

COURSES: SPRING 2004

Rachel Brownstein

87500

Essays in Conversation

Tuesday 2:00pm-4:00pm 2/4 credits [62297]

Hazlitt wrote that an essay is "like the remarks which occur in sensible conversation," explaining that the reader "is admitted behind the curtain, and sits down with the writer in his gown and slippers." At a time when personal essays are what most people most often read, it seems useful to consider the history of the genre in English—in this course, an interesting portion of that history. Starting a century before Hazlitt and ending with his essays, we will read public letters by, e.g., Lady Mary Wortley Montagu, Mary Wollstonecraft, Lord Byron, and Keats, alongside pieces of prose in the least pretentious of literary genres. Our focus will be on the style and tone that create the illusion of intimacy with a distinctive personality, on plain speech and on the charms and truth claims of essayists. Charles and Mary Lamb are among the authors we'll read, and the connections and conversations among writers will be among our themes. Students who sign up for this course should have a special interest first of all in prose style and secondly in Romanticism, or the Very Long Eighteenth Century. Writing assignments will include imitations of at least two of the seven or eight writers on the syllabus, plus a critical paper.

Marc Dolan

85000

America in the 1940s: Interdisciplinary Perspectives

Wednesday 6:30pm-8:30pm (Cross Listed as ASCP 82000) 2/4 credits [62302]

In a way, the 1940s is the overlooked middle child of modern American cultural history. Too often, it is lost in the shadows of its chronological siblings and split down the middle in our historical perceptions: viewed as a comforting aftermath to the Great Depression or a foreboding prelude to the years of the Cold War. Most often, it is probably seen as no more than the time of the Second World War, a conflict that admittedly affected the length and breadth of American life more thoroughly than nearly any historical event of the twentieth century.

When we look closer, however, there is much more to American art and expression in the 1940s than the obvious cultural residue of these three larger historical transformations. This was the era in which swing gave way to bop, in which abstract expressionism took hold in American painting, and in which Jewish American and African American voices finally arrived at the center of American letters. It was (in Michael Denning's phrase) "the age of the CIO," as well as the golden age of the Southern literary gothic and film noir, not to mention the transcultural crucible in which three great musical hybrids were formed—country & western, rhythm & blues, rock & roll. Comic books came of age in the 1940s, and the Hollywood studio system loudly died, soon to be quietly reborn as a supplier for television. In this decade, communists became progressives, and progressives became liberals. American journalism, and indeed nearly all American nonfictional prose, was changed forever by these years, as was the grammar of American gender roles. This course will examine some (but obviously not all) of these transformations and will feature class visits from faculty members of the American Studies

Certificate Program, presenting topics both within and outside their own disciplines. Course requirements include class participation, a presentation of original scholarship on the period, and a final paper.

Edmund Epstein
86100

Finnegans Wake

Monday 6:30pm-8:30pm 2/4 credits [62292]

In this course we will go through *Finnegans Wake* by James Joyce. In addition, we will be referring constantly to the other works of Joyce--*Ulysses* especially--for thematic and artistic insights into the *Wake*.

The main work of the course will be devoted to reading the *Wake* as a narrative of the growth, maturing, and age of the human family. There will also be constant reference to Joyce's innovations in narrative technique and literary style. Other modern works influenced by Joyce--most prominently Arno Schmidt's *Zettels Traum*, and the works of Donald Barthelme and Samuel Beckett--will also be examined in the course of the term.

Texts:

James Joyce *Finnegans Wake*.

Richard Ellmann *James Joyce*

Roland McHugh *Annotations to Finnegans Wake*

David Greetham
79500

Theory and Practice of Literary Scholarship

Intersession 4 credits [62263]

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.
- 2) Archives & Bibliography. 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
- 4) Theoretical Context: Implications of theory for scholarly and academic work.

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.

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 2004. 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. 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 on December 18th at 2 pm in the thesis room (4406.11). 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 - dgreetham@peoplepc.com

This course is not open to non-matriculated students.

Tom Hayes
87200

Metaphysical and Postmodern Poets

Thursday 6:30pm-8:30pm 2/4 credits [62269]

Richard Rambuss has written that "The metaphysicals, with their characteristic mise-en-scene of the spiritual bordering the carnal, the sacred abutting the profane, supply what are perhaps the most provocative grounds for interrogating the orthodoxies of current scholarship on devotion, desire, and the body; indeed, the volatile heterodoxies of these poets make such reconsideration a requisite. Achieving their effects with a rhetoric of the extreme and often deliberately courting the perverse, Donne, Herbert, Crashaw, and their fellows have accrued from their own time down into ours more charges of excess, indecorousness, and queerness than one finds imputed to any other early modern literary practice" (*Closet Devotions* 17-18).

With this in mind, this course will explore the premise that there is an analogy between the metaphysical poets and poets that have been called postmodern. That is, just as John Donne, George Herbert, Andrew Marvell, Richard Crashaw, and Henry Vaughan revolted against the smooth, sensuous, Petrarchan poetry of Sir Philip Sidney, Edmund Spenser, Samuel Daniel, Thomas Wyatt, and Ben Jonson, poets such as John Ashbery, Sylvia Plath, Allen Ginsberg, Adrienne Rich, and Frank O'Hara (who has been called "the quintessential postmodern poet") - reacted against such modern masters as Ezra Pound, T.S. Eliot, W.B. Yeats, W.H. Auden, and Wallace Stevens.

The possibilities for comparison here are enormous. For example, we will explore how Plath's anti-patriarchal "Daddy" answers Eliot's pious "Four Quartets" and how Rich's angry "Diving Into the Wreck" might be read as a response to Auden's serene ode to Yeats, just as her "Valediction Forbidding Mourning" echoes Donne's poem by that same name. (Another example of a postmodern poet echoing a metaphysical poet is Ashbery's "The Picture of Little J.A. In a Prospect of Flowers," and Marvell's "The Picture of Little T.C. In a Prospect of Flowers.")

The key texts are of course the poems mentioned above. Also helpful are:

George Herbert and the 17th-Century Religious Poets, ed. Mario A. Di Cesare. Norton.

The Metaphysical Poets, ed. Helen Gardner, Penguin.

Sona Raiziss, *The Metaphysical Passion: Seven Modern American Poets and the 17th- Century Tradition*.

Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry, ed. Jerome Rothenberg and Pierre Joris.

Beat Poets, ed. Carmela Ciuraru, Everyman's.

Jean-Francois Lyotard, *The Postmodern Condition*, U of Minnesota.

Craig Owens, "Toward a Theory of Postmodernism," in *Beyond Recognition*, ed. Scott Bryson et al. U of California.

Carrie Hintz
83200

Restoration and 18th century Women Writers

Monday 2:00pm-4:00pm (Cross listed as WSCP 81000) 2/4 credits [62274]

Carrie Hintz has been an Assistant Professor of English at Queens College/CUNY since 1999. She is the author of *An Audience of One: Dorothy Osborne's Letters to Sir William Temple, 1652-54* (under contract at the University of Toronto Press) and the co-editor of *Utopian and Dystopian Writing for Children and Young Adults* (Routledge, 2003). She has also published articles about seventeenth- and eighteenth-century women's writing, utopian literature, children's literature and pedagogy.

Our class will consider plays, life writing, novels, and poetry written by women between 1660 and 1832. We will read works by writers such as Aphra Behn, Mary Pix, Katherine Philips, Delarivier Manley, Eliza Haywood, Charlotte Lennox, Sarah Scott, Lady Mary Wortley Montagu, Sarah Fielding, Mary Leapor, Frances Burney, Mary Wollstonecraft, Ann Radcliffe, Mary Hays, Jane West and Jane Austen.

The course will engage with changing notions of female authorship throughout the long eighteenth century, challenging our perception of the division between public and private in the period. Several literary and cultural forms we now associate with privacy (such as the letter) shaped the public writing of both men and women, especially the novel. While some women writers who sought and achieved print publication experienced ambivalence about their visibility as public authors, others saw their writing as an extension of their public personae as spies, actors, activists and travelers. After considering the permeable boundaries between women's public and private writing, we will examine the connection between female authorship and sexuality, from the explicit desire and gender play of Restoration writers like Aphra Behn and Delarivier Manley to the less sexually explicit courtship novels of Burney and Austen. We will devote the final three weeks of the course to Jane Austen, seeing her novels as part of a continuity of women writers who served as her models and foils. Our discussion will also touch on women's attitudes to social class and poverty, violence against women, women's use of satire and humor, and utopianism.

Primary materials will be supplemented with a wide variety of theoretical and historical articles and books by critics like Kristina Straub, Randolph Trumbach, Janet Todd, Catherine Gallagher, Martine Watson Brownley, Judith Butler, Ruth Perry, Eve Sedgwick, Felicity Nussbaum, Michael McKeon, Nancy Armstrong, Terry Castle and John Richetti. The syllabus will be available by the last week of November, and interested students should e-mail Carrie Hintz for a copy (carriehintz@hotmail.com).

Peter Hitchcock
76200

Anglophone Literature in Theory and Practice
Wednesday 4:15pm-6:15pm 2/4 credits [62296]

What could be more harmless than the OED definition of "anglophone" as a person who speaks English? As soon as one begins to specify this person, and this English, the innocence of the word dissolves into a history of colonial and postcolonial import. Anglophone is always somebody else's English just as Anglophone literature is somehow not American or English. At what point does a literature cease to become English but Anglophone instead? Does an Anglophone literature carve out its own identity as separate from English, or is it implicated in the tradition that would expel it? Is it the mark of incorporation or exotopy? Do writers think "Anglophone" or is it institutions that provide such categorical largesse? What cultures and politics are at stake in the study of Anglophone literature?

In a series of readings of theory and literature, this course will attempt to provide some answers to such questions while, I hope, raising several more. The aim will not be to provide some normative definition of "anglophone," but will instead look at its critical edges in understanding

how forces of decolonization and recolonization are in a struggle over the meaning of English and literatures in English. Most of our readings will study anglophone writing of the periphery (and not as peripheral). We will also consider the crisis created when an anglophone writer writes from within the edifice of English (and England). In part "anglophone literature" wants to be innocent of postcolonial theory and politics. On the affirmative side, our readings might wish to consider "anglophone" as a decolonization of English (and the English) wrought by conditions of globalization. What is changing curricula is also changing how one understands transnational cultures.

Suggested Readings: *The Satanic Verses* (Rushdie), *Secrets* (Farah), *Potiki* (Grace), *The God of Small Things* (Roy), *David's Story* (Wicomb), *Anil's Ghost* (Ondaatje), *Nervous Conditions* (Dangarembga), *White Teeth* (Smith), *Palace of the Peacock* (Harris). Critical readings will include selections from Bhabha, Spivak, McClintock, Ngugi, Brathwaite, James, and Harris.

There will be a term essay.

Anne Humpherys
84300

The 19th Century British Novel of the Provinces

Thursday 6:30pm- 8:30pm. 2/4 credits [62280]

As the literary scholar Ian Duncan has said there is "a kind of fiction distinguished by its regional or provincial setting [that] flourished in the nineteenth century in Britain." The characteristics of this setting, according to Duncan, are that it is distinctive, differentiated from the metropolis or from other regions within the nation, and that it is at the same time familiar, that it is, in Raymond Williams' phrase, "a knowable community." However there are two different types of this distinctive nineteenth-century novel. One is the regional, whose setting is constructed to emphasize its difference from any other region and whose world is for the most part stable; the emotional appeal is nostalgia. The other is the provincial, whose setting is constructed in terms of its difference from the metropolis and which, as a result, is in dialectical interchange with the fast changing modern world. Its emotional contours are both nostalgic and anxious. However, both types-and the separation is not clear in general or in any single work-are part of a project of defining the nation and thus open in interesting ways to being discussed and theorized in terms of postcolonial theories.

This course will trace the shift from the regional novel, which emerged in the early 19th century in novels about Ireland, Scotland and rural England (i.e. Mary Russell Mitford's *Our Village* [1823]) , to an ideological expansion in terms of nationhood in the provincial novels of Elizabeth Gaskell Anthony Trollope, George Eliot, and Margaret Oliphant. Around 1875 there was another shift, corresponding to rising anxieties connected to the imperial project, and the stability of the idea of nationhood in the novel of the provinces is undone, the primary example being the novels of Thomas Hardy. We will consider not only the evidence for this trajectory but also some of the causes and implications.

We will read some of these novels: Elizabeth Gaskell: *Cranford* (1852), *North and South* (1855), *Cousin Phillis* (1864), *Wives and Daughters* (1866); Anthony Trollope, *Dr. Thorne* (1858);

George Eliot: *Adam Bede*, (1859), *Middlemarch* (1872); Margaret Oliphant, *Phoebe Junior* (1876); Thomas Hardy, *The Return of the Native* (1878), *The Woodlanders* (1887), *Tess of the D'Urbervilles* (1891).

Gerhard Joseph
84500

Novelistic Ethnography and Ethnographic Novels

Monday 11:45am-1:45pm 2/4 credits [62279]

With a contemporary South-African novel (Coetzee's *Waiting for the Barbarians*) as an introductory frame, this course will consider a variety of nineteenth- and twentieth-century "realist" literary texts (mostly novels) through the lens provided by an emerging "realist" and post-realist critical ethnography (E. B. Tylor, James Frazer, Bronislaw Malinowski, Lucien Lévi-Bruhl, George Stocking, Jr., Claude Lévi-Strauss, James Clifford, Clifford Geertz, Christopher Herbert, Mary Douglas, Karen Knorr-Cetina, Donna Haraway, Sandra Harding, Trinh T. Minhha, James Buzard, Patricia Clough, et. al.) - a body of work that has greatly expanded the sense of what kinds of texts may nowadays be called "ethnographies." One aim will be to track the nineteenth-century, pre-disciplinary emergence of a pair of crucial ethnographic terms - "culture" and "participant observation" - that helped establish the generic conventions (implicit in Harding's "standpoint epistemology," Haraway's "situated knowledges," etc.) by which distinct cultures and sub-cultures have come to be represented in our disciplinary and post-disciplinary discourse. A particular question arises from such considerations: what are the possibilities and limitations of "autoethnography," the authoritative description of culture by "insiders" as over against the perspective of "outsiders"? Requirements: an oral report and term paper.

Primary literary texts chosen from the following list of Anglophone works: *London Labour and the London Poor*, *Culture and Anarchy*, *North and South*, *Mary Barton*, *Cranford*, *Coningsby*, *Idylls of the King*, "Address to the Working Men" in *Felix Holt*, *Oliver Twist*, *Bleak House*, *Demos*, *New Grub Street*, *The Voyage of the Beagle*, *Barchester Towers*, *Daniel Deronda*, *King Solomon's Mines*, *Last of the Mohegans*, *Passage to India*, *The Arrow of God*, *The God of Small Things*, *Wide Sargasso Sea*, *The Custom of the Country*, *Foe*, *Their Eyes Were Watching God*, *Do Androids Dream of Electric Sheep?*, *The Female Man*.

William Kelly
75100

American Lit from 1820-1865

Tuesday 6:30pm-8:30pm (Cross Listed as ASCP 82000) 2/4 credits [62282]

This course will consider a wide range of American writing produced in the decades between the Revolution and the Civil War. We shall attend closely to each of the assigned texts, locating them in their appropriate historical and social contexts. Among the themes that we shall pursue are the following: the invention of cultural tradition, the anxieties of revolutionary influence, the reciprocal construction of self and nation, the determining force of slavery, the countervailing representations of public and private space, the cultural consequences of an emerging market

economy, and the precarious character of antebellum subjectivity. One seminar report; one final essay.

TENTATIVE SYLLABUS:

Jefferson, *Notes on the State of Virginia*; Crèvecoeur, *Letters from an American Farmer*; C.B. Brown, *Wieland*; Irving, *The Sketch Book*; Cooper, *The American Democrat*; Poe, *Selected Tales*; Hawthorne, *Selected Tales and Sketches*; Emerson, *Selected Essays*; Thoreau, *Walden*; Stowe, *Uncle Tom's Cabin*; Melville, *Benito Cereno*; Douglass, *Narrative of the Life of Frederick Douglass*; Jacobs, *Incidents in the Life of a Slave Girl*; Lincoln, *Selected Speeches*

Norman Kelvin

79500

Theory & Practice of Literary Scholarship

Tuesday 4:15pm-6:15pm 4 credits [62264]

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, Althusser, Greenblatt, Sinfield, Gates, Deleuze and Guattari, and Morrison. These provide our context. Within it we explore textual criticism and scholarly editing, focusing on questions that need 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 with a cultural theory of special interest to the student who chooses to write such a paper. Needless to say, the challenge of hypertext would serve very well for this second.

This course is not open to non-matriculated students.

Rich McCoy

82100

Sacrament, Sign and Show Biz in the Early Modern Era

Monday 4:15pm-6:15pm 2/4 credits [62271]

The Protestant Reformation caused enormous political upheavals as well as a profound cultural revolution that has been described as a "crisis of the sign." In the words of contemporary ballads, "God's sacraments" were reduced to "Uncertain signs and tokens bare," and "blessings turned to blasphemies." Yet, despite fierce iconoclasm and the suppression of miracle and mystery plays, allegory continued to flourish in pageantry and verse and drama continued to evoke the numinous and mystical. We will focus on a number of classic plays, such as Marlowe's *Faustus*, Shakespeare's *Macbeth*, *King Lear*, and *Pericles* (in performance at BAM), and Webster's

Duchess of Malfi, selections from Spenser's *Faerie Queene* and Bunyan's *Pilgrim's Progress*, masques by Jonson and Milton, and religious lyrics by Donne, Herbert, and others, exploring the epistemology of figurative language and concepts of presence and representation. We will also discuss the importance of emblematic and visual imagery, using Blackboard as a means for viewing and examining examples.

Catherine McKenna

86400

Writing Ireland, 1922-2002

Monday 2:00pm-4:00pm (Cross Listed as CL 85500) 2/4 credits [62294]

An examination of the political emergence of Ireland from colonial subordination into ambitious and contested nationhood and beyond, and of the cultural struggles and conflicts that have pitted 'Irish' against 'English', Catholic against Protestant, layman against priest, Gael against 'West Briton', city against countryside, man against woman, and child against parent in the course of that process. A reading of the construction, loss, and transformation of multiple Irish identities through a selection of texts--novels, for the most part--that constitute one possible map of the period. Companion texts--memoirs, essays--and appropriate critical and historical readings will situate these firmly in their landscape. Principal texts will include Elizabeth Bowen, *The Last September*; Frank O'Connor, *Guests of the Nation*; Peig Sayers, *An Old Woman's Reflections*; Flann O'Brien, *At Swim-Two-Birds*; Kate O'Brien, *The Land of Spices or Without My Cloak*; Patrick Kavanagh, *Tarry Flynn*; Brian Moore, *The Lonely Passion of Judith Hearne*; John McGahern, *The Dark*; John Banville, *Birchwood or The Untouchable*; Brian Friel, *Translations*; Roddy Doyle, *Paddy Clarke Ha Ha Ha*; Seamus Deane, *Reading in the Dark*; and Jamie O'Neill, *At Swim Two Boys*. As historical background, students might want to look at J.J. Lee, *Ireland 1912-1985: Politics and Society*, or Terence Brown, *Ireland: A Social and Cultural History 1922-1985*

Sondra Perl

79020

Reader Response Theory in Action

Thursday 4:15pm-6:15pm 2/4 credits [62301]

"Reading happens," writes Barthes, "when we look up from the text." In this seminar, we will pay attention to our pausing and looking up, to those moments of reading when we construct what the text means. Framed by the work of Barthes, Holland, Rosenblatt, Fish, Fetterly and Cixous, we will examine how our interpretations and responses differ and how the transaction between reader and text plays itself out in the moment-to-moment lives of readers. The texts--novels, memoirs and poems--will be determined by the class. Students will be expected to keep a reader-response journal, to post weekly responses on Blackboard, to compose a final reflective paper and to collaborate on the creation of a performance piece based on one of the readings.

Robert Reid-Pharr

75700

Samuel Delany and His times

Wednesday 2:00pm-4:00pm 2/4 credits [62286]

In this course we will treat much of the most prominent work that has been produced by novelist and essayist, Samuel Delany. In particular, we will look at his early novels, *Babel-17* and *The Einstein Intersection*, and then turn to those novels that helped establish him in the mid-seventies as one of the most significant speculative fiction writers of his generation, especially *Dhalgren* and *Triton*. We will then read the whole of Delany's Neveryon series and then continue with his later works, especially *Stars in My Pocket Like Grains of Sand* and his memoirs, *The Heavenly Breakfast* and *The Motion of Light in Water*. We will end the course with Delany's controversial late novel, *The Mad Man*. All the while we will pay particular attention to Delany's own methods of critique and self-critique. One of the most significant questions before us will be how one might place Delany within debates surrounding Semiotics, Deconstruction, Black American Literary and Cultural Theory and Queer Theory. And we will be especially concerned to understand what the example of Delany can tell us about the interdependency of presumably distinct theoretical and artistic traditions.

Robert Reid-Pharr

78100

The History of Black Sexuality

Thursday 2:00pm-4:00pm (Cross Listed as WSCP 81000) 2/4 credits [62287]

Two questions animate this course. Is there a history of black sexuality that is distinct from the now well defined field known simply as The History of Sexuality? Further, how does sexuality operate in the production and reproduction of black identity? Or to state the matter from a different vantage point, is it possible to suggest that "race" is lived precisely as sexuality? In answering these questions, students will be asked to wade through large amounts of primary and secondary materials that address both matters of history as well as literary and cultural theory. With particular emphasis on the black community in the United States, the readings will include work from Anne McClintock, Martha Hodes, Siobhan Somerville, Paul Hoch, James Baldwin, Calvin Hernton, Eldridge Cleaver, Charles Johnson, Beverly Guy-Sheftall, Hortense Spillers, Anne du Cille, Evelyn Hammonds, Cornel West, Philip Brian Harper, Charles Nero, Marlon Ross, Jose Munoz, Robert Reid-Pharr, Essex Hemphill, Huey Newton and Samuel Delany

David Richter

80600

Biblical Narratology

Tuesday 4:15pm-6:15pm 2/4 credits [62300]

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

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

This course will introduce Biblical narrative, its special characteristics, and the various theoretical methods that have been used to interpret it recently, primarily from the two main camps of contemporary narrative theory, the structuralist/semiotic school associated with Gérard Genette and the rhetorical/formalist school associated with Wayne Booth. But we will also be looking into feminist, queer, Marxist, and yes, postcolonial readings. Our principal narrative texts will be those in Genesis, Exodus, Judges, Ruth, Samuel, Jonah, Daniel, Mark, Luke, and Revelation. The literary critics and narrative theorists whose ideas we will be trying out will start with Erich Auerbach, and include, among others, René Girard, Roland Barthes, Mieke Bal, Phyllis Trible, Esther Fuchs, Terry Eagleton, Meir Sternberg, Robert Alter, and Daniel Boyarin; the chief whipping boys will be Harold Bloom and Northrop Frye.

Michael Sargent
70700

Medieval Literature in Britain

Wednesday 2:00pm-4:00pm 2/4 credits [62266]

Between postmodern critical observation and everyday experience on the internet, we are coming to recognize the degree to which uniformity in a text is the precarious product of print technology and authorial/editorial intention. In fact, from an economic point of view, we might note that text was the mass-product of industrial capitalism. Because it was produced in a manuscript culture, on the other hand, medieval literature tended to a textual multiplicity that modern editors find themselves forced to explain away, either by choosing a "best-text" manuscript whose readings will be followed come what may, or by reconstructing an ideal text representing what the author "actually" wrote - in either case, burying away in the usually-unread textual apparatus all evidence of what the other manuscripts have to say. In this course, we will look at several medieval English texts that exist in multiple forms, and the responses of modern editors to their textuality. These will include "Sir Orfeo", the F and G prologues to Chaucer's *Legend of Good Women*, a selection of the lyrics of Richard Rolle, the Z-, A-, B- and C-versions of *Piers Plowman*, Walter Hilton's *Scale of Perfection* and the short and long versions of the revelations of Julian of Norwich.

Eve Sedgwick
87400

How to do Things with Words and Other Materials

Tuesday 6:30pm-8:30pm (Cross Listed as WSCP 81000) 2/4 credits [62298]

"How to Do Things with Words and Other Materials" is an experimental seminar/studio workshop in which participants will think about and practice a variety of ways of combining written text with other visual media. Roughly speaking, the "artist's book" will be our subject, but we will also consider comics and graphic novels, mail art, graffiti, broadsides, playing cards, and other genres that make unconventional use of the materiality of both the written word and its support. In parallel with historical and theoretical discussions, outside speakers, and visits to local collections, participants will work on creating a portfolio of works in various formats and

materials, each exploring different aspects of the complex relations among language, materiality, and visuality. The required text is Keith Smith's *Structure of the Visible Book*.

Some notes: (1) This is not a class on fine printing or bookbinding. (2) While free to use digital techniques, we will not broach the area of electronic media. (3) Participants must be interested in doing art as well as looking at and thinking about it, but need not be proficient in drawing or printmaking. (4) Many materials, including use of a library of over 1200 rubber stamps, will be provided. Students are invited to supplement these materials in whatever ways they wish. (5) As a studio course, "How to Do Things" will be (regretfully) limited to 10 registered participants, with no auditors allowed. Registration is allowed only with written permission of the professor; please email beishung@aol.com to find out how to apply for admission to the class. This course is not open to non-matriculated students

Donald Stone
84400

Victorian Poetry and Poetics

Wednesday 4:15pm-6:15pm 2/4 credits [62278]

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

We will also consider some of the major Victorian critical positions on poetry made by Arnold, Browning, Bagehot, Ruskin, Pater, Symonds, among others. This is a vast literary terrain, and it is expected that students will focus on poets they particularly like and want (or need) to study. Each student is responsible for an oral presentation and a term paper.

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

dealers have inexpensive copies of the superb (1100 page) Woods-Buckley *Poetry of the Victorian Period* (1955, 1965).

Neal Tolchin
75400

The Contemporary American Multicultural Novel

Thursday 2:00pm-4:00pm (Cross Listed as ASCP 81500) 2/4 credits [62284]

From N. Scott Momaday's Pulitzer Prize winning novel *House Made of Dawn* (1968) to Toni Morrison's *Beloved* (1988) and Jhumpa Lahiri's *Interpreter of Maladies* (1999), both of which also won the Pulitzer, the neglected fields of Native American, African American, Asian American, and Hispanic/Latino American literature have gradually drawn the attention of scholars and are now often taught together under the rubric Multicultural American Literature. In contemporary Native American fiction, Leslie Silko's *Ceremony* and Louise Erdrich's *Love Medicine* are regarded as key texts. In Hispanic/Latino American fiction, Rudolfo Anaya's *Bless Me, Ultima* is seen as a foundational text for Mexican American fiction; and Oscar Hijuelos's *Mambo Kings Play Songs of Love* is similarly viewed as a breakthrough novel for Cuban American writing. Maxine Hong Kingston's *The Woman Warrior* put Asian American literature on the map as an academic area of study; more recently Fay Ng's *Bone* and Chang-Rae Lee's *Native Speaker* have attracted the interest of scholars in this field, as has a text appropriated by Americanists from Canadian writing, Joy Kogawa's *Obasan*. African American literature is further along in its development as a field of study and possible readings include Edward P. Jones' recently published *The Known World*. This course will be run as a seminar, with oral reports and a research paper required. A good historical introduction to this field is Ronald Takaki's *A Different Mirror: A History of Multicultural America*.

Alan Vardy
74000

Re-visioning Romanticism

Monday 4:15pm-6:15pm 2/4 credits [62276]

Alan Douglas Vardy earned a PhD from the University of Washington (1996). His research areas include the English peasant poet John Clare, Samuel Taylor Coleridge, and Thomas Lovell Beddoes. He is particularly interested in the intersections between literature and history. He is the author of *John Clare, Politics and Poetry* (Palgrave Publishers, October, 2003), has published articles on Clare in the John Clare Society Journal and contributed a chapter to the volume *John Clare: New Approaches*. His Coleridge research has been published in *The Coleridge Bulletin*, and his chapter, "Her Father's Remains" on Sara Coleridge's editing of her father's works will appear in *Nervous Reactions: Victorian Responses to Romantic Writers* (SUNY Press, 2004). With David Baulch, he is preparing an edition of the verse dramas of Thomas Lovell Beddoes (under consideration by Broadview Publishers). He has begun research for a book on the posthumous editing of Coleridge, with the goal of establishing how the Coleridge we know was created by a series of family editors in response to shifting social circumstances.

This seminar will offer a thorough introduction to Romantic period poetry and culture. The emphasis will fall on the poetry and politics of the 1790s, but significant attention will be paid to so-called second-generation Romantic writers and the inter-generational tensions they manifest. The course will foreground issues of canon formation through the detailed evaluation of the editorial decisions behind Duncan Wu's *Romanticism: An Anthology*, which will serve as the course text. The Romantic period has become one of the most thoroughly 'historicized' bodies of literature in the canon over the course of the last decade, and the ways in which this critical work dictates what and how we read will be a key subject in the seminar. For example, we will explore how the poetry of the 1790s intersects and participates in the political controversies of the day by reading it along side radical pamphlets. Feminist theory has equally made claims on the period, and we will also spend time evaluating those developments. The goals of the seminar are thus three-fold: a working knowledge of the poetry and poetics of the period, a thorough historicizing of those materials, and a careful consideration of how literary culture is formed and transformed over time.

REQUIRED TEXT: Wu, Duncan (ed.) *Romanticism: An Anthology*. Blackwell

RECOMMENDED TEXT: Butler, Marlilyn (ed.) *Burke, Paine, Godwin and the Revolution Controversy*. Cambridge

COURSE REQUIREMENTS:

Term paper of about 20 pages (due at the last seminar meeting) 70%

Seminar participation including six short papers, and a presentation* 30%

For further information: avardy@hunter.cuny.edu

*The short papers will explore a variety of topics and texts, and may be used to develop your paper topic. The presentations will be given at a small in-class 'conference' near the end of the semester, and expanded and revised into the final papers. The intention is to provide practice in producing conference papers, and revising for publication.

Michele Wallace

75600

Ralph Ellison, Folklore and Modernism

Monday 6:30pm-8:30pm 2/4 credits [62289]

The centerpiece of Ellison's oeuvre remains his fascinating yet ultimately inscrutable first novel *Invisible Man*. Join me in this class in pondering its mysteries-- for instance, how the novel attempts to respond to the emerging modernist canon in Western literature at the same time that it doffs its cap to various cultural landmarks in African-American music and culture, in particular jazz and the blues. Ellison's *Invisible Man* is not your typical first novel but rather the product of a sophisticated connoisseur of the art and politics of the thirties and forties, a mid-career writer whose goal was to write a historically important work that would transcend and avoid the sociological limits that so heavily weighed upon the reputations of his contemporaries Langston

Hughes, Zora Neale Hurston, Richard Wright and James Baldwin. In an endeavor to recreate his own fascination with the interpretive thickness of T.S. Eliot's *The Wasteland*, Ellison's *Invisible Man* is deliberately encyclopedic in its references and allusions, and there are a variety of texts available today that can help us in delving into this matter, including the wonderful new comprehensive and exhaustive biography by Howard University literary historian Lawrence Jackson, as well as the recently published volume of letters between Ellison and Albert Murray, and a range of new critical approaches in particular to his incorporation of his extensive musical background into his writings. Ellison had first wanted to be a musician since growing up in Oklahoma City, Oklahoma and went to Tuskegee as a music major. Consequently, his experience of the music scene and the emergence of jazz, the blues and gospel in the South in the 20s, 30s and 40s was ultimately folded into his novelistic voice.

While Ellison was quite shy about publishing fiction subsequent to *Invisible Man*, he did publish a series of the most influential essays in Afro-American cultural critique probably ever written in *Shadow and Act* and *Goin To The Territory*. We will also look at his closest literary and artistic kin--Albert Murray, Romare Bearden, Norman Lewis and Duke Ellington, and Stanley Crouch, among others. We will take on the posthumously published final novel as well. This will ultimately be a research seminar in which we will be endeavoring to find new and creatively inclusive ways (feminist, queer, materialist, etc.) of reading Ellison and his peers.

Barbara Webb
85500

Creole Poetics in Caribbean Fiction and Poetry

Thursday 4:15pm-6:15pm (Cross Listed as WSCP 81000) 2/4 credits [62291]

This course will trace the evolution of the idea of a Creole poetics in Caribbean writing. Although the primary focus of the course will be the fiction and poetry of the English-speaking Caribbean, we will also read texts by writers from other areas of the region as well as the diasporic communities of North America, such as Patrick Chamoiseau and Edwidge Danticat. Contemporary writing of the Caribbean has no fixed national or geographic boundaries. The writers themselves often reside elsewhere but their fiction and poetry continually invoke Caribbean history and culture. The process of creolization, that difficult transformation of indigenous, African, Asian and European cultures in the Americas is the cultural model that informs the poetics of the texts we will be reading. Beginning with the origins of Caribbean modernism in the 1920s and 1930s, we will discuss Claude McKay's *Banana Bottom* (1933) as an early exploration of the problematics of colonialism, migration and cultural self-definition that foreshadows many of the literary concerns in the post-1960s period of decolonization. It is during this later period that Caribbean writers increasingly turn toward the region itself in search of distinctive forms of creative expression. We will discuss their ongoing investigation of the history of the region and the relationship between orality and writing in their experiments vernacular forms--from folktales and myths to popular music and carnival. Primary texts: Claude McKay, *Banana Bottom*; Kamau Brathwaite, *The Arrivants*; Lorna Goodison, *Selected Poems*; Derek Walcott, *Omeros*; Earl Lovelace, *Brief Conversion and Other stories*; Erna Brodber, *Myal*; Michelle Cliff, *No Telephone to Heaven*; Patrick Chamoiseau, *Texaco*; Edwidge Danticat, *Krik? Krak!* We will also read selected cultural criticism and theoretical writings by Brathwaite, Glissant, Harris and Brodber. Requirements: An oral presentation and a term paper (15-20

pages). The course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

Gordon Whatley
70300

Introduction to Old English Language and Literature

Friday 11:45am-1:45pm 2/4 credits [62267]

"Old English" (OE) constitutes the first documented phase of the English language (ca. 700-1150), and OE literature, preserved in manuscripts of the 9th-12th centuries, is by far the most plentiful and diverse of the surviving vernacular literatures of early medieval Europe. While some knowledge of OE is fundamental to understanding (or teaching) the history of English, as well as for serious work in all Middle English and Scots literature, OE is of deep and abiding interest in itself. The language at first glance looks difficult, but motivated students routinely succeed in acquiring a reading knowledge in a 14-week course such as this one. After six weeks working on shorter translation exercises and elementary grammar, the focus shifts to reading more extensive passages of secular and religious prose in the original and in translation. Selections will include: a 10th-c. legend of the "transvestite" saint Eugenia, followed by some classic pieces from the surviving manuscripts of poetry (*Dream of the Rood*, *Judith*, *Wanderer* or *Seafarer*, the fall of Satan and temptation of Adam and Eve from *Genesis B*, and *The Wife's Lament* or one of the riddles). In addition to working on the weekly texts, each student will occasionally report briefly on selected critical studies interpreting or theorizing the readings (some attention will be given to the historical development of Anglo-Saxon studies in the larger context of "English" and the professionalization of the Academy). Also required is a modest paper (12-15 pp) on any topic in Anglo-Saxon literary culture. Students with some prior experience and enjoyment of learning a modern or ancient language should have little difficulty handling the work. We will make use of "Blackboard" for posting handouts and sharing materials; elsewhere on the Web there are some excellent sites useful for learning the language and researching the literature and culture of the Anglo-Saxons. Contact me with queries re. books, etc., and please register early if you think you may take the course: gwhatley@QC.edu

Joe Wittreich
82300

***Paradise Lost* and Some Romantic Reincarnations**

Wednesday 6:30pm-8:30pm 2/4 credits [62273]

It has been said that with the publication of *Paradise Lost* Milton effects a revolution in the history of literature, with *Paradise Lost*, subsequent to its publication in 1667, leaving its imprint everywhere, on poetry and prose alike. We will read *Paradise Lost*, along with *Paradise Regain'd*, and then examine their formative influence on such works as William Blake's *The Marriage of Heaven and Hell* and Milton, Mary Wollstonecraft's *Maria*, William Godwin's *Caleb Williams*, Mary Shelley's *Frankenstein*, Percy Bysshe Shelley's *Prometheus Unbound*, and Lord Byron's *Cain*. We will look at lines of connection between Milton and these writers, some of which are established by authors who, in conversation with one another about Milton, give us an amplified sense of what Christopher Caldwell calls "Miltonic Romanticism." Requirements: 1 oral presentation, and an end-of-term essay of approximately twenty (20) pages.

SEE ALSO:

Andre Aciman

CL 74000

The Films of Eric Rohmer

Tuesday 6:30pm - 8:30pm 3 credits [62248]

This seminar examines how the films of Eric Rohmer, while reflecting Rohmer's long association with Les Cahiers du cinéma and the innovations of the Nouvelle vague, are equally at home in the literary tradition of the roman d'analyse, as the psychological novel--which dates back to the middle of the Seventeenth Century--is known in France. Rohmer's films present the case for a wider, more integrated understanding of artistic forms that do not necessarily reflect mainstream 20th-century intellectual and aesthetic currents. Readings will include Plautus, Shakespeare, Pascal, Marivaux, and Kleist, as well as writings by Rohmer himself, his contemporaries, and his critics. Films to be screened and analyzed include: *My Night at Maude's*, *Claire's Knee*, *Chloe in the Afternoon*, *Boyfriends and Girlfriends*, *Full Moon in Paris*, *A Winter's Tale*, *An Autumn Tale*, and others.

Ammiel Alcalay

CL 85500

Foreign Policy & Domestic Space: The Poetics of Social Knowledge

Thursday at 4:15pm-6:15pm 3 credits [62256]

In this course we will look at the relationships between institutions and ideas, between policies and poetics, as we trace parallel and conflicting boundaries between institutional representations of issues and events, and creative or poetic responses to them. We will look at both broader issues (imprisonment, liberation, the private, the public, nativity, conflict), and responses to particular instances, primarily specific events, lives or wars (these may range from King Philip's war in 17th c. New England, to the American war in Vietnam, the break-up of ex-Yugoslavia, and the Middle East, particularly 20th c. Iraq and the Israeli/Palestinian conflict, etc.). Our aim will be to consider how what have been called "moral geographies" are created, through the cultural and political practices that frame our conceptions of the imaginable and unimaginable, the acceptable and unacceptable, the natural and unnatural.

In mapping and exploring this terrain, we will look at different kinds of knowledge construction, from changing conceptions of the ancient world or narratives of the 1960s, to the development of the university structure and academic priorities in relation to the military/industrial complex during the Cold War; from Charles Olson's concepts of history, knowledge, and the "post-modern", to the later development of ethnopoetics. We will consider texts ranging from a variety of media, disciplines, frameworks, time periods, and languages - from Sumerian tablets to footage of the war in Iraq; from prison literature to anti-war manifestos. In doing this, we will look at issues of translation in a much larger sense: from individual and institutional practices of the translation of actual texts or concepts from other languages, cultures and situations, to the philosophic implications of the representation of articulated experience as an act of resistance to generalization. This course is given in conjunction with a course on Palestine/Israel & South Africa by visiting professor Elias Khoury from Lebanon at New York University, on Tuesday

afternoon (for more information, check the NYU listings). Over the course of the semester, Prof. Khoury will have the opportunity to address our class on related issues and I will address his class. We hope to have visiting speakers and public events in conjunction with the themes we are covering. We encourage interested students, particularly those concentrating on Middle Eastern literatures, to enroll for both courses.

The range of authors and contexts will be wide, allowing each student to accommodate their linguistic abilities and interests; while the final reading list has not yet been selected, selections from the following may be included: *Cuneiform Texts & the Writing of History* by Marc Van de Mieroop; *The Name of War: King Philip's War & the Origins of American Identity* by Jill Lepore; *Epic Encounters: Culture, Media and U.S. Interests in the Middle East, 1945-2000* by Melani McAlister; selections of Melville's poetry and journals; selections from Charles Olson; correspondence between Denise Levertov and Robert Duncan; texts by Etel Adnan; Chester Himes; Semezdin Mehmedinovic; Ghasan Kanafani; prison letters of George Jackson; Abdellatif Laabi; Leslie Marmon Silko, et al. A more complete reading list will go out to registered students before the semester. Any inquiries about the course can be made to me at: aaka@earthlink.net

Felicia Bonaparte
CL 87000

Seminar: Studies in European Drama: The Theaters of Apollo and Dionysus: Studies in Marlowe/Shakespeare, Corneille/Racine, and Goethe/Schiller

Wednesday 4:15pm-6:15pm 3 credits [62257]

The history of art and of criticism, and indeed of philosophy generally, has repeatedly distinguished two very different modes of thought, ways of knowing, kinds of art. Using Nietzsche's *The Birth of Tragedy* as a starting point for our inquiry, and including other essays that comment further on this conflict (such as Schiller's landmark work *On Naïve and Sentimental Poetry* which not only, in his view, distinguished Goethe's art from his own but had an important influence on the development of Nietzsche's thought) this course will explore this opposition--if indeed it proves to be one--in the work of six great dramatists in three different times and places. In the process we will be concerned to examine such ideas as: instinctual art, philosophic poetry, the war of the ancients and the moderns, the relation of form and content, the role of art in society and even more in civilization, the relation of art to religion, the relation of art to myth, the relation of myth to religion, the nature and function of paradigms, the question of an artistic language, the idea of a genre and its relation to an age, and the various ways in which all of these and many more reveal themselves in different eras and national literatures. Knowledge of a foreign language will not be required in this course but those who are able to read French or German will be encouraged to read the plays in the original if possible and, in reports and class discussions, to introduce the rest of the seminar to the subtleties not available in translations of these works.

COURSES: FALL 2003

Ammiel Alcalay

80600

Politics and Imagination: The Poetics of Crisis Thursday 6:30- 8:30 p.m. (Cross-listed as Comp Lit 85000) [45720]

You must get permission from Prof. Alcalay to register. Please email him at aaka@earthlink.net and bring proof of permission to Marilyn Weber in the English Program Office. Thanks!

This course will examine differing roles poets/writers and intellectuals play at critical historical moments. We will concentrate on the period from 1945 to the present and explore a wide range of moments and controversies from differing perspectives as we try to read through diverse linguistic, generic, aesthetic, social and political filters. We will look at the idea of "engaged" writing in various forms, and trace some of the larger issues confronted globally during the Cold War and post-Cold War periods. Topics include colonialism, nationalism, East/West blocs, non-alignment, empire, and decolonization (through Israel/Palestine, Algeria, Vietnam, political dissent and the counterculture of the 1960s, the Gulf War, the break up of ex-Yugoslavia), and American exceptionalism (through different social, cultural and literary movements and moments, and through the practices, discourses and ideologies of translation). We will consider different responses to crisis, to see how poets/writers and intellectuals mobilize themselves locally and/or globally, and to trace the kinds of controversies that emerge from such mobilization. We will also consider the changing shapes of cultural space, and how both film and mass media impact upon intellectual options. The range of authors and contexts will be wide, allowing each student to accommodate their linguistic abilities and interests. Tentative ideas for texts we may consider include:

What Is Literature? Jean-Paul Sartre

The Poetry of Arab Women, ed. Nathalie Handal

The Vietnam War in American Stories, Songs, and Poems, ed. H. Bruce Franklin

The Portable Sixties Reader, ed. Ann Charters

War After War, ed. Nancy J. Peters

Prison Writing in 20th century America, ed. H. Bruce Franklin

The Situationist International Anthology

The View from Within: Writers and Critics on Contemporary Arabic Literature

This Prison Where I Live (PEN International anthology of writing by political prisoners)

Students will work on issues and authors of interest, depending on linguistic abilities and research focus: authors to be considered include: Adonis, Mahmoud Darwish, Fadwa Tuqan, Emile Habiby, Sahar Khalifeh, Shimon Ballas, Ghassan Kanafani, Abdellatif Laabi, Etel Adnan, Jean Senac, Assia Djebar, Malika Mokeddem, Kateb Yacine, Yusef Idris, Sunallah Ibrahim (Levant, North Africa, Egypt, Middle East); Dubravka Ugresic, Danilo Kis, Semezdin Mehmedinovic (ex-Yugoslavia, Croatia, Bosnia); Pier Paolo Pasolini, Natalia Ginzberg, Elsa Morante, Cesare Pavese (Italy), Juan Goytisolo (Spain), Pramoedya Ananta Toer (Indonesia), Aime Cesaire (Martinique), Laura Riding, Lorine Niedecker, Gwendolyn Brooks, Muriel Rukeyser, George Oppen, Charles Olson, Kenneth Patchen, Paul Goodman, Tillie Olsen, Amiri Baraka, James Baldwin, Ishmael Reed, Wanda Coleman, Denise Levertov, Robert Duncan, Harry Gamboa, Jr., Myung Mi Kim, Teresa Hak Kyung Cha, etc. (North America), Cesar Vallejo, Roque Dalton, Alicia Partnoy, Eduardo Galeano, etc. (Central/South America).

Meena Alexander
84200

Wordsworth and Walcott: Traveling Texts

Wednesday 11:45 a.m. to 1:45 p.m. [45234]

We will examine questions of language and locality, history, race and memory focusing on two great autobiographical poems William Wordsworth's *Prelude* (1805) and Derek Walcott's *Another Life* (1973). We will also read Walcott's epic poem *Omeros* (1990). Using postcolonial theory we will examine the poem as a site for making sense of troubled history, fraught geography, a way to refashion language as it touches on public space. The ways in which Walcott draws on Wordsworth, as well as other canonical writers in the English tradition, is part of the complex rewriting that he subjects the past to. The question of poetic language becomes important here and its bond with an often bitter colonial history. While the past a poet makes is critical to the internal structures of feeling crystallized in the poem, how might such a past allow for the emergence of the self? The question takes on rich resonance as we move from Wordsworth to Walcott, paying particular attention to questions of self and other, national borders, trauma and desire. Questions of body and voice, gender and sexuality and the crossing of borders, will be critical to our explorations. After Wordsworth we will examine the writings of Dorothy Wordsworth, sister to the poet. After Walcott's Caribbean epics, we will read the poetry of his North American contemporary, Adrienne Rich. Theoretical readings will draw on Adorno, Appadurai, Bhabha, Benjamin, Caruth, Clifford, Deleuze and Guattari, Glissant, Mehta, Spivak, Soja and others. Course Requirements: this course will be a seminar and as such will include weekly discussions. There will be a mid term paper and a final research paper, the latter due at the end of the semester. Texts will be on order at Labyrinth Books, 112 street between Broadway and Amsterdam, Tel: 212-865-1588. The texts will include William Wordsworth, *Poems*; William Wordsworth, *The Prelude*; Dorothy Wordsworth, *Alfoxden and Grasmere Journals*; Derek Walcott, *Collected Poems*; Derek Walcott, *Omeros*; Derek Walcott, *What the Twilight Says*. Adrienne Rich, *The Fact of a Doorframe*; Adrienne Rich, *What is found there: Notebooks on Poetry and Politics*.

John Brenkman

75200

The Late Novels of Henry James CANCELLED

Wednesday 6:30-8:30 p.m. [45235]

Henry James's final published novels--The Wings of the Dove (1902), The Ambassadors (1903), and The Golden Bowl (1904)--continue his long-standing preoccupation with the differences between American and European wealth, sensibility, and tradition. As regards their place in the history of the novel, these three works take James's transformation of the English marriage novel to new extremes and at the same time test the stylistic limits of psychological realism. In light of these thematic and formal concerns, we will address the aesthetic question of the novels' principle of construction. What are the imperatives and motives that animate the composition of these novels? What do James's prefaces and notebooks reveal, and conceal, about the aesthetic problems that the writing of these novels posed? And what sorts of solutions do the novels themselves embody?

Glenn Burger

80800

Postcolonial Chaucer

Thursday 4:15-6:15 p.m. [45239]

When in 1700, John Dryden in his "Preface to Fables Ancient and Modern" designates Chaucer "the father of English poetry," he also posits a relationship between Chaucer's depiction of a universal human nature and the ability of his poetry to transmit the history of the English nation: Chaucer "has taken into the compass of his Canterbury Tales the various manners and humours (as we now call them) of the whole English nation in his age. Not a single character has escaped him. . . . 'Tis sufficient to say, according to the proverb, that here is God's plenty. We have our forefathers and great-grand-dames all before us, as they were in Chaucer's days."

In this course we will consider, first, how "Chaucer" and a sense of "the literary" dependent upon the originary power of the great author played an important role in early modern construction and naturalization of a sense of "the English nation" and an incipient imperial identity. And we will examine how postcolonial theory can provide a useful means by which we might, from within the inheritance of modern discourses of nation and empire, challenge the tendencies of canonical literary history to assimilate the "great author" and his work to narratives of empire or nation and the harnessing of the literary to the formation of hegemonic bourgeois subjects.

In doing so, our historicization of the complexities of Chaucer's socio-cultural situation will emphasize its "in-betweenness"- for example, between established "medieval" imperial organizations of feudalism and Catholicism and those of the emergent "modern" nation state, or between the colonized and submerged status of a native English language and culture post-Conquest and a new importance of English (and the fiction of Chaucer's unique status in elevating it) for the early fifteenth-century Lancastrian state in its centralization of power and its colonialist project of conquest in France. Thus we will emphasize the hybridity of structures of

social and generic identification represented in Chaucerian fictions, and the processes of creolization and métissage at work in Chaucer's attempts to "translate" dominant French and Italian cultural and social forms into the multilingual/multicultural mix that constitutes late medieval "English." We will also attend to the various medieval subaltern voices-Jewish, Muslim, heretical, peasant, and lay-as they are heard or not heard in Chaucerian texts.

We will range widely throughout Chaucer's works, paying particular attention to *The Book of the Duchess*, *The Parlement of Fowles*, *Troilus and Criseyde*, and selections from *Canterbury Tales* (including relevant French and Italian pre-texts for these works). We will also look at some of Chaucer's fifteenth- and early sixteenth-century English and Scottish "followers" as they use their Chaucerianism to create a place within a still to be defined English nation (Lydgate and Hoccleve) or to articulate an independent Scottish literary identity through a shared "Inglish" language and culture.

Although the course does not assume any previous course in Chaucer, students who have not had an undergraduate Chaucer course would be advised to read *Troilus and Criseyde* and *The Canterbury Tales* in translation before September.

MaryAnn Caws
87400

Adaptation, Translation and Film

Thurs. 2 p.m. [45243]

The seminar will concentrate on three elements: 1) Poetic and other translations, from English into other languages and vice versa. As for the relatively boring discussions of literal/liberal: is that really where it still is now? 2) Some adaptations of older to newer forms in art and text, as in Roger Fry's invitation to other painters: How would you translate that painting now? 3) A novel or story and its filmic adaptation: speaking of rhythm, pace, style, as well as plot and decor. NB the readings and viewings will depend on what is available: such examples as : Henry James' *The Altar of the Dead* (*The Green Room*); Virginia Woolf's *To the Lighthouse* (tv adaptation); Somerset Maugham's *Of Human Bondage* and its film version; E.M. Forster's *Room with a View* and the film.... ; D.H. Lawrence's *Women in Love* and the film; Gertrude Stein, one of the filmed plays; Carrington's *Letters and Journal*, and as she is depicted in the film from Michael Holroyd's biography of Lytton Strachey, called, of course, *Carrington*, to sell it...Two papers on two different aspects of these issues

NB This seminar will continue, part II, in *Comparative Literature and French* in the spring semester, with appropriate texts [Proust (various versions); Dante (Tom Phillips, Peter Greenaway; Flaubert's *Madame Bovary* (versions), etc]

James de Jongh

85500

African American Drama

Wednesday 6:30-8:30 p.m. [45250]

Instructor: Dr. James de Jongh is a distinguished playwright as well as scholar of African American literatures.

Context: Images of blacks have been standard fare on the American stage for the consumption of white audiences for as long as there has been theatre in the United States. Yet for much of American theatre history, blacks were excluded in every other way, as performers, playwrights, directors and producers. Today the most prolific and celebrated playwright in the American Theatre arguably is August Wilson, an African American man who writes about black themes, and the most recent Pulitzer Prize for Drama was awarded to Suzan-Lori Parks, a young African American woman.

Course Description: This seminar is designed to encompass the history and development of African American drama in the United States from its origins to the present moment. The course is divided into three moments. Part I will explore the roots of African American Drama, 1751-1890 with an examination of early stage images of blacks, the 19th Century stage stereotypes of Minstrelsy and Uncle Tom's Cabin, and the relatively unknown initial achievements of The African Grove Theatre, the stellar career of Ira Aldridge, and the first black playwrights. Part II the period from 1910-1950 will focus on the black theatre of the Harlem Renaissance, the Little Theatre Movement, and the Harlem Unit of the Federal Theatre Project. Part III, 1950-Present, which occupies the major portion of the semester, will be devoted to the study of major plays and playwrights from the watershed production of Lorraine Hansberry's *A Raisin in the Sun* (1959) to the recent Pulitzer Prize production of Suzan-Lori Parks *Top Dog, Underdog* (2001).

Play attendance requirement: Each member of the seminar will be expected to attend and report on a current play by an African American playwright in the course of the semester.

Required Texts: *Black Theatre USA: Plays by Black Americans, the Recent Period 1935-Today*, ed. James V. Hatch and Ted Shine. Revised and Expanded Edition. The Free Press, Simon & Schuster. ISBN # 0-68-82307-1 James de Jongh. *Do Lord Remember Me*. Samuel French, Inc. ASIN# 0573618992 August Wilson, *Ma Rainey's Black Bottom* Plume Books ISBN# 0452261139 Suzan-Lori Parks, *Top Dog Underdog*. Theatre Communications Group ISBN# 1559362014 On Line Resource: *Black Drama Database: 1850-Present* (Alexander Street Press) offers more than 500 hundred plays. This resource, to which City College subscribes, makes it possible to download most of the assigned plays without cost. Blackboard will be used as a repository of images, class documents, links, and other materials as well as a forum for the exchange of information and ideas.

Morris Dickstein
87400

Film Noir in Context: From Expressionism to Neo-Noir

Wednesday 6:30-8:30 p.m. (Cross-listed as Theater 81500) [45641]

This course will explore the style, sensibility, and historical context of film noir. After tracing its origins in German expressionism, French "poetic realism," American crime movies, the hard-boiled fiction of Dashiell Hammett and James M. Cain, and the style and narrative structure of *Citizen Kane*, we will examine some of the key films noirs of the period between John Huston's *The Maltese Falcon* of 1941 and Welles's *Touch of Evil* in 1958. These will include such works as *Double Indemnity*, *Mildred Pierce*, *Out of the Past*, *Detour*, *Shadow of a Doubt*, *In a Lonely Place*, *Gun Crazy*, *The Killers*, *DOA*, *Ace in the Hole*, *The Big Heat*, and *Kiss Me Deadly*. We'll explore the visual style of film noir, the role of the city and the portrayal of women, and the decisive impact of World War II and the cold war. We'll also examine the role played by French critics in defining and revaluing this style, and touch upon its influence on French directors like Melville (*Second Breath*), Truffaut (*Shoot the Piano Player*), and Chabrol (*La Femme Infidele*, *Le Boucher*). Finally, we'll look at the post-1970s noir revival in America in such films as *Chinatown*, *Blade Runner*, *Body Heat*, and *Red Rock West*. Readings will include materials on the historical background of this style, key critical and theoretical texts on film noir, and hard-boiled fiction by writers such as Dashiell Hammett, James M. Cain, and Patricia Highsmith.

Mario DiGangi
81400

Tragicomedy in Shakespeare and His Contemporaries

Wednesday 2-4 p.m. [45247]

A notoriously elusive genre, "tragicomedy" was used in the Renaissance to describe plays ranging from pastoral romances to courtly satires: the title page of Jonson's 1616 Works places the figure of Tragicomedia between those of the Pastor and the Satyr. To further complicate the issue, the label of tragicomedy has served to distinguish Shakespeare's late plays (*Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*) from his earlier comedies, "problem comedies," and tragedies; however, critics have preferred to categorize the late plays as "romances" in order to distinguish them from what they regard as the more conventional "tragicomedies" of Beaumont and Fletcher. In any case, neither "tragicomedy" nor "romance" appears as a generic category in the 1623 Folio, which places *The Winter's Tale* and *The Tempest* among the Comedies, *Cymbeline* among the Tragedies, and omits *Pericles* altogether. In this course, we will focus on the many forms that "tragicomedy" could take in seventeenth-century English theater. We will begin by considering attempts to define the genre by Renaissance writers - Sidney, Guarini, Fletcher - and by contemporary critics. We will identify the predominant formal and ideological concerns of tragicomedy by organizing the plays under the following rubrics: Pastoral Transformations; Nationalism and the Family; Exploration and Colonialism; Gender, Sexuality, and Social Order. However, a historicized approach to the construction of gender, sexual, and political ideologies in early modern England will inform our discussion of the plays and the criticism throughout the semester. We will read Fletcher's *The*

Faithful Shepherdess and The Island Princess; Beaumont and Fletcher's Philaster and A King and No King; Fletcher and Shakespeare's The Two Noble Kinsmen; Shakespeare's The Winter's Tale, Cymbeline, Pericles, and The Tempest; Webster's The Devil's Law Case; Middleton's The Witch; Ford, Dekker, and Rowley's The Witch of Edmonton; and Ford's The Lover's Melancholy. Requirements include one (20-25 pp.) research paper, three brief response papers, and a class presentation.

Marc Dolan
85000

Jazz and American Writing

Thursday 11:45 a.m.-1:45 p.m. [45248]

"[A]s far as America is concerned [jazz] is our characteristic expression."--Gilbert Seldes

"I don't know how such extremes as now exist [in jazz] can be contained under one heading."--
Duke Ellington

"Jazz is only what you are. . . . If you don't know what it is, don't mess with it."--Louis
Armstrong

This course will ignore Armstrong's (perhaps apocryphal) injunction and mess with the connections between twentieth-century American jazz and twentieth-century American writing. More precisely, we will investigate the ways in which American writers have messed with jazz and American jazz performers have messed with writing. Starting with ragtime and the "pre-history" of jazz, we will read and listen our way through a series of such encounters from the 1910s until late in the century. Works by such recognized American litterateurs as James Weldon Johnson, F. Scott Fitzgerald, Langston Hughes, William Carlos Williams, Ralph Ellison, Jack Kerouac, Norman Mailer, Allen Ginsberg, and Toni Morrison will be read alongside recordings by such influential jazz artists as Scott Joplin, Paul Whiteman, Duke Ellington, Bunk Johnson, Artie Shaw, Billie Holiday, Miles Davis, Dizzy Gillespie, Gerry Mulligan, and Wynton Marsalis. The writings of these latter artists may also be assigned, as well as excerpts from the writings of Jelly Roll Morton, Sidney Bechet, Hoagy Carmichael, Mary Lou Williams, and Art Blakey. The ever-changing nature of jazz performance will be a central feature of the course, as will the effect that American writers' perceptions of those changes may have had on parallel changes in American (and world) literature. No syllabus is available at this time, but registered students may wish to read Ted Gioia's *History of Jazz* (Oxford U P) for introductory historical background in preparation for the course.

Martin Elsky
71000

Early Modern Print Culture: The Dissemination of Writing and the Varieties of Authorial Personae

Tuesday 2-4 p.m. (Cross-listed as Renaissance Studies 72100) [45719]

This course will focus on manuscript and print as co-existing early modern technologies of reproduction. It will include scholarly and critical approaches from a variety of disciplines: history, literature, and art history. It will emphasize the effect of the mechanization of word and image on the social identity of those who produced them. Topics of reading and discussion will include: the impact of print on the prose of Renaissance humanists, and the emergence of the intellectual as a figure of authority; the interplay of manuscript and print in the composition and dissemination of lyric poetry, and the rise of the literary author; the transformation of the Renaissance pictorial print into art, and the advent of the printmaker as artist. We will end with a glance at communities of readers in the age of print, with emphasis on differences between print and manuscript communities. Requirements: oral report, and two shorter or one longer paper.

Jack Hall
84300

The Victorian Novel

Thursday 4:15-6:15 p.m. [45249]

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.

Fred Kaplan
84500

Literature and Religion in 19th Century

Tuesday 2-4 p.m. [45251]

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

Richard Kaye
76000

The Decadent Imagination

Wednesday 6:30-8:30 p.m. [46266]

Critics once viewed the cultural ferment known as the Decadent Movement as beginning and ending at the Victorian fin de siècle. Increasingly, however, scholars have noted how the fin outlasted the siècle, maintaining a "mauve afterlife" in the Anglo-American modernist writing of Yeats, Eliot, Joyce, Stevens, Lawrence, James, Stein, and Faulkner. This course explores how modernist poets and novelists critiqued and refashioned Decadent figures, strategies, and attitudes. Examining literary texts, iconography, and film, we will begin with the turn of the century, a period of pervasive fears and fantasies dominated by such figures as the New Woman, the urban detective, the homosexual bachelor, the Anarchist, the Oriental, the overreaching colonialist, the self preening aesthete, the vampire, and the femme fatale. Writers navigated a world in which theories of "degeneration" preoccupied the popular imagination. The morbidity, subjectivism, sexual experimentalism, and excesses of technique and language characteristic of Nineties sensibility foment differing forms of experimentalism in the writing of twentieth-

century writers. Among the texts we will consider: Huysmans, "Against Nature"; Wilde, "Picture of Dorian Gray," "Salome"; Stoker, "Dracula"; Hardy, "Jude the Obscure"; Freud, "Dora"; Conrad, "Heart of Darkness," Stevenson, "Dr. Jekyll and Mr. Hyde"; Olive Schreiner, "Story of an African Farm"; Yeats, "Selected Poems"; Eliot, "The Waste Land," Joyce, "Portrait of the Artist as Young Man"; James, "The Wings of the Dove"; Stein, "Q.E.D.," Nabokov, "Lolita". Exploring the implications for literary theory of Decadent aesthetics, we will read relevant critical and theoretical texts, including Symonds, "The Decadent Movement in Literature," Bataille, "Literature and Evil," Ellmann, "The Uses of Decadence," Gilman, "Decadence: The Strange Life of an Epithet," Dowling, "The Decadent and the New Woman," and Bersani, "The Culture of Redemption." Oral reports, final paper.

Norman Kelvin

76000

Modernism: Multiple Beginnings

Tuesday 4:15-6:15 p.m. [45255]

The subtitle "multiple beginnings" is deliberately ambiguous. It refers to nineteenth-century literary and cultural changes that converge at the turn of the century; and it refers also to the twentieth-century divergence from each other of movements that began with the concept of the modern as their base. The main geographic site for our course is London and the focus will be on late nineteenth and early twentieth English literature and cultural history. Their nineteenth-century beginnings include the establishment in England of Marxist socialism in the 1880s; the persistence of Romanticism through the efforts of the Pre-Raphaelites; the embrace of French naturalism, aestheticism, and decadence; and the profound effect that the writing of Walter Pater had on the literature that followed, including the work of Wilde, Ella D'Arcy, Violet Paget, and Virginia Woolf. As for beginnings in the second sense, the first decades of the twentieth century witness experiments in technique and the radical transformation of tradition in order to preserve it. This movement we now call "high modernism." Joyce, Pound, Eliot, and D.H. Lawrence are examples. In partial contrast, the popular novel becomes meticulous in rendering natural detail, mildly experimental in theme, but as in the past inhospitable to complex motivation; and it gravitates toward a vision of subjectivity as a rewarding adaptation to a given society. Also, though England is our site for modernist beginnings, we will look briefly at two American movements - the Harlem Renaissance and the Proletarian literature of the 1920s. As for feminist concerns, they remain problematic throughout. Many women writers are conflicted about their own feminist themes, and this can be seen in both aesthetic and popular fiction.

The colonial experience, though hermeneutically discoverable everywhere, is, within the high modernist canon, most profoundly witnessed by Conrad; and in popular literature is most explicit in Kipling, and to a lesser extent Robert Louis Stevenson. Class reading may include Karl Marx, *The German Ideology* and *The Communist Manifesto*; D.G. Rossetti, *Hand and Soul*; stories by J.K. Huysmans, Barbey D'Aurevilly, Villiers de l'isle, and Rachilde -i.e., the decadent writers whom the hostile critic Max Nordau called "the school of Baudelaire"; Pater, "On Style" and selections from *The Renaissance*; Wilde, *The Importance of Being Ernest* and *De Profundis*; Robert Louis Stevenson, *The Master of Ballantrae*; Kipling, *Kim*; George Moore, *A Mummer's*

Wife; stories by Ella D'Arcy and Violet Paget; H.G. Wells, *Tono Bungay*; Conrad, *The Secret Agent*; Rebecca West, *The Judge*; Ford Madox Ford, *The Good Soldier*; Henry James, *In the Cage*; and Virginia Woolf, *Jacob's Room*. Our all-to-brief glance at the Harlem Renaissance and the Proletarian literature of the 1920's will figure in the course through class presentations (a long list of possible choices will be provided) and class discussion aimed at defining these modern movements against the background of both High Modernism and popular literature. We will also give our attention to the visual arts and music of the period; and to the political and social changes that constitute the protean site of all modernisms, from high to popular and to whatever forms we discover that are different from both. A term paper and a class presentation.

Wayne Koestenbaum
87200

Experiments in Contemporary Poetry

Tues 6:30-8:30 p.m. [45257]

The consoling chimera of "experiment has permitted American poetry to flourish for a century and to keep calling itself "contemporary." Without legislating what qualifies as experimental, we will read the works of recent poets who have attempted innovative subject or technique. Always we will be alert to questions of sound, muteness, brevity, length, disclosure, stammering, dailiness, difficulty, and accident. We will begin with a few predecessors, possibly including Kenneth Koch, Lorine Niedecker, or Carl Rakosi, and then will read recent work by some of the following: Robert Creeley, Alice Notley, David Antin, Elaine Equi, Michael Palmer, Lee Ann Brown, Reginald Shepherd, Barbara Guest, Marjorie Welish, Fanny Howe, Amy Gerstler, Rae Armantrout, Lorna Goodison, and Christian Bök. (The syllabus is not yet fixed: I would be pleased to receive suggestions from prospective students.) Requirements: oral presentation, and an essay (20-25 pages, due at the end of the semester). At least once in the term I will try to arrange for the poet we are discussing to visit the seminar.

Wayne Koestenbaum
86400

The Lyric Essay II

Wed. 4:15-6:15 p.m. [45258]

This seminar, an introduction to experimental critical writing, aims to help students develop their styles and to uncover the rhetorical possibilities traveling under the name "essay." (Experimenting with unusual forms may ease the later process of writing a dissertation, itself an exercise covertly incorporating play-acting, fictiveness, and lyricism.) In lieu of a final paper, students will write, each week, a two-page lyric essay. A lyric essay is a hybrid form, borrowing, as it pleases, from poem, story, drama, diary, and manifesto. Often autobiographical, a lyric essay reveals an idiosyncratic personality, obsessively attends to its own unfolding, obeys only its own impulses, and trespasses on the territory of other genres.

We will probably read selections from two anthologies, John D'Agata's *The Next American Essay* and Philip Lopate's *The Art of the Personal Essay*. Other possibilities for the syllabus include Avital Ronell, *Crack Wars*; Roland Barthes, *Michelet*; Chris Kraus, *I Love Dick*; Frantz Fanon, *Black Skin, White Masks*; Walter Benjamin, *Illuminations*; Franz Kafka, *The Blue Octavo Notebooks*; Hilton Als, *The Women*; prose of Proust, Nietzsche, Freud, and Stein.

Jane Marcus

86000

Virginia Woolf for the 21st Century

Wednesday 4:15-6:15 p.m. [45264]

How do we read Virginia Woolf in the 21st century? Taking in the whole body of her writing and her cultural work, as well as the cultural work her image has done, and her writing, for others' agendas, the seminar will try to explore this question and its answers for us at the moment. Woolf was especially aware of the reader in her writing. Have we learned to be the kind of readers she wanted?

We will begin with *Three Guineas*. This will begin our study with the writer's role as a public intellectual, especially as a pacifist. [Please try to find a copy with the photographs, which will be essential to our discussion.] Then we will discuss photographs of Virginia Woolf and her circle, paintings and dustjackets by Vanessa Bell, their aunt, Julia Margaret Cameron, reading a new book on this topic by Maggie Humm (Rutgers UP). The discussion of Woolf as an icon and maker of icons will alternate through the semester with discussion of the novels, diaries, essays and letters. One of our questions throughout will be what kind of theory is useful to discussions of Woolf's writing now? Is feminism (hers and ours) still pertinent? How do we respond to her attitude toward race, for example?

Students will be expected to attend all classes, preparing to make presentations and write short papers for each class. A research paper will be due at the end of term.

Blanford Parker

83500

Modes of Satire in the 18th Century

Tues. 4:15-6:15 [45268]

We will read a variety of seventeenth and eighteenth-century satires including the very different pre-Civil War texts of Donne, Hall, and Marston. We will closely study the paradigmatic types of Augustan satire--Verronian (or general satire), the mock genres, lampoon, and Horatian satire and epistle. We will also consider the "character" as a genre and its satiric importance. Roman and French models will be explored as well as the competing theories of satire in the eighteenth century and now.

The key authors will be Butler, Swift, Garth, Rochester, Behn, Pope, Oldham and Churchill, with some consideration of Byron at the end of the course

Robert Reid-Pharr
80100

Theory Colloquium

Thursday 6:30-8:30 p.m. [45269]

The conceit of this course is that the modern subject does exist; indeed that individuals and communities and not disembodied historical or metaphysical forces are the true agents of society and culture. The problem that this course confronts, however, is that successive theorizations of both subjectivity and society have demonstrated the near impossibility of distinguishing the subject from community, the historical agent from the very history that she produces. Thus the question with which we will wrestle during the semester is how it is that we can maintain focus on the individual subject while not falling back into outmoded notions of genius or exceptionality. This matter is particularly important in the study of artists and their art. That is to say, we will ask ourselves how the theoretically engaged critic might work through the knotty question of how to speak of the particular and the universal in one breath. In doing so, we will turn to the writings of a number of prominent twentieth century theorists, both inside and outside of literary criticism. With a heavy emphasis on neo-Marxist and Existentialist thought we will examine throughout the semester the matter of the individual's relation to modernity, literature, nation and race respectively. Participants in the seminar will be expected to write four short papers during the course of the semester and to do one class presentation.

Defining Modernity

Louis Althusser, *Lenin and Philosophy, and Other Essays* (New York: Monthly Review Press, 1972). Zygmunt Bauman, *Modernity and Ambivalence* (Ithaca, N.Y.: Cornell University Press, 1991). Terry Eagleton, *Ideology: An Introduction* (New York: Verso, 1991). *Materializing Literature* Jean Paul Sartre, *Literature and Existentialism* (New York: Citadel Press, 1949, 1977). Raymond Williams, *Marxism and Literature* (New York: Oxford University Press, 1977). Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 1990). *Rewriting America* Russell Jacoby, *The Last Intellectuals: American Culture in the Age of Academe* (New York: Basic Books, 1987). Michael Lind, *The Next American Nation: The New American Nationalism and the Fourth American Revolution* (New York: Free Press, 1996). Richard Rorty, *Achieving Our America: Leftist Thought in Twentieth Century America* (Cambridge: Harvard University Press, 1998). *Rethinking Race* Frantz Fanon, *Black Skin, White Masks* (New York: Grove Weidenfeld, 1952, 1967). Paul Gilroy, *Against Race: Imagining Political Culture Beyond the Color Line* (Cambridge: Harvard University Press, 2000). Thomas Holt, *The Problem of Race in the Twenty First Century* (Cambridge: Harvard University Press, 2000).

David Reynolds
88000

19th Century American Women Writers

Mon. 4:15-6:15 [45274]

Nineteenth-century America produced arguably the greatest woman poet, Emily Dickinson, as well as important literature by other writers reflecting all aspects of women's experience. This was a vital century of change for women, who saw new vistas of literary expression, employment, political involvement, and reform activity open before them, even as they wrestled with the conventional gender roles of the past. This course covers the various genres of women's writing produced by both canonical and noncanonical authors. Among the themes addressed are women's rights (Margaret Fuller, Lillie Devereux Blake), the cult of domesticity (Susan Warner), industrialism (Rebecca Harding Davis), slavery and the African-American experience (Harriet Beecher Stowe, Harriet Jacobs, Harriet Wilson), religious and racial themes (Lydia Maria Child, Catharine Sedgwick), and regionalism (Sarah Wilkins Freeman, Kate Chopin). The life and poetry of Emily Dickinson are held up against this vital cultural background. Gender theory and feminist criticism are brought into play, both in class discussion and in oral reports. A 15-page term paper is required.

Joan Richardson
75400

Wallace Stevens' Rude Aesthetic

Tuesday 11:45 a.m.-1:45 p.m. [45277]

In "The Comedian as the Letter C" Stevens's mock hero, Crispin, searches for the sources of his "rude aesthetic," "an aesthetic tough, diverse, untamed/ Incredible to prudes, the mint of dirt,/ Green barbarism turning paradigm." In this seminar we shall search for the same, following Stevens's in his reading, in his "soil," in his time.

There will be a term paper and 12-15 minute seminar reports required.

David Richter
79500

Theory and Practice of Literary Scholarship

Thursday 2-4 p.m. [45260]

This course takes up questions both practical and theoretical about what it means to do scholarship in the discipline of "English." Theoretically, we consider what it means to study a national language and literature that has become global in its reach; we examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields; we consider how varied theories of language, text, narrative, poetics, author, psyche, society, culture, history, identity, politics (etc.) define, in sometimes

complementary but also sometimes contradictory ways, the discipline. Practically, we take up the question of how we define objects of inquiry within "English" studies, how we research such topics, how we identify the main debates currently circulating around them, how we develop new knowledge - in sum, we consider nitty-gritty questions crucial to pursuing graduate and professional work in literary scholarship. The course follows four main lines of inquiry, examining 1) the historical, institutional context of the discipline, 2) archival and bibliographical work, 3) concepts of textuality, and 4) and theoretical approaches.

Requirements: Students will make several brief in-class presentations and complete a final project that takes up textual, archival/bibliographical, historical/institutional, or theoretical questions. A significant aspect of the course will be a student's individual work toward that final project.

Ira Shor
89000

What is English? Literacy and Literature in a Conflicted Field
Thursday 6:30-8:30 p.m. [45280]

Not that long ago, English Departments didn't exist. Then, on a cold day in May, 1869, Harvard installed a new young President, Charles Norton Eliot. By the time Eliot retired 40 years later, he had invented the modern university with much of the foundation now familiar to us, including English Departments and first-year writing. Universities around the country followed Harvard's example. Freshman comp, which became the only required course at Harvard by 1897, spread like "kudzu" from coast to coast, according to Richard Ohmann and Donald Stewart. Notable holdouts against the new regime of literature above and composition below included heroic rhetorician Fred Newton Scott at Michigan, whose dissent from the Harvard model included leaving the MLA to help form the NCTE in 1911. Harvard under the dynamic Eliot not only modeled the modern university in America and produced the first freshman writing courses, but it also spawned the nation's first "literacy crisis" in 1893, when examiners worried over the sorry state of student writing on the Cambridge campus. By 1912, the local predicament had apparently become general in the English field, according to Edwin Hopkins, first President of the new NCTE, who declared that writing could not be taught under the present conditions. It was also at this time that John Dewey opined, "Think of the absurdity of teaching language as a thing by itself." With composition generating what Leonard Greenbaum called "a tradition of complaint" in the last century, and with literacy and literature bonded asymmetrically, it makes sense to re-examine the foundational question posed by Peter Elbow in his report on the Wye Conference of 1987, "What is 'English'?" In this seminar, we will "bookend" this question and its answers by reading into the early formation and recent re-formation of writing instruction into composition/rhetoric, the latest incarnation of a field driven Utopically and incessantly by its own contradictions.

Required Writings:

1. Weekly responses to the readings.
2. Final paper.

Readings:

Peter Elbow, What is English? Robert Connors, Composition-Rhetoric: Background, Theory, and Pedagogy Sharon Crowley, Composition in the University: Historical and Polemical Essays John Brereton, ed., The Origins of Composition Studies in the American College, 1875-1925 Richard Ohmann, English in America James Berlin, Rhetoric and Reality James Berlin, Rhetorics, Poetics, and Cultures Joseph Petraglia, ed., Reconceiving Writing, Rethinking Writing Instruction Gerald Graff and Michael Warner, The Origins of Literary Studies in America Plus selected articles.

Chris Suggs

75600

The African American Legal Novel

Wednesday 2-4 p.m. [45283]

While most African American novel-length fiction implicates the law to one degree or another in its argument, there are some fictions written by African Americans in which the substantial work of the text is to interrogate the law. This course will look at a cross-section of those texts, concentrating on the novel form in the nineteenth and twentieth centuries. However, the diversity of African American literary production in prose is of such considerable variety that we will also examine short stories, essays, autobiography and slave narrative, and the use of the fable form. A preliminary text list for the course includes Incidents in the Life of a Slave Girl; Blake or, the Huts of America; Contending Forces; The Marrow of Tradition; Fire in the Flint; Native Son; The Lonely Crusade; Beloved; The Alchemy of Race and Rights; And We Are Not Saved; Free Enterprise and selected short readings provided or on reserve. The final alignment of the list may omit one or two of the titles above and/or may include others not named.

A final paper dealing with the intersection of law and African American literature will be the primary source of your final grade but each student will be responsible for one class presentation.

Scott Westrem

80700

Medieval Speculations

Monday 6:30-8:30 p.m. [45286]

Medieval European culture has an allure for some people today because they regard it as being both like and unlike our own. Studying its "texts"--broadly conceived to include both verbal and visual material--is like looking into a "distant mirror" where we may see both reflections and distortions of modern culture. Examining the records left by women and men six and more centuries ago may deepen our understanding of our own time, as we observe certain constants among society's concerns while also imagining lives and values quite different from our own. For others, the very word "medieval" is a synonym for simplemindedness, cruelty, religious piety coupled with intolerance, and a general monotony that they consider pretty much inevitable since

they generally assume that the people who lived during those "dark" centuries were waiting for the Renaissance to come along and the idea of the "individual" to be discovered. In this seminar we will read literature written over a period of seven centuries in Europe with an aim to see both its specular qualities--how it reflects particular medieval times and how it may contribute to a deeper knowledge of our own age--and its speculative nature. Something remarkable, even dangerous, is unleashed in such fictional moments as when Chaucer describes a woman near a rocky seacoast addressing her prayers to a God she candidly suggests may be a malevolent being, or when virile Sir Gawain exchanges a promise with the lord of a castle to share with him everything he gets on each of three days when he is left alone with the lady of the house.

A modern historical work of fiction set in the Middle Ages--Umberto Eco's *The Name of the Rose*--will underlie the group of readings in this seminar, the novel itself functioning as a kind of mirror. We will cover a wide variety of medieval works relating to themes that emerge the chapters of Eco's book, including crime and law, sexual and spiritual love, orthodoxy and heresy, good and bad government, and the trustworthiness and unreliability of the written word. We will read excerpts from historical writing by the Venerable Bede and the scholarly Layamon, religious and secular lyrics, narrative poems such as *Sir Orfeo* and *King Horn*, tales by Chaucer and the Gawain-poet, and a fifteenth-century play. This course is designed for students who have little or no background in medieval literature or in Middle English (the class will include instruction in the language). One of my central aims is to equip instructors-in-training to teach a literature survey class that includes medieval literature on its syllabus.

Assignments will include four short (two-page) essays on specific class readings and (in lieu of one lengthy term paper) two papers of around eight-to-ten pages in length that will cover a practical issue related to pedagogy, such as designing an undergraduate course with medieval content and gaining some acquaintance in reading a manuscript from before the age of printing. Many readings will come from a recent anthology of medieval literature, and seminar members will become aware of the range of textbooks available in the subject.

Gordon Whatley
79500

Theory and Practice of Literary Scholarship

Monday 4:15-6:15 p.m. [45288]

The course aims to help students (1) to develop some expertise and proficiency in literary research and the practice of literary and textual criticism by working in depth on a single short work of literature, and (2) to assess the evolution of modern critical methods and trends, and their changing theoretical assumptions, as evidenced in the work's public reception and critical/interpretive history. Aimed primarily at graduate students in the first or second year, the course is an opportunity to experience dissertation-type research on a small scale. The class meets as a workshop for the first eight or nine weeks: each student presents a weekly report on the evolving stages of a focused project to produce a mini-edition of his/her chosen work. These stages will include using traditional library research tools and on-line resources to compile a comprehensive bibliography of printed editions and other primary sources and an annotated

bibliography of secondary sources (interpretive & textual criticism, biography, and intellectual and cultural history): in short, all the materials necessary for producing an annotated edition of the text with a critical introduction. The introduction is an extended essay, synthesizing, and perhaps going beyond, the contributions of previous scholars and critics, in order to "situate" the work as an artistic production in significant relation to its author's other works and its historical and cultural moment. The introduction will also describe the work's critical reception over time and developing or declining status in the modern literary canon. A self-contained short work in verse by a "major" author is ideal for the purposes of the course, but short plays or prose works, such as short stories, especially well-known ones, are also feasible (for obvious reasons, works composed very recently, and lacking a developed critical tradition, are impractical).

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

Students should make every effort to select their semester projects before the first class, through prior consultation with the instructor, via email (gwhatley@att.net).

Joshua Wilner

84100

The Romantic Sublime

Monday 2-4 p.m. [45289]

This class is closed to non-matriculated students.

The notion or category of the sublime plays a pivotal role in situating Romanticism in relation to eighteenth century canons of taste on the one hand and current critical and theoretical discussions of representation and alterity on the other. In this course, we will begin by considering how a broad critical discourse on sublimity, set in motion by Boileau's translation of Longinus' treatise "On the Sublime," along with the specific poetic genre of the sublime ode together operate as a kind of fifth column within mid and late-eighteenth century poetry and poetics, providing a classification and a classical lineage for a dimension of literary experience characterized by the transgression of limits and modes of insight and affective which normative concepts of the beautiful are unable to accommodate. We will then consider the process by which the sublime becomes a crucial site of formal, affective, and epistemological exploration for such writers as Blake, Wordsworth, Shelley, De Quincey and Dickinson. Simultaneously we will be considering how and why the sublime has reemerged as a major problematic for contemporary literary theory with particular attention to the points of intersection and interference between post-Freudian and post-structuralist accounts.

In addition to those mentioned above, writers studied will include: Collins, Gray, Pope, Burke, Kant, Hertz, de Man, Derrida, Kristeva, Lyotard and Ferguson.

4 credits: one short and one long paper
2 credits: one short paper

TBA

91000

Dissertation Workshop

TBA [45292]