symbol in their various intellectual contexts. We will read *Invisible Man*, his two non-fiction essay collections (*Going to the Territory* and *Shadow and Act*) and the unfinished second novel, *Juneteenth*, which was put together by Ellison's literary executor and published after Ellison's death. We will also read criticism of Ellison's fiction and discussions of his theories of Afro-American culture.

**ENGL 80900. E.Gordon Whatley. "Old English". Fridays 11:45AM-1:45PM. 2/4 credits. [CRN 21563].**

A knowledge of "Old English" (OE) is essential for understanding (or teaching) the history of the English Language, as well as for serious work in much Middle English and Scots literature. But as students who take a course like this invariably discover, OE is of abiding interest in itself, as the first documented phase of the English language, and as a treasure-horde of challenging and intriguing texts (along with Old Irish, OE is by far the oldest and greatest surviving corpus of early literature in any European vernacular). At first glance it looks like a "foreign" tongue (elþēodiga reord), but long experience has shown that motivated students routinely succeed in acquiring a competent reading knowledge during a 14-week introductory course like this one. After a month or so of "boot camp" (elementary grammar and short translation exercises), the focus shifts to reading more extensive passages of secular and religious prose, including prose texts from chronicle, scripture, and hagiography (including Ælfric's legends of the "virgin martyr" St. Agnes and/or the martyred virgin king Edmund), and then shifts to some of the classic anonymous lyric/elegiac poems (such as *Dream of the Rood*, *Wanderer* and *Seafarer*, *The Wife's Lament*, some riddles), and selections from a biblical epic (*Judith*). In addition to working on the weekly texts, students will occasionally report briefly on pertinent secondary sources, and also do research for a modest paper (10-12 pp) on a suitable text or topic in Anglo-Saxon literary culture. To compensate for only 2 hrs of class a week (three 1-hr classes would be ideal), there are good web sites to help with learning and practicing the language, and researching the literature and culture of the Anglo-Saxons. Contact me with any queries, and please register early if you plan to take the course: [E.Whatley@QC.cuny.edu](mailto:E.Whatley@QC.cuny.edu).

**ENGL 79010. Jessica Yood. "Writing, Culture, and the Humanities in Transition: 1991-2002". Mondays 4:15PM-6:15PM. 2/4 credits. (cross-listed with WSCP 81000). [CRN 21564].**

The 1990s were particularly important years in the history of higher education in America. During this decade, scholarship in the humanities and especially in literary, cultural, and composition studies altered our understanding of writing and literature and the reasons we teach these subjects.

The course begins with an overview of English departments in the history of American higher education. We will then determine how the intellectual climate shifted in this time of "life between two deaths"—the phrase Phillip Wegner uses for the "long nineties." Like many historians, Wegner sees this decade as a period of post. It comes after many of the groundbreaking "isms" of the previous period and before the geopolitical and technological shifts of today. We will look again at the unique contribution of scholarly writing in this period, when critical and theoretical discourse merged in unprecedented ways

with larger public debates. Our primary sources will be the canonical and marginal texts of the culture wars: essays, memoirs, criticism, syllabi, pedagogical statements, and political tracts written by cultural, literary, and rhetoric-composition theorists from 1991-2002. Select fiction, film, and digital media will frame these scholarly works.

For students interested in this period, the course offers another lens for viewing your objects of study. For those unsure of a specialization, or ambivalent about the idea of “specialization” in our field, this course suggests how traditional disciplinary and professional categories were challenged in the 1990s, and how they paved the way for new approaches to knowledge and craft. Emerging fields like Digital Humanities and Writing Studies have their roots in this period, and we will explore several other recent experimental boundary crossings in English studies.

Responsibilities include participation in a course blog, a presentation, and a final textual or digital project appropriate to students’ interests and goals. Readings come from Kathy Acker, Michael Bérubé, Patricia Bizzell, Octavia Butler, Sharon Crowley, Andrew Delbanco, Don DeLillo, David Denby, Sidney I. Dobrin, Stanley Fish, Henry Louis Gates, Gerald Graff, Christopher Newfield, Richard Rorty, Jacqueline Jones Royster, Kurt Spellmeyer, and Phillip E. Wegner, among others.

Questions and suggestions welcome at [jyood@lehman.cuny](mailto:jyood@lehman.cuny).

**Practicum: Open only to Ph.D. Program in English Students with approval from Carrie Hintz, DEO for Admission & Financial Aid.**

**Queens College: ENGL 79000. Kevin Ferguson. “The Teaching College English”. Tuesdays 10:05AM-11:55AM. 4 credits. Queens Klapper 708. Open to Ph.D. Program in English students only. [CRN 21565].**

**Baruch: ENGL 79000. Tba. “The Teaching of College English”. Tuesdays 12:30PM-2:30PM. 4 credits. Baruch English Department Conference Room, 7-238 of the Vertical Campus. Open to Ph.D. Program in English students only. [CRN 21566].**

**John Jay: ENGL 79000. Timothy McCormack. “The Teaching of College English”. Thursdays 4:00PM-6:00PM. 4 credits. JJay English Department Conference Room, 7.63.02. Open to Ph.D. Program in English students only. [CRN 21567].**

#### **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  
01030 Dawson Ashley  
00080 Dickstein Morris  
00571 DiGangi Mario  
10945 Di Iorio Lyn  
00758 Dolan Marc  
00403 Elsky Martin  
01032 Faherty Duncan  
00565 Greetham David  
00890 Hintz Carrie  
00581 Hitchcock Peter  
01031 Hoeller Hildegard  
00298 Humpherys Anne  
01088 Israel Nico  
00618 Joseph Gerhard  
00893 Kaye Richard  
00147 Kelly William  
00378 Koestenbaum Wayne  
00287 Kruger Steven  
00182 Marcus Jane Connor  
00167 McCoy Richard  
00063 Miller Nancy  
00330 Otte George  
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  
00135 Tolchin Neal  
00889 Vardy Alan  
00751 Wallace Michele  
00409 Watts Jerry  
00325 Webb Barbara  
00203 Whatley E. Gordon

**00688 Wilner Joshua**

**19628 Yood Jessica**

**00891 Yusef Nancy**