

Spring 2015

Spring 2015 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	Dolan Cancelled Character Room 4433	Gates Old English Room 4422	Joseph Cancelled Cog Thry	Kruger Med Conversions Room 4422	Bonaparte Thomas Hardy Room 4433
2:00-4:00	Schlutz Free & Necess Room 4422 Chuh Queer Critiq Room 8203	Richter Rise of Novel Room 4433 Koestenbaum Advice Books Room 3309	Rowden Cancelled Metablackness	McCoy Intro Doc Stu Room 4422 Richardson Diss Wkshp Room 5382	
4:15-6:15	Faherty Unsettled States Room 4433 Gold Text Transform Room 5383	Perl Image/Text/Poem Room 4422 Davidson/Kelly Map Fut High Ed Room 3207 Alexander Body, Affect, Landscape Room 8203	Miller Memoir/Illness Room 3309 McBeth Curric Building Room 8202	Schmidt Dis/Int: Mid-20 Af Am Lit Room 4433 Yousef Rom Attention Room 4422	
6:30-8:30	Mallipeddi Slavery & 18 th C Room 4422 Elsky	Watts Richard Wright Room 4422	Lott Ontologies of Vibration Room 8203		

	Mem & Pos Hist Temp Room 3308				
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Course Descriptions in alphabetical order by faculty name.

ENGL 76200. [Meena Alexander](#). “Body, Affect, Landscape: Postcolonial Reckonings”. 2/4 credits.

**Tuesdays 4:15PM-6:15PM. [CRN 27360] (Cross listed with WSCP 81000)
[CRN 25029]**

How do issues of affect and embodiment play into postcolonial concerns with marked bodies, haunted landscapes, anxious histories? We will consider migration and displacement, bodies that are racially and sexually marked, public space and with it the shifting nature of cultural memory. Our exploration of affect and its intensities as crystallized in language, will include Ismat Chughtai’s short story ‘Lihaaf’ (‘The Quilt’, 1942) about a high born woman and her maid -- a pair of lesbian lovers -- which drew the attention of the British colonial government. Chughtai was hauled into Lahore court under the Obscenity Laws. We will read fiction by writers such as Ananda Devi, M Ondaatje, U C Ali Farrah, A R Gurnah, poems by K Das, A.K.Ramanujan, and the New York poet A Notley. Questions of passage across the Indian Ocean, a liminal existence and with it the need to refashion the self emerge in autobiographical writings by M.K.Gandhi, A Ghosh and M Alexander. We will consider the phenomenological insights of Merleau-Ponty and work by theorists such as Appadurai, Bhabha , Berlant, Deleuze and Guattari, Debord, Gunew, Massumi, Merleau-Ponty, Sedgwick, Spivack, Stewart and Virno. In addition a short segment of the course will consider the concept of *rasa* from classical Indian aesthetics and its implications for contemporary affect theory. This course will be run as a seminar with weekly readings, students presentations and a final research paper. In response to readings there will presentations each week by students in class. Books for purchase will be on order at Book Culture, 536 W 112 St (between Broadway and Amsterdam): M. Alexander, *Fault Lines*; A Devi, *Indian Tango*; Z Bauman, *Identity*; A Ghosh, *In An Antique Land*; M Ondaatje, *The Cat’s Table*; Kathleen Stewart, *Ordinary Affects*; Paolo Virno, *A Grammar of the Multitude*. Essays and other materials will be uploaded into the drop box for the course.

ENGL 84300. [Felicia Bonaparte](#). “The Frames of Thomas Hardy's Fictions”. 2/4 credits.

Fridays 11:45AM-1:45PM. [CRN 27362]

The purpose of this course will be to explore the idea of frames as they make both the form and content (and in consequence as they touch a vast array of fictional subjects such as character, incident, plot, language, imagery, etc.) in the nineteenth-century novel by focusing on the typical and ingenious uses made of them in five novels by Thomas Hardy and the five works they use as their principal frames: his first published novel, *Desperate Remedies* and Vergil’s *Aeneid*; *Far From the Madding Crowd* and Philip Sidney’s (New) *Arcadia*; *The Mayor of Casterbridge* and Nietzsche’s *The Birth of Tragedy*; *The Woodlanders* and Shakespeare’s *A Midsummer Night’s Dream*; *Tess of the d’Urbervilles* and *The Homeric Hymn to Demeter*.

The course requirement will be a term paper that further pursues the question of frames in other nineteenth-century works.

ENGL 80400. [Kandice Chuh](#). “Queer(ing) Critique”. 2/4 credits.

Mondays 2:00PM-4:00PM. [CRN 27367] (Cross listed with WSCP 81000)

This course is organized around two questions: 1) what is queer critique?, and 2) what does it mean to queer critique? To address them, we'll read some of the hallmark texts in queer theory especially as it relates to cultural studies (including but not limited to work by Eve Sedgwick, Michel Foucault, Rod Ferguson, Lauren Berlant, José Esteban Muñoz, Siobhan Somerville, Jacqui Alexander, Jack Halberstam, and Judith Butler), and some of the work that has arguably queered the critical paradigms dominant in certain discourses and fields (including but not limited to work by David Eng, Gayatri Gopinath, Licia Fiol-Matta, Robert Reid-Pharr, Lisa Duggan, Madhavi Menon, and William Cohen). Our aim will be not only to pay sustained attention to queer critique as an analytic approach and intellectual tradition, but also to consider the extent to which critique itself may be fashioned as queer -- i.e., as non-normative, politically engaged, involved with matters of desire and attachment, erotics and embodied knowledge. In the course of our discussions, we'll attempt to apprehend some of the key terms and concepts organizing contemporary queer critique -- e.g., affect, materiality, homonormativity, and temporality among others.

Students registering for two credits should expect to submit two short-ish writing assignments. Students registering for four credits should expect to submit two short-ish assignments and a longer seminar paper or the equivalent.

[TOP](#)

ENGL 89010. [Cathy Davidson](#) and [William Kelly](#). “Mapping the Futures of Higher Education”. 2/4 credits.

Tuesdays 4:15PM-6:15PM. [CRN 27358]

(Cross-listed with ANTH 806) (Instructor permission required.)

“Mapping the Futures of Higher Education” is the first course being offered as part of the Graduate Center and CUNY’s new Futures Initiative, designed to prepare the next generation of college professors. The class will be student-led and one aim is to experiment with a range of pedagogical forms while also engaging in thoughtful conversation about the nature, purpose, and state of higher education today. The course is designed especially for second, third, or fourth year students who are teaching during S 2015 at one of CUNY’s colleges or community colleges. Our focus will be on working together to design innovative peer-to-peer pedagogies that engage students, spark creativity, span disciplines and technologies, and offer meaningful public engagement. Enrollment by permission of the instructor. For more information about how to enroll, email cdavidson@gc.cuny.edu.

Cancelled ENGL 85410. [Marc Dolan](#). “Character: The Commodification of Subjectivity”. 2/4 credits. Cancelled

Mondays 11:45AM-1:45PM. [CRN 27369]

This course is about the construction and continuity of character—how a character is perceived as “round,” “whole,” or “consistent,” and how those operations have been transformed over the last two centuries. We will probably begin with Jakobson and Greimas’ work on actantial roles, move through Barthes’ postmodern fragmentation of those ideas, and end with readings in media studies and/or industrial studies on the interaction among showrunners, performers, and broad

and narrow fandoms. Specific case studies may be drawn from James' and Forster's theorization of the novel; four centuries of reported Hamlets; the Erikson/Goffman debate and how it is mirrored in Susann's *Valley of the Dolls*; Batman and Alice (in and out of Wonderland) as global icons; and the translation of Mexican and Brazilian telenovelas into US network practice. The actual assignments will be tweaked at our early meetings to reflect the interests of the students enrolled in the seminar. No prior theory or methodology is assumed for those who enroll in the course, but an openness to all methodologies and a healthy dialogue among multiple theoretical approaches will be required. With any luck, by the end of the semester we will coin a few terms of our own.

ENGL 81100. [Martin Elsky](#). "Memory and Post-Historicist Temporalities in the Early Modern Period". 2/4 credits.

Mondays 6:30PM-8:30PM. [CRN 27371] (Cross listed with RSCP 83100)

One of the consequences of the mounting critique of historicism has been the rise of memory studies. This course will explore the various ways anachronic memory seeks to replace history in early modern literature and culture. We will begin with an introduction to cultural memory studies, with special emphasis on the construction of a coherent personal and social identity by projecting the past into the present as overlapping temporalities. We will look at the various ways the arts made the past part of everyday life, but we will place special emphasis on works in which the most startling effects are produced by resistance to integration. Throughout the course we will explore the role of memory at a time of uncertain, ambivalent, and conflicted national and religious boundaries. We will look at the period's most ambitious memory project, the retrieval of classical antiquity. We will attempt to redefine the concept of imitation as anxious and conflicted memory, especially in Petrarch, and then move to classical imitation in England as repressed memory of Roman tyranny in Britain filtered through a variety of ethnic pasts—Celtic, Gothic, and Norman, leading to the manipulation of overlapping pasts to establish national identity, as in Shakespeare. The second half of the course will turn to the period's other major memory project, religious memory, specifically representations of traumatic memory during England's Catholic and Protestant reigns. We will consider how Catholics and Protestants remembered their own pasts and expropriated each other's during times of persecution. We will end this half of the course by considering the memorial re-mapping of the scriptural and medieval Jewish past, including the discovery of Jewish remains in London. The course will conclude with a refreshing reminder look at the period's iconic meditation on the futility of memory, Thomas Browne's *Urn Burial*. In addition to Petrarch, Shakespeare and Browne, readings will include Jonson, Herbert, and Stow, as well as excerpts from Early Modern historiography, both Catholic and Protestant, and art historical materials. Assignments include oral report and longer term project.

ENGL 75000. [Duncan Faherty](#). "Unsettled States: Rethinking Canonicity and Geography in Early U.S. Literature 1789-1859". 2/4 credits.

Mondays 4:15PM-6:15PM. [CRN 27375]

Previous configurations of early U.S. cultural production often framed the first decades of the Republic as characterized by issues of expansion, increased enfranchisement, consolidation, and progressive development. This course seeks to confront these residual figurations by thinking about how fracture, partisanship, ambiguity, and unsettlement might more generatively shape our engagement with this period. Moving beyond the contours of a mythic exceptionalist geography,

we will explore emergent critical interest in the hemispheric, transnational, Atlantic, Black Atlantic, circum-Atlantic, and Oceanic dimensions of early U.S. cultural production; in so doing, we will attend to how varying literary geographies obscure or illuminate divergent bodies and canons. We will also consider how these spatial paradigms work in tandem with temporal ones by immersing ourselves in the “new critical interest in questions of history, temporality, and periodicity” which, as Dana Luciano notes, has troubled “the when of our field,” by complicating “the reflexive habits of periodization that organize fields [and, perhaps, canons] according to distinct and self-evident centuries.” In particular we will consider how the Haitian Revolution and the Louisiana Purchase unsettled and reoriented cultural and political life in the United States, by taking up the challenge of trying to map how these events often appear, in Michael Drexler and Ed White’s accounting, through the use of a kind of “distorted articulation.” We will also seek to read “cartographically,” following what Andy Doolen has registered as the way texts “were embedded in the process of territorialization, explicitly addressing issues of possession and ownership” so as to legitimize a range of state and non-state sanctioned actions and behaviors. As such, we will grapple with the shifting structures of feeling that define notions of democracy, empire, citizenship, and nation in the early Republic; moreover, we will investigate how the “feelings of structure” serve to manage, manipulate, contain, and exclude particular bodies and possibilities from those emerging and contingent definitions. Finally, part of our consideration of questions about canonicity will take the form of archival research, as well as an exploration of the challenges and rewards of “recovery” work.

In addition to our critical readings, we will consider a wide range of period texts including works by: Olaudah Equiano, Thomas Jefferson, Phillis Wheatley, J. Hector St. John de Crevecoeur, John Marrant, Lewis & Clark, Susanna Rowson, Isaac Mitchell, Leonora Sansay, Charles Brockden Brown, Martha Meredith Read, Tabitha Tenney, Timothy Flint, Robert Montgomery Bird, David Walker, Rebecca Rush, Washington Irving, William Wells Brown, James Fenimore Cooper, William Apess, Herman Melville, and Martin Delany.

Course Requirements: Active and engaged class participation, one ten minute oral report, an archival presentation, a prospectus for the final paper, and a final 20-25 page seminar paper. To get a sense of the kinds of questions we will be exploring about canonicity and recovery, interested parties should take a look at the following two projects: The Just Teach One Project: Early American Literature

<http://www.common-place.org/justteachone/> & The Just Teach One Project: Early African American Print

<http://www.common-place.org/jtoaa/>

[TOP](#)

ENGL 70300. [Jay Gates](#). “Introduction to Old English Language and Literature”. 2/4 credits.

Tuesdays 11:45AM-1:45PM. [CRN 27377]

This course is intended as an introduction to the Old English language with an eye to comfortable reading of Old English prose and poetry. Students will acquire a foundation in several genres of Old English literature and, through them, a passing familiarity with Anglo-Saxon culture. An added benefit to studying Old English is the number of insights you will gain into the seeming oddities of Present-Day English, such as discrepancies between spelling and pronunciation, the seemingly chaotic shifts verbs undergo passing from present to past tense, the

function of ‘whom’, and why the apostrophes are there in the possessive. In contrast to the way modern languages tend to be studied, students of Old English will get an intensive and comprehensive introduction to the grammar of the language so that they can comfortably work with normalized texts by the end of the semester.

ENGL 87400. [Matthew Gold](#). “Text Transformations”. 2/4 credits.

Mondays 4:15PM-6:15PM. [CRN 27378]

As an increasing number of texts are digitized and made available for quantitative analysis of various kinds, algorithmic computation can be used to reveal patterns of affiliation and difference across them. Franco Moretti has argued that such opportunities have resulted in “a drastic loss of ‘measure’ . . . books are so human-sized; now that right size is gone.”

What is the proper unit of the text in the digital age, if not the book? How do we understand texts that are “massively addressable at different levels of scale,” as Michael Witmore has suggested? And how do new levels of scale and “addressability” alter our understanding of literary history, not to mention our everyday practices of reading?

In this course, we will consider how “macroscopic” approaches to text analysis change our existing notions of textuality, particularly as they revise 1990s discussions of hypertext within the field of textual studies. The course will include a mix of theoretical investigation and hands-on experimentation; as we explore quantitative approaches to literary analysis, we will seek to oscillate between close and distant reading practices. We will also look at how digital textuality is being expressed through various media forms and consider how recent interactive scholarly texts are changing publishing workflows in and outside of the academy.

Readings will include works and projects by Wendy Chun, Kathleen Fitzpatrick, David Greetham, Matthew Jockers, Matthew Kirschenbaum, Jerome McGann, Tara McPherson, Franco Moretti, Steve Ramsay, Lisa Rhody, Mark Sample, Dennis Tenen, Ted Underwood, Michael Witmore, among others.

Text analysis and visualization tools to be used will include DH Box, D3, Gephi, MALLET, NLTK, Python, R, Voyant, among others. Workshop attendance will be required.

CANCELLED ENGL 84300. [Gerhard Joseph](#). “Cognitive Theory, Victorian Physiological Psychology, and the Novel”. 2/4 credits. Wednesdays 11:45AM-1:45PM. [CRN 27387]

Recent applications of neuroscience to literary studies—grounded in the challenge of neuroscience to psychoanalysis and other twentieth-century psychological regimes—may be said to have their origins in the “New Psychology” (Alexander Bain) of the mid-to-late century Victorians. This course will look at the Victorian Mind/Brain problem as “conscious”/ “unconscious cerebration” (Frances Power Cobb, William Carpenter as representative anticipators of psychoanalysis, behaviorism, and neuroscientific biologism) in four kinds of works: 1) the commentary on mind in Victorian physiological psychology by the Victorians themselves (Alexander Bain, G.H. Lewes, Herbert Spencer), 2) 21st-century characterization of Victorian to Modern Cognition (George Levine, Rick Rylance, Amanda Anderson, Nicholas Dames), 3) recent neuro-aesthetic applications of a Victorian theory of mind to novels (Kay Young and Lisa Zunshine) and 4) cognitive cultural theory run-throughs of such canonical works as Jane Austen’s *Sense and Sensibility*, George Eliot’s *Middlemarch*, Wilkie Collins’ *The Moonstone*, Thomas Hardy’s *Tess of the d’Urbervilles*, Virginia Woolf’s *Mrs. Dalloway*, Albert Camus’ *The Stranger* and Richard Powers’ *The Echo Maker*. Requirements: an oral report and a term paper.

[TOP](#)

ENGL 80200. [Wayne Koestenbaum](#). “Advice Books”. 2/4 credits.

Tuesdays 2:00PM-4:00PM. [CRN 27389] (Cross listed with WSCP 81000)

It’s dangerous to give advice. Advice-givers get a reputation for being windbags. (Look at Polonius.) Nonetheless, one of literature’s undying functions—and we will, in this seminar, pay loving though sometimes irreverent homage to “literature”—appears to be teaching how to behave, how to prosper, how to dwell, how to heal, how to attract, how to change, how to revolt, how to organize, how to mourn, how to practice, how to play, how to write, how to perceive, how to empathize, how to decipher, and how to revenge. You’re welcome to write an advice book (however broadly conceived) as your final project (or you’re welcome to write several other kinds of essays instead); but we won’t spend time in class giving each other advice. We’ll spend our hours talking about some wayward specimens of advice literature, occasionally traveling incognito as novel, poem, or drama; we will aim to develop our abilities to interpret our huddle of writers, and to grow more flexible and inventive in how we approach the act of interpretation in general. I will accept advice from prospective students on what might appear on the syllabus; I forecast a reading list that includes some or many of the following: the four Euripides plays (*Herakles*, *Hekabe*, *Hippolytos*, *Alkestis*) that Anne Carson translates and publishes as *Grief Lessons*; essays by Emerson; Dodie Bellamy’s *The TV Sutras*; Nietzsche’s *Twilight of the Idols, or How to Philosophize with a Hammer*; Shulamith Firestone’s *The Dialectic of Sex: The Case for Feminist Revolution*; Frantz Fanon’s *The Wretched of the Earth*; Simone Weil’s *Gravity and Grace*; Virginie Despente’s *King Kong Theory*; Henry James’s *The Ambassadors*; Edmond Jabès’s *The Book of Questions*; D. H. Lawrence’s *Women in Love*; Fred Moten’s *The Feel Trio*; D. W. Winnicott’s *The Child, The Family, and the Outside World*; John Ashbery’s translation of Rimbaud’s *Illuminations*; and *The Philosophy of Andy Warhol*. We will be reading many of these books in translation (in bilingual editions whenever possible). In an ideal world, we would know many languages, and we would read every work in its original tongue. But ours is not an ideal world.

ENGL 80700. [Steven Kruger](#). “Medieval Conversions”. 2/4 credits.

Thursdays 11:45AM-1:45PM. [CRN 27390] (Cross listed with WSCP 81000)

This course examines the significance of religious conversion for medieval literature and culture. We will read a wide range of medieval work in which conversion experience is at the center, and we will also at several points step outside the Middle Ages to see how – at different historical moments – conversion might have operated differently. The hope is that an intense look at medieval material, with forays backward and forward in time, will strengthen our understanding both of the Middle Ages and of its precursors and legacies. Though the narrow definition of conversion – as a radical change in one’s religious affiliation – largely determines the material of the course, we also will try to elucidate conversion experience by considering it in relation to other ways in which individuals, communities, and cultures experience radical change. Is it possible, for instance, to think of a change in national affiliation (facilitated, for instance, by emigration/immigration, or forced by conquest) as somehow like religious conversion? Further, although religious conversion may be thought of as largely involving an individual’s system of belief and her/his daily (ritual and ethical) practices, we will ask how fully religious experience can in fact be separated (in the medieval moment specifically, but also, by extension, in other

historical moments and cultural locations) from other categories of identity (gender, sexuality, race/ethnicity/nation, class, age). Is the masculinity, for instance, of a Jewish man conceived in the same ways, within dominant medieval (Christian) culture, as the masculinity of a Christian man? If not, does the religious conversion of a Jewish man to Christianity also entail certain changes to his gender identity? Other kinds of question, of course, will emerge as the course proceeds, and I hope that students' own research interests will in part drive the directions our joint discussion takes.

Course requirements: oral presentation and seminar paper.

[TOP](#)

ENGL 87300. [Eric Lott](#). “Ontologies of Vibration: Sound Studies”. 2/4 credits. Wednesdays 6:30PM-8:30PM. [CRN 27391]

If, as Henri Lefebvre wrote, “sovereignty implies ‘space,’” how does sound produce space and intervene in the power relations that define it? Who has the right at any given moment to legislate and regulate sound? How does it take up the everyday soundscape of its location—clipped speech, screeching industry, the sound of the street, crickets chirping—and give it significant form? Sound as exclusionary, and as a mode of self-possession: music and music-making *take up space*—organize and announce new collectivities, confer rights, produce obstructions and transgressions, the latter also known as “noise.” The cultural history of sound might be written by observing who at any given moment has the right to say “you are hurting my ears,” as Carlo Rotella has written of urban blues. This seminar will investigate a wide range of issues arising from the last few decades in sound studies. We’ll survey some of the most provocative theoretical work on sound, soundscapes, and music’s relation to space, politics, and the body, including thinkers such as John Cage, Ralph Ellison, Amiri Baraka, Roland Barthes, Jacques Attali, Wayne Koestenbaum, Christopher Small, Alexandra Vazquez, Suzanne Cusick, David Suisman, Douglas Kahn, Jose Esteban Munoz, and Fred Moten. Theoretical readings will be paired with apposite musical and sonic examples, from John Philip Sousa to punk, sonic warfare to sonic booms. We may delve into certain classics of pop music scholarship—Greil Marcus’s *Mystery Train* (1975), Tricia Rose’s *Black Noise* (1994), Tim Lawrence’s *Love Saves the Day* (2004). We will examine lived, contested spaces of sound, whole vibrational ontologies, from bustling “urban crisis” New York to racially segmented pop capital Los Angeles, Sunbelt soul studios and “Chicago School” blues lounges and house dance floors—collective, and therefore spatial, world-making (and –breaking) interventions performed by American musics.

ENGL 83500. [Ramesh Mallipeddi](#). “Slavery and Eighteenth-Century British Literature”. 2/4 credits.

Mondays 6:30PM-8:30PM. [CRN 27392]

In 1790, the planter-historian William Beckford claimed that Jamaica was “one of the richest jewels in the crown of Great Britain.” In the eighteenth century, slave-grown sugar was Britain’s most important colonial commodity, and Caribbean colonies, her most prized economic possessions, more valuable in gross economic terms than the Thirteen (American) Colonies. The rise of chattel slavery in the Caribbean, supported by labor from Africa and capital from Europe, not only restructured socio-economic life in the British Atlantic but also shaped the literary cultures of the long eighteenth century. This course will focus on a variety of literary and historical narratives that emerged out of, responded to, and intervened in three principal contexts

of racial slavery: the slave trade across the Atlantic, plantation slavery in the Caribbean, and the campaign to abolish slavery in England. Readings will likely include Aphra Behn's *Oroonoko* (1688); Richard Steele's *Inkle and Yarico* (1711); Daniel Defoe's *Robinson Crusoe* (1719); Laurence Sterne's *A Sentimental Journey* (1768); Ignatius Sancho's *Letters of Ignatius Sancho* (1782); Olaudah Equiano's *Interesting Narrative* (1789); Mary Prince's *The History of Mary Prince* (1831); and Matthew Lewis's *The Journal of a West India Proprietor* (1834).

Our method will be simultaneously historical and theoretical. We will study our primary texts vis-à-vis contemporary accounts of the slave trade and slavery (Thomas Phillips, Richard Ligon, Charles Leslie, Bryan Edwards, and Edward Long). At the same time, we will attempt to frame our discussions around a set of critical concepts—including commodification, capitalist modernity, creolization, diaspora, and racialization—that have been developed by various theorists, including Stuart Hall, Orlando Patterson, Michel-Rolph Trouillot, Ian Baucom, Paul Gilroy, and Simon Gikandi.

The course is intended as an introduction to the long eighteenth century, given its attention to several canonical and popular texts from the period. But it will also be of interest to students with broader (i.e. comparative) interests in the histories of slavery, race, and colonialism.

Requirements: regular attendance and class participation, periodic posts on Blackboard, one 5-page book review, a conference abstract, a class presentation, and a final 15-20 page research paper.

ENGL 79020. [Mark McBeth](#). “Curriculum Building: Discerning/Designing (Infra)Structures of Learning”. 2/4 credits.

Wednesdays 4:15PM-6:15PM. [CRN 27872]

Apparently college writing is another of life's catch-22's; you have to be ready before you can do it, but you can't get ready until you do it. – Lee Ann Carroll, *Rehearsing New Roles* (98)

Colleges must be prepared to make more than a graceless and begrudging accommodation to [students'] unpreparedness, opening their doors with one hand and then leading students into an endless corridor of remedial anterooms with the other. –Mina Shaughnessy, *Errors and Expectations* (293)

If we accept Carroll's acknowledgement of college writing's catch-22 and take seriously Shaughnessy's ethical call for educational justice, we must judiciously consider the ways to implement courses, curricula, and programs so that “the academy can be made to function as a responsive, hospitable environment for all who work within its confines” (Miller *As If* 46) This implementation would entail an informed perspective upon the macroscopic underpinnings of educational theory, the microscopic knowledge of a local institution, and the periscopic insight of composition/rhetoric research. As a means to gain these multiple (yet simultaneous perspectives), participants in this course will examine theories that have informed 20th and 21st century education (i.e., Dewey, Bruner, Vygotsky, Davidson), do some close readings of comp/rhet programs as primary sources, and explore the planned structures of award-winning writing programs from across the nation. The course will also address methods of assessment that move beyond the perfunctory aims of reporting “progress” and, instead, acknowledging teaching challenges and then enabling curricular and pedagogical improvement.

Potential Reading List: John Dewey, *Democracy and Education*; Jerome Bruner, *The Process of Education*; Lev Vygotsky, *Mind & Society*; Cathy Davidson, *The Future of Thinking*; Lee Ann

Carroll, *Rehearsing New Roles*: Marilyn Sternglass, *Time to Know Them*; David Bartholomae/Anthony Petrosky, *Facts, Artifacts, and Counterfacts*: Richard Miller, *As If Learning Mattered*; Brian Huot, *(Re)Articulating Writing Assessment for Teaching and Learning*; Bob Broad *What We Really Value: Beyond Rubrics in Teaching and Assessing Writing*; Richard Haswell (Ed.) *Beyond Outcomes*.

ENGL 70000. [Richard McCoy](#). “Introduction to Doctoral Studies in English”. 4 credits. Thursdays 2:00PM-4:00PM. [CRN 27393]

Course open to Ph.D. Program in English students only.

This course will seek to address four aspects of graduate studies in English: 1) English studies as a field and discipline; 2) research questions and practices; 3) connections to intellectual communities and networks (i.e. professionalization); and 4) the function of the university. Theoretically, we will examine the boundaries and objects of interest for the field, discussing how they intersect with but also remain distinct from other areas and approaches, and how various theories and methods (formalist, historicist, activist, etc.) define, in sometimes contradictory ways, English studies. Practically, we will discuss how to define objects of inquiry (“texts” and “contexts”) within the field, how to research such objects, how to identify the main debates currently circulating around them, and how to develop new knowledge and innovative ideas and approaches. Four short essays responding to assigned readings will constitute the written requirement for this course. The first will require situating your own current research interests in relation to contemporary issues in English studies and university education. The second will identify and analyze a current critical essay in terms of its argument, audience and evidence while explaining its objectives and methods. The third will propose a research question and annotated bibliography explain how you plan to use your research and define your own distinctive approach; this paper offers an opportunity to rehearse and reflect on seminar papers for another course. Your fourth essay will propose two or three of the texts assigned in this course that you consider essential for the field along with one or two additional ones not included that are particularly important to your research and teaching, explaining their importance.

[TOP](#)

ENGL 80600. [Nancy K. Miller](#). “Memoir/Illness/Graphic/Grief” 2/4 credits. Wednesdays 4:15PM-6:15PM. [CRN 27394]

(Cross listed with WSCP 81000 & MALS 71000)

“Considering how common illness is, how tremendous the spiritual change that it brings, how astonishing, when the lights of health go down, the undiscovered countries that are then disclosed...it becomes strange indeed that illness has not taken its place with love and battle and jealousy among the prime themes of literature.” Virginia Woolf’s *On Being Ill* is the first literary work we will read, even if contemporary nonfiction and fiction have long since belied Woolf’s lament. Illness occupies a prominent place in postwar culture, and the seminar will explore the stories of what happens when “the lights of health go down” through a wide range of literary and visual representations of bodily and mental suffering, including AIDS, cancer, depression, and mourning.

Among the writers and artists: Roland Barthes, Simone de Beauvoir, Lucy Grealy, Audre Lorde, Paul Monette, Oliver Sacks, Eve Sedgwick, and Susan Sontag; graphic narratives by Bobby Baker, David B., Miriam Engelberg, David Small, and Nicola Streeten.

The work of the course: weekly responses, one oral presentation, a final paper.

ENGL 79020. [Sondra Perl](#). “Image/Text/Poem: Composing Memoir in the Digital Age”. 2/4 credits.

Tuesdays 4:15PM-6:15PM. [CRN 27395] (Cross listed with WSCP 81000)

In *The Situation and the Story*, Vivian Gornick writes, “A memoir is a work of sustained narrative prose controlled by an idea of the self under obligation to lift from the raw materials of life a tale that will shape experience, transform event, deliver wisdom. Truth in a memoir is achieved not through a recital of actual events; it is achieved when the reader comes to believe that the writer is working hard to engage with the experience at hand. What happened to the writer is not what matters; what matters is the large sense that the writer is able to *make* of what happened. For that the power of a writing imagination is required.” (91) In this seminar, we will explore the writing imagination by composing several pieces of personal writing (two short pieces based on models that can easily be adapted for use in undergraduate college classrooms and one longer piece of sustained narrative prose that explores issues connected to composing the self as each writer comes to define and understand these issues). Pieces will begin with language on the page but will ultimately be transformed into new media projects, comprised of both words and images. Digital and written drafts of work-in-progress will be shared weekly and responses to assigned readings will be posted to a class blog as will links to the digital projects. Readings will consist of short reflective pieces written by well-known compositionists including Rebecca Faery and Mary Pinard. Two full-length memoirs will also be examined to discover how or whether the authors delivered on the promise outlined above by Gornick. In other words, while reading David Borkowski’s *A Shot Story* (soon to be published by Fordham University Press) and my own memoir *On Austrian Soil: Teaching Those I was Taught to Hate*, we will ask how and whether these texts transform lived experiences into language and images and a narrative voice that readers find believable. Familiarity with digital tools such as I-Movie or apps for making videos on mobile devices will be helpful but is not essential. What is essential is goodwill, a willingness to respond honestly to others, and a desire to engage in composing experiments where the shape and form of narratives change as they move from the page to the screen.

ENGL 91000. [Joan Richardson](#). “Dissertation Workshop”. 0 credits.

Thursdays 2:00PM-4:00PM. [CRN 27805]

Course open to Level 2 & 3 PhD Program in English students only.

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.

[TOP](#)

ENGL 87100. [David Richter](#). “The Rise of the Novel”. 2/4 credits.

Tuesdays 2:00PM-4PM. [CRN 27397]

During the “long eighteenth century” (1660-1830), most of the major innovations in both subject

matter and narrative technique take shape. At its beginning the art of fiction often involves the close imitation of true narratives, while at its end fictional narrative both competes with and contributes to the writing of historical narrative. Throughout the period, form (in the sense of aesthetic ideology) exerts intense pressure upon content, while content (the social and sexual conflicts of the period, along with the growing force of nationality) exerts a counterpressure upon literary form. We shall read some of these most important canonical texts within and against the culture that formed them, a culture that took its own shape, at least in part, from the rise of the novel.

In addition to exploring the narratives of the eighteenth century, we will also explore another set of narratives, the works of literary history in which scholars from the past sixty years have attempted to explain the origins of the English novel. Ian Watt's *The Rise of the Novel* (1957) was the master narrative against which recent literary historiographers have staged their own counter-histories, including Michael McKeon, Ralph Rader, Lennard Davis, Catherine Gallagher, Nancy Armstrong, and Margaret Doody.

Requirements for 4 credits: one oral report on recent criticism of the primary text for the day plus a research paper; for 2 credits: oral report and full participation.

**CANCELLED: ENGL 85500. [Terry Rowden](#). “Metablackness”. 2/4 credits.
Wednesdays 2:00PM-4:00PM. CANCELLED**

ENGL 84200. [Alexander Schlutz](#). “Freedom and Necessity. Philosophical and Literary Positions 1750-1820”. 2/4 credits.

Mondays 2:00PM-4:00PM. [CRN 27399]

During the long eighteenth century, the philosophical and literary debate over the freedom of the human will pits necessitarians against libertarians, empiricists and materialists against idealists and transcendentalists. It marks the Enlightenment and Romanticism equally and allows for an assessment of the continuities and discontinuities between the two periods. The problem of human freedom is also a driving force of Immanuel Kant's critical project, which hinges on Kant's positioning of the power of aesthetic judgment as the bridge between the empirical laws of nature and the moral laws of human freedom. Via Kant's *Critique of Judgment*, where the questions of human freedom and morality become *aesthetic* questions, the centrality of art and aesthetics in the Romantic period emerges on the background of the eighteenth-century debate over the freedom of the will.

We will discuss the philosophical positions of David Hume, William Godwin, and Immanuel Kant in order to examine the development of the debate over the course of the second half of the eighteenth century and to gain a better understanding of its turn to aesthetics in the Romantic period. To investigate how this aesthetic turn manifests itself in literary practice, we will focus on the texts of P.B. Shelley and Friedrich Schiller, two authors whose texts are deeply informed by the philosophical debates of their time. For both Shelley and Schiller questions of freedom and necessity are of particular importance, and their texts probe the role art and poetry might play in the moral improvement of humankind in paradigmatic fashion.

[TOP](#)

ENGL 85700. [Tyler T. Schmidt](#). “Dis/Integration: Mid-Twentieth Century African American Literature”. 2/4 credits.

Thursdays 4:15PM-6:15PM. [CRN 27400]

This course focuses on the aesthetic plurality within and critics' reassessments of African American literature in the ten (or so) years after World War Two, re-examining disparate departures from social realism and high modernism made by postwar poets, novelists, and, to a lesser degree, visual artists. In theorizing this era as a misunderstood early chapter of the Civil Rights Movement, we will consider the ways critiques of Jim Crow, integrationist imaginaries, desegregationist practices both textual and social (by editors and artists), transcultural aesthetics, and interracial artistic circles and sexualities shaped the literature (and, for those interested in a broader artistic terrain, visual art and music) of this period. The reading list will include Gwendolyn Brooks, Robert Hayden, Ann Petry, Jo Sinclair, Ralph Ellison, Flannery O'Connor, William Demby, Owen Dodson, and Alice Childress, among others. Engaging recent scholarship on the era (including Davarian Baldwin, Lawrence Jackson, Kenneth Warren, and Mary Helen Washington), students will be encouraged to locate and analyze forgotten or underexplored artifacts (literary, visual, or sonic) from the mid-twentieth century by African American artists and/or other postwar artists who responded to desegregation and/or engaged integrationist aesthetics.

ENGL 75500. [Jerry Watts](#). "Richard Wright and His Times". 2/4 credits.

Tuesdays 6:30PM-8:30PM. [CRN 27401]

Richard Wright was one of the most influential American writers of the twentieth-century and perhaps the most influential Afro-American writer of the twentieth century. In this seminar we will analyze most of Wright's major works, fiction and non-fiction, while paying particular attention to the intellectual, political and artistic influences that gave rise to them (ie. black life in the South; black migration; American style communism; proletarian literature; socialist realism; black protest fiction; expatriation; existentialism; anti-colonialism). By focusing on Wright, we will investigate important debates among American intellectuals and artists during the 1930s through the 1950s. We will also read prominent criticism of Wright's work to gain a sense of Wright's reception during his lifetime. Moreover, we hope to ascertain Wright's influence on other writers, some of whom followed in his footsteps (ie. Chester Himes, Ann Petry, William Gardner Smith) and some of whom rejected him (ie. Ralph Ellison, James Baldwin).

ENGL 84200. [Nancy Yousef](#). "Romantic Attention". 2/4 credits.

Thursdays 4:15PM-6:15PM. [CRN 27402] (Cross listed with WSCP 81000)

"Attention" is difficult to locate and define. As a receptive activity or state, it may be impossible to distinguish from its supposed opposites or perversions: the blank stare, the mood of distraction. Is attention a minimal condition for more complicated operations of knowledge, or is it a willful suspension of judgment and thought? Is it a state of serenity and detachment, or of vigilance and anxiety? What forms does attention take, and what affects does it involve? In approaching these questions, this course will attempt to take seriously romantic era claims for aesthetics as a method of observation and investigation distinct from scientific procedures on the one hand, and from philosophical theorization on the other hand. Alternating between readings of literature and works of philosophy focused on aesthetics, we will concern ourselves with the following questions: are acts of perception and interpretation distinct? what is the relationship between particular instances and general categories? what does it mean to be immersed in a moment of time? Philosophical touchstones will include selections from Locke, Kant, Hegel, Schopenhauer, Kierkegaard, Nietzsche and Merleau-Ponty. Literary readings will extend from

the romantic era to the later nineteenth century and include works by Wordsworth, Coleridge, Keats, Eliot and Dickens.

[TOP](#)

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
25820	Gold Matthew
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
27972	Lott Eric
00182	Marcus Jane Connor
00167	McCoy Richard
00063	Miller Nancy
00330	Otte George
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 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 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, Brown & Yellow room 4422	Brownstein Character & Caricature room 4433	Schaffer Diss Wkshp room 3309	Hintz Enlightenment Utopias room 4422	
2:00-4:00	Sargent Translation in Age Chaucer room 3307	Koestenbaum Punctuation room 4422	Caws Mod Singularities room 4422	DiGangi & Fisher Hist, Thry & Erly Mod Sexualities room 3306 Reid-Pharr Thrizing African Diaspora room 4422	
4:15-6:15	Gold Intro Doc Stu room 7395 Chuh Thry/Pract Prof Schshp room 6493	Vardy Romanticism, Landscape & Nature room 3308	Miller PoWar Women Wrtrs & Intell room 4433 Hitchcock Postcolonial Globality room 4422	Richardson Am Aesthetics room 4433 Pollard Sci, Sym & Stage in Erly Mod Eng room 3305	
6:30-8:30	Lott Formations of US Cult Stud room 3207	McBeth Queer Lines of Comm room 4433	Shor Speaking Truth room 4433	Alcalay Shape of Time room 4433	

Course Descriptions in alphabetical order by faculty name.

ENGL 80200. [Ammiel Alcalay](#). “The Shape of Time / The Poetics of Literary & Cultural History”. 2/4 credits. Thursdays 6:30PM-8:30PM. [CRN 25029] One comes to language already occupied by the ideological, political, communal, and formal weight of others who came before you. In this course we will attempt, in art historian George Kubler’s words, to “find cleavages in history where a cut will separate different types of happening.” The starting point will entail laying out a fairly complex but still schematic grid of lineages and relationships that comprise what will come to be seen as the mainstream of US culture, circa 1945-1975: Bebop, Beats, Black Mountain, Black Arts Movement etc., primarily as an example of how one might go about composing and analyzing various other clusters in different times and places.

We will explore continuity, lineage, transmission, interruption, and innovation through “thick” reading of clusters of texts across the spectrum of English and American letters. Linguistic, cultural, formal, and stylistic questions will be examined in larger contexts (orality and textuality; development of the vernacular; the growth of English into a dominant language, the relationship of American to continental English, etc.), with an emphasis on the vicissitudes and politics of prominence, transmission, storage (the archive), and the methodologies involved in the production of historical accounts, from more conventional to more idiosyncratic. This will mean, for instance, looking at the material and historical condition of texts (manuscripts, typescripts, editions), as well as the various ways in which literary and cultural histories are made.

Using Kubler’s *Shape of Time: Remarks on the History of Things* as an unorthodox guide to new organizational and taxonomic possibilities, our general background reading will be methodological, historical, informative, and investigative, including readings from linguistics, prosody, and poetics. However, the main focus of the course will be for each student to develop criteria for critical and contextual reading by creating their own investigative clusters drawn from any period or genre. We will present and explore these clusters together as we learn how to read.

Readings may include selections from: Alighieri, Dante. *De Vulgare Eloquentia*; Allen, Donald M. and Warren Tallman. *The Poetics of the New American Poetry*; Benveniste, Emile. *Problems in General Linguistics*; Brotherston, Gordon. *Book of the Fourth World*; Campbell, Lyle. *American Indian Languages: The Historical Linguistics of Native America*; de Saussure, Ferdinand. *Course in General Linguistics*; Dillard, J.L. *Black English*; Greetham, David. *Textual Scholarship: An Introduction*; Miles, Josephine. *The Continuity of Poetic Language & The Vocabulary of Poetry*; Saintsbury, George. *History of English Prose Rhythm & History of English Prosody*; Wogan-Browne, Jocelyn, with Nicholas Watson, Andrew Taylor, and Ruth Evans. *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280-1520.*; Selections from classical rhetoric: Aristotle, Demetrius, Longinus, and Quintilian.

ENGL 83500. [Rachel Brownstein](#). “Character and Caricature”. 2/4 credits. Tuesdays 11:45AM-1:45PM. [CRN 25030] Cross listed with WSCP 81000.

Literary theorists, literary journalists, and novelists themselves have been talking recently about character in fiction, and the author-character-reader nexus generally. Do you have to like the characters to admire a novel? What about the author? Do the muscles and habits of sympathy get strengthened when a reader identifies with a fictional character? What happens when we respond to eccentrics and types, flat and minor characters—and the voice (or the sense) of the narrator? The full humanity of some characters in fiction is frequently contrasted with “mere caricatures,” and sympathy is usually opposed to satire: are these binaries valid? In this seminar, we will look again at styles of characterization, mostly in novels by Jane Austen but also in graphic satires by her near contemporary, the caricaturist James Gillray.

ENGL 76000. [Mary Ann Caws](#). “Modernist Singularities”. 2/4 credits. Wednesdays 2:00PM-4:00PM. [CRN 25031] Cross listed with WSCP 81000. Looking at a juxtaposition of a few of the uncommon texts, visual and verbal, abounding in what we enjoy considering as the many varieties of modernisms, this seminar will concentrate on what features appear to mark them as unusual within their own context and in a larger one. The specific piece may differ in its peculiarity from others of its creator, setting it apart as an experiment that might have been contemplated, tried out, and not repeated. There will be room for the suggestions of the participants as to the works included, and as to the elements put in play. Among the writers and artists and thinkers on the reading and talking list will be Gerard Manley Hopkins, Henry James, Paul Celan, Samuel Beckett, Joseph Cornell, André Gide, Virginia Woolf, Jorge Luis Borges, Meret Oppenheim, Antonin Artaud, Gertrude Stein, Claude Cahun, Ludwig Wittgenstein, and D.H. Lawrence.

[TOP](#)

ENGL 80600. [Kandice Chuh](#). “Black, Brown, and Yellow: On Ways of Being and Knowing”. 2/4 credits. Mondays 11:45AM-1:45PM. [CRN 25032] Cross listed with WSCP 81000.

This course takes as its point of departure the understanding that minoritized literatures and modes of aesthetic expression both register and articulate distinctive ways of being and knowing. Black, brown, and yellow are key among the terms used to refer to such onto-epistemologies. Following the lead of M. Jacqui Alexander, Gloria Anzaldúa, Nahum Chandler, Cathy Cohen, Roderick Ferguson, Laura Kang, Audre Lorde, Chandra Mohanty, Fred Moten, José Muñoz, Trinh Minh-ha, and Mimi Nguyen among others, we’ll use this semester to consider the mobilization of color as an entry to the onto-epistemological dimensions of aesthetic expression. In what ways might an attention to color illuminate the inadequacies of the socio-political identities – African American, Asian American, Latina/o – by which racial difference is codified in the United States? How might a critical emphasis on onto-epistemological color-coding generate aesthetics and aesthetic sensibilities different from those that are the received legacies of enlightenment modernity? Of canonical literary histories and their relationships to normative socialities? How might thinking in these terms allow us to reconceptualize comparativity and relationality among ways of being and knowing? An archive of contemporary works in addition to those by the writers noted above, and including that by Mei-Mei Berssenbrugge, Allan deSouza, Junot Diaz, Sesshu Foster, Miguel Gutierrez, Wangechi Mutu,

Laurel Nakadate, Nam June Paik, and Ruth Ozeki, will ground our discussions.

Students taking this course for two credits should expect to write several short papers or the equivalent of a conference paper to fulfill the requirements of this course.

Students registering for four credits should expect to write several short papers and a seminar length essay (or equivalent other project) due at the end of the semester.

ENGL 80600. [Kandice Chuh](#). “Theory and Practice of Professional Scholarship in English”. 2/4 credits. Mondays 4:15PM-6:15PM. Course open to Level 2 students in the Ph.D. Program in English. [CRN 25033]

Intended to be taken toward the completion of coursework, this course is designed to guide students in the transition from the writing of seminar papers to more independent forms of scholarship. Students will explore the usefulness of particular theories, methods, and resources for their own work, including the main tools of archival and bibliographical research in their areas of interest, with a view to the entering and participating in the profession.

Professionalization in this context is inadequately understood as referring to activities designed to secure an academic job. In this course, we will be working with a more satisfyingly robust understanding of the construct, with the overarching goal of illuminating the ways in which intellectual communities emerge and are formed, their importance to scholarship and pedagogy; and the various means and methods by which scholar-teachers in the academy can become immersed in them. By demystifying “the profession” in these ways, the objective of the course is to enable mid-level students to shape research questions and pedagogical practices in ways that accord with their own distinctive investments in the academy. We will work with calls for papers for conferences, symposia, and journal issues, as well as key journals in a variety of fields, to ground our work for the semester. Students registering for this course should come in with a particular project or area of interest identified. We will work on developing research questions and abstracts appropriate to these projects and areas, including identification of generative research methods, appropriate bodies of scholarship, and so on. We’ll also work on developing the basic documents of an academic life – c.v., statement of teaching philosophy – and illuminate the long arc of an academic career by way of discussing such materials as the job letter, dissertation proposal and abstract, book proposal, and teaching portfolio.

The formal requirements of the course include the preparation of an abstract in response to a conference or symposium cfp; the development of a work/revision plan for an essay for submission to an academic journal or other venue; and similar kinds of projects to be determined on an individual basis. Students registering for two credits can expect to work on shorter or more concise projects than students registering for four.

ENGL 88100. [Mario DiGangi](#) and [William Fisher](#). “History, Theory, and Early Modern Sexualities”. 2/4 credits. Thursdays 2:00PM-4:00PM. [CRN 25034] Cross listed with WSCP 81000.

This team-taught seminar will explore and expand the repertoire of scholarly methods for reading sexuality in early modern literature, with an eye to current debates and future directions for the field. We will consider how different theoretical and historical approaches have produced varying accounts of sexuality as an object of inquiry; we will engage various reading strategies

for elucidating sexual meaning in dramatic texts; and we will reflect critically on questions of evidence, affect, gender, subjectivity, language, genre, theatricality, textual editing, and periodization. The following kinds of questions will guide our discussions: What are the consequences of emphasizing historical alterity, as opposed to historical continuity, in the study of sexuality? Are concepts such as sexual identity, subjectivity, or community useful in analyzing early modern modes of eroticism? How might the field move beyond familiar sexual paradigms and taxonomies (i.e., homoeroticism/heteroeroticism) to access alternative forms of erotic knowledge, practice, and relationality in early modern culture? How do particular textual and performative elements (i.e., puns, soliloquies, gestures, costumes, voices, metatheatrical moments, offstage actions) convey or confound sexual meaning? In exploring these questions, we will draw on a range of primary texts (drama, poetry, and prose) from the sixteenth and seventeenth centuries.

ENGL 70000. [Matthew Gold](#). “Introduction to Doctoral Studies in English” 4 credits.

Mondays 4:15PM-6:15PM. *Open to Ph.D. Program in English Students only.* [CRN 25035]

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.

Updated 9/7/2014

What is English Studies? This course takes an open and exploratory approach to answering that question as it considers past, present, and future directions of work in and around the field. Partly a history of the field, partly an introduction to the work of English studies and life in the academy, partly a foray into library and archival research, and partly a consideration of new digital methods in literary studies, the course aims to offer a broad introduction to the doctoral student experience and to limn some of the paths that students might take in their careers. Students will be expected to participate fully in the course, which includes online discussions, bibliographic and archival research assignments, an in-class presentation, and a final paper relevant to one of the main areas of the course.

[TOP](#)

ENGL 83500. [Carrie Hintz](#). “Enlightenment Utopias”. 2/4 credits. Thursdays 11:45AM-1:45PM. [CRN 25050] Cross listed with WSCP 81000.

Our seminar will center on utopian literature and thought in the late seventeenth century and eighteenth century in the light of contemporary utopian theory. Topics covered will include

utopia as social critique, utopian satire and lampoon, gendered spaces in utopia, rationality and nonsense, the literature of colonization and exploration, and the ways in which the rhetorical construction of ideal selfhoods in these works serves to exclude—or even eliminate—individuals and populations outside Enlightenment norms. The last seven weeks of the seminar will be devoted to fostering student research and writing, and to crafting seminar papers with a view to publication or dissertation work.

ENGL 86600. [Peter Hitchcock](#). “Postcolonial Globality: On the Speed of Place”. 2/4 credits. Wednesdays 4:15PM-6:15PM. [CRN 25036] Cross listed with WSCP 81000.

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.

ENGL 80200. [Wayne Koestenbaum](#). “Punctuation”. 2/4 credits. Tuesdays 2:00PM-4:00PM. [CRN 25038]

“...what matters is the punctuation,” said Ludwig Wittgenstein, who also wrote, or said: “I really want my copious punctuation marks to slow down the speed of reading.” For speed, for slowness, for fastidiousness, for laxness—however punctuation means, and whatever punctuation means, we will read, in this seminar, primarily for the *marks*, the unvocalized, often unnoticed and unread points and curves (eyelashes? tears?) that constitute punctuation. We will read for meaning, whatever that is, but we will try to edge our reading toward the silent places where meaning arrives at its arrangements through punctuation—which can be explosive and whimsical, but can also represent chains of common sense, and consensual pacts of pacing. We will be reading, I suppose, for the symptoms, and thus will find a form of ease—a diagnostician’s calm?—in the contemplation of what usually goes unsaid: commas, periods, colons, and other symptoms of exactitude. “Exact resemblance,” wrote Stein, and “Exactitude as kings”; or, as she observed in *The Autobiography of Alice B. Toklas*, “Gertrude Stein, in her work, has always been possessed by the intellectual passion for exactitude....” For poetic exactitude’s symptoms, we will closely listen.

To acquire visceral grounding in punctuation’s brutal stakes, we might begin with a reading of Franz Kafka’s “In the Penal Colony” and Roland Barthes’s *Camera Lucida* (where his famous notion of *punctum* receives air time). The sky’s the limit, when punctuation is the subject, so I hesitate to advertise in advance what the course’s readings will be, but, in the spirit of fair warning, here are some possibilities: a quick dose of Emily Dickinson, if only for her dashes; Stein, to sample her peerless exactitude; perhaps some short and agonizing pieces by Samuel Beckett; exquisitely timed poems of Marianne Moore; a pointed tale of Henry James (perhaps *The Aspern Papers* or *The Turn of the Screw*); a dry novel by Ivy Compton-Burnett, or a lush novel by Willa Cather; Elizabeth Hardwick’s somnolent *sprechstimme*-recitative, *Sleepless Nights*; the late Amiri Baraka’s classic *Blues People: Negro Music in White America*; and Kevin Young’s tribute to Jean-Michel Basquiat, *To Repel Ghosts*. Maybe poems by Paul Celan

or Ingeborg Bachmann or Georg Trakl (in bilingual German/English editions)? And Nathaniel Mackey, and William Carlos Williams, among other indispensables... Details to follow!

Requirements: in-class presentation and final project.

ENGL 85000 . Eric Lott. “Formations of U.S. Cultural Studies”. 2/4 credits. Mondays 6:30PM-8:30PM. [CRN 25938].

This course plays double with the “formations” of its title: it examines key cultural and social formations in the unfolding of the United States since the early nineteenth century in the context of notable debates in and constellations of Americanist cultural studies scholarship, so serving as an advanced inquiry into both. The interdisciplinary, and increasingly transnational, enterprise of American Studies has provided new perspectives on region, nation, and globe that challenge, too, the divides among culture, society, politics, and economy. Since the Cold War’s demise, in a newly globalized world, the field has been in a better position to devise an American Studies practice that views critically the boundaries of and reflexive allegiances to the nation-state, that 18th-century technology of compulsory homogeneity. Borders—of the nation, of community, of cultural production, of subjectivity (race, ethnicity, gender, sexuality, et al.)—will be understood as both preeminently porous and continually policed. We will thus pay particular attention to the evolving nation-state’s evolving relation to global structures it decisively influences even as it attempts to keep them at bay. Periodization as a mode of speculation will focus our conversations around such key nodal points as 1848, 1898, 1914, 1945, 1989, and 2001. We’ll examine cultural and artistic shapes and forms of many kinds (literature, performance, cinema, television, music, and more) in the context of scholarship from several disciplines—forms and formations, bases and superstructures. Among other things, our inquiry will raise questions about just how to think all these together. Ultimately it will be our business to explore the historical and institutional links between American Studies and cultural studies, to think about where key debates in the field may be tending in the years ahead, and to develop an engagement with American Studies professional practices—conferences, collaborations, panels, journals—in which you will be encouraged to begin to participate.

ENGL 89000. [Mark McBeth](#). “Queer Lines of Communication: Composing Intellectual Identity/Identifying Educational Normativity”. 2/4 credits. Tuesdays 6:30PM-8:30PM. [CRN 25445]

Perhaps most important, performance studies offers useful ways of theorizing the oftentimes slippery idea of “performing,” which is both medium and act, noun and verb. – Jenn Fishman, et al. “Performing Writing, Performing Literacy” (96)

The here and now is simply not enough. Queerness should and could be about a desire for another way of being in both the world and time, a desire that resists mandates to accept that which is not enough. - José Esteban Muñoz. “Cruising the Toilet: LeRoi Jones/Amiri Baracka, Radical Black Traditions, and Queer Futurity.” (365)

If according to J. L. Austin, words do things, then utterances at school can do things to students and teachers. When the President of an institution proclaims, “I hereby confer these degrees upon the class of . . .” an entire series of personal, social, economic, and political events ensue. As a

way to refocus the attentions of our educational institutions (and even the field of composition), we flirt with the triangulation of composition research, performance studies and queer theory because all three attend to the processes and implications of actions—the rehearsal part. This course investigates the relationships between educational institutions, identity, and composing, calling upon Queer theory, performance studies, and composition/rhetoric research to explore the intersections between performing teaching/learning, uttering performative educational policies, and composing an intellectual self. This useful and pleasurable ménage à trois concern themselves with learning performance, the rhetorical force of language, ideas about development and identity, and most importantly, they don't get hung up on the final products of academic tasks. Through an unpacking and a re-synthesis of these distinctive theoretical approaches accompanied by experiences and reflections that ground these theories in real educational life, we will focus our attention on how our language usage shapes the realities of our classrooms and administrative decision-making.

ENGL 88000. [Nancy K. Miller](#). “Postwar Women Writers and Intellectuals”. 2/4 credits. Wednesdays 4:15PM-6:15PM. [CRN 25447] Cross listed with WSCP 81000.

Virginia Woolf's *Between the Acts* was published posthumously in 1941. Beginning here, with the death of this author, we will proceed to examine the work of women writers who produced essays, novels, and poetry from the war years through the advent of second-wave feminism. Hannah Arendt, Simone de Beauvoir, Carolyn Heilbrun, Julia Kristeva, Audre Lorde, Mary McCarthy, Adrienne Rich, Susan Sontag, Simone Weil, Virginia Woolf. These prolific and brilliant women are not only major writers. As intellectual figures and cultural icons, they also have often played an important role in public debate. Of special interest to the seminar will be the relations among these women, who sometimes admired, sometimes detested one another. Work for the course: one oral presentation, weekly responses, and one term paper, due at the end of the semester.

[TOP](#)

ENGL 81500. [Tanya Pollard](#). “Science, Sympathy, and the Stage in Early Modern England”. 2/4 credits. Thursdays 4:15PM-6:15PM. [CRN 25051] Cross listed with WSCOP 81000.

This course will explore early modern scientific models of bodies' relationships with their environments, with attention to theories about the sympathies sparked by correlations between human, animal, and inanimate bodies, and the potent consequences of manipulating these sympathies. Readings will include *Arden of Faversham*; Marlowe's *Doctor Faustus*; Shakespeare's *Macbeth* and *Tempest*; Webster's *Duchess of Malfi*; Middleton's *Changeling* and *The Witch*; Jonson's *Epicoene* and *The Alchemist*; Crooke's *Microcosmographia*; and Wright's *Passions of the Mind in General*.

ENGL 85500. [Robert Reid-Pharr](#). “Theorizing the African Diaspora”. 2/4 credits. Thursdays 2:00PM-4:00PM. [CRN 25040] Cross listed with WSCP 81000.

This seminar will introduce students to some of the more significant critical and theoretical trends within African Diaspora Studies. Participants will be expected both to develop sophisticated understandings of the history of the African Diaspora as well as to understand the complex issues of identity and aesthetics that attend that history. Students will do in-class

presentations and will write a series of short papers. Texts that we will examine include: V.Y. Mudimbe, *The Invention of Africa: Gnosis, Philosophy, and the Order of Knowledge*; Aime Cesaire, *Notebook of a Return to the Native Land*; Aime Cesaire, *Discourse on Colonialism*; Michael Gomez: *Reversing Sail: A History of the African Diaspora*; Michele M. Wright, *Being Black: Creating Identity in the African Diaspora*; Sarah Nuttall, ed., *Beautiful/Ugly: African and Diaspora Aesthetics*; Isidore Okpewho and Nkiru Nzegwu, *The New African Diaspora*; Michel Rolph-Trouillot, *Silencing the Past: Power and the Production of History*; Richard Price, *The Convict and the Colonel*; and Edouard Glissant, *Poetics of Relation*.

ENGL 80200. [Joan Richardson](#). “American Aesthetics: Pragmatism as Experience”. 2/4 credits. Thursdays 4:15PM-6:15PM. [CRN 25041]

As the great Indian monk and teacher Vivekananda points out in *Practical Vedanta: Lectures on Jnana Yoga*—a text William James knew and valued—most of our differences as human beings “are merely differences of language.” (James brought Vivekananda to Harvard to lecture in 1896, introducing him as “an honor to humanity.”) Pragmatism is above all a method for making adjustments for these differences, for measuring our words, we could say. Charles Sanders Peirce, the framer of American pragmatism, learned how to make ideas clear by adapting the methods of adjusting for parallax, of accounting for the aberrations of starlight and irregularities in earth’s orbit, to how we use words. He established the field of semiotics, a truly native American sign-language, as it were. His aspiration continued the Romantics’ project to devise a use of language that might repair the consequences of the Fall. Peirce and James had taken deeply to heart and mind Emerson’s brilliant summation of where we find ourselves in relation to language, a condition painfully exacerbated by the Darwinian information: “It is very unhappy, but too late to be helped, the discovery we have made, that we exist. That discovery is called the Fall of Man. Ever afterwards, we suspect our instruments.” This observation is at the core of Emerson’s most unsettling essay, “Experience,” an offering that performs the revelation of *experience*—which shares its root with *peril* and *experiment*—as risk, adventure, as projective attitude and activity appropriate to inhabiting a universe of chance. William James repeatedly reminds us that we each have a stake in what the future is to be:

the idea of a world growing not integrally but piecemeal by the contributions of its several parts...offer[ing]...the chance of taking part in such a world. Its safety...is unwarranted. It is a real adventure, with real danger, yet it may win through. It is a social scheme of co-operative work genuinely to be done.

The “co-operative work,” of course, depends on finding a method of not misreading one another’s signals as we shape language to imagine a future, knowing, as Wallace Stevens beautifully put it, that “the imperfect is our paradise.”

William James’s *Pragmatism: A New Name for Some Old Ways of Thinking* (1907) will be at the center of our discussion throughout the term; we will read its eight lectures very slowly and deliberately. Around them will radiate other texts: some of those from which they grew and some of those growing from them—“...our knowledge grows *in spots* [James’s emphasis]. The spots may be large or small, but the knowledge never grows all over: some old knowledge always remains what it was.” Primary in this radiant circle will be excerpts from Jonathan Edwards, Emerson, C. S. Peirce, Wallace Stevens—the usual suspects, in other words. Secondary readings will include some of my own work and great surprises!

A term paper/project will be required.

ENGL 80900. [Michael Sargent](#). “Translation in the Age of Chaucer: The Vernacularity Debate”. 2/4 credits. Mondays 2:00PM-4:00PM. [CRN 25042]

The role of literature in the vernacular was strongly contested at the end of the fourteenth and the beginning of the fifteenth century in England – including particularly the theoretical debate over the appropriateness of the translation of scripture. According to one school of modern literary criticism, the debate was definitively ended by the ecclesiastical authorities with the promulgation of Archbishop Arundel’s Lambeth Constitutions of 1409. Yet we must also observe the expansion of literary translation into English throughout this period, including not just the French literature that had often been translated into English throughout the medieval period, but also, e.g., translations of Italian literature by Chaucer and others.

[TOP](#)

ENGL 91000. [Talia Schaffer](#). “Dissertation Workshop”. 0 credits. Wednesdays 11:45AM-1:45PM. Course open to Level 2 & 3 students in the Ph.D. Program in English. [CRN 25043]

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 79010. [Ira Shor](#). “Speaking Truth to Power: Discourses of Domination and Resistance”. 2/4 credits. Wednesdays 6:30PM-8:30PM. [CRN 25044]

With a new populist Mayor, New York City may see changes to its runaway inequality and feeble democracy. Can Mayor DeBlasio reverse the triumph of the billionaires? One lens through which to watch the evolving conflict is the domain of rhetoric and discourse. Certainly, many things will signal ups and downs in this class and race war; but, rhetoric and discourse are consequential tools for all sides. The success of democratic reform will depend on them. This is so because any egalitarian leader facing entrenched oligarchy can advance only by the force of mass activism from the bottom up; countless bodies of average people filling public squares are the best counter-weight against the formidable mountains of money blocking the way; a mass counter-weight to great wealth can only be rallied through discourses which inspire and lead conquered people to fight against plutocrats for the public good. This fight will take many forms, but one form will be a rhetorical contest between discourses of domination and discourses of opposition.

Discourses are specific acts of communication through which rhetors move receivers to see things a certain way, to prefer these ways of knowing and doing rather than those. Discourses flood everyday life with meanings that develop habits, preferences, perceptions, allegiances, and orientations (Bourdieu’s notion of “habitus”). The dense discourses of daily life can shape people in certain directions because human communication is inherently “suasive” (according to Kenneth Burke, Jerome Bruner, and Michel Foucault). Discourse, then, is a material force

through which human subjects are socially constructed. Through discourse, we are acted upon and act on ourselves, on others, and on the conditions we are in. *Ideology* is the component of discourse which achieves this shaping effect on human subjects and social sites, through a process sometimes called interpellation (Althusser). Ideology in discourse achieves its formative impact by representing to us what is good, what is possible, and what exists (as Goran Therborn explains this process).

Rhetoric emerged as a persuasive practice 2500 years ago in the “civic assembly” or *agora* of ancient Athens, a “town hall” open only to the male citizens of that city-state. Rhetoric still functions as a tool-kit of techniques for composing discourses to effect our intentions and to affect our listeners and environs. One kind of rhetoric, “speaking truth to power,” appeared in ancient Athens as “parrhesia” (“fearless speech” according to Foucault, or “speaking truth to power” or “truth-telling”).

This seminar will examine rhetoric and discourse vis a vis power relations in society. How does rhetoric manage the composition of discourses and how does discourse manage the composition of human subjects and society? Dominant rhetorics guide the composing of discourses through which compliant human subjects are interpellated; dissident rhetorics guide the composing of opposition discourses for developing critical human subjects. One is a tool of the status quo; the other a tool of transformation. As Kenyan playwright Ngugi Wa’Thiongo pictured Europe’s conquest of Africa, he wrote that “the night of the sword was followed by the morning of the chalkboard”—guns defeated the natives and created imperial possibilities which were consolidated by rhetoric and discourse (in this case colonial education and European languages). In our town and time, a disfavored populist surprisingly won at the polls, creating an opening to the left which rhetoric and discourse may yet consolidate.

Readings: Foucault (*Society Must Be Defended; Discipline and Punish; Fearless Speech*), Bourdieu (*Distinction; Language as Symbolic Action*), Scott (*Domination and the Arts of Resistance; Thinking Like a State*), Pratt (“Arts of the Contact Zone”), Therborn (*The Ideology of Power*); Hardt/Negri (*Declaration*); Chomsky (*Understanding Power*); Ngugi Wa’Thiongo, *Decolonizing the Mind*; plus other sources.

ENGL 84200. [Alan Vardy](#). “Romanticism, Landscape and Nature”. 2/4 credits. Tuesdays 4:15PM-6:15PM. [CRN 25045]

This course will offer a detailed tour of the relationships between art and nature as they developed from the latter half of the 18th through the first third of the 19th centuries, concluding with the poetry and natural history prose journal of John Clare. I use the term “tour” intentionally to highlight the centrality of walking in the development of these aesthetic experiences. As part of the seminar we will enjoy a short tour of the ‘Ramble,’ Olmstead’s picturesque masterpiece in Central Park. The course will study theories of the pastoral, landscape gardens, guidebooks, the picturesque, the beautiful, the sublime, Edmund Burke, William and Dorothy Wordsworth, Samuel Taylor Coleridge, and Clare. We will begin with Burke’s *Philosophical Inquiry into Our Ideas of the Sublime and the Beautiful* in order to develop a basic understanding of those aesthetic categories; the course will plot a shift from art focused on the aesthetics of landscape to one concerned with the value of nature. Students should read Burke prior to the beginning of the semester; there is a good inexpensive OUP paperback available. Please buy the Oxford edition of Clare’s poems in particular (there is a lot

of controversy around various editing practices, and we should all have the same text).

Practicum: ENGL 79000. “The Teaching of College Writing: Practicum”. 4 credits

Baruch: Tuesdays, 12:30PM-2:15PM; Rm. TBA, 4 credits, Prof. Smith, Course open to Ph.D. students in the English Program. [CRN 25048]

John Jay: Thursdays, 3:00PM-5:00PM; Rm. TBA, 4 credits, Prof. McCormack, Course open to Ph.D. students in the English Program. [CRN 25046]

Queens: Tuesdays, 10:05AM-11:55AM; Rm. TBA, 4 credits, Prof. Fisk, Course open to Ph.D. students in the English Program. [CRN 25047]

Lehman: tba Rm. TBA, 4 credits, Course open to Ph.D. students in the English Program. [CRN 25049]

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Dissertation Supervision

CRN	Instructor
00401	Alcalay Ammiel
00719	Alexander Meena
00078	Bonaparte Felicia
00299	Bowen Barbara
00243	Brenkman John
00148	Brownstein Rachel
00402	Burger Glenn
00137	Caws Mary Ann
13028	Chuh Kandice
01030	Dawson Ashley
00080	Dickstein Morris
00571	DiGangi Mario
10945	Di Iorio Lyn
00758	Dolan Marc
00403	Elsky Martin
01032	Faherty Duncan
25820	Gold Matthew
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
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