

COURSES: SPRING 2003

Professor Ammiel Alcalay

85000

San Francisco, Los Angeles: Text and Politics

Thursdays 6:30 - 8:30 [55285]

In his "Foreword to Historical Geography", the great geographer Carl Sauer wrote that: "The culture area, as a community with a way of living, is therefore a growth on a particular "soil" or home, an historical and geographical expression... There can be no human geography that does not concern itself with communities as associations of skills." We will explore Los Angeles and San Francisco in this very broad context that Sauer defines, with "the relevance of all human time", and in relation to other continental and transcontinental geographical and cultural reference points. As background, we will look at sources in the region's pre-colonial history, and then try to define what we mean by politics as we move into the colonial period and the development of urban life in the 19th, 20th and 21st centuries. We will use a wide range of sources in various disciplines (history, urban studies, literary texts, the visual arts, film), in order to establish a historical and theoretical context. We will explore several historical moments in some depth, and students will then be expected to define their own areas of inquiry across a broad range of interests, genres and media. Some of the questions we will examine include: How are these two cities imagined by the rest of the country, or through other parts of the world? How do we determine influence? Is there a location to film representation? What happens when texts are adapted to film across time, as in Philip K. Dick's work? How does American culture locate itself internally and externally? Does New York determine text while Los Angeles determines image? What does it mean to be native to a place? Is Gertrude Stein, born in Oakland, more a part of the place than Etel Adnan, born in Beirut but now living in San Francisco? Is there a relationship between pre-colonial multilingualism and later multilingualism? How do artistic communities organize themselves? What are the relationships between economic organization and artistic production? What are the relationships between social and political movements or repression (union organizing, the red scare, the free speech movement, the Black Panthers, the American Indian Movement, COINTELPRO), and cultural parameters or productions? Auditors are allowed.

While I have not yet determined a final reading list, I know that the Cold War will be a central concern and areas of concentration will include what has come to be called the San Francisco Poetry Renaissance (culminating in the Berkeley Poetry Conference of 1965), a range of multilingual and multiethnic writing (the Chinese poetry of Angel Island; European exiles like Brecht and Adorno in Los Angeles; Spanish, Chicano and Asian American writing), and the shifts from internationalism to nationalism to globalization (as seen in the Watts uprising, the international presence of the Black Panther Party and its subsequent suppression, and the aftermath of the Rodney King verdict in 1992). As stated above, students will be encouraged to choose across a wide range of possible materials relating to their own interests. The following books will be drawn on for background, and some may be required:

Ancient North America: The Archaeology of a Continent, Brian M. Fagan
The Natural World of the California Indians, Robert F. Heizer & Albert B. Elsasser
The Destruction of California

Indians, Robert F. Heizer American Indian Languages: Cultural & Social Contexts, Shirley Silver & Wick R. Miller The First Angelinos: The Gabrielino Indians of Los Angeles, William McCawley Ecology of Fear: Los Angeles and the Imagination of Disaster, Mike Davis City of Quartz: Excavating the Future in Los Angeles, Mike Davis Fire This Time: The Watts Uprising and the 1960s, Gerald Horne Geography of Rage: Remembering the Los Angeles Riots of 1992, ed. Jervey Tervalon L.A. Exile: A Guide to Los Angeles Writing 1932-1998, ed. Paul Vangelisti, Evan Calbi The Public City: The Political Construction of Urban Life in San Francisco 1850-1900, Philip J. Ethington Imperial San Francisco: Urban Power, Earthly Ruin, Gray Brechin Reclaiming San Francisco: History, Politics, Culture, eds. James Brook, Chris Carlsson & Nancy J. Peters Reading California: Art, Image and Identity, 1900-2000, eds. Stephanie Barron, Sheri Bernstein, Ilene Susan Fort Secret Exhibition: Six California Artists of the Cold War Era, Rebecca Solnit

Two books that will definitely be assigned are: San Francisco Beat: Talking with the Poets, edited by David Meltzer The House that Jack Built: The Collected Lectures of Jack Spicer, edited by Peter Gizzi

Ammiel Alcalay is a poet, translator, critic and scholar. He is the author of After Jews and Arabs: Remaking Levantine Culture (University of Minnesota Press, 1993), and the Cairo Notebooks (Singing Horse Press, 1993). During the war in former Yugoslavia he edited and co-translated Zlatko Dizdarevic's Sarajevo: A War Journal (Henry Holt, 1994) and Portraits of Sarajevo (Fromm, 1995) and was responsible for publication of the first survivor's account in English from a victim held in a Serb concentration camp, The Tenth Circle of Hell by Rezak Hukanovic (Basic Books, 1996). He edited and co-translated a major anthology of Middle Eastern Jewish writing, Keys to the Garden (City Lights, 1996), the first collection of its kind in any language. He has translated Cuban poet José Kozer, Projimos / Intimates (Barcelona, 1990), and The Ark Upon the Number (Cross-Cultural Press, 1982). Sarajevo Blues, a translation of Bosnian poet Semezdin Mehmedinovic, came out in 1998 (City Lights). Memories of Our Future: Selected Essays, 1982-1999 (preface by Juan Goytisolo), was chosen as one of the year's top 25 books by the Village Voice. His new book-length poem, from the warring factions, came out in 2002 (Beyond Baroque). At Queens College, he has been given the Excellence in Teaching Award as well as two Presidential Research Awards; he has been a visiting professor at Stanford, is the recipient of an NEA Creative Writing Fellowship, and has been a fellow at New York University's International Center for Advanced Studies.

Professor Meena Alexander
76200

Time and the Lyric: the Postcolonial Poem

Thursdays 11:45-1:45 [55280]

Time has a special valency in postcolonial poetry - it is the time of violation and the time of redemption, the wound of history laid bare through task of memory and in the crucible of the lyric the autobiographical 'I' seeks form. But how do temporal structures in the poem sustain a memory that cuts through disparate places, bodies, tongues? How does traumatic memory find voice through a past the poet makes? In Omeros, Walcott speaks of the 'radiant wound of language' Can the materiality of language sustain a lyric that works across national borders and

cultures? We will reflect on the metamorphic self the postcolonial poet creates, as he or she searches for home through migratory, multiple existences, and examine these and other complexities of poetic process, lyric time, gender and creativity through the poetry of Derek Walcott, A.K. Ramanujan, Kamala Das, Audre Lorde, Yusef Komunyakaa, Joy Harjo, David Mura, Li-Young Lee, Marilyn Chin and others. We will pay particular attention to Walcott's use of Homer in fashioning a mythic self that cuts across time, Ramanujan's use of ancient Tamil poetics in the service of postmodern self-fashioning. We will also discuss selected poems by Irish poets, Seamus Heaney and Medbh McGuckian as well as the Wordsworthian creation of a self through literal and mnemonic return to a loved place. The readings for this course as we theorize a postcolonial poetics will include selections from Appadurai, Agamben, Anzaldúa, Bhabha, Caruth, Clifford, Fusco, Husserl, Merleau-Ponty, Ramazani, Seyhan, Soja and others. Course Requirements: this course will be a seminar and as such will include weekly discussion of poetry as well as a writing log of responses to the poems or specific issues in poetics. Those who wish to do so, can also hand in poems they have written as part of this informal writing log. There will be a mid term paper and a final research paper, the latter due at the end of the semester.

Texts: they will be on order at Labyrinth Books, 112 street between Broadway and Amsterdam, Tel: 212-865-1588. Derek Walcott, *Collected Poems*; *Omeros*; *What the Twilight Says*. A.K. Ramanujan, *Collected Poems*; Kamala Das *The Old Playhouse* and other poems; Audre Lorde, *Collected Poems*; Yusef Komunyakaa, *Pleasure Dome*; Marilyn Chin, *Rhapsody in Yellow*; David Mura, *The Color of Desire*; Joy Harjo, *A Map to the Next World*; Jehan Ramazani, *The Hybrid Muse: Postcolonial Poetry in English*.

Professor Alyson Bardsley
74000

Landscapes and Geographies of Romanticism Wednesdays 11:45 - 1:45 [55268]

A survey of the now-expanded canon of Romantic poetry, with a focus on representations of land. We will consider Romantic exploration, exploitation, and appreciation of territories and landscapes, real and imaginary, touching on contemporary political-economic discourses of agricultural "improvement," as well as aesthetic discourses of the sublime, beautiful, and picturesque.

While I haven't finalized the syllabus, here is a partial sample of the texts we will consider: Burke, *Philosophical Reflections on the Sublime and the Beautiful*, selections; Gilpin, from *Three Essays*; Beattie, "On Sublime Poetry," selections; Charlotte Smith, *Beachy Head* and *Elegiac Sonnets*, selections; Blake, *Jerusalem*; Scott, *Marmion*; Joanna Baillie, "Introductory Discourse" and *Ethwald, Part I*; W. Wordsworth, poems from his tour in Scotland and selections from *The Prelude* (1850); Coleridge, the "conversation" poems, *The Rime of the Ancient Mariner*, "Fears in Solitude," and selections from the *Biographia* and *The Friend*; Byron, *Childe Harold's Pilgrimage* and *Don Juan*, selections; Shelley, *Prometheus Unbound*; selections from *Felicia Hemans*; and also a small amount of travel writing.

Auditors are allowed.

Alyson Bardsley got her Ph.D. at UC Berkeley in 1997. She has been teaching in English and Women's Studies at the College of Staten Island since that time. In fall of 2001 she co-taught the Proseminar in Multicultural and Transnational Feminisms in the GSUC Women's Studies Certificate Program. She has essays out or forthcoming in *Modern Philology*, *The Yale Journal of Law and Humanities*, and *19th Century Contexts*, and a chapter in *Scotland and the Borders of Romanticism*, forthcoming from Cambridge University Press. She's at work on a monograph on discourses and figures of nationalism in Scottish Romantic writing.

Professor Glen Burger
70500

Chaucer: The Canterbury Tales

Thursdays 2 - 4 [55281]

Identity, Body, and Community in the Canterbury Tales

In this course we will read Chaucer's most experimental work, *The Canterbury Tales*, taking up a variety of interrelated historical, social, and political questions. How, for example, does Chaucer represent the relations and conflicts among the various classes of late-medieval society, and what effects does Chaucer's own class position-as bourgeois civil servant with strong ties to the aristocracy-have on the production of the *Canterbury Tales*? What views of gender and sexuality do the *Tales* present and explore? To what extent are they shaped by Christianity, and how do they represent the relation between Christianity and other systems of belief (classical "paganism," Islam, Judaism)? How does Chaucer treat the interimplication of such categories of identity as race, religion, class, gender, and sexuality? Why-of all the writers of the English Middle Ages-it is Chaucer whom we are most likely to read? What factors have especially contributed to canonizing Chaucer as the "father of English poetry?"

Using queer, gender, and postcolonial theory, as well as recent historical and cultural studies exploring the complexities of Chaucer's own social situation and those of his audience, we will investigate how, under the pressure of producing a poetic vision for a new vernacular English audience in the *Canterbury Tales*, Chaucer reimagines late medieval relations between the body and the community. Even as the *Tales* respond to and attempt to represent a new symbolic order of modernity that is coming into being in late medieval England-organized around a new sense of individual and national identity-they incorporate the anxieties that such a departure from the past demands. Attending to this queer performativity inherent in the *Tales* gives its readers (past and present) an opportunity to see the author and audience constructed with and by the *Tales* as subjects-in-process caught up in a conflicted moment of "becoming." In turn, such an historicization may help us as (post)modern readers understand that which has been left behind or not yet thought of in assuming modern identities, and so bring to present-day assumptions about identity the realization that social organizations of the body can be done differently.

Our primary focus will be the *Canterbury Tales* themselves. But we will also consider some related contemporary texts-such as *The Book of Margery Kempe*, *Le Menagier de Paris*, French fabliaux, and Christine de Pisan's *Book of the City of Ladies*-as well as such early fifteenth-century "continuations" of the *Tales* as Lydgate's *Siege of Thebes* and the *Tale of Beryn*.

I haven't absolutely decided which non-Chaucerian texts to order. For now would it be enough to say the following: Any edition of the complete *Canterbury Tales* in the original Middle English will serve. But I would recommend, and will be ordering copies of, *The Canterbury Tales: Complete*, ed. Larry D. Benson, Houghton Mifflin. This and other non-Chaucerian material will be ordered from Shakespeare and Company.

Professor Mary Ann Caws
87400

Art and Text: Portrait, Self-Portrait, and Place

Thursdays 4:15 - 6:15 [55284]

We will be wanting to look at some of the ways in which painters, poets, and prose writers depict themselves and the other. Some of the self-portraits considered will be those of Chardin, Gauguin, Van Gogh, Derain, Wyndham Lewis, and of some woman painters: Valadon, Tanning, Leonor Fini, etc., to start a discussion of the differences, if any, in self-portrayal and conception. These will be linked to the painters' journals, fiction, letters, and to the ways others see them. The idea of the muse and the sitter will enter our consciousness, and how they are connected with the portraiture and self-portraiture under discussion: thus, James' *The Real Thing*, and other representations of the "real" and the "posed" and the "adaptable...". Picasso's portraits of Dora Maar and Françoise Gilot, for example, as they relate to those women's writings and work.

We will also look at exterior depictions and interior - and the exterior/interior opposition will hold also for place. Examples: Gogol's "The Portrait", Poe's "The Oval Portrait," James' *The Portrait of a Lady*, and his study of photographs: "The Way it Came", Stein's "Three Portraits" and various writers' idea of other writers and painters... to take a few of the exterior ones. The group portrait is of particular interest here, and we will look at John Berger and Roland Barthes' studies of them, and at various texts depicting groups, which will lead to the idea of place, circles, and contexts: for example, Charleston and the self-portraits and portraits of and by Duncan Grant, Vanessa Bell, Roger Fry -- and various writings: stories, letters, journals, that relate them and to them.

In the representation of, the idea of, and the reality of place, one might consider cities like New York, London, Paris, on the one hand, in their tumult and silence, and, on the other, pastoral, lakes, roads, quiet. And then psychological place(s): the hidden and the overt, the small and protected, or claustrophobic, and the large, unconfined. So, for example, the home or good place ("The Jolly Corner," Hemingway's "The Clean Well-Lighted Place") the closed-in (as in James' *In the Cage*) or the open space: as in all the poetry of and the prose of the field (John Berger, etc.) Some art/text walking examples: the Australian Philip Hughes (Australia, Greece, France, the Antarctic) - texts literally on paintings.

The way in which the visual modifies our relation to the verbal/to be imagined: say, Van Gogh's bedroom, David Hockney's pools, as opposed to Friedrich's landscapes, moonscapes, seascapes, and, in American art, Ryder, Inness. Then, what I think of as homescapes: Fairfield Porter, and American poetry: Ashbery, Schuyler, etc. Poems with portraits, still lifes, and place consciousness...and so on. Auditors are allowed.

Professor Morris Dickstein
75300

Between the Wars: American Fiction and Society, 1919-1940

Wednesdays 2-4 [55271]

This course will examine the profound changes in American society between the two world wars as seen primarily through some of its best fiction writers, including (possibly) Sherwood Anderson, Sinclair Lewis, F. Scott Fitzgerald, Willa Cather, Gertrude Stein, Ernest Hemingway, William Faulkner, Nella Larsen, Michael Gold, James T. Farrell, Henry Miller, William Carlos Williams, Henry Roth, Zora Neale Hurston, Langston Hughes, Richard Wright, John Steinbeck, and Nathanael West. There will be comparisons with the new poetry and the visual arts, especially painting and photography. Attention will be paid to the impact of the war, the revolt against the genteel tradition, the currents of modernism and naturalism, the expatriate scene, the prosperity of the 20s, the growing urbanization, the economic crisis of the 30s, the effects of race and ethnicity, the impact of New Deal programs, and the transformation of popular culture, including the growth of radio, the changes in popular music and musical theater, the shift from silent to sound films, and the development of advertising and public relations. Secondary reading will focus on both literary movements and the social history of the 1920s and 1930s. A term paper and a brief oral report will be required..Auditors are allowed.

Professor Jackie diSalvo
84200

Countercultures, Their Roots and Legacies: From the Romantics to the '60s

Thursdays 4:15 - 6:15 [55283]

This class will examine the idea that romanticism initiated a permanent counter-cultural challenge to bourgeois hegemony. We will begin by examining the hegemonic ideology that emerges from the Enlightenment to dominate modern industrial society: Newtonian science, Cartesian psychology, Lockean epistemology, liberal political economy & political philosophy, imperialism, and bourgeois patriarchy. Against this, we will place Romantic subversion and transcendence, mostly through Blake, establishing, however, a wider context that includes especially Wordsworth, the Shelleys and feminism.

We will use a cultural studies/historicist approach that locates Romanticism in relation to the Jacobin movement and working class cultures. Most of our theory will be drawn from Blake, elaborated by a Marxist/feminist/psycho-historical methodology as well as some theory from Foucault & Bakhtin.

Having established this orientation, we will study the literature, film and popular counter-culture of the 1960s (through early 70s). We will examine "texts" from and about the period to interrogate the conjuncture/dialectic/contradictions between struggle, vision, and utopia. Our context will be the Civil Rights/ Black liberation, student/youth, anti-Vietnam war/anti-imperialist/anti-capitalist, feminist and sexual liberation movements. It will also include visionary approaches to transformation of consciousness, such as the influence of hallucinogens & eastern religion. We will also examine the utopian communes & "back to the land" experiments and Hippie lifestyle - Sex, Drugs & Rock & Roll!

The choice of texts and artifacts has not been finalized, but will probably include Blake poems and "prophecies," selections from Wordsworth & Shelley, as well as fiction, poetry, plays, films, essays, & journalism from and about the "60s", the works of such intellectuals as Norman O'Brown, Paul Goodman, Herbert Marcuse and contemporary feminist, Marxist, and anarchist theorists. Tentatively, we may begin with Allen Ginsburg's *Howl* for the Blake roots and Beat influence and perhaps approach the anti-war movement through Joseph Heller's *Catch 22* and Norman Mailer's *Armies of the Night*, the Black liberation movement through Alice Walker's Civil Rights novel, *Meridian*, as well as the *Original Last Poets*. If possible, we can watch a video of the Living Theatre's *Paradise Now* and listen to the music of Bob Dylan, John Lennon and others. We will probably read Marge Piercy's utopian-feminist novel, *Woman at the Edge of Time*. In addition, we will consider key figures, possibly Timothy Leary, Malcolm X, Carlos Castaneda etc. and read selections from memoirs & the underground press. Students will do a presentation & a final paper. Try to read Fritjof Capra's *The Turning Point* in advance. The reading list will be eventually posted on the door of my office - room 4404.

Professor Edmund Epstein
86100

James Joyce's *Ulysses*

Tuesdays 4:15 - 6:15 [55248]

In this course, we will engage in a close reading of James Joyce's *Ulysses*, which would entail careful reading through large sections of the text, from the beginning to the end. In our analysis, we will make reference to other works of Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Finnegans Wake*.

Ulysses is, to a considerable extent, a High Modernist novel in the realistic tradition. We will seek to understand the historical background of *Ulysses* as help in grasping the realistic aspects of the novel. However, Joyce never took anything for granted; he constantly reinvented every form he used. Therefore, we will also discuss Joyce's true innovations in the theory of literature and of the novel.

Although there has been some abuse by theoreticians of the notion of Joyce as a post-modern writer, his truly extreme revolutionary post-modernity will emerge as we go through *Ulysses*. Auditors are permitted.

Required Texts (paperback editions):

Joyce, James. *Ulysses*. Gabler edition. New York: Random House, 1986. Ellmann, Richard.

James Joyce. 2nd edition. New York: Oxford University Press, 1982. Gifford, Don, with Robert J. Seidman. *Ulysses Annotated*. Second Edition, Revised and Enlarged by Don Gifford.

Berkeley: University of California Press, 1988.

Professor Shelly Eversley
85500

Integration and Its Discontents

Mondays 2 - 4 [55236]

This seminar investigates the literary production and the aesthetic experiments by African American intellectuals writing from 1946 to the present. We will consider how the question and the promise of racial integration, marked by the *Brown v. Board of Education* (1954) decision has influenced the formal and thematic projects of a diversity of well-known and lesser-known writers. In particular, we will investigate how the terms of blackness, socially and historically conceived as inassimilable, is redescribed within the work by writers such as James Baldwin, Gwendolyn Brooks, Chester Himes, Zora Neale Hurston, Gayl Jones, Carlene Hatcher Polite, Colson Whitehead, and Richard Wright. Using legal theory to examine questions of race, gender, sexuality, privacy, and psychology, we will extend the common practice of literary and cultural criticism to include an exploration of narrative and aesthetic experiments in African American literature as well as their engagements with concerns that move beyond the color-line.

Under special circumstances, auditors are allowed with permission.

After teaching four years at the University of Washington in Seattle, Shelly Eversley joined the English Department at Baruch College in 2001. She completed her graduate studies in English and American Literature at the Johns Hopkins University in 1997. Her specializations include 20th Century American Literature and Culture, especially postwar literature, race, gender and legal theory. She has published in a number of journals including *American Literary History* and the current special issue on the 1950s of the *Minnesota Review*.

Professor David Greetham
79500-01

The Theory and Practice of Literary Scholarship

Intersession.. [55238]

This revised version of the required U795 course has been prompted by student requests to broaden its scope and to respond to the current ideological, methodological, and conceptual issues involved in the study of "English" as a discipline. Accordingly, the course is now offered in a four-part structure: 1) The historical, institutional context of the discipline, with special attention to the current "culture wars" and the place of "English" within contemporary concepts of interdisciplinarity.

Readings might include Eagleton, "The Rise of English," and short selections from such works as Graff, *Professing Literature*, Leavis, *The Living Principle: English as a Discipline of Thought*, Dickstein, *Double Agent: The Critic and Society*, Bromwich, *Politics by Other Means: Higher Education and Group Thinking*, Bolton (ed), *Culture Wars*, and Greenblatt & Gunn, *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. 2) Archives & Bibliography. Possible selections from Altick & Fenstermaker, *The Art of Literary Research*, Werner (ed.), *The Poetics of the Archive*, Derrida, *Archive Fever*, Gurr (ed.), *The Text as Evidence*, Grafton, *The Footnote: A Curious History*, Wellek and Ribeiro (eds.), *Evidence in*

Literary Scholarship, Martin, *The History and Power of Writing*, Manguel, *A History of Reading*, Willinsky, *Empire of Words: The Reign of the OED*. This section would not just emphasize the practical problem of use of archival material, but also the political and ideological principles behind archival organization and access. 3) Textuality. Concepts of textuality in literature & culture. Possible readings might be selections from Genette, *Paratexts*, Chartier, *Forms and Meanings: Texts, Performances and Audiences from Codex to Computer*, Landow (ed.), *Hyper/Text/Theory*, Greetham, *Theories of the Text*, McGann, *The Textual Condition and A Critique of Modern Textual Criticism*, Tanselle, *A Rationale Of Textual Criticism*, Ezell & O'Keefe (ed.), *Cultural Artifacts and the Production of Meaning: The Page, the Image, and the Body*, Mitchell, *Iconology: Image, Text, Ideology*, Parker, *Flawed Texts and Verbal Icons: Literary Authority in American Fiction*, Hall, *Cultures of Print: Essays in the History of the Book*, Levinson, *The Soft Edge: A Natural History and Future of the Information Revolution*. 4) Theoretical Context: Implications of theory for scholarly and academic work. Possible readings might include selections from Mitchell, *Against Theory*, Eagleton, *Literary Theory*, Arac and Johnson, *Consequences of Theory*, Krieger, *The Institution of Theory*, Connor, *Theory and Cultural Value*, de Man, *The Resistance to Theory*, Moxey, *The Practice of Theory*, Fish, *Doing What Comes Naturally: Change, Rhetoric, and the Practice of Theory in Literary and Legal Studies*, Miller (ed.), *The Poetics of Gender*, Bhabha, *The Location of Culture*, Gates (ed.), "Race," *Writing, and Difference*, Said, *The World, the Text, and the Critic*, Hutcheon, *A Poetics of Postmodernism*. Students taking this new version will thus be introduced to the social, cultural, and ideological context in which their specialized studies will be positioned and will also be given an overview of both the methodology of research and its implications for the discipline. I emphasize that the readings listed here for each part are only suggestions: we will certainly not read them all, and only designated parts of those selected.

Requirements: Preparations for all class discussions and several in-class presentations. The final paper is similarly flexible: students may produce one of three possibilities--a scholarly "edition" of a short work embodying the textual principles discussed in the course; an introduction to such an edition or collection of works, focusing on the archival and other cultural issues involved; a critical essay founded on the archival, bibliographical, and textual approaches explored. I am also open to other methods of integrating the "scholarly" and "critical" components of the course.

Organization: I will be teaching the "intensive" intersession version of this course during the month of January 2003, and the usual semester-long version will be given in the Spring with Prof. Kelvin. The alternatives present obvious advantages and disadvantages: in the intersession version we complete the course before the semester proper has begun, thus freeing up students to take a full roster of "regular" courses during the Spring, and because the intersession course is officially a "Spring" offering, students have the whole of the Spring semester to complete the final paper. Moreover, January is "bibliography" month in New York, and I have usually managed to get some of the leading visiting archivists, bibliographers, editors, and textuists to participate in the intersession class: students will thus be able to interrogate some of those authors they have read. And, because we meet often and for extended periods, students have usually found that there is a greater narrative impetus to the intersession version, and a greater sense of "group" interaction (to this end, it is my understanding that we will be using "Blackboard" in addition to the usual e-mail contacts, so that "conferencing" of the projects will be facilitated). The main disadvantage is, of course, that we have to devote pretty much the

whole of January to completing this required course: that has usually meant meeting twice a week (normally Tuesdays and Fridays) for three hours, with an introductory organizational meeting held at the end of the Fall semester. This year that meeting will be on Thursday, Dec. 19th from 1 - 4 p.m. in room C197. The balance in the intersession version is therefore more toward reading and preparation for discussion than in actual archival work in local libraries, which can be done with more leisure and lead time in the conventional semester-long version. I am available to discuss any other aspect of these choices - dcgreetham@aol.com

Professor Marilyn Hacker
78000

Some American Women Poets

Wednesdays 2 - 4 [55272]

Within an overview of the work of twentieth century women poets in the United States, the course will focus on the work of a few key figures of the generation born before and during World War I, notably HD, Marianne Moore, Edna St. Vincent Millay, Muriel Rukeyser, Gwendolyn Brooks and Elizabeth Bishop, with attention paid to significant and often-overlooked figures like Anne Spencer, Josephine Jacobsen, Lorine Niedecker and May Swenson. Of particular consideration will be: the role of women writers in the establishment of Modernism; the relevance of or resistance to Modernist tenets in the texts of African American women poets; the counter-tradition to Modernism established by women poets re-visioning and dialoguing with received poetic forms; the expansion of form and genre both by experimental and politically engaged poets; the role of the Spanish Civil War, World War II and the Civil Rights Movement in the creation of what was to become an American feminist literary canon as well as questions of voice in the representation of gender and sexuality. Students will write semi-weekly observation papers as well as a term paper based on an in-class presentation and a final project, which may include creative work or the compilation of an individual anthology with critical introduction.

Texts studied may include, but not be limited to, HD's *Trilogy*, Gwendolyn Brooks' *Blacks*, Muriel Rukeyser's poems selected in the volume *Out of Silence*, Elizabeth Bishop's *Collected Poems*, *The Love Poems of May Swenson*, as well as the anthology *No More Masks* (Florence Howe, Ed.)

Professor Tom Hayes
78100

Queering the Renaissance

Thursdays 6:30 - 8:30 [55259]

Although Michel Foucault points out in his *History of Sexuality* that there was no such thing as "a homosexual" until 1870 when the practice of sodomy "was transposed onto a kind of interior androgyny, a hermaphroditism of the soul" (43), same-sex desire is evident in many texts produced in 17th- and 18th century England. Starting with Marlowe's *Edward II* and continuing with Shakespeare's *Richard II* and *The Sonnets* we will discuss examples of same-sex desire that precede modern definitions of homosexuality and heterosexuality. We will also discuss examples of "queer" erotic discourse such as George Herbert's poem about nursing at Christ's breast,

Richard Crasaw's poem about Mary sucking Christ's bloody teat, John Davies's celebration of Christ's tormented body and Lady Eleanor Davies's references to King James's relationship with the Duke of Buckingham whom he called "his sweet child and wife, that give voice to desires that, outside the sphere of sacred rapture, would be seen as tasteless if not blasphemous. Abezier Coppe, a Ranter who refused compliance with monogamous marriage, wrote about his relationship with "Filthy blinde Sodomites called Angel's men" and told of his joy in "clipping, hugging, embracing, and kissing a poor deformed wretch." Aphra Behn, who often dressed as a man, wrote in the epilogue to her play *The Widow Ranter*: "Men are but bunglers, when they would express/ The sweets of love, the dying tenderness;/ But women, by their own abundance, measure,/ And when they write, have deeper sense of pleasure of pleasure." In another play by a woman, Margaret Cavendish's *The Female Academy*, the central misogynistic trope of Jonson's *Epicoene* is re-appropriated.

We will read the following primary texts: Christopher Marlowe, *Edward II* William Shakespeare, *The Sonnets*, Richard II Poems by George Herbert, Richard Crashaw, John Davies, and Henry Vaughan, Abezier Coppe, *A Fiery Flying Roll* Laurence Clarkson, *The Lost Sheep Found*, and *A Single Bye* Eleanor Davies, *Prophecies* Anna Trapnel, *The Cry of a Stone* Aphra Behn, *The Widow Ranter*, *The Rover* Ben Johnson, *Epicoene* Margaret Cavendish, *The Female Academy*

We will also read selection from such secondary texts as: Alison Findlay, and others *Women and Dramatic Production 1550-1700*. Longman's 2000. Richard Rambuss, *Closet Devotions*. Duke, 1998 Jonathan Goldberg, ed., *Queering the Renaissance*. Duke, 1994. Bruce Smith, *Homosexual Desire in Shakespeare's England*. Chicago, paperback edn. 1993. Auditors are allowed.

Professor Linda Hirsch, Hostos
89020

Studies in Language and Literacy
Mondays 4:15 - 6:15 [55239]

Linguistic Analysis. A lot of chaps pointing out that we don't always mean what we say, even when we manage to say what we mean. - Tom Stoppard, *Professional Foul*, 1978

While most children have acquired their spoken language by age five, the process of acquiring literacy is just beginning. The focus of this course is the nature of language and its acquisition and the corresponding acquisition and development of literacy. We will discuss various theories of language learning and their implications for teaching and learning. As we examine the roles and functions of language within cultural contexts and social situations, we will investigate the relationships among language, society, and education by reading and discussing texts which consider the sociocultural frameworks for understanding literacy theories. Most importantly, this study of language will be "hands-on." We will actively study language as it is used in various discourse communities including the home, the school and the workplace in order to appreciate how language is used in the world and what it means for both native and non-native speakers to acquire literacy. Central to this discussion will be an exploration of what teachers can do to facilitate students' literacy acquisition and how K-college classrooms can be transformed into environments which foster students' oral and written language development. In order to

understand the processes involved in acquiring our language and our growing awareness of its social, communicative and pragmatic functions, we will regularly tape and analyze actual conversational data drawn from a variety of discourse communities. You will be assigned weekly readings and taping assignments so that we may develop a class "data book" of our studies. Each week we will discuss and analyze the data you bring to class. This ongoing collection of data will enable you to focus your inquiry on a particular question/problem/issue of interest to you resulting in a final project which reflects your interests and concerns.

Readings:

E. Kutz, *Language & Literacy*; J. Mayher, *Uncommon Sense: Theoretical Practice in Language Education*; S. Pinker, *Words & Rules or The Language Instinct*; G. Wells, *The Meaning Makers: Children Learning Language and Using Language to Learn*, and additional readings by authors including Sylvia Ashton-Warner, Jerome Harste, S.B. Heath, Larry Selinker, Catherine Snow and Constance Weaver.

Auditors welcome with instructor permission.

Linda Hirsch is a professor of English in the English Department at Hostos Community College/CUNY and holds a Ph.D. in English Education from New York University. She is currently the Writing-Across-the-Curriculum (WAC) and Writing Fellows Coordinator at Hostos. Her research focuses on language and literacy development among both native and non-native speakers of English, and in particular, the use of talk and writing as learning tools across disciplines. She is an Adjunct Professor in graduate programs at both New York University and Teachers College, Columbia University where she teaches courses in Language and Literacy, Language Acquisition and Development, Educational Linguistics, Psychology of Language and Reading. In addition, she hosts an education segment on BronxTalk, a cable television talk show, devoted to exploring a broad range of education issues such as literacy instruction, technology and education, and teacher education. Dr. Hirsch also served as a literacy consultant to Ghostwriter, a PBS/Children's Television Workshop multi-media, multiple literacy based television series designed to make reading enticing and relevant to children.

Professor Peter Hitchcock
86000

Transnational Literature

Wednesdays 4:15 - 6:15 [55273]

"...if culture laid the basis of the nation-state, it now threatens to scupper it"
Eagleton

What does it mean to talk of "transnational" literature and theory? What connection does this moniker have to the aesthetic predilections and consummate taste of cosmopolitanism? Is it a marker of world citizenship, or does it measure the somewhat more suspect circulation of cultural import/export? How well does literature travel? How fluidly does theory cross borders? Is the logic of transaction the same for both? Indeed, is one merely a symptom of the other? Is the "trans" in translation the "trans" in transnationalism? What is the status of nation for literature and theory in an age of transnationalism? And, finally, is transnationalism a synonym for globalization or does it offer an alternative logic to that devoutly-wished embrace? This course

will consider the claims of the transnational on literary study both by considering the macrological concerns that are its possibility and key examples of literature and theory that develop, complicate, and challenge its governing ideas. One of the aims is to question the national/transnational binary in literary analysis that renders the nation itself the common denominator of cultural critique; another is to consider what happens to world literature when it becomes a material force.

Readings will include: Spivak, Apter, Moretti, Eagleton, Goethe, Nancy, Mbembe, Said, and Wallerstein on particular theoretical issues; and literature will feature Roy, Djébar, Toer, Munif, el Sadaawi, Farah, Rushdie, and Sebbar. A class presentation and term paper are required.

Professor Anne Humpherys
80600

Narrative: Its Theories and Its Practices

Tuesdays 6:30 - 8:30 [55286]

This course will survey developments in the theories of narrative from the end of the nineteenth to the beginning of the twenty-first centuries, using six short fictions to exemplify and test the theories. The course will be divided into four units. We will begin with Henry James's "The Art of Fiction" and "Prefaces" and their aftermath; move to structuralist theories of narrative (i.e. Vladimir Propp, A.J. Greimas, Roland Barthes), then to post-structuralist models including the efforts to incorporate reading, history, and "race, class and gender" into theories of narrative (i.e. Mikhail Bakhtin, Georg Lukacs, Peter Brooks, Nancy Miller, Susan Snaider Lanser, Henry Louis Gates). We will end with recent rethinkings of narrative, including those of the evolutionary biologists.

We will read six short literary texts on which to "practice" some of the theoretical models, including selections from Henry James's *The Figure in the Carpet and Other Stories*; Arthur Conan Doyle's *The Sherlock Holmes Stories*; George Eliot's *Scenes from Clerical Life*, and Joseph Conrad's *Heart of Darkness*, Tony Morrison's *The Bluest Eye*, and J. Coetzee's *Foe*.

Students will give an oral report in which they apply a theoretical model to a literary text. Instead of a long final paper, students will also be asked to do four short (four to five pages) papers, including a write-up of their oral report, in which they apply a theoretical model from each of the units to a literary text.

Professor Gerhard Joseph
84500

Victorian Culture Criticism and Its Legacies: The Clash of the Anthropological and the Aesthetic

Mondays 11:45 - 1:45 [55283]

Our current movement between the disciplinarity of literary studies and the trans- or post-disciplinarity of cultural studies may be said to have a nineteenth-century origin in the clash of aesthetic and anthropological definitions of "culture." This course will consider the works of canonical Victorian writers in the three competing Victorian genres (fiction, non-fiction prose,

and poetry) as both work and generic competition get inflected by nineteenth-century debates about culture--and will explore extensions of those debates into our own time. Victorian founders of cultural anthropology defined culture so broadly as to include everything this side of "nature." On a more limiting "high" ethical/aesthetic side, the English Romantic adaptation of German Enlightenment "Bildung," i.e., the humanistic cultivation of the best self, as in Carlyle (Sartor Resartus) among others, prepared for the Victorian tension between a communal and an individual, a "public" and a "private," a high and a popular notion of culture in the work of Mill (On Liberty), George Eliot (Felix Holt, Radical), Arnold (Culture and Anarchy and some relevant poetry), Mayhew (London Labour and the London Poor), Barrett Browning (Aurora Leigh), Tennyson ("The Palace of Art," Idylls of the King), Newman, (The Idea of a University), Gissing (New Grub Street), and Pater (The Renaissance). Within our own time and beyond the British Isles, we have experienced a broader, Western attraction/revulsion toward high humanist culture; we have seen the dialectic of culture and barbarism (as defined by the Frankfurt School) in such works as Coetzee's *Waiting for the Barbarians* (or *Despair?*), Baudrillard's *America*, Nabokov's *Lolita*, the last as readable via Richard Rorty's great chapter on Nabokov and cruelty in *Contingency, Irony, and Solidarity*. We will conclude with a consideration of the "traveling cultures" (James Clifford) and "global ethnoscaples" (Arjun Appadurai) implicit in Hardt and Negri's *Empire*, the most influential cultural document of the millennial moment within the academy (at least according to Jean-Michel Rabaté in *The Future of Theory*). Requirements: an oral report and a term paper. Auditors are allowed.

Professor Norman Kelvin

79500-02

The Theory and Practice of Literary Scholarship

Mondays 4:15 - 6:15 [55237]

The course relates textual scholarship to post-modern literary and cultural theory, and includes readings from Bakhtin, J.L. Austin, Derrida, Foucault, Baudrillard, Kristeva, Eagleton, Jameson, Greenblatt, Sinfield, Gates, Deleuze and Guattari, and Morrison. These provide our context. Within it we explore textual criticism and scholarly editing, focusing on questions to be answered when anyone chooses a version of a text for a scholarly purpose -- e.g., for writing a dissertation. The positions taken by Greetham, McGann, and Tanselle, who for us represent textual scholars, will get special attention, but the question before us will always be, how does textual scholarship -- producing a critical edition -- relate to literary interpretation as we practice it today? Finally, we will consider hypertext, which cuts across textual scholarship and literary criticism, and challenges both. This will set the stage for a discussion of theory and praxis: of the students' needs today and what they may be in the near future. There will be a choice of term projects. One, including as an option "versioning," will be preparation of a critical edition of a short poem (what is meant by a "critical edition" and "versioning" will be explained). The other will be to write a research paper assessing textual scholarship's compatibility or incompatibility with a cultural theory that interests the student who chooses to write such a paper. Needless to say, the challenge of hypertext would serve very well for this second choice.

Professor Wayne Koestenbaum
87200

Sappho, Dickinson, Stein, Celan

Wednesdays 6:30 - 8:30 [55277]

In this seminar, we will study four difficult poets (Sappho, Emily Dickinson, Gertrude Stein, Paul Celan) who portray consciousness with unrivaled, flashing intensity; who raise questions of ruin, comprehensiveness, and fragment; and who teach us, anew, how to read. Diversely they master catastrophe, and convert it into always timely artifacts that demand perpetual, provisional, experimental revisitation.

We will begin with Sappho, in Anne Carson's new (2002) English translation. (The edition is bilingual.) Our emphasis will be Sappho's influence on nineteenth- and twentieth-century Anglophone poetics. We may also read Carson's *Eros the Bittersweet*, an idiosyncratic work of literary criticism. Next, we will survey Dickinson, in Ralph Franklin's reading edition (a distillation of his 1998 Variorum edition); students familiar only with the 1955 Thomas Johnson edition of Dickinson will find surprises. We may also read poet Susan Howe's *My Emily Dickinson*, a critical text which indirectly measures how Dickinson's enterprise predicts Stein's and Celan's. (No surprise, that Celan translated Dickinson's poems into German.) Next, we will read Stein. Her amplitude refuses frame, and yet, frame her we must: in front of neighbors (Sappho, Dickinson, Celan), she behaves. We will focus on Stanzas in Meditation, as well as several short Steinian texts that, unlike *Three Lives*, declare themselves poems. Finally, we will read Celan, in Michael Hamburger's new (2002) updated translation (a bilingual edition). Celan ruins and renovates German, his mother tongue, just as Stein wreaked elysian havoc on American English. Like Stein, Celan was a displaced Jew in France--but with a difference.

Requirements: two-page position paper, read aloud in class; final essay (20-25 pages). Please note: a knowledge of German and Greek, though welcome, and laudable, is not required.

Professor Adam McKible
75500

American Slave Narratives: Development, Theories, and Legacies

Tuesdays 2 - 4 [55246]

This course will examine the development and legacies of the African American slave narrative. Beginning with nineteenth century writers who are central the genre (Equiano, Douglass, Jacobs, etc.), we will also examine fictional treatments of slavery (Brown, Crafts, Stowe). In the final weeks of the class, we will turn to the neo-slave narratives of the twentieth century (Styron, Williams, and Reed). Four major concerns undergird the course: the narrative theories and practices of narrating slavery; nineteenth century fictionalizations of the slave experience as shaped by slave narrators; twentieth century reinventions of the genre; and competing gendered responses and representations of slavery.

There will be one paper (20-25 pages) and an in-class presentation. Auditors are allowed with the permission of the instructor.

Professor McKible teaches American Literature, African American Literature, and Classical Literature. His book, *The Space and Place of Modernism: The Russian Revolution, Little Magazines, and New York*, was published by Routledge in 2002. His essays on little magazines and on African American literature appear in *The Black Press* (Rutgers UP 2001), *Contemporary Literary Criticism*, the *African American Review*, and the *Dictionary of Literary Biography*. Professor McKible received his MA and Ph.D. from the University of North Carolina at Chapel Hill. More information can be found at <http://web.jjay.cuny.edu/%7Eenglish/mckible.htm>.

Professor Nancy Miller
86000 and IDS84200 20th Century colloquium
America in the 50s
Tuesdays 4:15 - 6:15 [55255]

In 1953, Marilyn Monroe appeared in the first issue of the magazine *Playboy* and Simone de Beauvoir's revolutionary analysis *The Second Sex* was published in the United States. In 1953 the Rosenbergs were found guilty and Esther Greenwood, the heroine of Sylvia Plath's 1963 novel *The Bell Jar*, began her odyssey under the sign of their execution in New York's hot summer. Between 1953 and the assassination of JFK in November, 1963 a decade of social transformation unfolded. Despite the well-known repressive effects of containment culture of the Cold War, the suburbanization of American life, the celebration on television of "Father Knows Best," the 1950s were also a time of visible dissidence: the landmark decision of *Brown v Board of Education* and the beginnings of the Civil Rights movement, the emergence of Beat writing and culture, rock and roll. In the course, we will look at the complexities and contradictions of this period, in which the problems that were to explode in the 1960s found their earliest expression.

Readings will be drawn from the following: Hannah Arendt, Simone de Beauvoir, Ralph Ellison, Franz Fanon, Betty Friedan, Anne Frank, Allen Ginsberg, Irving Goffman, Jane Jacobs, Audre Lorde, Grace Metalious, C. Wright Mills, Vance Packard, Sylvia Plath, David Riesman, J.D. Salinger, William H. Whyte. Films: *All About Eve*, *On the Waterfront*, *Rebel Without A Cause*, *Imitation of Life*, *The Manchurian Candidate*, *Breathless*, *Hiroshima mon amour*. Guest speakers will join the colloquium discussion.

Work for the course includes a term-paper due at the end of the semester and in-class participation.

Professor Sondra Perl
79020
Rethinking Pedagogy: Global Theories and Local Practices
Tuesdays 4:15 - 6:15 [55252]

The challenge in this seminar is to examine, describe, observe, narrate, name, critique, reflect on, and otherwise pay attention to a phenomenon we are so accustomed to we often take it for granted: what happens and what it is we do in classrooms. The sites for this inquiry are many: our GC seminar, the classrooms in which you may be working, classrooms in which your colleagues are working, and/or other settings in which you find yourself learning or teaching. We

also have the added challenge of determining how (or if) our learning is enhanced as we explore and make use of Blackboard, a web-based interface.

In this seminar, you will be invited to consider what it feels like to be a learner or teacher in various settings. I am interested in the creation of descriptions of lived experience more than in the assigning of labels. How do you experience yourself as a teacher? A student? When is your experience exciting? Engaging? Powerful? When is it not? What accounts for these differences? And can you write about such experiences in a way that shows rather than tells? In fact, the writing you do will be central to this inquiry. You will be asked to describe teaching and learning by examining small moments, by paying attention to detail, and by crafting scenes that 'lift out' and explore both the visible and the hidden dynamics of classroom life.

You will also be asked to read accounts of learning that explore the dynamics of the classroom from different theoretical perspectives. Readings and perspectives will be drawn from a range of writers and teachers, including, but not limited to, the following: Patrick Finn, Lisa Delpit, Vito Perrone, Patricia Carini, Eleanor Duckworth, Donald Finkel, bell hooks, Ira Shor, Sondra Perl, Eugene Gendlin, and Max van Manen. You will be expected to post weekly responses to readings on Blackboard and to be actively engaged in the Discussion Board forums. The seminar will culminate in two final projects: reflective papers and small group performances of particular theories in action. AUDITORS WITH PERMISSION ONLY.

Professor David Richter
83500

The Enlightenment and Modernity crosslisted with MALS
Mondays 6:30 - 8:30 [55240]

The latter half of the Eighteenth Century was one of the great transitional periods of modern times: an age of monumental intellectual and social ferment. It saw the American Revolution, the French Revolution, and the opening decades of the Industrial Revolution. While conservative belief-systems were collapsing (like that of the "great chain of Being" dating from classical times), new systems that would underlie nineteenth- and twentieth-century ideologies were being born. All the traditional notions about God's relation to the created world, the individual's duty to his rulers, the subordination of women to men, and the internal workings of the perceiving and acting subject were being called into question.

Meanwhile social and political life was being changed by cultural forces including the emergence of (1) a public sphere dependent on journalism and other forms of print culture; (2) a modern market economy stressing exchange value over use value; (3) progressive forms of religious and quasi-religious belief, including freemasonry and Methodism; (4) a growing attachment to and identification with the idea of the nation, complicated by conflicts between metropolis and hinterland within the nation and between the nation and the empire that it had acquired; and (5) a third gender of so-called "sodomites" and "sapphists" with life-styles seeking public recognition. Unifying all these emergent tendencies was the sense of modernity: the notion that history itself was progressive rather than static or circular, and that the decisions taken today would necessarily shape the world of tomorrow.

In this course we will attempt to survey this ideological watershed and its struggle between revolution and reaction, using samples from all of the enormous variety of genres that made up the field of "literature" in that age, which included poetry, fiction, fable, autobiography, biography, philosophical treatise, history, drama, and opera.

The reading list has not been finalized. I am planning work through a series of topics, so that we would, for example, spend a day on Primitivism and Medievalism in the 1760s, and the central text might be a short novel (Walpole's *The Castle of Otranto*) but we would also read little bits of other stuff that goes along with it as part of the same cultural stream (MacPherson's translations from the Erse and his forgeries of Ossian, one of Chatterton's forgeries of the poetry of "Rowley," Percy's collections of Border Ballads, Gray's imitations of primitive verse). The next week, we might go on to religion, with the main text being (say) Lessing's *Nathan the Wise*, with short ancillary readings by Hume, Wesley, Swedenborg. Interested students can go to my website (<http://www.qc.edu/ENGLISH/Staff/richter/index.html>), where, near the bottom of the page, they can click on Spring 2003 Courses: English 771.00 and the syllabus with all the readings (as far as I've got with it on any given date) will pop up.

Prof. Michael Sargent
80700

Margery Kempe in Context

Tuesdays 11:45 am -1:45 p.m. [55243]

Until 1934, all that the world knew of *The Book of Margery Kempe* was a set of pious extracts printed in pamphlet form at the beginning of the sixteenth century by Wynkyn de Worde. The single extant manuscript was only identified when Col. William Butler-Bowden brought it, together with other family antiquities, to the Victoria and Albert Museum for a valuation; the Museum, having no one on staff with expertise in late medieval contemplative and devotional literature, called upon Hope Emily Allen, an independent American scholar then pursuing her own work in the manuscript reading room of the British Museum, to examine the small, workaday paper volume. She immediately announced her discovery in the *Times Literary Supplement*.

Ms. Allen proposed an edition of the *Book* to the editorial board of the Early English Text Society. They agreed, but insisted that she take a collaborator with a stronger background in philology: Prof. Sanford Brown Meech, the editor of the *Middle English Dictionary*. A job was found for Ms. Allen with the *Dictionary* project at the University of Michigan, and the two began their collaboration: Meech to produce the text itself and notes on all issues other than those involving late medieval women's spirituality, and Allen to produce a second volume of commentary dealing specifically with those issues. The collaboration foundered, however, and Ms. Allen left Ann Arbor: the one volume produced included only some of her comments, identified in the notes by her initials at the end of each entry for which she was responsible. Butler-Bowden produced a modern-English version of the text, in which the more embarrassingly mystical passages were printed in smaller type.

Today, extracts from *The Book of Margery Kempe* are to be found in the *Norton Anthology of English Literature*.

The Book of Margery Kempe thus offers a particularly rich opportunity for the study both of late medieval literature, and of the construction of "medieval-ism" as a field. It is in terms of both of these contexts that we will read Margery's book. We will read some of the books that Margery read, or that served as models or parallels for her work, including the Middle English lives of three Belgian beguine holy women, and Nicholas Love's *Mirror of the Blessed Life of Jesus Christ*; but we will also read modern criticism of Margery's book, not just as secondary literature commenting on her, but as primary literature requiring examination in its own right.

Professor Eve Sedgwick
87100

Proust II

Tuesdays 6:30 - 8:30 [55262]

This is the second half of a year-long seminar organized around a close, start-to-finish reading of Marcel Proust's *A la recherche*. We will be considering a wide range of the issues, motives, and ambitions embodied in the novel, including its complicated relation to the emerging discourses of Euro- American homo- and other sexualities. Other preoccupations that I hope will emerge through our discussions include the changing possibilities of novelistic genre; narratorial consciousness; texture; habit and addiction; experimental identities; adult relations to childhood; the spatialities of present and past; the vicissitudes of gender; the bourgeois maternal in relation to such other roles as the grandmother, the aunt, the uncle, and a variety of domestic workers; alternatives to triangular desire and Oedipal psychology; the languages of affect; phallic and non-phallic sexualities; the phenomenology and epistemology of oneiric states; the relations between Jewish diasporic being and queer diasporic being within modernism; and the affective, phenomenological, and philosophical ramifications of an interest in the transmigration of souls - to name but a few.

Registration for students who have not taken the first semester of the class requires permission of the instructor.

Professor Donald Stone
74300

English Literature and the Art of the 1860s: The Old Order Changes

Wednesdays 4:15 - 6:15 [55274]

After the most prosperous decade in its history, England in the 1860s faced new challenges and uncertainties. "Rather like the 60s of our own century," A. N. Wilson observes in *God's Funeral*, "the 1860s was a decade in which the younger generation felt inclined to overthrow in toto the values and mores of their parents." It was a time of political change (the Second Reform Bill of 1867) and religious crisis (the Newman-Kingsley debate), a time of reflection regarding the "subjection of women" and the emergence of democracy. "The old order changeth," Tennyson wrote in "The Passing of Arthur" (1869), "yielding place to new." Perhaps the most popular literary phenomenon of the decade was the "sensation novel" (e.g. *Lady Audley's Secret*).

From the rich texture of literary and artistic works of the period, we will focus on these texts:
Dickens, *Our Mutual Friend*

Collins, *The Woman in White*
Eliot, *Romola*
Gaskell, *Wives and Daughters*
Trollope, *He Knew He Was Right*
Browning, selections from *The Ring and the Book*
Tennyson, the 1869 *Idylls of the King*
Swinburne and Meredith, selected poems
plus prose selections from Carlyle ("Shooting Niagara"), Ruskin (*Unto this Last*), Arnold (*Essays in Criticism and Culture and Anarchy*), Newman (*Apologia pro vita sua*), Bagehot (*The English Constitution*), and Mill (*Utilitarianism and The Subjection of Women*).

The 1860s was also the decade of Disraeli's and Gladstone's political rivalry, of Alice's descent into Wonderland, of Julia Margaret Cameron's photographs, of William Morris & Company, and Marx's work on *Kapital*. It marked the beginning of the aesthetic movement in England: Rossetti, Pater, Whistler. Students are responsible for an oral report and for a term paper in which some aspect or work of the 1860s is examined. It is hoped that (before the semester begins) students will read a historical account of mid-Victorian England: e.g., the relevant portions of Asa Briggs's *The Age of Improvement*, K. Theodore Hoppen's *The Mid-Victorian Generation*, or G. M. Young's *Victorian England: Portrait of an Age*.

Professor Elizabeth Tenenbaum
86400.

Readings in Recent British Fiction

Mondays 6:30 - 8:30 [55241]

British writers of the high modern period generated a level of international interest that their immediate successors could not maintain. But in recent decades, enriched by a number of vibrant writers of Commonwealth origin, Britain fiction has regained its claim upon international attention. The writers who have blossomed during this period appear (at least from the vantage point of today) too varied to identify as members of a single literary movement. But the widely acclaimed collection of texts that fall under the rubric of contemporary British fiction have added a new dimension to our discipline. In this course, all critical and theoretical perspectives will be welcomed as tools for enhancing our understanding of the texts that we confront and the broadly ranging cultures and events that they encompass. Readings will be drawn from among such writers as Salman Rushdie, J. M. Coetzee, Michael Ondaatje, Kazuo Ishiguro, Pat Barker, Ian McEwan, and Jeanette Winterson. Course requirements include a short oral presentation and a fifteen-page term paper.

The reading list for this course will be available in early December.

Professor Neal Tolchin
85000

Hawthorne and Melville

Thursdays 2 - 4 [55282]

During the period of his life that he was writing *Moby-Dick* at Arrowhead, his farm in the Berkshires, Melville visited the little red cottage above the Stockbridge Bowl where he met Hawthorne for the first time. Hawthorne's wife Sophia marveled at Melville's "fluid consciousness," as she witnessed Melville open his soul to her receptive but mostly silent husband. Melville remarks in a letter to Hawthorne that he looks forward to talking "ontological heroics" with him. Melville scholars have speculated that his friendship with Hawthorne had a profound effect on Melville's development as an artist; however, Melville seems to have made an equally powerful impression on his older mentor. The character Hollingsworth, in Hawthorne's *The Blithedale Romance* may well have been modeled, at least in part, on Melville. In *Pierre*, the bizarre send-up of the domestic novel that Melville wrote immediately after *Moby-Dick*, he seems to parody Hawthorne in some aspects of the characters Isabel and Plotinus Plinlimmon. Later in life, in his long narrative poem *Clarel*, Melville is thought to have addressed a mysterious rift with Hawthorne. To gauge the influence these writers had on one each other, we will read Hawthorne's *The Scarlet Letter*, *The House of the Seven Gables*, *The Blithedale Romance* and Melville's *Typee*, *Moby-Dick*, and *Pierre*, as well as selected short fiction by each writer. Requirements: The class will be conducted as a seminar, so attendance and participation in class discussions are crucial. Informal Response Papers; Oral Reports on the criticism; and Research Paper.

Professor Joe Wittreich
82300

Milton Matters

Wednesdays 6:30 - 8:30 [55279]

Let's start this seminar with what readers can agree upon: Milton matters. Yet differences arise—and sometimes become disagreeable disputes—the moment we ask why Milton matters, and then entwine the theoretical gambit, "Who Reads What How?" For some, Milton remains a monument to dead ideas and, as such, a reliable index to the starched theology and retrograde politics, including sexual politics, of his own era. Milton's excellence, apparently, is his relevance to the seventeenth century and irrelevance to our own, with Milton then depicted as a poet who embraces the very values that, having outgrown, we now abhor. Yet there are other voices in this conversation, which speak of double readings, of resistant readings and of subversive texts, of counterspeech. These are the voices that capture the enlarged consciousness of the poet who, once composing *Samson Agonistes*, encased it within the interpreting context of *Paradise Regain'd*. We will begin and end this seminar with the last of Milton's major poems, *Samson Agonistes*, which conveniently (for us) is being performed in New York the first and second Sundays of February. We will dwell on the 1671 poetic volume in which *Paradise Regain'd* and *Samson Agonistes* are paired—a volume which is both the completion and climax of Milton's poetic vision. Yet we will also trace the changing mind of Milton from *Lycidas* (and the poetic volume in which it was first published, *Justa Edovardo King Naufrago*), through the political tracts by which Milton was best known in his own time, to the poems published together in 1671, asking ourselves along the way and in different contexts whether Milton's writings subtend or subvert the culture of violence out of which they emerge. REQUIREMENTS: an oral presentation and a final paper of 20 to 25 pages. TEXTS: *Justa Edovardo King Naufrago* and *Christos Paschon* (provided by the seminar leader); *John Milton: Political Writings*, ed. Martin Dzelzainis, Cambridge University Press paperback; *Milton: Complete Shorter Poems*, ed. John

Carey, Longman paperback; *Altering Eyes: New Perspectives on "Samson Agonistes,"* ed. Mark R. Kelley and Joseph Wittreich (University of Delaware Press and Associated University Presses).

COURSES: FALL 2002

70700

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

Medieval Literature in Britain/England

Prof. Gordon Whatley

A survey of representative works from medieval Britain (8th-15th centuries), structured in roughly chronological order, but with readings clustered thematically to exemplify various literary genres and cultural topics, such as:- Christian conversion, anti-Judaism, and the Devil (Dream of the Rood, Old English Genesis, Cynewulf's Elene; selections from Bede and Ælfric); anchoritic spirituality and the body (Ancrene Wisse and early 13th c. lives of SS. Margaret, Catherine, and Lawrence); Arthurian secularism and romance (selections from Geoffrey of Monmouth, Marie de France, Morte Darthur, and Sir Gawain and the Green Knight); "Nature" and (hetero)sexuality (Chaucer's Parlement of Fowles and the anonymous Cleanness); the Franciscan phenomenon (legend of Francis in the South English Legendary; Chaucer's Summoner's Tale); salvation of the heathen (Saint Erkenwald and selections from Langland's Piers Plowman). Many of the readings will be in translation or normalized, but some (e.g. Chaucer) will be in Middle English. Medievalist specialists will have the opportunity to work with the original versions. Course requirements will involve frequent brief oral/written reports and a short analytical paper.

71000

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

Humanism and the Idea of A Perfect Language

Prof. Martin Elsky

This course will examine the central role of language in Renaissance Humanism. It will examine a paradigm shift in early modern language theory, its institutionalization in the curriculum, and its practical, social impact through the centralization of the state. The focal point of the course will be the Humanist attempt to replace logic with rhetoric as the master intellectual and social discourse. We will begin with the Humanist reaction against Scholastic philosophical language, and the Humanists' preference for a probability-based literary language; we will further consider the social and historical nature of this language, and its uses to negotiate the uncertainties of personal, social, and political life. We will move to the Humanists' use of rhetoric to reorganize the encyclopedia of knowledge, and then to the practical ways in which Humanists sought to disseminate rhetorically based education through print and the university. Finally, we will examine problems and contradictions in the actual impact of Humanist, rhetorical education on its social beneficiaries in the emergent early modern state. The course will center around three major Renaissance writers, Valla, More, and Vives, to be supplemented with other primary and secondary sources.

72400

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

Beyond New Historicism: An Introduction to Early Modern Cultural Studies

Prof. Will Fisher

This course will provide students with a survey of seventeenth-century English literature, including authors such as John Milton, Ben Jonson, John Donne, Andrew Marvell, Aemilia Lanyer and Katherine Phillips. It will also provide an introduction to some of the new methodologies in early modern studies that have appeared over the last two decades. Whereas most methods or theory classes end with New Historicism, this class will begin with it, considering how recent scholarship has attempted to move beyond it. Much of the secondary work that we will be reading could ultimately be labelled "early modern cultural studies".

The following are some of the new methods that we will cover in this course. First, we will discuss recent developments in textual scholarship (or "the history of the book" as it is sometimes called), including the groundbreaking work of Roger Chartier and Randy McCleod. We will also look at studies that focus on the cultural production and valuation of literary texts from the period. These studies often draw (either implicitly or explicitly) on the insights of writers like Pierre Bourdieu and John Guillory. We will then consider the emergence of research on "everyday life" during the early modern period. Theoretical texts here will include Michel de Certeau's *The Practice of Everyday Life*, Norbert Elias' *History of Manners*, and Henri Lefebvre's *Everyday Life in the Modern World*. We will also discuss one of the most lively subfields of "everyday" history--research on objects or material culture. This work on cultural artifacts draws heavily upon the writings of historians like Fernand Braudel and anthropologists like Arjun Appadurai. Finally, we will examine the impact that post-colonial theory has had on early modern studies. In addition to the usual suspects such as Edward Said and Gayatri Spivak, we will read the work of scholars like Ania Loomba and Kim Hall. We will end with a consideration of hybrid methodologies such as recent research on the cultural history of foods like sugar and tea (which combines a focus on material culture with a post-colonial perspective).

73100

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

Restoration Poetry and Prose

Prof. Blanford Parker

75000

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

Colonial American Literature

Prof. David Reynolds

An exploration of the origins and early development of American literature. This course investigates the Puritan world view and its influence on American literature; the interactions

between white society and the cultures of Native Americans and African Americans; the decline of Puritanism and the emergence of the American Enlightenment; and the political and social writings that led to the American Revolution. We will study representative colonial genres, including sermons, histories, journals, captivity narratives, religious and secular poetry, and political tracts. Among the authors considered are Anne Bradstreet, John Winthrop, Cotton Mather, Edward Taylor, Mary Rowlandson, Jonathan Edwards, Benjamin Franklin, St. Jean de Crevecoeur, Thomas Jefferson, and Phillis Wheatley. Active participation in class discussions is encouraged. A 15-page term paper is required.

75100

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

The Literature of the American Civil War

Prof. Fred Kaplan

Readings in fiction, poetry, and non-fictional prose centering around the American Civil War experience. The touchstone text for this course will be the two-volume Library of America edition of Lincoln, *Speeches and Writings, 1832-1865*. The course readings will radiate outward from Lincoln's words to considerations of, among others, Stowe, Whitman, Twain, Grant, James, and Crane. To some extent, we will be focusing on Lincoln as a writer and on literary discourse in America in regard to language, vision, and national trauma. We will be reading memoirs and autobiography as well as fiction and poetry. For example, the two Henry James works that we will discuss are his novel, *The Bostonians*, and *Notes of a Son and Brother*, his early twentieth-century autobiographical consideration of how the Civil War affected the James family and their world. The other works we will discuss are Mark Twain, "The Private History of a Campaign that Failed," *Adventures of Huckleberry Finn*, & *Pudd'nhead Wilson*; Stephen Crane, *The Red Badge of Courage*; Ulysses S. Grant, *Personal Memoirs*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Mary Chestnut, *The Private Diary of Mary Chestnut & Mary Chestnut's Civil War*; Walt Whitman, *Leaves of Grass* (1855), *Drum Taps*, & "Memories of President Lincoln," & Abraham Lincoln, *Speeches and Writings, 1832-1865*. Each student will be required to present an oral report and to write one essay for the course.

75300

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

American Proletarian Literature, Text and Theory, 1922-40

Prof. Jon-Christian Suggs

Few American literary phenomena are as little understood as is American Proletarian Literature. This fact has not prevented the publication of shelves full of pronouncements about it. In an attempt to re-view the phenomenon itself, this course will ignore most of the critical exegesis of American literary "proletarianism" produced after 1940 and will instead concentrate on the

primary documents of its formative and its most productive periods, 1922 to 1928 and 1929 to 1940.

The purposes of the course include recovery of the theoretical backgrounds of American proletarian literary criticism, attempts at recontextualising and reevaluating the actual practice of that criticism, including racializing and gendering the critical contexts of American literary "proletarianism," and rereadings of the major texts of American proletarian fiction, poetry, and drama of the period in question. Further goals of the course are subsets of those listed above, such as establishing a base in genre theory for reading proletarian fiction and attempting to understand the dialogic problematic of class-based literature in American culture.

Texts will include primary materials reproduced from the instructor's collection, several novels and plays, and selections of representative poetry. Some work with archived primary materials will be required, each student or team of students will make one class presentation and the semester will conclude with a major paper from each student on a topic of her choice, after consultation with the instructor. Students interested in seeing early versions of the reading list for the course can contact me at jcsjj@sprintmail.com in late June, 2002.

75600

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

African-America Literature: The Harlem Renaissance and Beyond

Prof. James deJongh

This seminar attempts to present a coherent and comprehensive overview of the discourse of African American literature in the first half of the twentieth century, from the flowering of new literary talents of the Harlem Renaissance after World War I to the continuing spirit of cultural renewal of the literary generations that emerged in subsequent decades. We will study the literary project of the African American generation of the 1920s and 1930s, popularly identified with the sign "Harlem Renaissance" but known also as the "New Negro Movement." We will attempt to establish the dialogic relationships of New Negro literature to broad modernist concerns of western culture and to the parallel Africana literary movements outside the United States as well as to the traditions of American and African American literature.

76000

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

Modernisms

Prof. Mary Ann Caws

A sideways investigation of some different, relatively brief varieties of the experiences and experiments loosely-termed modernism -- not the Big Novels, but rather a few movements: Cubism, futurism, vorticism, surrealism; a few genres: manifestos, travel writing, letters, essays, prose poems, art criticism, short stories, novellas; a few places: rooms, salons, galleries, trains.

And a few ongoing questions: What does a modernist autobiography look like? What does/can feminism do with and about modernism(s)? What relations work best between visual and verbal modernisms? How does Gothic American Southern relate to modernism?

Readings in Djuna Barnes, Samuel Beckett, John Berger, Carrington, H.D., T.S.Eliot, William Faulkner, Ronald Firbank, Henry Green, Henry James, Mina Loy, Mary McCarthy, James/Jan Morris, Flannery O'Connor, Sylvia Plath, Ezra Pound, Gertrude Stein, Adrian Stokes, Eudora Welty, Vita Sackville-West, Edith Wharton, William Carlos Williams, Virginia Woolf.

79010

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

Whiteness Meets English: Literacy/Literature and A Critical Pedagogy of Whiteness

Prof. Ira Shor

A century ago, W.E.B. DuBois published *THE SOULS OF BLACK FOLK*, where he declared that the problem of 20th Century America was the color line. That problem remains in 2002. Dubois's extraordinary book has no equal or companion vis a vis "the souls of white folk." Why has "blackness" been so much more marked and examined than "whiteness"? In her famous 1988 essay, Peggy McIntosh characterized whiteness as an "invisible knapsack of unearned privileges." Does the unmarked and under-explored condition of whiteness play down white privilege? Does the dominant position of whiteness confer protection from scrutiny as well as license to mark and define others?

The under-examined profile of whiteness has been changing. Since the late 1980s, critical discourses on whiteness have evolved in multicultural education, feminism, cultural studies, sociology, critical legal studies, labor history, American studies, and racial identity theory. This cross-disciplinary field of "whiteness" is controversial. Some see it potentially re-centering the white position in the face of multicultural efforts to dismantle racism. Others see it as an overdue inquiry into "invisible whiteness."

"Critical whiteness" asks why white privilege continues even though racial segregation is now illegal. Laws that once required segregation, prohibited miscegenation, and enforced the subordination of dark-skinned peoples have been vacated for decades, yet racial inequality remains pervasive in virtually every social indicator, from health care to housing to school achievement to college degrees to family income to digital access to incarceration rates. Why does white supremacy persist in a society legally "color-blind"? To make sense of this pervasive inequality, "critical whiteness" looks at history, everyday practices, and institutional processes as well as at representations of race in social, visual, and literary texts. Consider that an Oscar for best actress was finally awarded in 2002 to the first woman of color. Yet, why does common parlance use the label "people of color" to describe only minorities and not the white majority, as if only those with dark skin have a color? Is white then not a color? Are all white people colorless? Are all whites the same color? Does color trump class or gender in the hierarchy of identity privileges?

Whiteness, then, is apparently hegemonic and invisible at the same time. This peculiar situation has led Beverly Tatum, Richard Dyer, David Roediger, Michelle Fine, Toni Morrison and others to discuss how racial identity is socially constructed. Following their lead, this seminar will ask how whiteness is taught and learned through curricula and media that have no apparent racial agenda. Further, we will explore how color identity crosses paths with the identities of class and gender. These questions will be undertaken through rhetorical study that treats discourse as a material force in the making of people and society.

If discourse is a material force that socially constructs us, rhetoric can be defined as a deep structure of rules, frameworks, and values which simultaneously enable and restrict discourse. A rhetoric can be understood as a set of orientations and methods which guide the making of specific discourses, teaching us what can be spoken about to whom and how we should speak. From this standpoint, then, "critical whiteness" is a discourse whose rhetoric reveals and questions white privilege. Can the rhetoric of "critical whiteness" produce critical pedagogies for classrooms as well as research methods we can apply to social and literary texts?

Writings:

1. Weekly journals on the readings.
2. Final synthesis paper (10 pages).

80100

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

"After Theory": A Program Colloquium

Prof. Gerhard Joseph

The course title, taken from an upcoming conference at the University of Nottingham, puns on the thesis 1) that literary studies, after the dominance of race/class/gender issues during the last quarter of the 20th century, are in search of fresh theoretical contexts and 2) that "Theory" as such has had its day, that we have entered a new "post-theoretical" moment. In the latter case what, if anything, has filled the vacuum? We will examine such matters through a series of presentations by members of the English faculty with expertise about or interest in the present status of the usual suspects (structuralism/poststructuralism, feminism, queer theory, reader-response theory, neo-marxism, neo-psychoanalysis, new historicism, post-colonialism, narratology, biographical approaches, cybertheory, etc.). By exposing students to theoretical presentations from a large number of program faculty, the course should, by implication if nothing else, suggest whatever coherence (or lack thereof) exists today within discipline of English studies at large and within the our specific program.

80200

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

American Aesthetics

Prof. Joan Richardson

80600

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

The Arcades Project

Prof. Wayne Koestenbaum

This seminar attempts to find a use for Walter Benjamin's monumental and unfinished masterwork, *The Arcades Project*, a dense, nearly 1000-page compendium of quotations, speculations, fragments, and ghostly indications. (The book's topic is the arcades of 19th century Paris, a subject that leads him to fashion, boredom, photography, advertising, collecting, lighting, prostitution, gambling, sales clerks, and Baudelaire.) Our main task will be to read the entire *Arcades Project* in English translation: one hundred pages per week. Our second task will be to read other Benjamin essays and fragments (from the Harvard University Press translation of his *Selected Writings*), Susan Buck-Morss's *The Dialectic of Seeing: Walter Benjamin and the Arcades Project*, and, possibly, other works on the poetics of cities (perhaps Michel de Certeau's *The Practice of Everyday Life*). Finally, we will engage in local historical reconstruction: each student will undertake a research project on an aspect of New York City's past, present, or future, and will write, by the semester's end, an imaginative essay on his or her archaeological (clairvoyant?) dig. Though Walter Benjamin is our medium, the seminar's overarching purpose is to discuss idiosyncratic, visionary ways to read cities and to write history.

80700

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

Studies in Medieval Literature in Britain: Piers Plowman and Late Medieval Culture

Prof. Steven Kruger

"Glutton had put down more than a gallon of ale, and his guts were beginning to rumble like a couple of greedy sows. Then, before you had time to say the Our Father, he had pissed a couple of quarts, and blown such a blast on the round horn of his rump, that all who heard it had to hold their noses."

"Many hundreds of angels harped and sang.... Then Peace played on her pipe, singing this song

...

After the sharpest showers the sun shines brightest
No weather is warmer than after the blackest clouds,
Nor any love fresher nor friendship fonder
Than after strife and struggle, when Love and Peace have conquered."

Tracing the dream adventures of Will as he searches for the meaning of his life, William Langland's *Piers Plowman* traverses the whole range of human experience as medieval thought conceived it, bringing us from Glutton, pissing and farting, to the gentle heavenly abstractions of Peace and Mercy. Langland's poem is-alongside the work of Chaucer, Dante, and Boccaccio-one of the great narrative achievements of medieval culture. A dream allegory that is also

autobiographical; religiously pious and yet theologically daring; traditional in its politics even as it is taken up as a rallying cry by those participating in the Peasants' Revolt of 1381-Piers Plowman arises out of its complex historical moment to give that moment a complex, ambivalent, sometimes self-contradictory voice.

In this course, we will read Piers Plowman with particular attention to what it might tell us about late-medieval (fourteenth-century) English culture. In doing so, we will follow four interrelated lines of investigation. (1) We will read the text(s) of Langland's poem with care, attentive to moves between the socially-engaged and the theological, the "personal" and the "political," dream and the everyday world of English rural and urban life. (2) We will consider the poem's intertexts: how it takes up and transforms such influential models as the Romance of the Rose, and how it relates to such contemporary poetry as Chaucer's. (3) We will look at recent critical work on the poem, particularly writing that considers the poem's politics and its relation to the developing Lollard heresy of the fourteenth and fifteenth centuries. (4) We will consider how theoretical work in cultural studies, postcolonial studies, gender studies, feminism, and queer theory might be brought to bear on a premodern text like Piers.

The course will run as a seminar, with students responsible once or twice during the semester for presentations that begin in-class discussion. Students will write a 15- to 20-page seminar paper focused on either Piers Plowman or on connections between Piers Plowman and their own areas of research interest.

81400

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

Shakespeare and Sexuality

Prof. Mario DiGangi

In this course we will examine the representation of sexuality in Shakespeare's plays and poems. "Sexuality" will be broadly construed to encompass the following issues: ideologies of romantic love and sexual morality; discourses of erotic desire; concepts of masculinity and femininity; same-sex relationships; marriage and the family; virginity and chastity; rape and sexual violence; the imbrication of the sexual and the social. Readings will include: The Two Gentlemen of Verona, 1 Henry VI, Romeo and Juliet, As You Like It, Twelfth Night, All's Well That Ends Well, Othello, The Winter's Tale, The Two Noble Kinsmen, Sonnets, Venus and Adonis, The Rape of Lucrece. We will also examine feminist, historicist, and queer critical accounts of gender and sexuality in early modern England. Requirements include one (20-25 pp.) research paper; three brief response papers; an annotated bibliography; and one class presentation.

84100

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

Wordsworth and Keats

Prof. Morris Dickstein

With a mixture of close reading, biographical approaches, and historical understanding, this course will explore the lyric, narrative, and autobiographical poetry of Wordsworth and Keats against the background of their times, from the revolutionary ferment and disillusionment of the 1790s to the peacetime turbulence and repression of the Regency era from 1814 to 1820. It will revisit Wordsworth's much-discussed revolution in poetic diction, his controversial turn towards humble characters and rural life, and his construction of self through memory, time, and loss, first in shorter poems that virtually invented the poetic language of the 19th century, then in interiorized narrative encounters combining meditation and myth, and finally in large Miltonic autobiographical works. The course will explore how Keats's poetry, under the influence of Spenser and then Shakespeare, restored the sensuous Elizabethan plenitude that Wordsworth's spare, almost prosaic manner had pared away. We will examine how Keats's odes revise Wordsworth's crisis-poems and will study Keats's narrative poems as versions of romance, as deflections of autobiography, and as implied political allegories in a period of social conflict. Finally, the course will look at their conflicting theories of poetry and take account of why their work was received with such hostility, even vituperation, by early reviewers and readers - who mocked the writers' language, their politics, and their social origins - only to be enshrined with reverence later in the century, when their poems became universally influential.

Course requirements include an oral report and a term paper.

84200

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

Romantic Autobiography

Prof. Joshua Wilner

Though this course will take the Romantic period as its center of gravity, we will also range backwards and forwards in considering the emergence of autobiographical writing as an increasingly salient and contested mode of cultural performance. An introductory part of the course will focus on Augustine's *Confessions*, with briefer attention to autobiographical texts by Petrarch, St. Theresa and Montaigne. We will then turn, in the main portion of the course, to Rousseau's *Confessions* and number of other Romantic autobiographical texts, including William Wordsworth's *Prelude* (probably the two-part *Prelude* of 1799), selections from Dorothy Wordsworth's *Journals*, De Quincey's *Confessions of an English Opium-Eater* and *Suspiria de Profundis*, and Mme. de Staël's *Ten Years of Exile*. We will conclude this section with Charlotte Brontë's *Jane Eyre: An Autobiography* as an occasion for reflecting on the relationship between autobiography and first-person fictional narrative. In the last part of the course, we will look at selections from Proust, Stein's *Autobiography of Alice B. Toklas*, and *The Autobiography of Malcolm X* as landmarks in the twentieth century history of autobiography. Throughout, we will be concerned with the ways in which autobiography articulates, enacts and problematizes possibilities of relationship between subjectivity, language and history. While a variety of theoretical texts and perspectives will be introduced along the way, discussion will focus on the close reading of primary texts.

Requirements: for all registrants, including auditors, active class participation. For four credits: a reading journal and a final paper of approximately fifteen pages; for two credits: a reading journal or a short paper (five to seven pages).

84300

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

The Victorian Novel

Prof. N. John Hall

A course based on the titles often considered (with one possible exception) "high points" from the period many see as the high point of the English novel. Plenty of reading, but enjoyable reading--for the most part. Along with the novels we shall investigate various approaches and connected issues, as in parentheses.

Dickens: *Great Expectations* (the autobiographical novel; Victorian publishing practices; the middle or so-called early vs later Dickens novel; textual problems and the novel) We shall also read brief selections of *David Copperfield* by way of introducing Dickens. Thackeray: *Vanity Fair* (the comic novel; the realistic novel; narrative strategies) Emily Bronte: *Wuthering Heights* (the erotic [?] novel; narrative strategies) Charlotte Bronte: *Villette* (the feminist novel; the "interior" novel) Trollope: *The Warden* and *Barchester Towers* (the novel of purpose; the comic novel; narrative strategies) Eliot: *The Mill on the Floss* (the flawed novel; the autobiographical novel) Hardy *Tess of the D'Urbervilles* (the ideological novel) Butler: *The Way of All Flesh* (the autobiographical novel; the comic/satiric novel)

The seminar will hold one of its sessions in the Berg Collection of the NYPL, where manuscripts, letters, and first editions will further discussion of the writing habits and publishing practices of these novelists.

Research paper; one oral report; no exam.

84500

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

The Construction of the Self in 19th Century Literature

Prof. Felicia Bonaparte

The nineteenth century was an age in which nearly every creed, every assumption, every premise on which the conceptual world had rested was undermined by a series of crises in science, religion and philosophy. The universe had to be reconceived; everything in it reconstructed. This was especially true of the self, not only because to define oneself is a primary human instinct but because, in the view of many, only through a subjective eye could the objective world be grasped. Our purpose in this course will be to explore the ways in which the self, in the Victorian period, deconstructs and reconstructs; to examine the religious, philosophic, and psychological

currents of thought that these constructions both engender and reflect; and to consider how these constructions depend on and in turn create social, political, economic, as well as personal realities. Above all, we will want to study how the constructed self inscribes itself on the pages of a narrative, and since our readings will consist of works both of fiction and of fact (actual autobiographies as well as first-person narratives intended to simulate the genre), we will also want to ask where and whether the line can be drawn between factual history and the literary shape, hence the fictional form, it is given. Readings will include William Godwin, Caleb Williams; Charles Dickens, *David Copperfield*; John Henry Newman, *Apologia Pro Vita Sua*; Charlotte Brontë, *Villette*; J.S. Mill, *Autobiography*; John Ruskin, *Praeterita*; Elizabeth Barrett Browning, *Aurora Leigh*; Anthony Trollope, *Autobiography*. There will be no final exam. Every member of the seminar will, however, be required to submit a final paper at the end of the semester on a topic to be agreed on in an individual conference and, on the day we begin that discussion, to present one oral report on a topic of his/her choosing in connection with a work included on our reading list.

85000

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

The American Language from Whitman to Mencken

Prof. Marc Dolan

From Dante Alighieri's fourteenth-century Italy to Ngugi wa Thiong'o's twentieth-century Kenya, one of the most formative phases of any nation's cultural history is the quest for a distinctively national literary language. This seminar will examine the central phases of that quest in the United States: the search for an appropriately "American language" in the expansive years between the Civil War and World War I. As the union turned more and more into a nation, the seemingly formalist questions generated by this search inevitably became embroiled in the omnipresent concerns of racial equality and subcultural incorporation. Should American oral culture and American written culture obey different rules? Can there ever be such a thing as proper American speech? If so, who speaks it? Beyond speech, might consciousness itself necessarily vary from culture to culture, or even subculture to subculture?

No theoretical background is assumed for this course, but some theory (e.g. Gramsci, Bakhtin, Ong) may be introduced along the way. Ideally, the seminar will draw on any number of theoretical approaches (historicist, Marxist, sociological, postcolonial, deconstructionist, linguistic, rhetorical, pragmatic), so that we can approach our questions from a number of mutually illuminating angles. 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.

Required texts may include:

Walt Whitman, *Leaves of Grass* (1860 edition) John W. DeForest, *Miss Ravenel's Conversion from Secession to Loyalty* (1867) Sarah Orne Jewett, *Deephaven* (1877) George Washington Cable, *The Grandissimes* (1880) Mark Twain, *Adventures of Huckleberry Finn* (1884-85) Paul Lawrence Dunbar, *Lyrics of Lowly Life* (1896) Abraham Cahan, *Yekl* (1896) Mary Austin, *The*

Land of Little Rain (1903) Gertrude Stein, Three Lives (1909) Sui-Sin Far, Mrs. Spring
Fragrance (1912) William Carlos Williams, Kora in Hell: Improvisations (1920) H.L. Mencken,
selections from The American Language (1919-1948)

85500

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

Zora Neal Hurston and African American Folk Culture

Prof. Michele Wallace

This course will look at the oral traditions of African American folklore and music and, in particular, its impact on the ethnographic and literary production of the great black woman writer Zora Neale Hurston. Her works provide an ideal opportunity for salvaging the largely unrecovered, often inscrutable, and too frequently neglected cultural and philosophical traditions that are the legacy of the African American population's passage through slavery and segregation in the South. As an exemplary native-born Modernist, Hurston's approach to the black condition and black folklore was always celebratory. Nevertheless, since she was always signifying, her work can also be used to provide a first-rate map guiding us nimbly through a range of perspectives on the black experience. Through reading a selection of her writings, autobiographical, ethnographic and fictional, we will reconstruct her path, supplementing her observations with substantial infusions from other collections of, and observations about the folk tradition, including the efforts of prior folklorists-Joel Chandler Harris, Paul Lawrence Dunbar and Charles Chesnutt.

POTENTIAL BOOKLIST

Zora Neale Hurston, *Every Tongue Got to Confess: Negro Folk-Tales from the Gulf States*. (1929) 2001.

---. *Jonah's Gourdvine*.

---. *Mules and Men*. 1935.

---. *Their Eyes Were Watching God*. 1937.

---. *Tell My Horse*. 1938.

---. *Dust Tracks on a Road*. 1942.

Joel Chandler Harris, *Uncle Remus Tales*; Paul Lawrence Dunbar, *Assorted short stories*.

Charles Chesnutt, *Uncle Julius stories*.

Daryl Cumber Dance, *From My People: 400 Years of African American Folklore*. Norton, 2002.

Lee D. Baker, *From Savage To Negro: Anthropology and the Construction of Race, 1896-1954*.

University of California, 1998.

Patricia Jones-Jackson, *When Roots Die: Endangered Traditions on the Sea Islands*, 1987.

William H. Chafe, et al., eds. *Remembering Jim Crow: African Americans Tell About Life in the Segregated South*. New Press, 2002.

POTENTIAL MUSIC LIST

Berneice Johnson Reagan, ed. *Wade in the Water: Vol 1: "African American Spirituals: The Concert Tradition," Smithsonian Folkways CD SF40076; Vol 2: "Congregational Singing:*

Nineteenth Century Roots," Smithsonian Folkways CD SF40073; Vol 3: "African American Gospel: The Pioneering Composers," Smithsonian Folkways CD SF40074

The Gospel Tradition: The Roots and The Branches, Vol. 1. Columbia/Sony Music 1991 CK 47333. The Abyssinian Baptist Gospel Choir: Shakin' The Rafters. Columbia/Sony Music 1991. CK 47335 Mahalia Jackson in Concert, Easter Sunday, 1967. Columbia LP 1967. Aretha Franklin, Amazing Grace. Atlantic LP 1972. Nina Simone: Jazz Masters 17, Verve CD Compilation 1994. Feel So Bad: The Essential Recordings of Lightnin' Hopkins. Indigo Records CD Compilation 2000. Chicago Blues Masters: Volume One: Muddy Waters and Memphis Slim. Capital CD Compilation 1995.

86001

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

World War II and its Literature

Prof. Norman Kelvin

Is popular culture generating the myth of World War II? If so, does the War's actual history counter the process? As history, the War is open ended: reevaluated and reassessed continuously. Antecedents and consequences change with the subjectivity of whoever writes about the War. As for the myth now being shaped, can we ask the same questions of it that we ask about ancient myth; say, The Iliad? We can inquire whether The Iliad is about good and evil or about honor, friendship, revenge and fate. Can we interrogate the emerging myth of World War II with such terms?

We'll take up these queries and observations as we discuss novels and poems that situate themselves in the War. Possible readings are Ian McEwen, Atonement; Graham Greene, The End of the Affair; H.D. The Walls Do Not Fall; J.D. Salinger, "For Esmé, with Love and Squalor"; Louis Simpson, Poems of War, Gunter Grass, The Tin Drum; Gertrude Stein, "A Picture of Occupied France" and "The Coming of the Americans"; Primo Levi, If Not Now, When? Vladimir Voinovich, The Life and Extraordinary Adventures of Private Ivan Voinovich; Yevtuchenko, Babi Yar; Muriel Spark, The Girls of Slender Means; Norman Mailer, The Naked and the Dead; Msuji Ibuse, Black Rain; and Thomas Pynchon, Gravity's Rainbow.

Some will be read for our class discussions; others for 15 minute reports.

In addition to asking the questions with which we begin (and possibly end) we'll observe that in World War II the technology of documentation was vastly different from that available in WW1. Movie and still cameras were much more mobile; and because of faster film, able to record infantry battles at close range and bombing attacks on cities as well. The raw film however was edited, put in narrative order; and provided with a soundtrack, all this done by the best directorial talent in Hollywood, England, Russia and Germany. We'll watch some of these films and discuss them from the perspective of documentary film theory.

Finally, we'll compare the work of writers who experienced the war as combatants or incarcerated civilians with the work of those who came later. The first wrote out of traumatic memory. Is their writing "memory-without-history"? By contrast, what to say about *Atonement*, by Ian McEwan; and Pynchon's *Gravity's Rainbow*? McEwan and Pynchon were too young to experience the War firsthand. Does their reliance on documents become "history-without-memory"? If so, does it allow them greater experimental range than was possible for those who wrote under the burden of memory? These are examples of further questions to be asked in attempting to theorize the often intractable literature the War produced.

86002

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

Trauma, Testimony, Mourning: Twentieth-Century Literatures of Witness

Prof. Nancy K. Miller

In this course we will examine the work of writers who have borne witness to the traumatic events of a century fractured by war and atrocity. In addition to autobiographical narratives (and some poetry) that deal with extreme experience, readings will include critical studies in trauma and gender theory. The Holocaust and its aftermath will be a central though not exclusive focus of the seminar. We will end with a unit on Sept. 11. and the role of visual documents and monuments in the process of memorialization.

Writers include: Barthes, Beauvoir, Butler, Caruth, Cha, Delbo, Duras, Ernaux, Felman and Laub, Ginsberg, Freud, Levi, Monette, Roth, Sontag, Steedman. The work for the course includes the traditional seminar report and 20-page

87100

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

Proust I

Prof. Eve Kosofsky Sedgwick

This is a year-long seminar organized around a close, start-to-finish reading of Marcel Proust's *A la recherche*. We will be considering a wide range of the issues, motives, and ambitions embodied in the novel, including its complicated relation to the emerging discourses of Euro-American homosexuality. Other preoccupations that I hope will emerge through our discussions include the changing possibilities of novelistic genre; narratorial consciousness; texture; habit and addiction; experimental identities; adult relations to childhood; the spatialities of present and past; the vicissitudes of gender; the bourgeois maternal in relation to such other roles as the grandmother, the aunt, the uncle, and a variety of domestic workers; alternatives to triangular desire and Oedipalized psychology; the languages of affect; phallic and non-phallic sexualities; the phenomenology and epistemology of oneiric states; the relations between Jewish diasporic being and queer diasporic being within modernism; and the affective, phenomenological, and philosophical ramifications of an interest in the transmigration of souls - to name but a few.

Seminar participants are free to read Proust in English, French, or some convenient combination of both. We will be interested in the differences made by different translations.

87200

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

Perversity and Contemporary American Poetry

Prof. Wayne Koestenbaum

All verse is perverse, but this seminar makes special claims for the place of perversity in the contemporary American poetic scene. "Perversity" implies sexual errancy but also points to other "wrong" turns, including aesthetic felicities we could not live without. We will emphasize the role of objects--Things--in the work of consciousness, whether sublime or everyday. Sometimes these objects are inanimate, material; sometimes they are phantasmal fetishes. Indeed, the course could be subtitled, after an Amy Gerstler poem, "The Sexuality of Objects."

We will read one volume of poetry per week. The syllabus in no way represents the entire field of contemporary American poetry; the quixotic list reflects, instead, my allegiances. Many of these poets are queer; all are living and refractory, and practice refusal. Some of the following will appear on the syllabus: Adrienne Rich, Marilyn Hacker, Eileen Myles, Thom Gunn, Myung Mi Kim, John Ashbery, Ha Jin, Louise Glück, Harryette Mullen, Reginald Shepherd, Anne Carson, Wanda Coleman, Frank Bidart, Richard Howard, David Trinidad. And more... (We will start with Adrienne Rich, and probably devote two weeks to her poems.) Some of these names may be obscure to you: part of contemporary poetry's perversity is its sectarian hiddenness. Requirements: a final essay, and a class presentation (which will take the form of a two-page position paper).

88000

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

African Women Writers

Prof. Tuzyline Allan

Novels by Bessie Head, Ama Ata Aidoo, Buchi Emecheta, Mariama Ba, Zoe Wicomb, Flora Nwapa, Loretta Ngcobo, Tisitsi Dangarembga, Yvonne Vera, Lindsey Collen, and Nawal el Saadawi - to name a few of Africa's writing women - make for compelling reading for students interested in the history and cultures of the African world and current cultural and theoretical trends in literary studies. This course examines simultaneously African women's unique contribution to the development of modern literature in Africa and the impact of this artistic intervention on a range of issues, including cultural and gender politics, transnational feminism, and diaspora. Some of the books to be studied in the course include *A Question of Power*, *So Long a Letter*, *Changes*, *And They Didn't Die*, *Kehinde*, *Nervous Conditions*, and *The Rape of Sita*. Readings will also include critical analyses by African and international scholars.