

COURSES:SPRING 2001

70200

Th, 2:00-4:00 p.m.

Caribbean Women's Literature, 1970-present

Prof. Barbara Webb

This course will explore the relationship between gender and culture in the fiction, poetry, and essays of Caribbean women writers. Although these writers represent a variety of responses to the challenges faced by Caribbean women in general, they share a common emphasis on the relationships within the family and nation that tend to perpetuate the inequities of class, race, and gender associated with the colonial past. We will discuss their reinterpretations of Caribbean history and culture, their revisions of nationalist discourse, and their experiments with language and literary form. The course includes texts by Olive Senior, Lorna Goodison, Opal Palmer, Erna Brodber, Jamaica Kincaid, Jean Rhys, Michelle Cliff, and Edwidge Danticat. The major focus of the course is the writing by women from the English-speaking Caribbean; but given the increasingly cross-cultural focus of Caribbean literature since the 1960s, selections by writers such as Paule Marshall, Rosario Ferre, and Maryse Conde will also be discussed. This course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week; a term paper (15-20 pages) will also be required.

70500

Th, 6:30-8:30 p.m.

Chaucer's Ends: The Canterbury Tales

Prof. Scott Westrem

Everyone agrees that when Geoffrey Chaucer died in 1400, he left unfinished, and possibly unordered, a collection of tales supposedly told by a group of pilgrims on the road to the shrine of St. Thomas à Becket, Britain's most popular medieval pilgrimage site. Yet almost everyone would also agree that the resulting book, which he called "the tales of Caunterbury," has guaranteed Chaucer his place with Shakespeare as a towering writer of literature in English. In fact, as Harold Bloom observes in *The Western Canon*, the Tales "consists of giant fragments" that leave the reader with "little impression of something unfinished." Although there are actually times when the impression of "unfinishedness" is quite powerful, Bloom's sense of the work may explain why even the editors who arrange Chaucer's collected works place his Tales first (though everyone believes he was writing it in his last years), and thus before *The Book of the Duchess*, which most scholars consider to be his earliest major poem, and one which he actually did complete, probably around two decades before he turned to the "General Prologue."

In this seminar, we will read the Book and almost all of the Tales, asking many questions, only one of which will be: What is Chaucer doing? Thinking about the question will lead us to examine his sources (most of them in other languages), themes, narrative voice, character development, and use of genres; we will also pay attention to crucial--if apparently fusty--matters such as codicology, since manuscript evidence certainly influences important conclusions scholars draw about the text. We will of course pay attention to Chaucer's indebtedness to the international literature of his day, particularly to the Italian and French

writers of his generation (and one earlier) whose work he used (and transformed) in stunning ways that make him an originator of the very idea of comparative literature. We will also examine pertinent criticism (with an attempt to grasp something of the history of Chaucer criticism), including work by D. W. Robertson, Donald Howard, Jill Mann, V. A. Kolve, David Aers, Lee Patterson, Mary Carruthers, and Carolyn Dinshaw. Knowledge of Middle English is not a prerequisite for this seminar, but a desire to learn it is; we will spend a fair amount of time in early sessions on Chaucer's language. I pay a great deal of attention to student writing with assignments spread throughout the semester: four informal "reaction" papers, one 6-8 page paper requiring work with a manuscript (original or facsimile) or some other medieval artifact, and a lengthier (15-page) research paper. If successful, this seminar will never finish.

Required Texts: *The Riverside Chaucer*, gen. ed. Larry D. Benson, 3rd ed. (Boston: Houghton Mifflin, 1987) and *Oxford Guides to Chaucer: The Canterbury Tales*, ed. Helen Cooper (New York: Oxford U P, 1989, rpt. 1991).

74100

M, 6:30-8:30 p.m.

Lyric, Prose, Modernity

Prof. Joshua Wilner

In one of Baudelaire's late prose poems, a poet tells of losing his halo while dodging traffic on a crowded boulevard: "It slipped from my head into the mire of the pavement, and I didn't have the courage to pick it up - better to lose my insignia than to break my bones." In this allegorical anecdote, Baudelaire captures the desanctified language of the lyric poet as it passes through the busy, crowded world of prose.

The cultural condition Baudelaire evokes and its connection with a changing sense of the relationship between poetry and prose will be the subject of this course. We will begin by examining a group of romantic texts (some pages from Rousseau's *Reveries*, some fragments by Schlegel, the debate over "poetic diction" between Wordsworth and Coleridge) which more or less directly challenge neo-classical genre theory and adumbrate formal possibilities which will emerge more distinctly over the course of the century. We will then turn to another group of romantic texts, including writings by Dorothy Wordsworth, Coleridge, Keats, Byron and Mary Shelley, to study the gender sub-text which informs this history - a sub-text in which the figure of poetic election is male and the matrix of prose female. De Quincey's *Confessions of an English Opium-Eater*, which was a self-conscious experiment in "impassioned prose," and Baudelaire's pre-symbolist *Artificial Paradises*, which was directly influenced by De Quincey and marked the later Baudelaire's turn from poetry to prose, are at the historical center of the course. They will provide a bridge between the romantic writers with whom we began and the late nineteenth and early twentieth century writers of experimental prose with whom we will conclude: Rimbaud, Stein, Woolf, and Benjamin.

Requirements: for 4 credits - one short (3 to 5 page) and one long (15 to 20 page) paper; for 2 credits - one 5 to 7 page paper.

74100 (a mini-course; 2 credits)
4 sessions, April 17, 19, 24 and 26, 11:45-1-45.

Wordsworth and Clare

Prof. Angus Fletcher

74200

W, 4:15-6:15 p.m.

Victorian Poetry and Poetics

Prof. Donald Stone

In his Preface to *Lyrical Ballads*, Wordsworth made grandiose claims for poetry ("the breath and finer spirit of all knowledge") which Victorian poets were to draw upon in a variety of ways: the choosing, for example, of "incidents and situations from common life"; the blurring of the distinction between poetry and prose-or, for that matter, between poetry and other disciplines, such as philosophy, psychology, and religion. In addition, the Victorians gained from their Romantic predecessors a sense of the poet as "unacknowledged legislator of mankind" (Shelley), as "rock of defence of human nature" (Wordsworth). In this course we will be looking at some of the ways in which Victorian poets, as heirs to the Romantics, redrew the boundaries of poetry, allowing them to write as sages and critics, artists and moralists. For the first class, students are urged to reread or reread Wordsworth's "Preface"-- and are recommended to look at Shelley's "Defence of Poetry and Carlyle's "The Hero as Man of Letters." Thereafter, we will survey some of the varieties of Victorian poetic expression, taking the form of Tennyson's poetics of loss; of Arnold's merging of poetry and criticism; of the Brownings', Clough's, and Meredith's use of poetry as fiction; of the Victorian novelists' use of fiction as poetry (selected passages from Thackeray, Elliot, Charlotte Bronte, Peter); of the fusing of painting and poetry by the Pre-Raphaelites (Dante and Christina Rossetti, Morris, Swinburne); of the expression of religion in poetry (Hopkins, Newman); of the comic spirit in Lear, Carroll, Thackeray, and W. S. Gilbert; of the love of poetic craft in Hardy; of the outpourings of (in Yeats's phrase) the "Tragic Generation" (Wilde, Dowson, John Davidson, James Thomson); and finally of the creations of (Yeats's phrase again) the "Last Romantics"-Yeats, Henley, Housman, and Kipling.

This is a vast literary terrain, and it is expected that students will focus on poets they particularly like and want, or need, to study. If students want to add authors to the list (Sir Henry Taylor? Alice Meynell? Thomas Lovell Beddoes?), they are encouraged to do so. We will also consider some of the major critical positions on poetry-by Arnold, Browning, Bagehot, Ruskin, Pater, Symons, among others-made during this period. Each student is responsible for an oral presentation and a term paper.

texts: *The Major Victorian Poets: Tennyson, Browning, Arnold*, ed. William Buckler (Riverside ISBN 0-395-14024-2) *The Penguin Book of Victorian Verse*, ed. Daniel Karlin (Penguin ISBN 0-14-044578-1) *Thomas Hardy, Selected Poetry* (Oxford ISBN 0-19-283273-5)

74300

F, 11:45-1:45 p.m.

The Victorian Novel

Prof. Felicia Bonaparte

The nineteenth century was an age of radical and constant change. Old ideas were being challenged. New ideas were being born. Self, society, human relationships, history, politics, science, art, every area of human thought, every aspect of human existence, every detail of human life was in a state of transformation. Our purpose in this course will be to understand these revolutions and to examine the many ways in which the nineteenth-century novel sought to reflect them and address them. We will therefore be concerned both with what the novels say and with the complex ways they say them, thus with the manner in which the novel comments on social, psychological, philosophical, historical, political, and economic realities, as well as with its language and structure. Finally, we will be concerned with the larger aesthetic issues raised by the these novelists themselves as they attempt to work out a form uniquely designed to express their vision.

Readings will include the following (in the editions cited, where listed): Jane Austen, *Mansfield Park* (Penguin); Emily Bronte, *Wuthering Heights* (Norton); Charlotte Bronte, *Villette*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Bleak House* (Norton); George Eliot, *Middlemarch* (Oxford World Classics, Bonaparte introduction), George Meredith, *The Egoist*; Thomas Hardy, *Jude the Obscure* (Oxford World Classics, Sutherland introduction).

74800

W, 6:30-8:30

Remapping Early American Studies: North American Studies in a Global Frame

Prof. David Kazanjian

This course remaps early American literature via current, critical debates about the "transatlantic," "global," or "international" circuits of that literature. We will read and discuss early American texts, as well as the methodologies and approaches through which those texts have been understood, in order to examine critically both American Literature and American Studies. We will set the stage with two weeks of readings on the current, critical debates, including work by Jenny Sharpe, Amy Kaplan, Donald Pease, and Michael Denning. We will then examine a series of textual and historical flash points in early American, cultural and literary history:

- * European Narratives of Discovery and Exploration
- * The Sexing and Raging of Criminality in Late Seventeenth and Late Eighteenth-Century North America
- * The Eighteenth-Century Rise and Nineteenth-Century Decline of Black Sailors on the North Atlantic
- * The Turn of the Nineteenth-Century Movement for a National Culture
- * "Dime Novels" and the U.S.-Mexico War

Major themes will include: white settler colonialism; class, race, sexuality, gender, and ethnic formations; the rise of the nation-state and national culture; manifest destiny and imperialism; "exceptionalism" and "internationalism;" canon formation; "highbrow" and "lowbrow" literatures. Primary material could include texts by: Richard Hakluyt, William Bradford, John Smith; Ann Hutchinson, Mary Rowlandson, "Adam," Samuel Sewall, John Saffin, Johnson Green; Britton Hammon, Olaudah Equiano, Venture Smith, Nancy Prince, George Henry; J. Hector St. John de Crevecoeur, Susanna Rowson, Charles Brockden Brown, William Apess; George Lippard, Ned Buntline, Harry Halyard.

74900

Th, 6:30-8:30 p.m.

Melville

Prof. William Kelly

The works: most of the prose, a significant chunk of the poetry, the critical tradition. An oral report; a seminar paper. Deep divers of every persuasion are welcome; the faint of heart are encouraged to seek enlightenment in other venues.

75100

W, 2:00-4:00 p.m.

Postwar American Fiction

Prof. Morris Dickstein

This course will examine some of the most important works of fiction published in America after 1945 as literary works but also as reflections of some significant social developments taking place in the country, including the effects of the war, echoes of the Holocaust, the new middle-class affluence, the growth of mass culture, the decay of the cities and migration to the suburbs, the cold war, the new ethnicity, the rise of the Beats and the counterculture, the civil rights revolution, the war in Vietnam, and the resurgence of feminism. The writers may include Norman Mailer, Flannery O'Connor, J.D. Salinger, Ralph Ellison, Saul Bellow, Joseph Heller, John Cheever, Philip Roth, John Updike, Jack Kerouac, Vladimir Nabokov, Thomas Pynchon, Raymond Carver, and Toni Morrison, among others. Some attention will be paid to the influence of their predecessors who wrote between the wars. There will be some readings and oral reports dealing with the other arts, such as film, painting, and music, and with the social critics of the period, among them David Riesman, William H. Whyte, C. Wright Mills, and Betty Friedan. An oral report and a term paper will be required of each member of the seminar.

75100

T, 2:00-4:00 p.m.

Art and Thought of the 1950's

Prof. Louis Menand

A study of art, literature, film, and ideas, mostly American, in the 1950s. We will try to see the works we study in their social context, particularly the context of the Cold War. We will examine specifically the following topics: the Hiss case; the post-studio Hollywood movie; Abstract Expressionism; the philosophy of Wittgenstein, Sellars, and Quine; the New York intellectuals;

the Beats; the Sputnik crisis; Elvis Presley and the emergence of rock 'n' roll; the photography of Robert Frank; the literature of ethnicity; structuralist theory (Frye, Merton, Barthes, and Chomsky); the civil rights movement; and European cinema (Breathless, Hiroshima Mon Amour, The 400 Blows, La Dolce Vita, and Black Orpheus, all released in the United States in 1959). Texts include: Advertisements for Myself, The Liberal Imagination, On the Road, Howl, Mythologies, The Little Disturbances of Man, Peyton Place, Sunset Boulevard, and The Cat in the Hat.

Students not enrolled in a Ph.D. program must have the permission of the instructor.

75200

T, 4:15-6:15 p.m.

Passing, Lynching and Jim Crow in African American Literature

Prof. Michele Wallace

This course will examine issues of gender, sexuality, passing, lynching and hybridity in Afro-American literature at the turn-of-the-century precisely because such thematic juxtapositions were paramount among the preoccupations of black writers during this period. Given any familiarity with the political and sociological context of their lives, the reasons for this become obvious.

Reconstruction had ended in the 1870s with a compromise on the part of the status quo in the North with native whites in the South conditional upon the denial of the civil rights of Afro-Americans, despite passage of the 13th, 14th and 15th Amendments designed to protect them. Lynchings, race riots, institutionalized Jim Crow segregation and aggressive racism in the schools, the penal system, and in property and voting regulations were gradually but increasingly widespread and commonplace throughout the South where the overwhelming majority of the black population was still located. Attempts to escape, either in groups or individually, to unsettled territories in the West or South of the Mexican border, and to found black towns (as in *Their Eyes Were Watching God* and *In Paradise*), more often than not resulted in the spread of Jim Crow conditions. No one knows how many previously black identified persons who were light enough to pass, and who had once enjoyed certain privileges as free blacks during slavery and as upper class mulattoes during Reconstruction, ultimately passed over into whiteness for their own safety; darker skinned blacks almost uniformly kept their secrets and helped them hide.

It was one of those historical moments, not nearly so rare (although rarely spoken of) as some of us like to think, when fascist sentiments ran rampant throughout the land, not only against blacks but Jews, Catholics, Native (Indians) Americans, Asians and swarthy immigrants of all descriptions. Yet it was also a time of great hope and aspiration for a small and upwardly mobile black intellectual elite (composed of roughly the 10,000 blacks who, against all odds, achieved a college education by 1920). These so called "leaders," whom DuBois hopefully called the "Talented Tenth" (when they were in fact no more than a fraction of 1% of the "race") could not necessarily foretell how long the struggle of their people for freedom and opportunity would be. Needless to say this educated elite frequently but not always overlapped with the formerly upper class mulattoes, many of whom were forced to flee to the North in order to avoid being lynched and burnt out. Both Ida B. Wells and Charles Chesnutt are representative of this cohort. The

elite, historian Rayford Logan and others tell us, formed the first great migration of blacks to the North.

Through a careful reading of three of the crucial black texts of this period--Booker T. Washington's *Up From Slavery*, W.E.B. Du Bois's *Souls of Black Folk* and Ida B. Wells' *On Lynchings*, we hope to come to a better understanding of how and why American writers of fiction about the South, such as Charles Chesnutt, Kate Chopin, Mark Twain and James Weldon Johnson, constructed the often melodramatic stories of frustrated black and mulatto struggle and uplift that have come down to us.

Readings

Leon Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow*, Knopf (1999)--Textbook.

Booker T. Washington, *Up From Slavery* (1901)

W.E.B. DuBois, *The Souls of Black Folk* (1903)

Ida B. Wells, *On Lynching* (1890s)

Gail Bederman, *Manliness & Civilization: A Cultural History of Gender and Race in the U.S., 1880-1917*, Univ. of Chicago P, 1995--Textbook.

Charles Chesnutt, *Mandy Oxendine* (1899)

Joel Chandler Harris, *Uncle Remus and Brer Rabbit*, Applewood Books (1907)

Paul Lawrence Dunbar, *The Sport of the Gods* (1901)

Albert Boime, *The Art of Exclusion: Representing Blacks in the Nineteenth Century*, Smithsonian P, 1990--Textbook.

Mark Twain, *Puddinhead Wilson* (1894)

Kate Chopin, *The Awakening* (1899)

Anna J. Cooper, *A Voice from the South* (1892)

James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912)

77100

M, 4:15-6:15 p.m.

Maidens, Madmen, and Haunted Houses: 18th and 19th Century Gothic Fiction

Prof. William Coleman

The course will examine gothicism from its origin in the late 18th century through the flowering of the genre in the 19th century, with some reference to modern gothic literature and cinema. It will discuss the literary influences (Shakespeare the German Schauerroman tradition, French erotic fiction, the novel of sentiment) and the cultural influences (antiquarianism, the picturesque) in the development of gothicism. The course will emphasize the importance of gothicism in the presentation of character in European fiction-as a vehicle to depict psychological states, especially mental disorders and sexual obsessions. This is symbolized in the central prop of gothic fiction, the haunted house. The course will also describe gothicism as a genre which women (the predominant writers of the genre) used to describe their limited roles, functions, and rights to other women (the predominant readers of the genre). This is expressed in the central character conflict of gothic fiction-an innocent heroine pursued by a male figure anxious to subject her to arbitrary religious, political, or familial power. Finally, the course will describe gothicism as a response to three late 18th century revolutions: the aesthetic revolution

whereby Longinus supplanted Aristotle (thus Burke's observation in *On the Sublime and the Beautiful*, that under certain circumstances pain and danger are attractive, provided a basis for the aesthetics of gothicism), the literary revolution expressed in the works of the so-called Age of Sensibility, and the political revolutions of the period 1775-1815 (thus, the marquis de Sade's description of gothic fiction in his *Idee sur les romans* as "the fruit of the revolution of which all Europe felt the shock"). The course will reflect and acknowledge Joyce Carol Oates's observation, that gothicism is "...not a literary tradition as much as a fairly realistic assessment of modern life."

79000

Th, 4:15-6:15 p.m.

Composing: Writing Theory and Practice

Prof. Sondra Perl

Over the past quarter century, a new field has grown from observing writers at work. These studies of composing have generated new perspectives for writing classrooms, new approaches for developing student interest in writing, and new theoretical views on reading, writing, and what it means to create. In this course we will survey the landmark contributions to research on composing -- works by Emig, Graves, Perl, Rose, Heath, Flynn, Sommers, and others. But the emphasis will be on developing students' abilities to extend this inquiry themselves. We will raise key questions: What is writing? How does it unfold? Who are we or who do we become as we write? What fosters or thwarts the act of composing? And we will use the writing we do together as the basis for responding.

Students will be asked to fulfill three requirements during the term: (1) present a critical review of one major body of work in the field, (2) keep a weekly response journal on assigned readings, and (3) produce by the end of the term a portfolio of work written during the seminar.

79500 (Intensive Intersession Version)

Day/Time TBA

Theory and Practice of Literary Scholarship and Criticism

Prof. David Greetham

This intensive course is intended to provide students with the theoretical, conceptual, and methodological framework for dealing with the increasingly complex (inter)disciplinary arrangement of data in media from print to hypertext, and to give practical experience in archival access, data manipulation, and textual production. Operating under a number of different theoretical approaches (from intentionalism to reception to culture criticism to gender studies), the intensive seminar organizes the various practical methods in archival research (enumeration, description, transcription, production, and so on) within a recognition that historical moment, ideological position, gendered identity and other personal and cultural "markers" will influence the apparently objective, positivist assumptions of "strict and pure" bibliography. Students in the course will thus be exposed to the necessary bibliographical and archival skills necessary to gain command of data, but will also be introduced to the conceptual underpinnings of this practice. This balance between the theory and practice means, for example, that we will be just as likely to encounter Derrida's *Archive, Fever* and Werner's forthcoming collection on *The Poetics of the*

Archive as we will more "conventional" approaches as Altick's *Art of Literary Research* or Harner's *Literary Research Guide*. The means of integrating these approaches will inevitably be intertextual, and the textualization of data will be our acknowledged organizational principle. This means that our investigation of manuscript, print, and hypertext will be continually informed by the awareness of the textuality of both the medium and the message. Research thus becomes, and is embedded in, text and culture.

The intensive format of the course reflects its theoretical/practical interrelations. We will meet often (usually twice a week), and for longer periods (usually three hours, with a break) than in the conventional seminar, but we will complete the course in just one month! There will be much less emphasis on external archival work and much more on in-class discussion of the specific results of the issues raised by each assignment. I will be on call throughout this period, by e-mail or phone, and we may construct our own-online website for assignments and discussion. This version of U795 will address those students who are interested in linking archival and bibliographical research to their other critical work, but it is only fair to acknowledge that the intensive version will not provide as much experience in library work as the semester-long versions offered during the regular term.

Course requirements:

Attendance at and participation in all sessions; preparation of short research/textual assignments for each session; completion of final print or hypertext edition.

Required texts:

D. C. Greetham, *Textual Scholarship: An Introduction* (Garland, 1994); Jerome J. McGann, *A Critique of Modern Textual Criticism* (Virginia, 1992, 2nd ed.); Peter L. Shillingsburg, *Scholarly Editing in the Computer Age* (Michigan, 1997, 3rd ed.); G. Thomas Tanselle, *A Rationale of Textual Criticism* (Pennsylvania, 1989). All are available in paperback.

79500

W, 4:15-6:15 p.m.

Theory and Practice of Literary Scholarship and Criticism

Prof. Norman Kelvin

This course relates textual scholarship to contemporary theories of literary and cultural interpretation, including those of Bakhtin, J.L. Austin, Derrida, Foucault, Baudrillard, Kristeva, Eagleton, Jameson, Greenblatt, Sinfield, Gates, and Morrison. With these as context, we take up such areas of textual scholarship as textual criticism and scholarly editing, focusing on questions to be raised and answered in establishing texts for scholarly use - e.g., for writing doctoral dissertations. There will be special attention to the positions taken by Greetham, McGann, and Tanselle, but the question before us at all times will be, how does textual scholarship-i.e., the choosing or making of a copytext-relate to the modes of interpretation we employ as scholar-critics? The term-project will be a critical edition of a short poem or other brief work, and what is meant by "critical edition" will be explained and discussed. Part of the term-project will also be a reading of the text established, and in developing the reading students will be encouraged to use the literary theory or theories most relevant to their own interests.

80400

W, 2:00-4:00 p.m.

Linguistics of Modern Poetry

Prof. Edmund Epstein

The special needs of modern British and American poetry put a great strain upon the English language. Modern poets, such as Yeats, Eliot, Pound, Hopkins, Wallace Stevens, Robert Lowell, John Berryman, and some others meet this unprecedented crisis in two ways:

1) they employ all the resources of the language, including some deep properties that play little part in casual language, and 2) they "sabotage" the English language in subtle ways, to achieve their ends.

Yeats, Eliot and Stevens attempt "timeless" effects in their Symbolist poetry. Hopkins builds the essence of what he is describing--the "instress"-- into the language of his poems. Lowell and Berryman experiment with the disrupted and anguished tone and register of modern discourse in their characteristic poetry.

This course will be an introduction to linguistics, as well as an exploration of the characteristic means of expression in modern British and American poetry. There will be introductions to necessary elements of the phonological, syntactic, and semantic elements of language.

In the class discussions on modern poets, there will also be reference to other poets who experiment with the English language: Pope, Shakespeare, Donne, Emily Dickinson..There will also be reference to poets in other languages, whose practices elucidate those of modern British and American poets: Rilke, Baudelaire, Laforgue, Montale, among others.

Texts: There will be no texts; the instructor has prepared material on language for the class. The students will be able to acquire the texts for analysis in editions of the poets to be analyzed, and in anthologies of modern literature.

80400

T, 6:30-8:30 p.m.

Asian Encounters

Prof. Eve Sedgwick

This seminar concerns the relation of Asian religious thought--especially Buddhism--to European and American culture. Vedanta, Taoism, and Buddhism have "arrived" and been influential in western thought in many forms through many different encounters over many centuries. Thus, by now an Asian encounter with western culture must also be understood as a re-encounter with a palimpsest of previous Asian currents and influences (as well as vice versa). Necessarily, then, the seminar also involves a range of difficult methodological, theoretical, and political issues surrounding authenticity, dissemination, appropriation, recognition, and perhaps especially, pedagogy.

Reading will be drawn from Buddhist sutras, Romantic and Transcendentalist literature, German philosophy, New Age and self-help literature, critical religious studies, and twentieth-century American fiction and poetry.

80400

T, 4:15-6:15 p.m.

Ear Training: Poetry, Music, Performance

Prof. Wayne Koestenbaum

An experimental-experiential-introduction to the ABCs of poetry, at least its musical dimension: how to hear verse. At the seminar's core is the work of five writers for whom music was a powerful metaphor: John Keats, Walt Whitman, Emily Dickinson, Wallace Stevens, and Langston Hughes. We will read them deeply and closely, our ears tuned to musical tropes and to sonorous values (vowel, consonant, pause, rhyme, measure).

Though our focus is on these five poets, we will also listen to music itself (including Scriabin's mystical/erotic *Poèmes for piano*), in order to explore how music can aspire to the condition of poetry, to hear how words are set to music, and to appreciate individual vocal timbre (Elisabeth Schwarzkopf, Billie Holiday). Exploring philosophies of listening and of performance, we will ask (to use Gertrude Stein's terms): what is the difference between playing for oneself and playing for strangers, or between writing for oneself and writing for strangers?

Critical texts may include John Cage's *Silence*, Jacques Attali's *Noise*, Edward Said's *Musical Elaborations*, and Roland Barthes's *The Responsibility of Forms*. For assistance in matters of metrics we will consult Alfred Corn's *The Poem's Heartbeat*.

The seminar will take place in a room with a piano and CD player, encouraging frequent demonstrations. Course requirements are an essay (20-25 pages), and a performance, its nature up for discussion. It may be a musical performance, a poetic recitation, a dramatic event, a dance, or a sonic intervention of any kind, including an unveiling and contextualization of a recorded piece.) No musical or poetic background is required, though students already steeped in these arts are welcome to enroll.

The course is devoted to the rapturous meanings of audition-but no "auditors," in the academic sense of the word, will be allowed. Students, however, may take the seminar for two credits, which will entail the performance but not the essay.

80500

M, 2:00-4:00 p.m.

Narrative Theory and Theoretical Practice

Prof. Gerhard Joseph

This course will survey the developments in narrative theory from the end of the nineteenth to the late twentieth century, using various fictions as texts to exemplify and test the theories. We will begin with a brief overview of the theory of fiction from Henry James to Wayne Booth, and then take up some issues in structuralism and post structuralism, gender in narrative, and theories

of African-American, post-colonial, and cyber narrative. Some of the readings will be in duplicated handouts, but we will also use Wallace Martin's *Recent Theories of Narrative and Narrative/Theory*, ed. By David Richter. The literary texts may include (but need not be limited to) Austen's *Pride and Prejudice*, Mary Shelley's *Frankenstein*, Dickens's *David Copperfield*, some Henry James short stories, Conrad's *Heart of Darkness*, Morrison's *Sula*, Nabokov's *Pale Fire*, Gibson's *Neuromancer*, and Mark Danielewski's *House of Leaves*. Students will make a class presentation considering a fictional text of their choice in light of a given week's theoretical perspective and write a final long paper applying some aspect of narrative theory to a narrative text.

81000

W, 6:30-8:30 p.m.

Dissertation Workshop

Prof. Tom Hayes

Designed to help students write the prospectus (which should not take all term) and/or the dissertation, this writing workshop will respond to the needs and the size of the group. There may or may not be assigned readings and exercises, at the beginning. One certain thing is that everyone will read, and respond in writing to everyone else's work, and that the pages to be discussed will be circulated among members of the workshop at least a week ahead of time.

81300

M, 6:30-8:30 p.m.

The Melodramatic Imagination: Drama in the 19th Century

Prof. Anne Humpherys

Melodrama was a dominant mode of meaning-making in 19th century Britain. Though the term has a specific meaning in terms of work written for the stage, recently scholars, most writing in the wake of Peter Brooks' seminal study "The Melodramatic Imagination," have used melodrama as a means to understand 19th century politics, social policy, and economics, as well as painting and the novel. This course will both continue that work and survey 19th century British drama. We will begin at the beginning with the emergence of melodrama out of the French revolution, look at the way it took shape in 19th century drama; consider the way it formed the 19th-century novel; look at some examples of its integration into the understanding of history and social conditions ("The Communist Manifesto," for example, is a 19th century document that understands history in melodramatic terms), and end with speculation about its loss of force as a tool of understanding. We may briefly consider its survival in 20th century film. Readings will include plays, novels, and 19th century plays, novels, and social documents as well as recent critical materials; among these will be plays by Dion Boucicault and novels by popular writers as well as George Eliot and Thomas Hardy.

There will be a class project which will involve, in addition to studying the texts themselves, looking at works about 19th century acting techniques, music and the mechanics of the stage, all of which I hope will lead to a performance. Students will write a final paper which may grow out of the performance or alternatively engage the issues of the course in the context of other readings.

81400

W, 2:00-4:00 p.m.

Shakespearean Tragedy and Religious Identity

Prof. Richard McCoy

This course will focus on four major groups of Shakespearean plays and consider some of their major themes and issues, including the problem of evil and the ethical and teleological dimensions of tragedy, the historical impact of the Reformation on English drama, and the growing awareness of individual and alien identities in the early modern period.

The 10 plays will be grouped accordingly:

- 1) The great Shakespearean tragedies: Hamlet, Othello, King Lear, and Macbeth
- 2) Roman plays that confront alien religious beliefs: Titus Andronicus and Julius Caesar
- 3) Problem plays that deal with religion - Measure for Measure and The Merchant of Venice.
- 4) History plays that probe the origins of the English Reformation: King John and Henry VIII.

Our secondary reading will begin with selections from classic texts on the genre, including Aristotle and Nietzsche, as well as A. C. Bradley's immensely influential Shakespearean Tragedy. We will also utilize the critical theories of Rene Girard, Mieke Bal, and others, to probe the ritual aspects of tragedy, as well as the scholarly approaches of Stephen Greenblatt, Debora Shuger, and others who concentrate on the religious dimensions of Shakespearean theater. Finally, we will explore the increasingly self-conscious inwardness prompted by sectarian conflict through selections from Reformation historians, including Eamon Duffy, Christopher Haigh, and others. Assignments will consist of a brief (5-minute) oral report, an annotated bibliography, and a research paper or teaching portfolio.

81500

F, 11:45 a.m. - 1:45 p.m.

Gender and Class in Milton, Blake, and Their Puritan and Counter-Puritan Traditions

Prof. Jacqueline DiSalvo

This class will begin with a study of class, gender and sexuality as it appears in Paradise Lost and Samson Agonistes and their Biblical traditions. We will attend to the historical context of the Puritan Revolution and recent historicist, Marxist, feminist, psychoanalytic readings by such scholars as Nancy Armstrong, Aschaf Rushdy, David Lowenstein, Joseph Wittreich, Mary Nyquist, David Norbrook, Sharon Achenstrin, Laura Knoppers etc. Then we will consider Blake's Romantic and counter-Puritan appropriation and revision of Milton. Finally we will examine the Miltonic legacy in American Puritanism via Nathaniel Hawthorne and will study the feminist revisions of these traditions in Mary Shelley's Frankenstein, and Toni Morrison's Paradise.

Students will be expected to do substantial reading in primary and secondary works, to contribute to the seminar through an oral presentation and to submit a term final paper or shorter papers. Students can prepare by reading several essays in Christopher Hill, Society and Puritanism in Pre-Revolutionary England, especially on Puritans, Industriousness, Sabbatarianism, the Poor, the Bawdy Courts, the Church, Parish, Household and Community.

81600

W, 6:30-8:30 p.m.

Ulysses

Prof. Elizabeth Tenenbaum

Perhaps the most deviant epic ever written, James Joyce's *Ulysses* is arguably the richest twentieth-century fictional text written in English. Its salient strengths include its seamless interweaving of authorial insights into the motivations that structure public life and the needs that generate personal behavior; its vivid representation of the multiple social enclaves accessible to its male protagonists; its astute dramatizations of personal delusions that consign their holders to social marginality; its effective conjoining of linguistic experimentation with precise renderings of multiple idiolects; and its recurrent use of intertextuality to juxtapose Ireland's way of life with practices and values that have evolved in civilizations long inaccessible to Ireland due to both chronological and geographic barriers.

Devoting a full semester to a single literary text should afford each student time to carefully examine and prepare to discuss each individual chapter of *Ulysses*. It will, moreover, make it feasible for students to familiarize themselves with an array of critical and theory-based essays, many of which entail astute observations by some of Joyce's most insightful commentators.

Seminar participants are expected to have read both *Dubliners* and *Portrait of the Artist as a Young Man* before the start of spring semester. Since *Portrait* traces the formative year of a figure who is to become one of *Ulysses*' two protagonists, our first meeting will focus on key episodes in this highly unconventional bildungsroman. Subsequent seminar sessions will open with an overview of the reading assigned for that day, often move on to a student's report on a group of relevant studies, and culminate in an open discussion of the textual segment at issue.

The following texts are required readings for this course: *Ulysses*, ed. Hans Gabler (Random House); *Notes for Joyce: An Annotation of James Joyce's Ulysses*, ed. Don Gifford and Robert J. Seidman; *Re-viewing Classics of Joyce Criticism*, ed. Janet Dunleavy; *A Companion to James Joyce's Ulysses*, ed. Margot Norris; and one of the following biographies: Richard Ellman, *James Joyce* (revised edition) or Morris Beja, *James Joyce: A Literary Life*. (If possible, read Ellman's thorough study. If time pressure makes you hesitate to embark upon this definitive work, settle for Beja's 125-page volume.) This seminar requires each student to present a short oral report and to submit either two 7-to-8-page papers or a single essay approximately 15 pages long.

83100

Th, 11:45 a.m. - 1:45 p.m.

Women Writers of the 18th Century

Prof. Rachel Brownstein

In the eighteenth century, Virginia Woolf pointed out, the middle-class woman began to write; in the same period the novel, as Ian Watt put it, rose. Others have observed that biography became important in Boswell's and Johnson's century. All these factors worked to demystify and domesticate authorship-and to provoke readers' curiosity about the personal lives of authors.

This course will focus on the emergence of the figure of the women writer. We will begin with the stagy question that Catherine Gallagher asks about Aphra Behn, "Who was that masked woman?" The connections between writers and actresses (for in fact the women who began to write were not all middle class), and the still-significant links between publishing and self-display, will be our themes. Reading different kinds of texts, we will study the ways a woman writer's works seem to construct, conceal, and market a provocatively secret identity. The writers in question are Behn (d. 1689) and women of the century that followed hers: Eliza Haywood, Mary Wortley Montagu, Charlotte Lennox, Sarah Fielding, Frances Burney, Maria Edgeworth, Elizabeth Inchbald, Mary Wollstonecraft, Ann Radcliffe, Charlotte Smith and-if there is time-the young Jane Austen.

Students will be responsible for devising three useful questions about each of these writers; for making a class presentation on a work by one of them; and for writing a ten-to-fifteen-page paper about an eighteenth-century woman writer who may or may not be represented in the syllabus.

84800

Th, 2:00-4:00 p.m.

American Naturalism and the Market

Prof. Marc Dolan

This course will examine the subtle shift from realist to naturalist poetics at the turn of the twentieth century. In many ways, the changes of this period have stayed with American writing to this day. Naturalism remains the "default poetic" for self-articulation within American Society, from the psychological and sociological self-interpretation of afternoon talk shows to the endless stream of American autobiography (which took much of its current shape during this era). Class discussions in this course will be historicist as well as formalist and will consider the impact of American imperialism, Southern and Eastern European immigration, racist and racialist thought, the increasing dominance of the social sciences, the growth of a national consumer economy, and the development of other non-literary arts (e.g, recorded music, concert music, dance, theatre, interior design, painting, film) on the practice of American Writing.

Course requirements include active participation in class discussions, a relatively brief presentation summarizing relevant scholarship on a text under study, and a longer presentation and essay reflecting original scholarship in the field.

Texts may include:

Stephen Crane, *The Red Badge of Courage* (1895)

Harold Frederic, *The Damnation of Theron Ware* (1896)

Paul Lawrence Dunbar, *Lyrics of Lowly Life* (1896)

Charles Chesnutt, *The Wife of His Youth* (1899)

Frank Norris, *McTeague* (1901)

Pauline Hopkins, *Of One Blood* (1902-03)

W.E.B. DuBois, *The Souls of Black Folk* (1903)

Edith Wharton, *The House of Mirth* (1905)

Jack London, *Martin Eden* (1909)

James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912)

Willa Cather, *The Song of the Lark* (1915)
Abraham Cahan, *The Rise of David Levinsky* (1917)

84800

Th, 11:45 a.m. - 1:45 p.m.

American Women Realist Writers

Prof. Neal Tolchin

This course examines recent attempts to recover the history of 19th century American women's fiction. We will begin with an early 19th century work, Catherine Maria Sedgwick's *Hope Leslie* (1827), a novel about Puritan and Native American relations. We will focus on Harriet Beecher Stowe, Sarah Orne Jewett, and Kate Chopin, whose work has emerged in recent criticism as central to the reconstruction of the tradition of 19th century American women novelists. To gain a sense for the work that still needs to be done to map out the legacy of women writers in this period, we will explore writers popular in their time but less well known to us today. Lillie Devereaux Blake's *Fettered for Life* surprises readers by its realism and feminism; the short stories of Mary Wilkins Freeman are particularly subtle and powerful. To explore the multicultural dimensions of this area we will read short stories by Sui Sin Far (Asian American) and Zitkala-Sa (Native American), as well as fiction by African American writers such as Pauline Hopkins and Frances Harper. To conclude we will read a novel by Willa Cather to explore the legacy of 19th century women writers for a 20th century author.

Requirements: oral report, research paper, class participation and attendance.

86000

Th, 11:45 a.m. 1:45 p.m.

Queer Theory and Questions of Race

Prof. Steven Kruger

Feminist and queer theorists have recognized that gender and sexuality are crucially interimplicated with class, race, ethnicity, nationality, religion. But how effectively has queer theory dealt specifically with questions of race? In what ways, while making sexuality its main object of inquiry, has it also developed a nuanced analysis of race? In addressing such questions we will read theoretical work by writers like Foucault, Sedgwick, Butler, Edelman, de Lauretis, and Dollimore, who might be seen as having "founded" queer theory. We will focus, too, especially on queer work that has engaged explicitly with questions about race; authors who may be read here include Anzaldua, Moraga, Lorde, Munoz, Pellegrini, Harper, Reid-Pharr. Alongside the theoretical readings, we will look at several recent cultural productions (probably a novel, some poetry, and a film-to be chosen in consultation with the class) in which sexuality and race are explored in interlocking, complex, and perhaps problematic ways. The work for the course will include seminar presentations and a final essay.

86000

T, 11:45-1:45 p.m.

Theory and Space

Prof. Peter Hitchcock

What use is the concept of space in the study of literature? Cultural theory has been concerned with space from the time that culture itself became an object of analysis. That history has much to do with provenance, the abstract and concrete spaces of cultural practice. Clearly, however, the righteous concern with spatiality was coterminous with particular projects of space, including imperial and colonial expansion. We might call this the territorial unconscious of culture, one which is deeply historical and is a linchpin in understanding periods, genres, forms, and technologies of cultural expression. This course will not attempt to encapsulate such a history, but will be concerned to shed light on the increasing importance of spatial theory in the interpretation of literature. We will address some of the major statements on the articulation of cultural space (including Benjamin's *Arcades Project*, de Certeau's *Practice of Everyday Life*, Bachelard's *Poetics of Space*, Foucault's *Discipline and Punish*) alongside geography's crucial role in bridging the humanities and the social sciences (for instance, Lefebvre's *Production of Space*, Harvey's *Condition of Postmodernity*, Soja's *Postmodern Geographies*, Smith's *Uneven Development*). We will then attempt three case studies which themselves require alternative approaches for literary critique: urban spaces, postcolonial spaces, and feminist spaces. Each one will interanimate the other(s). Primary texts (Berger's *Lilac and Flag*, Dangarembga's *Nervous Conditions*, Djebbar's *So Vast the Prison*) will be supplemented by a variety of secondary material (including Williams, John, Bhabha). Our major concern throughout will be not just a politics of culture, but the development of methodologies of literary space, something that the term essay should reflect.

COURSES: FALL 2000

70200

F, 11:45 a.m. - 1:45 p.m.

Postcolonial Memory: The Politics of Home

Prof. Meena Alexander

We will explore questions of personal memory, historical identity and aesthetic self-fashioning in texts drawn both from the early era of decolonization and the late twentieth century. How does memory bind one to place? What happens when the sensuous density of a loved location can no longer be taken for granted? What kind of identity can be said to come into existence given a migratory, diasporic existence? And what of questions of race and sexuality - how do they structure the grasp of the lived body and of the evolving literary text? We will consider the tensions that come into play given transnational narratives that fashion selves and refigure identities, even as they focus on violence, traumatic memory, migratory homes and multiple exiles. And what of the materiality of language as it cuts across the index of place and gives voice to selves written across fraught, shifting, national borders? In the course of exploring these and other questions we will critically consider connections between the literary productions of postcoloniality and contemporary American multiculturalism.

The texts we will consider will be drawn from the following: Mohandas K. Gandhi, *An Autobiography: The Story of My Experiments with Truth*; Frantz Fanon, *The Wretched of the Earth*; Assia Djebar, *Fantasia*; Tsitsi Dangaremba, *Nervous Conditions*; V.S. Naipaul, *The Enigma of Arrival*; Salman Rushdie, *Satanic Verses*; Derek Walcott, *Collected Poems*; Arundhati Roy, *The God of Small Things*; David Mura, *The Colors of Desire*; Theresa Cha, *Dictee*. We may also consider narratives from the Partition of the South Asian subcontinent, including the short stories of Sadat Hasan Manto and the oral testimonies of abducted women; selected writings of Michelle Cliff and Toni Morrison; selections from the works of Asian American writers: Maxine Hong Kingston, Jhumpa Lahiri; Arthur Sze and Hisaye Yamamoto.

The theoretical materials on body, memory and hybrid identities will include readings from some of the following: Gloria Anzaldúa, Arjun Appadurai, Homi Bhabha, Judith Butler, Cathy Caruth, James Clifford, Coco Fusco, Edmund Husserl, Maurice Merleau-Ponty, Edward Soja, Gayatri Spivak. Students in the course are welcome to include materials pertaining to their own research interests, including visual art, performance work, video and film.

Course requirements:

The course will be run as a seminar with weekly student participation, assigned readings and detailed discussion. One oral presentation and one research paper 15-30 pages.

The texts for the course will be on order at Labyrinth Books, W.112 Street between Broadway and Amsterdam, Tel: 212-865-1588.

70900

T, 4:15-6:15 p.m.

The Age of Caxton: The Transition from Manuscript Culture to Print Culture in the Late 15th Century

Prof. William Coleman

The course will examine the transition from manuscript to print culture during the incunabulum period. (An incunabulum is a work printed in the 15th century-literally, in the cradle of the age of printing.) It will discuss three essential topics for the study of incunabula:

1. the technology of early printing (i.e. how things got printed),
2. the patronage system and the economics of early printing (i.e. why things got printed), and
3. the creation of the literary canon during the period of early printing (i.e. what things got printed).

The course will study the development of printing in three different literary-cultural environments: Germany, Italy, and England (i.e. where things got printed). It will also discuss the work of the most prominent printers in these three countries (i.e. who printed things) and, in particular, the work of the first English printer, William Caxton.

Students will learn the standard bibliographical tools for research in 15th century printing, plus the techniques of bibliographical description which have been developed in the past few decades.

New York City libraries are particularly rich repositories of 15th century printing. The New York Public Library, the Pierpont Morgan Library, and the Grolier Club Library have extraordinarily important incunabula collections. Arrangements will be made with the curators of these collections for students to make supervised use of these materials.

71400

T, 6:30-8:30 p.m.

Shakespeare's History Plays

Prof. W. R. Elton

Of the three dramatic genres listed in the Contents of Shakespeare's First Folio (1623), this Histories remain the least adequately studied, though certainly among his most important works. This course will examine, among the histories, Henry IV, Parts I and II, Henry V. Richard II, and Richard III. Other histories may be included as time allows. These plays will be studied in their dramatic and poetic structure; in relation to the comedies and tragedies; and in relation to the historical texts (e.g., Holinshed) from which they derive.

Requirements: One ten-page paper, whose first draft is due at midterm. Texts: Use the New Arden (now in its third edition), wherever possible. Become acquainted with the techniques of research, and bibliographical tools.

Acquire and read through the New Companion to Shakespeare; and note Elton essay on Shakespeare and Ideas. Acquire a sense of the relations and descent of English monarchy. Be especially aware of the role of Falstaff with these plays, and relations to comedy.

71600

Th, 2:00- 4:00 p.m.

Shakespeare in Context

Prof. Kate Levin

Shakespeare is regularly thought of as a unique and, by implication, solitary genius: a playwright without peer -- and without peers. This course seeks to correct that impression by reading a sampling of his plays alongside plays by some of his contemporaries, colleagues and inspirations, including Marlowe, Jonson and Middleton. In addition to striving for alert, nuanced readings of all the plays we survey, the following questions may shape our inquiries: What is specifically "Shakespearean" about Shakespeare's language or dramaturgy? How much of his work depends on conventions established and promoted by others? How do the playwrights we are reading register the influence of other writers? Why has Shakespeare been canonized to the exclusion of other members of the extraordinarily talented community of theater artists in which he worked?

Requirements will include an oral presentation and related short paper, and a longer final essay.

74100

Th, 4:15-6:15 p.m.

Revolution to Disillusion: British Literature & Culture of the Romantic Age

Prof. Nancy Yousef

Beginning with the great cultural trauma of the French Revolution, this course will serve as an introduction to issues, texts, and controversies central to the Romantic period. We will pay particular attention to the effort to rethink the realm of the social, for this is the principal legacy of the Revolution in early nineteenth century culture. The limitations, possibilities, and grounds of human relations (both personal and political) are persistent concerns throughout this period, at times explicit, at times driven underground. The course will be divided into three parts. In the first, we will address the complex topic of the intellectual and cultural impact of the French Revolution in England: the idealism and renewal the Revolution seemed to instantiate, the disillusioning realization that a reign of terror could be unleashed under the banner of fraternity and virtue, the impact of the political repression and treason trials at home. The aspirations, challenges, and defeats of the 1790's continued to exercise an influence on the work of important writers (such as Wordsworth and Coleridge) whose careers extended into the next century. The second part of this course will focus on the "turn to nature" in major works of the first generation poets. We will consider how the dynamic between mind and nature works variously as an occlusion, displacement, or recasting of social and interpersonal concerns. We will conclude

with a brief treatment of the emergence of the "aesthetic" as flight from, and as fantastic fulfillment of, the desire to establish social or affective bonds.

Authors will include Rousseau, Burke, Schiller, Wollstonecraft, Blake, Godwin, Wordsworth, Coleridge, Percy Bysshe and Mary Shelley, Keats, and Hazlitt. Recent theoretical approaches will be addressed throughout, the course, as well as the long critical tradition that has made this so fruitful and contested a period of study. Requirements: The course will be run as a seminar with discussion and presentations on theoretical or historical topics relevant to the week's reading. Students will submit a final paper on a topic of their choice.

74900

Th, 4:15-6:15 p.m.

The American Renaissance

Prof. David Reynolds

Arguably the richest period in American literary history, the American Renaissance (1830-65) features Emerson, Thoreau, Hawthorne, Melville, Poe, Whitman, Dickinson, and others. This course places the major works in their cultural and historical contexts. Emerson's transcendentalist philosophy and literary theories are related to other key writings of the period, such as Thoreau's *Walden* and Whitman's *Leaves of Grass*. The issues of slavery and race relations are traced in a variety of texts, including Melville's "Benito Cereno," the autobiographical *Narrative of the ex-slave Frederick Douglass*, and Stowe's *Uncle Tom's Cabin*. Women's issues and other hotly debated social topics are explored in Hawthorne's *The Scarlet Letter*, Margaret Fuller's essays, and Dickinson's poetry. Among the other themes pursued are the issue of class in an emerging capitalist economy, literary treatments of religion, and the development of a distinctly American style. Melville's *Moby-Dick* is investigated as a capacious meeting place of numerous themes and strategies of the period. Key critical debates surrounding the period are also discussed.

75100

T, 4:15-6:15 p.m.

Experiments in Post-1945 American Poetry

Prof. Wayne Koestenbaum

The consoling chimera of "experiment" permitted American poetry to flourish in the last half of the twentieth century. Without legislating which kinds of prosody qualify as experimental and which do not, we will read the works of a dozen or more poets who have attempted innovative subject or technique, and whose effectiveness and influence stem from the strangeness of their methods. Always we will be alert to questions of sound, muteness, brevity, length, disclosure, stammering, dailiness, difficulty, and accident. We will read New York School poets, Beat poets, Confessional poets, West Coast poets, and several unclassifiables. Poets studied will include some of the following: John Ashbery, James Schuyler, Barbara Guest, Robert Creeley, Susan

Howe, Jorie Graham, Allen Ginsberg, Michael Palmer, Myung Mi Kim, Alice Notley, Lyn Hejinian, Frank Bidart, A.R. Ammons, Amiri Baraka, Robert Duncan, Anne Sexton, and Anne Carson. (I would be pleased to receive syllabus suggestions from prospective students.) If it is still in print, we will begin by reading Donald M. Allen's 1960 anthology, *The New American Poetry*.

Requirements: oral presentation (including annotated bibliography of critical responses to a particular poet), and an essay (20-25 pages, due at the end of the semester).

75200

T, 6:30-8:30 p.m.

African American Literature I: Slave Narratives & the Literary Imagination

Prof. James De Jongh

Critical understanding of African American literature of the 19th century is undergoing fundamental change today as a vast body of previously unknown published work by black Americans is being uncovered and reprinted. The Schomburg Collection of 19th Century Women Writers and The Periodical Literature Project, both edited by Henry Louis Gates Jr., are two such sets of exciting, new source materials. By focusing on the influential literary form of the 18th and 19th century slave narratives, this seminar attempts to present a coherent and comprehensive overview of the discourse of African American literature, from its late 18th century beginnings to the turning point represented by W.E.B. Du Bois's *The Souls of Black Folk* (1903).

75200

W, 11:45 a.m.-1:45 p.m.

Race and Modernity: African American Literature from Fauset to Ellison

Professor Jon-Christian Suggs

This course tracks the gradual construction of the African American "modern," beginning with a generation of "Edwardian" sensibilities--Jessie Fauset, W.E.B. Du Bois, Claude McKay, and Walter White. After them came the New Negroes (Langston Hughes, Nella Larsen, Wallace Thurman, Rudolph Fisher, and the rest) and after them, the modern realists: Wright, Attaway, Motley, Himes, and Ellison. Among all of these were the "sports" and anomalies, Jean Toomer, Zora Neal Hurston, George Schuyler. Does this list suggest a developmental paradigm in African American literary history or is it simply a chronology without a story? If there is a story behind these writers and their texts taken collectively, what is it?

75600

W, 4:15-6:15 p.m.

English Modernisms

Prof. Mary Ann Caws

A seminar discussing a few shapes assumed by various texts, written in the English language, as seen within our present conceptions of modernism. (Modernisms and conceptions deliberately take the plural form here, so as not to limit presentations and arguments.) While some aesthetic movements and a few tiny mags may insist on making their way into our space, we will place our main focus on individual writings as well, in poetry and in prose.

We will strongly resist the temptation to separate off British modernism from American modernism, even as the urge is present. Increasingly, what we see looking back to the Great Age of Modernism is not two totally distinct entities, but an impulse with two often interwoven strands. When the paths seem separate, we will let them seem and be so; when not, not.

Two papers are required, the first before the term break, the second, by the last class. Class reports. A roll call of the authors considered might well include some, if not all, of the following: D.H. Lawrence, Virginia Woolf, Katherine Mansfield, James Joyce, W.B. Yeats, Wyndham Lewis, Ronald Firbank, Henry Green; Henry James, Gertrude Stein, Ezra Pound, T.S. Eliot, Wallace Stevens, William Carlos Williams, Djuna Barnes, Mina Loy. Yes.

78300

Th, 6:30-8:30 p.m.

19/20th Century Autobiographical Fictions

Prof. N. John Hall

There are all sorts of fascinating critical problems in autobiography—beginning with the seemingly impossible problem of definition, and moving through questions of readers' expectation, the ways in which autobiography gives voice to particular groups, autobiography's relation to biography, etc. But the crucial problem, for most critics and readers, is autobiography's uneasy connection to and difference—if any—from fiction. It is said that all autobiographies are fictions, and all (or almost all) fiction is autobiographical—though clearly some fictions are seen as more autobiography than others. This course will first consider contemporary theories of autobiography (reasonably brief excerpts supplied in photocopy from Gusdorf, Olney, Lejeune, Bruss, Easkin, Benstock, Abbott, Heilbrun, Mason, et al). Next we will examine some 19th century novels generally regarded as especially "autobiographical" and then move to formal autobiographies (for the novels, ancillary material, noted here in parentheses, will be supplied in photocopy): Dickens, *David Copperfield* (the famous "autobiographical fragment"); Charlotte Brontë, *Villette* (selections of letters to M Heger); George Eliot, *Mill on the Floss* (selected letters and poems); Trollope, *Small House at Allington* (first three chapters from Trollope's *An Autobiography*); Edmund Gosse, *Father and Son*; Gertrude Stein, *The Autobiography of Alice B. Toklas*; Mary McCarthy, *Memories of a Catholic Girlhood*. Then we return to the novel, with Muriel Spark, *Loitering With Intent*, seen in the context of her

autobiography, Curriculum Vitae. One session will be devoted to autobiographical criticism, namely Nancy K. Miller's *Getting Personal* (selections supplied in photocopy), with guest appearance by Prof. Miller. Time permitting, we shall look at additional autobiographies, selected by the class: provocative possibilities include, but are not limited to, Eunice Lipton, *Alias Olympia*; John Updike, *Self-Consciousness*, Nuala O'Faolain, *Are You Somebody: The Accidental Memoir of a Dublin Woman*. One oral presentation; one paper.

78400

Th, 2:00-4:00 p.m.

Satire in England

Prof. Blanford Parker

The course will cover all modes of satire in the long eighteenth century (1660-1800). We will study Horace, Persius, and Juvenal as Classical models for the formal verse satire; Rabelais and Cervantes as models of burlesque in fiction; and Bacon and Hobbes as models for a general satire of human knowledge.

The chief texts for the course will be the major satirical poems of Butler (excerpted), Rochester, Dryden, Pope, Swift, Gay and Churchill. We will also look at prose satire including: Sterne and Austen (the novel as satire), Hume (philosophical discourse as satire), and Gibbon (history as satire).

We will also canvas the theory of satire in works of Jonson, Hall, Boileau ("*L' Art Poetique*"), Dryden ("*Original and Progress of Satire*"), Pope (*Peri Bathous*), Johnson and others. We will discuss the significance of the change from controversy to general satire in establishing the character of Enlightenment rhetoric, and as a social and political underpinning for establishment of the modern.

79000

Th, 4:15-6:15 p.m.

Colloquium on the Teaching of Writing

Prof. George Otte

No other site of instruction has been such a testing ground for composition pedagogy as the City University. Rich in approaches and answers to the many questions besetting writing instruction, CUNY has produced an unusual number of composition luminaries. Yet there is no grand consensus on the complex issues of writing instruction, here or elsewhere. Beyond a general commitment to improving teaching and learning, the field is characterized by tensions, dilemmas, and debates regarding a variety of issues: assessment and evaluation, kinds and genres of writing (e.g., personal vs. academic writing), uses of technology, the relation of theory to practice, forms of cultural assimilation and resistance, fluency vs. correctness (especially for non-native speakers of English), and forms of classroom interaction (the so-called de-centered

classroom, collaborative learning, critical teaching, etc.). With multiple perspectives on such matters to consider, the colloquium will eschew a speaker-of-the-week approach; instead, every other week, the colloquium will bring together at least two guests from CUNY's composition community who represent different (often contrasting) perspectives on these topics, alternating these discussions with weeks of reflective reading, discussion, and writing. In addition, the course will entail a major project which may be done individually or collaboratively.

79000

Hours: to be arranged

Teaching College English (Teaching Practicum)

Various Instructors

Required course for teaching interns.

Each CUNY college participating in the teaching internship program has a practicum for interns tailored to that campus's student body and composition philosophy, and taught by a college authority on composition. Participants discuss theories of teaching composition and their actual experiences in the classroom. Readings and course requirements vary from school to school, but all students are trained in writing pedagogy. Classes usually take place at the colleges. At registration, check with the English Program Office for the names of instructors.

79500

W, 2:00-4:00 p.m.

Literary Scholarship

Prof. Gordon Whatley

The course aims specifically to help each student develop (1) expertise and proficiency in literary research and the practice of literary and textual criticism by working in depth on a single, representative short work of literature, chosen by the student for its relevance to their own research interests; and (2) to assess the evolution of modern critical methods and trends, and their changing theoretical assumptions, as evidenced in the chosen work's public reception and critical/interpretive history. Aimed primarily at graduate students in the first or second year, the course is an opportunity to experience dissertation research on a small scale. The class meets as a workshop for the first eight or nine weeks: each student presents a weekly report on the evolving stages of a focused project to produce a mini-edition of his/her chosen work. These stages will include using traditional library research tools and on-line resources to compile a comprehensive bibliography of printed editions and other primary sources, and an annotated bibliography of secondary sources (interpretive & textual criticism, biography, intellectual and cultural history): in short, all the materials necessary for producing an annotated edition of the text with a critical introduction. The introduction is an extended essay, synthesizing, and perhaps going beyond, previous scholarship, in order to "situate" the work as an artistic production in significant relation to its author's other works, and in the context of its historical and cultural moment; the

introduction will also describe the work's critical reception over time and developing or declining status in the modern literary canon. While a self-contained short work in verse by a "major" author is ideal for the purposes of the course, short plays or prose works such as stories, essays, sermons, etc., are also feasible (for obvious reasons, works composed very recently, and lacking a developed critical tradition, are impractical).

A general aim of the course is to help students familiarize themselves with the character and scope of the discipline of literary scholarship as reflected in their main field of interest, but the workshop structure of the course exposes students to the tools and issues of the other fields and periods in which their colleagues are engaged.

Students should select their semester projects before the first class, through prior consultation with the instructor, either in person or via email. They should also be aware that the course's emphasis on library research requires an unusually heavy time commitment, especially during the first month or so.

80200

W, 4:15-6:15 p.m.

Literature & Religion in the 19th Century: From Blake to Hopkins

Prof. Fred Kaplan

This course will deal with the centrality of religious belief and experience to British Romantic and Victorian literature. We will discuss, as background, nineteenth and twentieth-century theories of religion and some nineteenth-century religious movements and controversies, particularly natural theology, pantheism, evangelicism, unitarianism, the Oxford Movement, Methodism, Christian socialism, biblical fundamentalism, Darwinism, and the Higher Criticism. The emphasis, though, will be on how varieties of religious experience and belief provide both fuel and spark for the literary imagination. Among the authors from whom selections will be read are Blake (Milton), Coleridge ("Aids to Reflection," "Church & State"), Shelley, Prometheus, Carlyle ("Sartor Resartus"), Mill (Autobiography), Browning (selected monologues), Tennyson ("In Memoriam"), Dickens (A Christmas Carol), Eliot (Adam Bede), Arnold (Literature & Dogma), Swinburne (selected poems), and Hopkins (selected poems & prose). Hopkins' synthesis of religion and aestheticism is particularly important to the course. Students who want to engage with similar dynamics in American literature will be welcome to substitute or add Emerson or Stowe or Twain and extend knowledgability about American forms of religious belief and revival in the 19th century. Twain's satiric anti-religious views in the later works can serve as a powerful representation of the literary imagination gaining great energy from anti-Christian biblical inversion. Milton himself, of course, dominates the deep background. But, from the late twentieth-century perspective, the overview includes, for example, T.S. Eliot, William Buckley, and Jimmy Swaggert. There will be additional optional readings and bibliographies for students preparing for comprehensives. One brief oral report and one paper are required.

80500

T, 11:45 a.m.-1:45 p.m.

Introduction to Literary Theory

Prof. Nico Israel

This course is designed to introduce incoming graduate students to literary, critical, and cultural theory. Issues to be examined include the nature of language and the role of linguistics, the problems of the self and subject as conceived by psychoanalysis, the relation of language to ideology, and philosophical questions of hermeneutics, scepticism and truth. The latter part of the course explores recent work on race, post-modernism, queer theory, cultural studies, trauma studies, globalization and post-coloniality. Readings to include essays by Benjamin, Adorno, Heidegger, Saussure, Lacan, Barthes, Lévi-Strauss, Fanon, Derrida, Foucault, Lyotard, Baudrillard, Habermas, Jameson, Bhabha, Gilroy, Butler, Agamben and others. Prerequisites: Some familiarity with twentieth century literature and philosophy will be helpful. Students will be asked to write five 2-page position papers, one 5-7 page midterm paper, and one 10-12 page final research paper, No auditors allowed.

80600

W, 6:30-8:30 p.m.

Technological Responses to Modernity

Gerhard Joseph

Through an interweaving of theoretical, fictional, and visual texts, this course will explore the links during the past fifty years among systems analysis, virtual thought chaos theory, cyberfiction, televisual/cinematic culture, and hypertext. To periodize, have we moved from "modernity," not so much into "postmodernity," as into the "posthuman"? How does a subject's agency express itself in a cybernetic age, within the global empire of the commodified and the "simulacral"? How are the new technologies transforming the human sciences (not to mention the humanities more narrowly) from whose disciplinary perspectives we belatedly describe consciousness and the world? And if we buy into the thesis of radical metamorphosis, are we inclined to indulge a dystopic, plangent nostalgia for what is passing on or to welcome a new evolutionary stage for the species, a "reinvention of nature" (to use Donna Haraway's utopic language)?

Some possible theoretical texts: selected essays surrounding the "Sokal Hoax," Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*; Thomas Kuhn, *The Structure of Scientific Revolutions*; Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings. 1972-77*; Jean Baudrillard, *Selected Writings*; Umberto Eco, selections from *Travels in the Hyperreal*; Avital Ronnel, *The Telephone Book: Technology, Schizophrenia, and Electric Speech*; Constance Penley and Andrew Ross, *Technoculture*; Scott Bukatman, *Terminal Identify: The Virtual Subject in Postmodern Science Fiction*; Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*; Mark Dery, *Flame Wars: The Discourse of Cyberculture*; N. Catherine Hayles, *Chaos Bound: Orderly Disorder in Contemporary Literature and Science*; James Gleick, *Chaos*; David Bolter, *Writing Space*, George Landow, *Hypertext*. Some possible novels: Thomas

Pynchon, *The Crying of Lot 49* (or *Gravity's Rainbow?*); Don DeLillo, *Ratner's Star* (or *White Noise?*); William Gibson, *Neuromancer* (or *The Difference Machine?*); Neal Stephenson, *Snow Crash*; Samuel Delaney, *Trouble on Triton*; Octavia Butler, *Dawn*; Joseph McElroy, *Men and Women*. Some video art: Laurie Anderson, Bill Viola, Mona Hartoum, Shirin Neshet, and Nam June Paik. Some films: *Blade Runner*, the two *Terminator* and three *Alien* films, *Videodrome*, *Robocop*, *Until the End of Time*, *Paris, Texas*, *The Matrix*. Requirements: an oral report and a term paper.

80700

W, 11:45 a.m.-1:45 p.m.

Women's Mystical and Visionary Literature of the Later Middle Ages

Prof. Michael Sargent

The later medieval period in western Europe (ca. 1300-1450) saw the growth of a vernacular mystical and visionary literature of which the major authors were women: Mechtild of Hackeborn, Hadewijch of Brabant, Marguerite Porete, Catherine of Siena, Bridget of Sweden and Elizabeth of Hungary are among the best-known continental examples. Simultaneously, there grew up, particularly among the convents of Dominican nuns and the beguinages of the Rhineland, collections of lives of holy women in which mystical and visionary phenomena were recounted as well. Although students will be encouraged to read these works in their original languages, we will be dealing in this course with those that were transmitted in Middle English translation: primarily Marguerite (*The Mirror of Simple Souls*), Catherine (*The Orchard of Syon*) and Bridget (the *Revelations*, in one of their several versions), possibly Mechtild (*The Booke of Gostlye Grace*) and Elizabeth (the *Revelations*), and the anonymous collection of four women saints' lives in Bodleian MS Douce 114 - and of course, the two prominent English writers in this field, Julian of Norwich and Margery Kempe.

The level of difficulty of the language of these prose work is approximately that of Chaucer's *Canterbury Tales*. Modern English versions of a number of these texts are available, but their use for course work will be discouraged.

80900

M, 4:15-6:15 p.m.

The Renaissance & the Prestige of Modernity

Prof. Martin Elsky

Since Burckhardt's founding study of the Renaissance in the 19th century, the prestige of the period has rested on its claim to be the inaugurating moment of modernity. Starting with Burckhardt, this course will review a variety of theories of modernity (some of the late 19th, but mostly of the 20th century) as they relate to the Renaissance, and as they appear in literature, history, art history, and philosophy. We will explore how the evolving definitions of Renaissance modernity responded to 20th century movements and ideas such as republicanism, fascism,

feminism, the Early Modern, popular culture, and post-coloniality. Topics will include the pre-World War I American model of the Renaissance, the creation of a new American Renaissance school by emigres fleeing European fascism, and the reconfiguration of Renaissance modernity in Early Modernism and Transatlanticism. Primary texts will be drawn from, and will address issues in English, continental, and transatlantic cultures, and will be read in conjunction with representative theories of the modernity of the Renaissance. An oral report and either one long or two short papers are required. Because this is a cross-disciplinary course, students are encouraged to introduce materials from their home discipline.

80900

M, 6:30-8:30 p.m.

Renaissance Survey: Gender Issues

Prof. Tom Hayes

The current (postmodern) argument that gender identity should be unfixed and fluid has its roots in the Renaissance. It is not simply that some Renaissance texts construct heterosexuality while others open the subliminal possibilities for homosexuality, but that in several Renaissance texts gender--and hence sexuality itself--is unstable and ambiguous. With this hypothesis in mind we will try to determine how and why puritanism and homophobia became dominant modes of thought in early modern England. We will also try to understand why there can be no direct, unmediated relation between masculine and feminine subject positions and how we might define sexual difference in a way that encourages diversity and change.

We will read the following primary texts: Philip Sidney, *The Countess of Pembroke's Arcadia*, Christopher Marlowe, *Edward II*, Shakespeare, *The Sonnets* and *Richard II*, Ben Jonson, *Epicoene* and *The Sad Shepherd*, Thomas Middleton, *The Family of Love* and *Women Beware Women*, John Webster, *The White Devil*, Aemilia Lanyer, *Salve Deus Rex Judaeorum*, Elizabeth Cary, *The Tragedy of Miriam*, Eleanor Davies, *Prophetic Writings*, Anna Trapnel, *Visions and Poems*, Andrew Marvell, *Lyric Poems* John Milton, *Samson Agonistes*

Theoretical and historical studies: Michel Foucault, *The History of Sexuality* and Herculine Barbin, Thomas Laqueur, *Making Sex*; Jonathan Goldberg, *Sodometries* ; Allen Bray, *Homosexuality in Renaissance England*; Valerie Traub, *Desire and Anxiety*; Catherine Belsey, *The Subject of Tragedy*; Comensoli and Russell, eds., *Enacting Gender*; Epstein and Straub, eds., *Body Guards*

81000

W, 4:15-6:15 p.m.

Dissertation Workshop

Prof. Gerhard Joseph

Designed to help students write the prospectus (which should not take all term) and/or the dissertation, this writing workshop will respond to the needs and the size of the group. There may or may not be assigned readings and exercises, at the beginning. One certain thing is that everyone will read, and respond in writing to everyone else's work, and that the pages to be discussed will be circulated among members of the workshop at least a week ahead of time.

81000

M, 6:30-8:30 p.m.

Poetry Workshop

Prof. W. R. Elton

This course is devoted to developing poetry skills, at all levels. Regular consultations and class readings of poems. Use of anthologies, e.g., Stanley Burnshaw, *The Poem Itself*. Considerations of the most recent currents in poetry-writing, including European poets; and of the market for poetry today.

Poems will be handled with sensitivity and discretion.

NOTE ON THE PROFESSOR: widely published poet, including, most recently, *Partisan Review*. Collection, *Wittgenstein's Trousers* (1991). Poetry-writing grant, 1998, Vermont Studio Center. Many years of directing poetry workshops at the University of California, Riverside, and at CUNY Graduate Center. Many public readings.

Whether you decide to take this course or not, please feel free to drop into my office to discuss your poetry: Room 4406.05; x8322.

81500

M, 6:30-8:30 p.m.

Milton's Poetic Volumes: 1645, 1671, 1673

Prof. Joseph Wittreich

We will start with *Justa Edovardo King naufrago* (1638), the volume in which *Lycidas* first appears and which itself provides a pattern, a design for the 1645 *Poems of Mr. John Milton* and 1673 *Poems, &c. upon Several Occasions*, both of which, along with "Paradise Regain'd" . . . To which is added "Samson Agonistes" are at once illustrative of and paradigmatic for poetic volumes conceived not only as gatherings of poems but as themselves a poem. Or as Samuel Taylor Coleridge wrote to the publisher of *Lyrical Ballads*, the poems themselves are but the

stanza of an ode, which is the volume itself; or as Robert Frost quips, where there are twenty-five poems published together, the twenty sixth is the poetic volume. Milton's poetic volumes were the means by which some later poets conceptualized their poetic volumes and theorized their projects, much as critics would later do in a volume like *Poems in Their Place*, edited by Neil Fraistat, or in the many more recent discussions of the idea of the book, or in the on-going "Book" seminar (under the aegis of Peter Stallybrass) at the University of Pennsylvania. Our initial concern will be with how poets contextualize their own poems through organization and placement--a concern, in the last third of the course, that will give way to other contextualizations as illustrated by *Samson Agonistes*. Indeed, Milton seems to encourage alternative contextualizations to those currently in fashion, thus not only (not even principally) Aeschylus and Sophocles, but Euripides and Seneca, along with the biblical tradition of tragedy as it is exemplified by the Book of Revelation or by Christ suffering, both of which Milton foregrounds through citation in his preface to *Samson Agonistes*. Our largest concern will be with what new editions of Milton, with what a new Milton criticism, will look like in the next century and new millennium.

Required text: Milton: Complete Shorter Poems, ed. John Carey, 2nd edition. London and New York: Longman, 1997.

Seminar requirements: (1) an oral presentation and (2) a final paper (15 to 20 pages in length).

84800

Th, 11:45 a.m.-1:45 p.m.

American Aesthetics: William & Henry James

Prof. Joan Richardson

Discussions in this seminar will focus on the various facts and facts of feeling that contributed to the emergence of the Jameses' distinctively performative styles. Particular attention will be given to the impact of the Darwinian information, the significance of the visual, the concern with language and consciousness, and the later 19th century American scene. In addition, certain texts of Swedenborg, Emerson, and Peirce will be considered in their informing relations to the work of both William and Henry.

Those registering for the seminar are encouraged to read over the summer William James's *The Principles of Psychology* (1890, unabridged version, available in a one volume Harvard U.P. paperback). Other readings during the term will include Henry James's *Portrait of a Lady*, *The Turn of the Screw*, *The Wings of the Dove*, *The Ambassadors*, *The Golden Bowl*, selected prefaces to the New York Edition, "The Art of Fiction"; William James's *Varieties of Religious Experience*, and selected letters from the brothers' correspondence.

Weekly response papers will be required instead of seminar reports. A term paper will also be required.

85500

W, 2:00-4:00 p.m.

Naturalism & Aestheticism: Encountering the Other

Prof. Norman Kelvin

Naturalism and Aestheticism begin in France in the Nineteenth Century; and, from my perspective, are reactions to the failure of the Revolution of 1848. By Common agreement Zola is the paramount figure in Naturalism; and in retrospect Flaubert takes on the role in Aestheticism. Zola, who grew up in the France shaped by the defeat of the Revolution, by its devolution into the Second Empire, makes "science" a substitute for dreams of a better future. Flaubert, Hugh Selwyn Mauberley's "true Penelop" (as he was for Henry James), substitutes formal excellence for political hope. But this mutual beginning as response to a political event in France is lost when the two movements enter Anglo-American literary discourse. At first they try to be autonomous; but by the end of the century they reinscribe themselves in political imagining, this time British and American. In addition, they encounter each other, both as binary opposites and as a presence, each within the other (as they did earlier, in France, too). From the later encounter, new forms emerge, and this cultural shift requires a reassessment of both movements in their second phase. In our course, we begin with Flaubert's *Sentimental Education* and Zola's *Germinal*. We follow with works by Huysmans, Barbey, Villiers, Peter, Wilde, Ella D'Arcy,, Violet Paget, James, Virginia Woolf, and Edith Wharton, all these viewed as aestheticist texts marked by naturalist devices. Novels of the Goncourt brothers, George Moore, Stephen Crane and Jack London will be read as naturalist works in which aestheticist concerns are present. We will also note that at the very time aestheticism begins to define Modernism in England and France, Naturalism means modernity in America. Finally, we will see that Aestheticism in the visual arts crosses the Atlantic with greater ease than it does in the novel, and ask why this should be so. Background readings include theoretical approaches to our topic (a list will provided). Requirements are a class presentation and a term paper.

86000

T, 6:30-8:30 p.m.

Non-Oedipal Psychologies

Prof. Eve Kosofsky Sedgwick

This is an experimental seminar that will explore historical and contemporary alternatives to the psychological models that have the most currency in present literary studies. The dominant, Lacan-inflected reading of Freudian psychoanalysis embodies many assumptions that have been questioned, whether from within or outside of psychoanalytic thought. Among them are the interpretive isolation of the mother-father-child triad; the determinative nature of childhood experience and the teleology toward a sharply distinct state of maturity; the primacy of genital morphology and desire; the centrality of dualistic gender difference; and the emphasis on linguistic models of mental functioning. In this seminar we will look for interesting alternative currents of psychological thought in writers who may include Hobbes, Spinoza, Rousseau, Hume, Wollstonecraft, Ruskin, Freud, Ferenczi, Klein, Tomkins, Deleuze, Balint, and Bollas.

Seminar participants will also pursue and share individual/small group research on ancient, medieval, and non-Western psychological traditions.

86100

Tuesday 2 p.m.-4 p.m.

Office hours: 4 p.m.-6 p.m.

Women Writers and Intellectuals: 1940s-1970s

Prof. Nancy Miller

Can women writers gain cultural authority as public intellectuals only by dismissing or refusing feminism? Beginning with Virginia Woolf, we will examine the work of major writers from England, France, Germany, and the United States, who produced essays, novels, and poetry from the war years through the advent of second-wave feminism. Mary McCarthy, Hannah Arendt, Simone Weil, Elizabeth Hardwick, Simone de Beauvoir, Doris Lessing, Susan Sontag, Hélène Cixous, Audre Lorde, Adrienne Rich, Christa Wolf, and Julia Kristeva. Prominent cultural figures and intellectuals, these women have often played an important role in public debate but many have refused the category of gender as relevant to their positions. What kinds of values and views--aesthetic, psychological, social--have led many women writers to dismiss or refuse feminism? We will consider this process directly and indirectly through a certain number of recurrent preoccupations: writing, sexuality, art, taste, identity, style, politics, violence, war, and so on. We will end the semester with a discussion of contemporary feminist and postfeminist writing.

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

86100

W, 6:30-8:30 p.m.

Women Writers and the 30's in Britain

Prof. Jane Marcus

This course will concentrate on the politics of the 30's, class issues, the rise of fascism and racial issues for Black British, Irish and colonial writers, and the poetry of the Spanish Civil War. While the focus is on women writers, after an overview of the canonical Auden/Spender group, we will also read the Indian writer, Mulk Raj Anand, and the Irish working class writer, James Hanley.

Texts will include:

Virginia Woolf, *The Waves*, *The Years*, *Three Guineas*

Nancy Cunard, *The Negro Anthology*, *Authors Take Sides on the Spanish Civil War*

Sylvia Townsend Warner, *Summer Will Show* (1936), "Opus 7" (poem)

Works by Jean Rhys, Elizabeth Bowen, Stevie Smith, Rosamund Lehmann, Naomi Mitchison, Storm Jameson, Antonia White, Ivy Compton-Burnett, Rebecca West.