

## **COURSES: SPRING 2005**

Ammiel Alcalay

ENGL 80200

### **Poetics & History/Regional Poetics: Redefining the 'Post-modern'**

Thursday 6:30 – 8:30 2/4 credits [66149]

Emerging from the work of key modernists such as Ezra Pound, T.S. Eliot, William Carlos Williams, Hart Crane, Melvin Tolson, Gertrude Stein, H.D., Djuna Barnes, Langston Hughes, and others, the “New American Poetry” includes writers associated with groupings such as the Objectivists, the San Francisco Renaissance, the Black Mountain School, the Beats, the New York School, the deep image and ethnopoetics movement, the New York School, and the Umbra Arts Workshop. While writers associated with the New Americans have begun to get increased critical and scholarly attention over the past 20 years, very few attempts have been made to place their work in broader historical, political, social and cultural contexts. Taking the encounter between Ezra Pound and Charles Olson as a key chapter in the post WWII break between aesthetics and politics, we will explore Olson’s definition and conception of the “post-modern” (a term first coined by him in a 1951 letter to the poet Robert Creeley). Olson’s conception, both as a thinker and as rector of Black Mountain College, demanded nothing less than a complete reordering of thought that would entail the creation of a completely new curriculum, in every sense imaginable. Using these ideas as a base, the course will look at different directions taken by poets (these may include Amiri Baraka; Wanda Coleman; Edward Dorn; Robert Duncan; Bob Kaufman; Lorine Niedecker; Alice Notley; Laura Riding; Muriel Rukeyser; Jack Spicer; Philip Whalen, et al). Students will be asked to pursue lines of tradition or controversy in poetics and poetics (projective or open verse as against deep image; the Beats as tourists in the San Francisco Renaissance; ethnopoetics and natives; Umbra Arts as an integral element of the Lower East Side scene, etc.), or to pursue areas of knowledge evoked through Olson’s reading (in pre-history; the Ancient Near East; classical antiquity; Meso and North America; Norse mythology; economics; geography, etc.), and the implications of such studies on form, genre and poetics.

Meena Alexander

ENGL 76300

### **Migration and Memory: Invented Selves**

Thursday 11:45am-1:45pm 2/4 credits (cross listed as WSCP 81000) [66105]

We will reflect on the metamorphic self the writer creates, as she or he searches for home through migratory, multiple existences. The works of fiction and poetry that we study will lead us into sustained reflection on what Zygmunt Bauman speaks of as the ‘liquid culture’ of our transnational era. As part of this task we will pay particular attention to several complex, interrelated questions -- cultural translation and what it means for the writer to fabricate a tradition; beauty and the role it plays in the creation of form, in the aesthetic evocation of violence; trauma and dislocation, the complexities of how time and the body are grasped and the centrality, either hidden or overt, of gender, sexuality and race. Is it possible to speak of a late, postcolonial poetics? What is the interface between such an emergent poetics and what we think of as American ethnicity? How to make sense of the fierce self-fashioning that often drives migrant writing, and with it the yearning for a sometimes impossible home? These are some of

the questions we will attend to. There are three segments which will come together in this course. A segment, where we read texts such as Fanon's Wretched of the Earth; Djebbar's Women of Algiers in Their Apartment; Bauman's Identity; as well as selected essays by Agamben, Anzaldúa, Appadurai, Asad, Bhabha, Caruth, Clifford, Glissant, Seyhan, Soja, Spivak. A segment on Asian American literature where we read Maxine Hong Kingston's Woman Warrior; Theresa Cha's Dictee; Faye Ng's Bone; Li-Young Lee's The City in Which I Love You; as well as selections from David Mura, Marilyn Chin, Arthur Sze. A segment on Irish poetry where we read the poems of Eavan Boland, Medbh McGuckian, Nuala Ni Dhomhnaill, Paul Muldoon and Seamus Heaney's long poem Station Island.

Course Requirements: this course will be conducted as a seminar and as such will include weekly readings and presentations, one short mid term essay and one final research paper. The texts will be on order at Labyrinth Books.

John Brenkman ENGL 86100

**Henry James's Late Novels**

Wednesday 2-4pm 2/4 credits [66140]

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 the novels? What do James's prefaces and notebooks reveal, and conceal, about the aesthetic problems that the writing of the novels posed? And what sorts of solutions do the novels themselves embody?

(Students are asked to read *The Portrait of a Lady* for the first meeting of the seminar.)

Rachel Brownstein

ENGL 84000

**Jane Austen in Context**

Thursday 4:15pm-6:15pm 2/4 credits [66121]

Since 1975, most scholars and critics have studied the historical context of Jane Austen's novels, considering their relation to the author's life and family, revolutionary politics and ideas, Regency society, European wars, and, most notoriously, the British empire and imperialism. Others have focused on such contexts as print culture, the tradition of women novelists, and the theatre, or on Austen's place in the literary canon and her reception over the years. What has been the effect of these various contextual emphases on the continuing strong tradition of formalist readings? Do we read the texts differently and/or more insightfully now? We will consider this question, and glance, as well, at the more than Shakespearean broad appeal and malleability of the novels, those mystifyingly prolific adaptations and imitations, sequels and "prequels" generated by the very idea of Jane Austen. (The brand-new Bollywood "Bride and Prejudice" will be released in the U.S. in December, 2004).

For this seminar we will read or reread the six novels and the minor works, focusing closely on the texts while sampling critical approaches to Jane Austen. Students will write brief weekly response papers and a term paper, and give at least one oral presentation.

I will count on everyone's having read *Pride and Prejudice* before the first meeting of the seminar, when we will look together at scenes from the 1995 BBC miniseries, and discuss translating the novel into film. Then we will proceed chronologically through the small corpus, beginning with the juvenilia (and getting to *Pride and Prejudice* again), using the sequence to address questions about narrative and history, and notions of personal and historical development and change over time.

Morris Dickstein

ENGL 85000

**The Politics of American Fiction, 1930-1980**

Wednesday 2:00pm-4:00pm 2/4 credits (cross listed as ASCP 82000) [66127]

With a few important exceptions, major 20th-century American novels have rarely grappled with politics directly, though they often have serious political implications. Starting with the Depression, however, and continuing with World War II, the cold war, the 1960s, the Vietnam war, and the rise of movements such as black nationalism and feminism, American writers developed new forms of social and historical fiction that often carried a strong political valence. Beginning with contrasting examples of radical fiction by Michael Gold, John Dos Passos, and Nathanael West, this course will examine how political ideas worked their way into novels, including satiric fiction by Mary McCarthy and Tess Slesinger, Ralph Ellison's *Invisible Man*, Richard Condon's *The Manchurian Candidate*, E. L. Doctorow's *The Book of Daniel*, and more contemporary novels by Toni Morrison, Philip Roth, and Don DeLillo. The course will emphasize the uses of history to illuminate present conflicts and the contrast between realistic or journalistic techniques and postmodern methods. Some attention will be paid to films that parallel the approaches of these novels or adapt them to another medium, including Ford's *The Grapes of Wrath*, Frankenheimer's *The Manchurian Candidate*, and Kubrick's *Dr. Strangelove*.

Assignments will include a brief oral report and a term paper.

Marc Dolan

ENGL 75100

**America in the 1850s: Interdisciplinary Perspectives**

Thursday 11:45am-1:45pm 2/4 credits [66148]

Has there ever been a more central moment in U. S. culture than the 1850s? Most obviously viewed as the decade during which the nation moved toward civil war, the importance of the 1850s looms large even when that period is viewed from perspectives not exclusively related to sectionalism or slavery. This was the decade during which American literature came into its own, not just in the widely noted works of the "American Renaissance," but also in the explosion of domestic and sentimental writing, as well as in the turn from nonfiction to fiction by African American authors. In performance rather than print, it was the decade in which the minstrel show—arguably the first indigenous form of U.S. entertainment—spread throughout the nation,

bringing with it the notable success of the first widely-known American songwriter, Stephen Foster. American reform changed forever in the 1850s, as did the nation's political parties. In this decade, too, the heterogeneity of the American national character became nearly undeniable, as the changes wrought during the previous decade by immigration from the east and imperialism in the west began to show a perceptible impact on the "face" of the United States. Sectionalism and slavery were the crucibles into which all these revolutions (and more) were poured, so that even those phenomena not directly shaped by region or race could not help being affected by them, and by each other.

This course will examine some, but obviously not all, of these transformations and will feature in-class visits from faculty members of the American Studies Certificate Program based in the Art History, English, History, and Music doctoral programs. Most of our work will be with primary rather than secondary sources. These sources may include Henry David Thoreau's *Walden* (1854), John Rollin Ridge (Yellow Bird)'s *Life and Adventures of Joaquin Murieta*, the *Celebrated California Bandit* (1854), Fanny Fern's *Ruth Hall* (1855), *The Life of P.T. Barnum as Written by Himself* (1855), Herman Melville's *The Piazza Tales* (1856), John Brown's "Address to the Virginia Court" (1859), Harriet Beecher Stowe's *The Minister's Wooing* (1859), Martin Delany's *Blake* (1859-62), and Abraham Lincoln's "Address at Cooper Institute" (1860), as well as selected congressional deliberations over the Compromise of 1850, anti-popey tracts, minstrel songs, and paintings of the Hudson River School. We will probably also avail ourselves of the online reconstruction of Barnum's "Lost Museum."

Course requirements include class participation, an oral presentation of original scholarship on U. S. life during the period, and a final paper that expands on the presentation.

Edmund Epstein

ENGL 86100

**Ulysses**

Monday 6:30pm-8:30pm 2/4 credits [66139]

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

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

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

I recommend that, before the class begins, you reread *The Odyssey* and *A Portrait of the Artist as a Young Man*.

Required Texts (paperback editions):

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

Ellmann, Richard. *James Joyce*. 2nd edition. New York: Oxford University Press, 1982. Gifford, Don, with Robert J. Seidman. *Ulysses Annotated*. Second Edition, Revised and Enlarged by Don Gifford. Berkeley: University of California Press, 1988.

David Greetham

ENGL 79500

### **Theory and Practice in Literary Criticism and Scholarship**

4 credits [66107] January intersession class

This revised version of the required U795 course has been prompted by student requests to broaden its scope and to respond to the current ideological, methodological, and conceptual issues involved in the study of "English" as a discipline. Accordingly, the course is now offered in a four-part structure: 1) The historical, institutional context of the discipline, with special attention to the current "culture wars" and the place of "English" within contemporary concepts of interdisciplinarity. Readings might include Eagleton, "The Rise of English," and short selections from such works as Graff, *Professing Literature*, Leavis, *The Living Principle: English as a Discipline of Thought*, Dickstein, *Double Agent: The Critic and Society*, Bromwich, *Politics by Other Means: Higher Education and Group Thinking*, Bolton (ed), *Culture Wars*, and Greenblatt & Gunn, *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. 2) Archives & Bibliography. Possible selections from Altick & Fenstermaker, *The Art of Literary Research*, Werner (ed.), *The Poetics of the Archive*, Derrida, *Archive Fever*, Gurr (ed.), *The Text as Evidence*, Grafton, *The Footnote: A Curious History*, Wellek and Ribeiro (eds.), *Evidence in Literary Scholarship*, Martin, *The History and Power of Writing*, Manguel, *A History of Reading*, Willinsky, *Empire of Words: The Reign of the OED*. This section would not just emphasize the practical problem of use of archival material, but also the political and ideological principles behind archival organization and access. Borges' "Library of Babel" is (of course) a sine qua non. 3) Textuality. Concepts of textuality in literature & culture. Possible readings might be selections from Genette, *Paratexts*, Chartier, *Forms and Meanings: Texts, Performances and Audiences from Codex to Computer*, Landow (ed.), *Hyper/Text/Theory*, Greetham, *Theories of the Text*, McGann, *The Textual Condition and A Critique of Modern Textual Criticism*, Tanselle, *A Rationale Of Textual Criticism*, Ezell & O'Keefe (ed.), *Cultural Artifacts and the Production of Meaning: The Page, the Image, and the Body*, Mitchell, *Iconology: Image, Text, Ideology*, Parker, *Flawed Texts and Verbal Icons: Literary Authority in American Fiction*, Hall, *Cultures of Print: Essays in the History of the Book*, Levinson, *The Soft Edge: A Natural History and Future of the Information Revolution*. 4) Theoretical Context: Implications of theory for scholarly and academic work. Possible readings might include selections from Mitchell, *Against Theory*, Eagleton, *Literary Theory*, Arac and Johnson, *Consequences of Theory*, Krieger, *The Institution of Theory*, Connor, *Theory and Cultural Value*, de Man, *The Resistance to Theory*, Moxey, *The Practice of Theory*, Fish, *Doing What Comes Naturally: Change, Rhetoric, and the Practice of Theory in Literary and Legal Studies*, Miller (ed.), *The Poetics of Gender*, Bhabha, *The Location of Culture*, Gates (ed.), "Race," *Writing, and Difference*, Said, *The World, the Text, and the Critic*, Hutcheon, *A Poetics of Postmodernism*. Students taking this new version will thus be introduced to the social, cultural, and ideological

context in which their specialized studies will be positioned and will also be given an overview of both the methodology of research and its implications for the discipline. I emphasize that the readings listed here for each part are only suggestions: we will certainly not read them all, and only designated parts of those selected.

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

Organization: I will be teaching the "intensive" intersession version of this course during the month of January 2005, and the usual semester-long version will be given in the Spring. 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, as a special added bonus this year, one of the former participants in the intersession version, Kathy Harris, has been selected as one of the three "new scholars" addressing the Bibliographical Society of America's annual meeting, which we will attend. 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 challenge is, of course, that we have to devote pretty much the whole of January to completing this required course: that has usually meant meeting twice a week (normally Tuesdays and Fridays) for three hours, with an introductory organizational meeting held at the end of the Fall semester. 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. This year, there will be an organizational meeting on Wednesday, 15 December 2004 at 1:00 p.m. I hope all those interested in taking this version of the course, but if not, please do get in touch with me at [dgreetham@peoplepc.com](mailto:dgreetham@peoplepc.com) or [dgreetham@gc.cuny.edu](mailto:dgreetham@gc.cuny.edu).

Tom Hayes  
ENGL 81100

**Anti-Semitism, Racism, and Colonialism in Marlowe, Shakespeare, and Behn**  
Tuesday 6:30pm-8:30pm 2/4 credits [66115]

We will begin with an examination of anti-Semitism in Marlowe's *Jew of Malta* and Shakespeare's *Merchant of Venice*. We will then discuss racism in Shakespeare's *Titus Andronicus* and *Othello* which will lead us to a discussion of colonialism and sexual difference in Shakespeare's *Tempest* and in Behn's *Oroonoko*. We will try to decide whether these works are inherently anti-Semitic, racist, and colonialist. We will point out similarities and differences

between anti-Semitism, racism, and colonialism in the sixteenth and seventeenth centuries and today and we will discuss how we might teach these works in undergraduate courses. As a coda we will read Coetzee's *Foe*.

Some recommended books and essays on individual works:

Ross Ballaster, "New Hystericism: Behn's Oroonoko: the Body, the Text and the Feminist Critic," in *New Feminist Discourses*. Ed. Isobel Armstrong. Routledge, 1992. 283-95.

Elizabeth J. Bellamy, "Othello's Lost Handkerchief," in *Lacan, Politics, Aesthetics*. Ed. Willy Apollon and Richard Feldstein. SUNY, 1996. 151-80.

James L. Calderwood, *The Properties of Othello*. U. Mass., 1989.

Marjorie Garber, *Shakespeare's Ghost Writers*. Methuen, 1987. (On Merchant).

Stephen Greenblatt, "Learning to Curse," in *Learning to Curse*. Routledge, 1990. (on *Tempest*).

Gayle Greene (on *Othello*), Joseph Pequigney (on *Merchant*), Catherine Belsey (on *Merchant*), Carol Thomas Neeley (on *Othello*), Ann Thompson (on *Tempest*), in *Shakespeare and Gender: A History*. Ed. Deborah E. Barker & Ivo Kamps. Verso, 1995

Lloyd Edward Kermode, "Marlowe's Second City: The Jew as Critic at the Rose in 1592," *SEL* 35.2 (Spring 1995): 215-29.

On anti-Semitism, racism, and colonialism:

Friedrich Nietzsche, *On Genealogy of Morals*. Vintage, 1989.

Georges Bataille, *Eroticism: Death & Sensuality*. City Lights, 1986.

Joan Copjec, ed. *Radical Evil*. Verso, 1996. An excellent collection of essays.

Frantz Fanon, *Black Skin, White Masks*. Grove, 1967.

Slavoj Žižek, *The Sublime Object of Ideology*, Verso, 1989.

- - -. "On Radical Evil," in *Tarrying with the Negative*. Duke, 1993. 83-124, see also 148-53.

- - -. "The Banality of Evil," in *The Plague of Fantasies*. Verso, 1997. 54-60.

Gerhard Joseph

ENGL 84400

### **Victorian Poetry and the Function of Criticism at the Present Time**

Monday 2:00pm-4:00pm 2/4 credits [66125]

"The function of criticism at the [ever] present time," says Matthew Arnold in a famous essay of that name, is "to see the object as in itself it really is." Concentrating upon the themes, forms, and figural strategies of some major Victorian poets (Tennyson, Browning, Arnold, Elizabeth Barrett Browning, and Christina Rossetti), we will examine the shifting relationship of "subject and "object," of consciousness and the objects of consciousness, as their constructions move from the Victorian period to the present. We will, that is, consider the different epistemological/aesthetic implications of "seeing" involved in a German (via Coleridgean) organicism behind Arnold's dictum as they prepare for New Critical formalism; in Pater and Wilde's impressionism as it prepares for Harold Bloom's "antithetical criticism," Stanley Fish's "affective stylistics," and reader-response theory more generally; in the Geneva School's phenomenology as it generates some Anglo-American approaches to Victorian poetry in the sixties; in structuralist/post-structuralist substitutions of "text" and "intertext" for "object" and "works" in the seventies and eighties; and in Lacanian and feminist theories of the "gaze." As evolving critical frames for our primary reading in the poets, we will look at sections of Coleridge's *Biographia Literaria*,

Cleantb Brooks's *The Well Wrought Urn*, Walter Pater's "Introduction" and "Conclusion" to *The Renaissance* and "Aesthetic Criticism," Oscar Wilde's "The Critic as Artist," Harold Bloom's *A Map of Misreading*, Stanley Fish's *Is There a Text in this Class?*, J. Hillis Miller's *The Disappearance of God in Five Nineteenth-Century Writers*, Roland Barthes's "From Work to Text," Richard Machin and Christopher Norris's *Post-Structuralist Readings of English Poetry*, and Angela Leighton's *Victorian Women Poets: Writing Against the Heart*. We will all along be dipping into two recent issues of the journal *Victorian Poetry* dedicated to the question of "what's new" in the commentary on Victorian poetry. Course requirements: one short oral presentation and a term paper.

David Kazanjian

ENGL 80600

**Literature and History**

Tuesday 2:00pm-4:00pm 2/4 credits [66108]

What is the relationship between the historical and the literary? How do we read literature historically and history literarily? In this class, we will examine various theoretical paradigms for interpreting the relationship between history and literature, including those deriving from literary history, new historicism, historiography, pragmatism, genealogy, and speech act theory. We will seek to consider literature not merely as a verifiable object, and history not simply as the context for aesthetics, but rather to generate a robust relationship between the allegorical and the archival. We will read theoretical accounts of the relationship between history and literature by such authors as Friedrich Nietzsche, Walter Benjamin, Michel Foucault, Hayden White, Teresa Brennan, Jacques Derrida, Catherine Gallagher and Steven Greenblatt, as well as "case studies" of recent literary and historical criticism that exemplify various ways of cross-reading history and literature. Most of the case studies will be drawn from the burgeoning field of transnational American Studies, but this class will be relevant to all literary periods and fields.

Norman Kelvin

ENGL 79500

**Theory and Practice in Literary Criticism and Scholarship**

Wednesday 4:15pm-6:15pm 4 credits [66106]

The course relates textual scholarship to postmodern theory. It 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 scholarship, focusing on questions to be answered when producing a critical edition or selecting a version of a text for a purpose such as 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 relate to postmodern theory, including literary interpretation? We will also take up hypertext, which cuts across textual scholarship and literary criticism, and challenges both. In brief, we'll discuss theory and praxis, focusing on students' current needs and what they may be in the future. There will be a choice of term projects. One, including versioning, will be preparation of a critical edition of a short poem (the terms "critical edition" and "versioning" will be explained). The other will be to write a paper assessing textual scholarship's compatibility with a cultural theory

that has special interest for the student electing the choice. The challenge of hypertext, it should be added, would serve very well for this second option.

William Kelly  
ENGL 75000

**Before the American Renaissance**

Thursday 6:30pm-8:30pm 2/4 credits (cross listed as ASCP 82000) [66103]

This course will examine American cultural expression in the decades between the Revolution and the American Renaissance. The intellectual and artistic range of the period is extensive, and our scope will be correspondingly broad. Among the topics we will address are the following: national originality and the anxiety of cultural influence; post-coloniality and transatlantic negotiation; gender, class and the conflicting legacies of the Revolution, the representation of racial and class differences; history, natural history, and the delineation of the American landscape; the crisis of cultural authority and the construction of subjectivity; republicanism, democracy, and the emergence of a market economy. Among the writers we will consider are the following: Jefferson, Crèvecoeur, Equiano, Hannah Foster, Lewis and Clark, Audubon, Irving, and Child.

Wayne Koestenbaum  
ENGL 86400

**Lyric Fiction**

Tuesday 2:00pm-4:00pm 2/4 credits [66143]

This seminar studies poetic fictions - certain twentieth-century experimental prose narratives, subjective, monomaniacal, and word-intoxicated, beginning either with Rainer Maria Rilke's *The Notebooks of Malte Laurids Brigge* or Maurice Blanchot's *Death Sentence*, and including "half-cracked" works by Robert Walser (*Selected Stories*), Samuel Beckett (*Texts for Nothing*), Gertrude Stein (*A Novel of Thank You*), Marguerite Duras (*The Ravishing of Lol Stein*), Thomas Bernhard (*The Loser*), Roberto Bolaño (*By Night in Chile*), Severo Sarduy (*Maitreya*), Carole Maso (*Ava*), and others. Our concern will not be to define and circumscribe the reach of "lyric fiction" but to enjoy unclassifiable specimens of a delicate, hothouse lineage, poems traveling under fiction's incognito, novels borrowing the stringency, self-reflexivity, and formal caginess of lyric poetry. Requirements: one in-class oral presentation, and three 8-page experimental essays, due (approximately) the fifth, ninth, and fourteenth weeks of the semester. In these essays, students will be encouraged to employ fictive and/or lyric modes - to perform an essayistic task with the aid of fiction's wily armature, or with recourse to lyric's intensity of invocation, faux-idiocy, and immediacy. (Auditors admitted by permission of instructor.)

Steve Kruger  
ENGL 70700

**Representations of Religious/Racial Difference in Middle English Texts**

Wednesday 11:45 – 1:45pm 2/4 credits [66101]

This course is intended as a survey of medieval English literature, providing students with a sense of the wide range of genres and texts that characterized literature written in Britain from

ca. 1100 – ca. 1500. The majority of texts will be read in the original Middle English (but students need not have any prior experience with Middle English); we may also read some Welsh, Irish, Anglo-Norman (French), and Latin texts in translation. One subject taken up in many of these texts is religion and the differences among religious traditions – Christianity, Christian heresies (“Lollardy”), “paganism,” Islam, Judaism – and we will particularly focus on works in which this subject is central. We will also consider whether religious difference as represented in medieval texts shares anything with more modern constructions of racial difference. Texts read for the course may include John Gower’s *Confessio Amantis* (in part), William Langland’s *Piers Plowman* (in part), *Cleanness*, *Sir Gawain and the Green Knight*, the Corpus Christi drama, the Croxton *Play of the Sacrament*, Lollard and anti-Lollard polemic, Middle English romances like *The Siege of Jerusalem* and *Sir Gowther*, Thomas Malory’s *Morte Darthur* (in part), Anglo-Norman romances, Latin texts depicting disputations between Christians and Jews, poems by Scottish authors like Dunbar, Henryson, Douglas, and Lindsay. Students will be expected to do at least one in-class presentation and write a final essay for the course.

Nancy Miller  
ENGL 88000

**Women’s Life Writing: From Sand to Satrapi**  
Thursday 4:15pm-6:15pm 2/4 credits [66151]

Reading autobiographical works drawn from several national literatures, we will seek to identify the “invisible presences” as Woolf termed them in *Moments of Being*, that shape the subjects of life-writing and make them who they are. The seminar will begin in the nineteenth century with George Sand’s *Story of My Life* and end in the twenty-first with Marjane Satrapi’s graphic memoir *Persepolis*. Twentieth-century writers will include Mary Antin, Colette, Virginia Woolf, Simone de Beauvoir, Natalia Ginzburg, Audre Lorde, Carolyn Steedman, Eva Hoffman, Jo Spence and Annie Ernaux.

Work for the course, one short paper, one long paper, and one in-class presentation. One of the presentations may be autobiographical.

Sondra Perl  
ENGL 89000

**Research Methods – Writing Ethnographies**  
Tuesday 4:15pm-6:15pm 2/4 credits [66146]

In this seminar, we examine the philosophic underpinnings of knowledge construction in anthropology and in composition studies in order to frame a rationale for using ethnographic methods in classroom research. The course has a reflexive bent in that writing, the primary means by which knowledge is constructed in anthropology, is also the subject of study for doctoral students in composition and rhetoric.

Questions we address will include the following: With what author-ity does anyone author anything about anyone else? How are ethnographies anything other than fictions? In what way might the lens of 'culture' help us design research within writing classrooms? What is human

science and how does it enable us to ground studies of classrooms and student writers in lived experiences?

Against a backdrop of methodological pitfalls, students will practice formulating researchable questions and then attempt to answer them by engaging in small-scale research projects. Students will be expected to bring fieldnotes and other forms of raw data to class and to situate their work within the frames and questions provided by the readings and class discussions. Each week, two students will be expected to report collaboratively on one of the readings. Final projects may take the form of classroom narratives.

### Use of Blackboard

Blackboard will be used in a hybrid manner to develop conversations between class sessions. It will be used for posting responses to readings and for collaborative data analysis of small-scale research projects designed and undertaken by students. Students will be required to log on weekly and to post responses to readings at least 3 days prior to the weekly class meeting. They will then be expected to read through the posts of their classmates, to respond on BB, and to print out at least one excerpt that raises an important question. These questions will then become the subject of class discussion.

Readings will include (but are not limited to) chapters from the following: Max van Manen, *Researching Lived Experience*; Barbara Kamler, *Relocating the Personal*; Michelle Fine and Lois Weiss, *Speed Bumps*; Buraway et. al, *Ethnography Unbound*; Eileen de los Reyes and Patricia Gozemba, *Pockets of Hope How Students and Teachers Change the World*; Josselson et. al, *Up Close and Personal: The Teaching and Learning of Narrative Research*; Gelya Frank, *Venus on Wheels*; Carolyn Ellis and Arthur Bochner, *Composing Ethnography*; H.L. Goodall, *Writing the New Ethnography*; Gian Pagnucci, *Living the Narrative Life*.

Robert Reid-Pharr  
ENGL 85500

### **Readings in Afro-American Literary and Cultural Theory**

Wednesday 4:15pm-6:15pm 2/4 credits (cross listed as ASCP 81500) [66135]

In this course we will ask whether the now well established idea that Black American literary theory and Black American cultural theory are distinct (because they are among the only American intellectual traditions built upon the need to prove the innate humanity of a people) continues to be a useful point of departure for contemporary students. In particular, we will pay attention to how the rather significant challenges posed by feminism and queer theory, cultural studies, postmodern theory and psychoanalysis have forced many Afro-Americanists to rethink some of their most sacrosanct notions regarding what does and does not compose Afro-American literature and culture. The readings will be chosen from a selection of key texts published over the last two decades. In every case the focus will be on the rather self-conscious manner in which Afro-Americanists have approached theory and criticism. That is to say, we will examine in detail the mechanisms utilized by scholars to announce and maintain Afro-American specificity even as their efforts become increasingly complex and abstract. Among the authors whom we will examine are Hazel Carby, Paul Gilroy, Stuart Hall, Brent Edwards, Robert Reid-Pharr, Fred Moten, Samuel Delany, Claudia Tate, Hortense Spillers, Houston Baker, Anthony Appiah,

Manthia Diawara and Toni Morrison. Students will write a series of short papers and prepare annotated bibliographies in consultation with the instructor.

David Richter  
ENGL 83200

**The Rise of the Novel**

Monday 4:15pm-6:15pm 2/4 credits [66119]

During the "long eighteenth century" (1660-1830), most of the major innovations in both subject matter and narrative technique take shape. At its beginning the art of fiction often involves the close imitation of true narratives, while at its end fictional narrative both competes with and contributes to the writing of historical narrative. Throughout the period, form (in the sense of aesthetic ideology) exerts intense pressure upon content, while content (the social and sexual conflicts of the period, along with the growing force of nationality) exerts a counterpressure upon literary form. We shall read some of the most important canonical texts within and against the culture that formed them, a culture that took its own shape, at least in part, from the rise of the novel. Primary texts assigned will be by such writers as Aphra Behn, Eliza Haywood, Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, Frances Burney, Ann Radcliffe, William Godwin, Maria Edgeworth, Walter Scott and Jane Austen.

In addition to exploring the prose fiction narratives of the eighteenth century, we will also explore another set of narratives, the works of literary history in which scholars from the past fifty years have attempted to explain the origins of the English novel. Ian Watt's *The Rise of the Novel* (1957) was the master narrative against which most recent literary historiographers have staged their own countervailing histories, including Michael McKeon, Ralph Rader, Lennard Davis, Catherine Gallagher, Nancy Armstrong, and Margaret Doody. We shall also be examining essays from *The Rise of the Novel Revisited*, a recent special issue of *Eighteenth-Century Fiction*.

A fuller syllabus is available at <http://qcpages.qc.edu/ENGLISH/Staff/richter/rise.html>

Talia Schaffer  
ENGL 84300

**Reading the Underread: Victorian Women's Noncanonical Novels**

Monday 11:45am-1:45pm 2/4 credits (cross listed as WSCP 81000) [66123]

John Sutherland has pointed out that "the tiny working areas of the 'canon,' the 'syllabus,' and the paperbacked 'classics' are poor reflections of what the Victorian novel actually meant to Victorians." In spite of the fact that roughly 60,000 works of fiction were published between 1837 and 1901, "generations of students have left their academies thinking that this richest of literary fields comprises half-a-shelf's length of works by Dickens, two Brontes, George Eliot and Hardy." What happened to the rest, and what can we learn by re-examining a few of them? This course interrogates the processes of canon formation and canon revision, inquires about the politics and genres traditionally excluded from the canon, investigates the potential problems of constructing of a category called the 'noncanonical,' and monitors case studies of Victorian women's novels with interestingly vexed relations to canonicity. We will start with the fascinating case study of Jane Austen's reputation in the early nineteenth century. We will then

look at popular fiction, trying to figure out what accounted for the enormous appeal of this work and how popularity might mitigate against a work's survival as the literary marketplace altered and academic needs developed in the early twentieth century (Corelli, Ouida, Braddon). We will read domestic realism by Yonge, Craik, and Oliphant, investigating feminist modes of recovery work and asking just how (and if) feminism can read work whose politics are either reactionary or indecipherable. Finally, we will end with two major novels by Malet and Ward, once considered the two central novelists of the 1890s, now both forgotten, and we will try to figure out what accounted for the radical decline of these novelists' reputations by reading contemporary reviews, looking at changes in the profession of authorship, and thinking about the literary criteria associated with the advent of modernism. Criticism may include work by John Guillory, Barbara Herrnstein-Smith, Francis O'Gorman, Gaye Tuchman and Nina Fortin, Peter Keating, Kate Flint, Deirdre David, Elaine Showalter, Barbara Leah Harman and Susan Meyers, Ann Ardis, Lyn Pykett. Students give a presentation and a final paper of 20-25 pages. In that final essay, students will be encouraged to investigate a case study of their own choosing, either writing about how a canonical figure like George Eliot maintained her status or else exploring, through period reviews and other primary documents, just why a given text became obscure.

Eve Sedgwick

ENGL 87400

### **How to do Things with Words and Other Materials**

Tuesday 6:30pm-8:30pm 2/4 credits [66144]

"How to Do Things with Words and Other Materials" is a 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, the class will incorporate outside speakers and visits to local collections. Rather than writing papers, 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.

Some notes: (1) This is not a class in 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.

The required text is Keith Smith's *Structure of the Visual Book*.

Because this is a studio class, enrollment is strictly limited to 12 students, who will be admitted only with permission. Those wishing to enroll should submit a statement of interest, and if possible some samples of their work, to Prof. Sedgwick by November 29. The names of those admitted will be posted by December 3.

Elizabeth Tenenbaum

ENGL 86000

**Fiction of Twentieth Century Australia and New Zealand**

Wednesday 6:30pm-8:30pm 2/4 credits [66137]

The primary goal of this seminar is to stimulate broadly-based engagement with narratives selected to represent narrative achievement in the past half-century by each nation of the Antipodes. At the start of this period, both were fundamentally agricultural societies and shared assumptions that could be aptly conveyed through the narrative use of conventional representation. But well before its end, both had evolved into far more urbanized, sophisticated cultures eager to develop narrative modes ideally suited to embody the complexity now seen in both society and personal experience. But the rich fruits yielded by this process have largely escaped attention within the United States. Although several CUNY campus libraries offer both primary and secondary readings that reflect the phenomenon at issue, the Graduate School's Australian holdings present a bleak picture indeed. The fractional part of a single shelf of the Mina Rees allocates to the literature of both Antipodal nations is manifestly dominated by the dozen volumes devoted exclusively to Katherine Mansfield's work despite the fact that, though New Zealand born and bred, she became a published writer only after settling in Modernist England, never again to reside in the Antipodes.

Like Canada and the United States, both Australia and New Zealand were founded as "settler colonies" of Britain. In each of these cases, English settlers eventually displaced indigenous inhabitants whose prior claim to the land in question was clear when these immigrants arrived. Both Antipodal nations, following the pattern of America's earliest states, evolved from contented outposts of a common mother country into resentful objects of foreign rule and finally into strikingly independent nations. But both Australia and New Zealand can be described as comfortably tolerant cultures, committed to environmental protection and nuclear sanity. But conjunction of striking similarities and major differences these two nations' cultures and may offer America urgent reason to take notice of their narrative achievements, which may prove uniquely able to extend our national self-knowledge by enabling us to lucidly divide the road that emanated in our current national culture between decisions imposed by the identity that we cannot discard and the turns we have freely chosen in the face of fully equally alternatives.

Because of the large number of texts that fully deserve inclusion, I will try in every case assign the shortest text that seems to fairly represent to a given writer's most important strengths, and in certain cases to constrain even leading novelists to the number of added pages the relevant week's assignment could seem afford. In addition to the timely completion of all assigned for a given class, you will be expected to submit (ideally in an e-mail dispatched the evening before we meet) three questions that deal with any aspects of the reading assigned for a given class. (In general, your three questions should address differing segments the week's assignment). Finally, plan on submitting two drafts of a term paper about twelve pages long.

Readings in Australian literature will be chosen from among texts by Patrick White, Peter Carey, David Malouf, Christine Stead, Sally Morgan, Elizabeth Jolley, Kate Grenville, and Todd James Pierce. Authors of New Zealand texts will be selected from the following: Maurice Shadbolt, Janet Frame, Witi Ihimaera, Patricia Grace, Keri Hulme, Alan Duff, and Emily Perkins. One or

two anthologies may also serve as sources of several stories. A schedule of reading assignments will be available the second week in December. Early starters can assume that Ihimaera's *Bulibasha* will be one of the novels assigned.

Neal Tolchin  
ENGL 85000

**Melville**

Thursday 2:00pm-4:00pm 2/4 credits (cross listed as ASCP 81500 [66129])

Melville's contemporaries first knew him as "The Man Who Lived with Cannibals," the author of exciting, racy travel narratives; and later in his career a New York newspaper ran the headline "Herman Melville Crazy," after the publication of *Pierre*, a parody of the popular domestic novels of the 1850s. When Melville died in 1891, his obituary surprised readers, who assumed the forgotten author had passed on decades earlier. His reputation kept alive in England by a coterie of readers, Melville was rediscovered in the 1920s and soon his novel *Moby-Dick* was regarded as perhaps the greatest American novel. Recently, literary critics have argued for his subversiveness, his conservatism, the possibility he may have been physically abusive towards his wife, and questions surrounding his sexual identity. Melville remains a highly elusive, wonderfully provocative writer, whose experimentations in literary form and voice were a century ahead of his time. We will read the novels *Typee*, *Mardi*, *Redburn*, *White-Jacket*, *Moby-Dick*, *Pierre*, *The Confidence Man*, *Billy Budd*, and selected short stories. Requirements: research paper, oral reports, class participation and attendance.

Jerry Watts  
ENGL 85500

**Richard Wright and His Times**

Monday 4:15pm-6:15pm 2/4 credits [66131]

Richard Wright was one of the most influential American writers of the twentieth-century and perhaps the most influential Afro-American writer of the twentieth century. In this seminar we will analyze most of Wright's major fiction and non-fiction works while paying particular attention to the intellectual, political and artistic influences that gave rise to them (ie. black life in the South; black migration; American style communism; proletarian literature; socialist realism; black protest fiction; expatriation; existentialism; anti-colonialism). By focusing on Wright, we will investigate important debates among American intellectuals and artists during the 1930s through the 1950s. Moreover, we hope to ascertain Wright's influence on other writers, some of whom followed in his footsteps (ie. Chester Himes, Ann Petry, William Gardner Smith) and some of whom rejected him (ie. Ralph Ellison, James Baldwin) while still others pretended that he did not exist (ie. Willard Motley).

Barbara Webb  
ENGL 75700

**Black Postmodernism: African American Fiction since the 1970s**

Thursday 4:15 - 6:15 2/4 credits [66104]

A study of the poetics and politics of postmodernism in the fiction of African American writers

since the 1970s. Although the last three decades of the twentieth century were undoubtedly the most productive and innovative period in the development of African American literature and literary criticism, it was also a period of extreme social and cultural fragmentation in African American communities. In this course we will examine how African American writers have addressed the problems of literary representation when faced with increased commodification of culture and knowledge, the proliferation of new forms of literacy and orality, and the break down of traditional forms of community. Our readings will also include some selections not usually considered postmodernist but that address similar concerns about identity, culture, writing and possibilities for social change. We will read selected essays by postmodern theorists such as Lyotard, Jameson, and Hutcheon as well as essays by literary critics and cultural theorists who have been involved in ongoing discussions about the relevance of postmodernism for African Americans at the turn of the 21st century, such as bell hooks, Cornel West, Wahneema Lubiano, and most recently Madhu Dubey. Primary texts: Ishmael Reed, "Neo-HooDoo Manifesto" and *Mumbo Jumbo*, Clarence Major, *Reflex and Bone Structure*, Toni Cade Bambara, *The Salt Eaters*, John Edgar Wideman, *Sent for You Yesterday*, Samuel R. Delany, *Stars in My Pocket like Grains of Sand*, Charles Johnson, *Middle Passage*, Toni Morrison, *Jazz*, Octavia Butler, *Parable of the Sower*, Nathaniel Mackey, *From a Broken Bottle Traces of Perfume Still Emanate*, Gayl Jones, *The Healing*. 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.

Scott Westrem

ENGL 80700

**The World of the Medieval Text: Geography, Travel-Narratives, and Cartography**

Tuesday 6:30pm-8:30pm 2/4 credits [66150]

This seminar will focus on concepts of space and of the world that are reflected in medieval European texts from a variety of literary genres, including verse narratives, geographical treatises, chronicles, encyclopedias, travel books, and maps. Scholars have tended to dismiss "medieval geography" as, at best, naive or, at worst, "complete futility" (to apply generally C. Raymond Beazley's judgment of mappamundi). This assumption will be a central issue in our seminar as we read material that testifies to considerable interest in (and intriguing speculations about) space-its measurement and boundaries, human habitation within it, its witness to supernatural reality, and its connection with time-between the years 1100 and 1450.

This study will allow for a wide variety of critical perspectives. For example, the geographical travel book associated with the pseudonymous Sir John Mandeville survives in some three hundred manuscripts, representing the French original and nine translations (several into English, one of which we will study, as well as Czech, Danish, Dutch, German, Irish, Italian, Latin, and Spanish), yet it is itself a compilation of earlier books, chiefly about Asia, that have been knitted together in what some call a plagiarism and others a brilliant amalgam. In thinking about this book, then, students will find ample opportunity to test a wide variety of interests and abilities relevant to medieval studies-textual criticism, linguistic expertise, cultural studies, and contemporary literary theories that question the stability of a text or its author. Similarly, the encyclopedic account of the world attributed to Marco Polo and the great world map that hangs in Hereford Cathedral attract a wide variety of critical approaches. In all our endeavors, we will

remember that these works are literary and medieval, which will (I hope) force us to consider issues about language, taste, literary quality, textual transmission, scribal influences, and many other matters.

Readings will be available in the original language and in translation, except for one or two in Middle English, and seminar sessions will include some training in that language. Students competent in medieval (or modern, for scholarship) forms of Latin, Italian, French, German, Dutch, or a Scandinavian language will have an opportunity to apply themselves to primary sources in these languages.

Written assignments: three short (2-3 page) focused ("reaction") papers, an essay (5-7 pages) focused on some aspect of the Middle Ages that we can see or use (such as a manuscript or items in a museum), and a final research paper (10-12 pages). Each student will also make a brief (8-10 minute) presentation to the seminar members.

Gordon Whatley  
ENGL 80700

**After the Bible: Religious Narrative in Late Antiquity and the Middle Ages**

Monday 6:30pm-8:30pm 2/4 credits [66109]

*O sages standing in God's holy fire/ As in the gold mosaic of a wall ... (Yeats) A saint a real saint never does anything, a martyr does something but a really good saint does nothing and so I wanted to have Four Saints that did nothing and I wrote Four Saints in Three Acts and they did nothing and that was everything. Generally speaking anybody is more interesting doing nothing than doing anything. (Stein).*

The Christian Bible was only, and barely, the beginning of Christian narrative literature. Two centuries before the Church fathers could agree on the canon of the New Testament, anonymous story tellers were already at work creating new types of narrative about the apostles and saints who embodied and personified Christian life and ideals after Jesus. Known collectively today as "hagiography" and constituting a vast addendum to the canonical Scriptures, this body of texts grew and flourished as devotional and liturgical reading, and as Christian narrative entertainment, for well over a thousand years, during which time it replaced biography and marginalized history in the literary canon. Hagiography is notoriously indifferent to historical authenticity, or psychological realism or verisimilitude, while favoring idealized and melodramatic extremes of virtue and malice, and radically reconstructed gender roles. Emphasizing the miraculous over the mundane, the supernatural over "nature," extolling virginity and pacifism, yet obsessed with violence, victimization and the erotic, the "Lives," "Passions," and "Miracles" of the Christian saints formed a new mythology to enrich the culture of Christian piety and its cults of "God's friends," the Christian saints. The present seminar will provide a selective introduction to this enormous body of early Christian and medieval literature and its modern scholarship, focusing on the Acts of the Apostle Andrew, the Acts of Bishop Cyprian, the Passions of the virgin martyrs Cecilia and Juliana, Athanasius' Life of the desert hermit Antony, the legend of Thaïs the prostitute, Bonaventure's Life of Francis of Assisi, and the legends of Mary Magdalen and Elizabeth of Hungary (et al.). These common core readings will be all in translation. Seminar projects might focus on selected medieval vernacular versions

of these and other legends, and/or on post-medieval manifestations of the hagiographic genres, in works as different as John Foxe's "*Book of Martyrs*" (Acts and Monuments), Crashaw's *lyric meditations on Sts. Mary Magdalen and Theresa*, Swinburne's *St. Dorothy*, Anatole France's *Thaïs* (1880), Shaw's *Saint Joan*, Anouilh's *Becket and The Lark*, Cecil B. De Mille's *Sign of the Cross* (1932), Mervyn Le Roy's *Quo Vadis?* (1951), Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts* (1928), and the recent dramatization of Flaubert's *Temptation of St. Antony* by Robert Wilson and Bernice Reagan (2003), to name only a few.

Joshua Wilner

ENGL 74000

**Readings in Romantic Poetry and Prose**

Tuesday 4:15pm-6:15pm 2/4 credits [66102]

Intended as a complement to Prof. Wittreich's fall 2004 Romanticism course, this course will focus on the writings of William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, and John Keats. With the Wordsworths and Coleridge, we will give special attention to the intense and complex patterns of collaboration and sometimes conflict reflected in *Lyrical Ballads*, the Alfoxden and Grasmere journals of Dorothy Wordsworth, early versions of *The Prelude*, and Coleridge's poems from the period of his close association with William and Dorothy. Emphasis will also be given to the theories of imagination and of poetic language developed by W. Wordsworth in various prefaces and essays, and by Coleridge in the *Biographia Literaria* and elsewhere. Through an examination of Keats's letters, we will look at how he defines his poetic project in relation to Wordsworth and, to a lesser extent, Coleridge, and trace the extraordinarily rapid and dynamic development of that project from *Endymion* through the Odes to "The Fall of Hyperion." Throughout we will be concerned with how all four of these writers respond to the social and political transformations of their age.

Texts:

Wordsworth, William. *The Major Works* (Oxford World's Classics), ed. Stephen Gill.

Wordsworth, Dorothy. *The Grasmere and Alfoxden Journals* (Oxford World's Classics), ed. Pamela Woof

Coleridge, Samuel Taylor. *The Major Works* (Oxford World's Classics), ed. H. J. Jackson

Keats, John. *The Major Works* (Oxford World's Classics), ed. Elizabeth Cook.

Joseph Wittreich

ENGL 82300

**Lyric, Polemic, Dramatic Milton**

Wednesday 6:30pm-8:30pm 2/4 credits [66117]

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

five poems published together, the twenty sixth is the poetic volume. Milton's poetic volumes were the means by which some later poets conceptualized their poetic volumes and theorized their projects, much as critics would later do in a volume like *Poems in Their Place*, edited by Neil Fraistat, or in the many more recent discussions of the idea of the book, or in the on-going "Book" seminar (under the aegis of Peter Stallybrass) at the University of Pennsylvania. Our initial concern will be with how poets contextualize their own poems through organization and placement--a concern that we will then pursue in terms of both *Areopagitica* and *Of Education*. In the last third of the course, that we turn to other sorts of contextualizations for Milton's poetry, especially biblical, as they inform both *Paradise Regained* and *Samson Agonistes*. Indeed, Milton seems to invoke scriptural stories only to transgress them and then to encourage contextualizations different from those currently in fashion, thus not only (not even principally) Aeschylus and Sophocles, but Euripides and Seneca, along with the biblical tradition of tragedy as it is exemplified by the Book of Revelation or by *Christ suffering*, both of which Milton foregrounds through citation in his preface to *Samson Agonistes*. Our largest concern will be with what new editions of Milton, with what a new Milton criticism, will look like in this twenty-first century and new millennium.

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

Seminar requirements: (1) an oral presentation and (2) a final paper.

Felicia Bonaparte (English) and Jacob Stern (Comparative Literature)  
CL 70300

**Writing the Ancients and Reading the Moderns: Literary Texts and Contexts**  
Mondays 6:30-8:30 3 credits

This course will be concerned primarily with the various conceptual languages implied in ancient and modern texts. We tend, as modern readers especially, to focus more on verbal texts than on the conceptual structures through which all texts acquire their meaning. We bring our own theoretical paradigms to our interpretation of texts before we attempt to decipher the idiom in which these texts are actually written. As a result we often misread or misjudge a work of literature, misunderstand the traditions and genres that inform its form and purpose, and even misconstrue the age and the nation in which it was written.

Some will say that to decipher or read a text is, in fact, impossible, but this is precisely one of those paradigms we tend as moderns to bring to texts. The vast majority of writers would emphatically disagree, and we, at least for the length of this course, will assume with them that reading is possible but that it asks of us certain skills and a certain body of knowledge.

The works on our reading list, cited below, will serve two principal purposes. Pausing on many pivotal moments in the history of western thought, they will offer ideal examples of the main conceptual languages to be found in western literature. The special relationship, moreover, between the ancients and the moderns, the latter defined in the broadest sense as everything from the Renaissance forward and even one medieval work, will allow us to concentrate on one central and typical current in the progress of modern literature, the rewriting of ancient texts, their reconstruction and deconstruction, as each writer, age, and nation attempts to find his/her/its

unique place within the traditions it inherits.

Readings will be selected from the following: Homer, *The Odyssey*; Dante, *Inferno*; Kerouac, *On the Road*; *The Homeric Hymn to Demeter*; Hardy, *Tess of the d'Urbervilles*; Aeschylus, *The Oresteia*; T.S. Eliot, *The Family Reunion*; Sartre, *The Flies*; Aeschylus, *Prometheus*; P.B. Shelley, *Prometheus Unbound*; Mary Shelley, *Frankenstein, or the New Prometheus*; Euripides, *The Bacchae*; Nietzsche, *The Birth of Tragedy*; Mann, "Death in Venice"; Euripides, *Alcestis*; T.S. Eliot, *The Cocktail Party*; Herodotus, *The Histories*; Thucydides, *The Peloponnesian War* (Books 6 and 7); Wagner, *Rienzi*; Tacitus, *Annals*(section on Nero); Michelet, *Joan of Arc*; Dickens, *A Tale of Two Cities*; Vergil, *The Aeneid*; Marlowe, *Dido, Queen of Carthage*; Purcell, *Dido and Aeneas*; The Bible (The Gospel According to Matthew); Melville, *Billy Budd*; Lawrence, *The Man Who Died*; Aristophanes, *The Frogs*.

For further information, please write to [bonaparte1019@aol.com](mailto:bonaparte1019@aol.com) or [jstern@gc.cuny.edu](mailto:jstern@gc.cuny.edu)

Martin Elsky

CL 89000

**Philology: Language, Context, and Crisis**

Mondays 4:15-6:15 4 credits [ ]

The 50th anniversary of Erich Auerbach's *Mimesis*, one of the most influential critical works of the twentieth century and much celebrated as a monument of resistance to the horrors of the second world war, is the occasion for examining the history of philology as an intellectual, political, and moral force. This course focuses on a series of seminal works that have grounded literary study in philology, the historical study of language and culture. The course will cover a range of works and writers from antiquity to the present, but will draw particular attention to the period beginning in the late 18th century and culminating in the crisis of the 20th century. We will examine the works in question as responses to decisive moments of epochal change. We will also examine the resistance to philology and historicism at these moments. The course will be divided into four parts: (1) To establish the paradigm for the relation between language and social change, we will begin with the invention of philology in the Renaissance by a rising intellectual class supporting a new secular order. (2) We then move to the 18th Century, when the history of language became associated with the rise of nation states and with national movements expressed in philosophies of history, philosophies of language, national histories, literary histories and ultimately literary criticism. This part of the course focuses on the relation between the historical study of language and progressive causes associated with the rise of the modern state, the creation of national literatures and biblical hermeneutics. (3) We then turn to the core of the course, the response of philological criticism to the crisis of nationalism in the two world wars, especially to philology's attempt to place European literature on a new transnational basis. We will consider the new relevance of medievalism, romance philology, pan-Europeanism, and the example of Dante as an alternative to the national basis of philology, all exemplified in the work of Auerbach. (4) The course concludes with a brief consideration of the post-war conflict between historicist and anti-historicist movements, such as post-structuralism and the so-called New Philology. Readings will include works by Valla, Bacon, Herder, Hegel, Schleiermacher, Mommsen, Nietzsche, Dilthey, Croce, Vossler, Curtius, Auerbach, Derrida, Foucault.

For further information, please write to [melsky@gc.cuny.edu](mailto:melsky@gc.cuny.edu)

Joseph Glick (Psychology) and Eugenia Paulicelli (Comparative Literature and Women's Studies)

IDS 77900 Cross-listed WSCP 81000

**FASHIONING THE SELF IN SOCIAL AND CULTURAL SPACES**

Thursdays 4:15 - 6:15 3 credits [ ]

The course aims to enrich the dialogue among the disciplines in the social sciences and the humanities that has characterized the study of fashion and dress. By nature and definition interdisciplinary, fashion is a field that, more than others, calls for collaboration and dialogue. Indeed, this course is a manifestation of such theory and practice.

Scholarship in the emerging fields of fashion and dress studies has contributed to the re-conceptualization of the relationship between the public and private selves, as well as between public and private spaces within modern and post-modern discourses. In this way the very notions of "personal" and "public" are redefined in a non-dichotomous and non-hierarchical relationship, opening spaces for new explorations into psychic life, dreams, fantasy and their conscious and unconscious manifestations through dress in visual and cultural spaces. This leads to one of the central themes of the course: namely, the critical analysis of issues pertaining to identity formation (national/transnational), the presentation of the self, the politics of the self's performances and its interrelations with race, the body, gender and class. Drawing on a wide range of sources including critical theory, photography, film, video, art design, pop music and literature, this course aims at giving a thorough understanding of fashion as a form of communication and as an industry. The course will pay a great deal of attention to the impact of fashion on economies and societies in both the East and West. The class will feature several internationally renowned guest speakers from the CUNY community and outside.

## **COURSES: FALL 2004**

Ammiel Alcalay

ENGL 85000

### **Introduction to American Studies**

Thursday 6:30pm-8:30pm 2/4 credits (cross listed as ASCP 81000) [47330]

Room 3207

After an overview of the development of American Studies as a discipline, the course will focus on the interpretation and transmission of defining moments in North American life through a diverse range of sources. Beginning with the peopling of the continent itself, we will consider ways the narrative of the continent until and following European contact has been told (using the tools of the geographer, anthropologist, historian, biographer, novelist, poet, etc.). These defining moments include crucial periods of narrative consolidation and reinterpretation: King Philip's War; Indian Removal; the Civil War; imperial policies in Cuba and the Philippines; the Cold War; the American War in Vietnam; and U.S. involvement in the Middle East. We will look at uniquely American forms (captivity and slave narratives; the western; noir novels; blues, jazz, country, rock), and trace their transformation as key elements mobilized in the creation of new identities and allegiances. We will pay close attention to the relationship between social and political struggles, and how those struggles have been inscribed or obscured in new versions of history and identity. Throughout, a major concern will be the differences between institutionalized forms of knowledge and a poetics of experience that engages history and culture outside traditional academic categories, exemplified through texts such as *The Souls of Black Folk* or *John Brown* by W.E.B. DuBois; *Willard Gibbs* by Muriel Rukeyser; *Call Me Ishmael* by Charles Olson, or *My Emily Dickinson* by Susan Howe. Throughout, we will place ourselves in a regional framework whose scope is international (the African diaspora seen, for instance, through Robert Farris Thompson's *Flash of the Spirit: African & Afro-American Art & Philosophy*). We will examine how the U. S. has been interpreted from elsewhere, as well as by immigrants or refugees (Lawrence's *Studies in Classic American Literature*; *The Letters of Sacco & Vanzetti*; Jose Marti, Cesare Pavese, or Hannah Arendt; Bosnian poet Semezdin Mehmedinovic). While the reading list has not been finalized, the sources mentioned above should give some sense of the scope of the course; it will be run as a seminar with a semester project and class presentations. Inquiries can be directed to Ammiel Alcalay: [aaka@earthlink.net](mailto:aaka@earthlink.net) (registered students will get a full bibliography several months before the semester)

Moustafa Bayoumi

ENGL 76200

### **Settlers and Natives: A Survey of Postcolonial and Imperial Cultures**

Monday 4:15pm-6:15pm 2/4 credits [47186]

Room 8203

The colonial world is a Manichean world, writes Frantz Fanon, a world divided between settlers and natives. Yet even within this stark division, other realities exist. Settling on exactly what "native" culture is or should be in the wake of settler colonialism has been a fundamental task of colonial resistance movements, as Fanon warns us in *The Wretched of the Earth*. And settlers too have historically problematic identifications. Stuck between a metropolitan world that doesn't

understand them and a native world that hates them, settler cultures frequently adopt their own kind of "nativisms" that have also often led to the birth of new nations (think of Simón Bolívar or even the United States).

Is there a way to think of "settlers" and "natives" not as sacred figures but as secular categories, that is, as political and cultural realities that are contested and that reveal much about colonial and postcolonial experiences? What constitutes settler identity? How is native consciousness produced? Do these identities change over time (from the moment of conquest to the elaboration of settlement and eventually to independence)? How does the management of space and sexuality, which is so much a part of the colonial experience, get expressed in postcolonial nations, or in novels such as Coetzee's *Disgrace*?

In this survey course, we will be investigating many of the major issues raised by postcolonial theory: race and representation, Orientalism and the production of knowledge, empire and exoticism, the politics of language, gender and postcoloniality, and hybridity and the question of identity. Our focus, however, will be on the particular dynamic between settlers and natives through three case studies: Algeria, South Africa, and the United States. By framing the course through this question, we will be aiming to achieve not only fluency with postcolonial theory and literature in general but also a more rigorous definition of imperialism in particular. Are settlers needed for an empire to exist?

I have yet to finalize the syllabus, but readings will be drawn from both theoretical and literary works. In the realm of theory, we will likely draw on the work of Edward Said, Frantz Fanon, Aimé Césaire, Hannah Arendt, Mahmoud Mamdani, Ann McClintock, Albert Memmi, Ann Stoler, and Homi Bhabha. Works of literature will probably include short fiction by Albert Camus, *Fantasia* (Assia Djebar), *The Story of an African Farm* (Olive Schreiner), *Disgrace* (J.M. Coetzee), *The Squatter and the Don* (Maria Amparo Ruiz de Burton), and *Edgar Huntly* (Charles Brockden Brown).

Auditors allowed. Requirements include a class presentation and a term paper.

Felicia Bonaparte

ENGL 86300

**Modern Drama**

Friday 11:45am-1:45pm 2/4 credits (cross listed as THEA 85400, CL 85500) [47201]

Room 6421

The last one hundred and fifty years has been one of the most intense and varied in the history of drama. Responding to countless revolutions in art, philosophy, science, technology, economics, society, politics, and any number of other aspects of a rapidly changing world, drama has taken new directions in a thousand different ways both in subject and in form. Our purpose in this course will be to explore this evolution through some representative works. Our focus will be on Western drama, which makes a coherent body of works, but within that limitation, we will look at works that cross the span of the period and the tradition. Where appropriate, we will also look at staging, styles of acting, scenery, and a variety of other theatrical concerns. And finally we will also make small forays into different kinds of drama, as in opera and film. Those familiar

with other languages will be encouraged to read the works, where they can, in the original.

Our reading list will consist of the following: Ibsen, *Hedda Gabler*, Strindberg, *Miss Julie*, Strauss, *Salome* (from the play by Oscar Wilde), Shaw, *Man and Superman*, Chekhov, *The Cherry Orchard*, Tennessee Williams, *A Streetcar Named Desire*, Hauptmann, *The Weavers*, Odets, *Awake and Sing*, Brecht, *Mother Courage*, Miller, *Death of a Salesman*, Wilson, *Fences*, Kennedy, *A Movie Star Has To Star in Black and White*, Kushner, *Angels in America: Millennium Approaches*, O'Neill, *Desire Under the Elms*, Lorca, *Blood Wedding*, Soyinka, *Death and the King's Horseman*, Camus, *Caligula*, Ionesco, *The Bald Soprano*, Beckett, *Endgame*, Pirandello, *Six Characters in Search of an Author*, Albee, *Tiny Alice*, Bergman, *Persona* (film), Stoppard, *Rosencrantz and Guildenstern are Dead*.

Course Requirements: a class presentation exploring an aspect of a play on our common reading list and a term paper focused on a work we are not discussing in class.

Glenn Burger  
ENGL 80700

**Identity Matters: Self and Nation in Medieval Britain**

Thursday 2:00pm-4:00pm 2/4 credits (cross listed as MSCP 80500) [47190]  
Room 3308

In this course we will examine constructions of race and ethnicity, community and nation, gender and identity at three charged moments in medieval British history. First, we will consider the effects of Christian conversion, Saxon invasion, and the resulting social and ethnic diversity in pre-Conquest Britain. We will examine a variety of Irish and Anglo-Saxon texts imagining community and identity in this ethnically and religiously divided terrain--Adomnan of Iona's *Life of St. Columba*, Bede's *History of the English People*, *Beowulf*, and the *Táin Bó Cuailnge (Cattle Raid of Cooley)*. Second, we will consider the effects of the Norman conquest of England in 1066, focusing in particular on how twelfth-century texts dealing with the Celtic boundaries of the Anglo-Norman empire, British history (especially the story of Arthur), or the demonization of Jews (through the invention of the blood libel) might attempt to address the ruptures in national life caused by the ascendancy of a French-speaking Anglo-Norman ruling class over native Saxon and Celtic populations in England and the British Isles. Third, we will consider the revival of English as dominant vernacular language and the dynastic ambitions of the English crown during the Hundred Years War with France in the late fourteenth and early fifteenth centuries in such texts as *Sir Gawain and the Green Knight*, *Piers Plowman*, the *Canterbury Tales*, and the *Book of Margery Kempe*, as well as early fifteenth-century English and Scottish uses of a native Chaucerian English tradition.

Students will be expected to contribute two short, informal seminar presentations and one essay of approximately 15 pages.

Mary Ann Caws  
ENGL 87300

**Professions, Power and Portraits**

Tuesday 6:30pm-9:30pm 2/4 credits (cross listed as THEA 81500 and WSCP 81000,) [47203]  
Room C419

A study of the ways in which various professions and the worlds they represent are portrayed, with the kinds of power that work within their realm, and the types of personalities within them, in film, with a few sallies into a television series. The broadly or finely etched portraits and the actors who present them are of especial interest, as are the ways in which certain professions seem to summon certain kinds of beings, and how they change -- or not. What kind of development can arise and be powerful in itself. An additional complication is the sort of actor as he or she determines the representation (e.g., William Hurt in *Broadcast News* and *The Doctor*).

If it is a question of series (*Rocky* I, II, etc., or the Forsythe Saga, to take 2 different types) or *The West Wing*, the issue of development will be a thorny one, or less so, depending on the creators.

A few biographies, if there is time, or scenes from them (The Young Mr. Lincoln, Francis Bacon, etc.) Among the films and the careers represented, in whatever order will seem to work best -- this is only an indicative sampling, clearly, for there are many more possibilities, depending on the epoch, and some examples may not be available. Whenever the "straight representation" and then a parody are available (for example, a Jesus film like *The Passion of the Christ* and *The Life of Brian*), we may think of both. NB. Not necessarily these films: this is just an indication. Depending on the interests of the seminar participants, others may be added.

*On Point* -- the world of the ballerina, and a more recent one  
*Broadcast News*; *Up Close and Personal*; *Front Page* -- desk stuff and news reporting  
*Stevie*; *Sylvia*; *Tom and Viv* -- the poetic world  
*The Quiet American*; *The Third Man* -- the espionage world; *M. Poirot, etc.* -- detective world  
*Bringing up Baby*; world of collecting and museums  
*Is There a Doctor in the House?* *Dodsworth*; *Dark Victory*; *Magnificent Obsession*; *The Doctor* --the world of medicine  
*Priest*; *True Confessions*; *the Night of the Iguana*; the priest's world  
*Blackboard Jungle*, *Dead Poets Society*; *The Affair* -- the world of education  
*Shakespeare in Love* -- biography, and the world of the dramatic writer  
*Days of Heaven* -- world of the farmer  
*Legal Eagles*, *To Kill a Mockingbird* ; *Philadelphia* -- the world of law  
*Old Man and the Sea*; *Moby Dick* *Mutiny on the Bounty*; *Master and Commander*; the sea and sailors  
*Joan of Arc*; *The Passion of the Christ*; *The Life of Brian* -- victims in the service of an ideal  
*The Front Line* -- the point of view of the bodyguard; *Upstairs Downstairs*; *The Servant* -- of domestic service  
*The Notebooks of Anna Magdalena Bach*; *Clara and Robert Schumann*; *Hilary and Jackie*; etc. -  
- the world of music  
*The West Wing*; *Mr. Deeds Goes to Town*; *the Maltese Falcon*; *All the President's Men* -- the world of politics and government

Parody: *Wag the Dog*; *Dr. Strangelove*  
*Rocky*, etc. -- the world of prizefighting  
Parody: *Movie Movie*  
*The Last Emperor*; *I Claudius*, etc. -- royalty

Readings from such writers as John Berger, Krakauer, Roland Barthes, Eisenstein, Tom Gunning, the Mast and Cohen reader, James Monaco, Bordwell, Bluestone, Molly Haskell, Andrew Sarris, and the French cubist Blaise Cendrars, the surrealist Robert Desnos, etc. etc.

Mario DiGangi  
ENGL 71600

**Shakespeare and Marlowe: Theatre and Culture in the 1590s CANCELLED**  
Monday 2:00pm-4:00pm 2/4 credits [47180]

Jacqueline diSalvo  
ENGL 82300

**Milton and the Reinvention of Gender, Psyche, and Society**  
Wednesday 6:30pm-8:30pm 2/4 credits (cross listed as WSCP 81000) [47193]  
Room 4422

In *Paradise Lost*, Milton depicts numerous beginnings, of angels, devils, hell, paradise, both the universe and humanity, language, poetry, marriage, sex, sin, psychic disorder, politics, tyranny, etc. Milton wrote in revolutionary times and was himself one of the only active revolutionaries who were also great English poets. We will read *Paradise Lost*, as well as *Samson Agonistes* and *Paradise Regained*, within the context of both the English revolution and the cultural revolution of the Early Modern era. Within this context, the imagined beginnings of the epic express Milton's crucial role in this transformation and his influential invention and representation of new forms of politics, religion, gender, subjectivity and other seminal ideologies, discourses and institutions of an emerging bourgeois society. In particular we will be concerned with the relationship between external and internal change, with psycho-history, the development of new modes of masculine and feminine subjectivity, and gendered representations of the conflict between aristocratic and bourgeois society. Given this interdisciplinary approach students will be responsible not only for close readings of the poems, but also secondary readings in both the criticism and relevant history. Some of this material will be presented in students' reports which, along with a final paper will be required.

Marc Dolan  
ENGL 85000

**American Pulp**  
Thursday 11:45am-1:45pm 2/4 credits (cross listed as ASCP 81500) [47197]  
Room 3309

In a society like the United States (which at least aspires to cultural democracy), how far apart are elite and popular writing? Are the well-wrought symbols of the avant garde all that different from the seemingly serendipitous myths of the most popular potboilers? And which of these

parallel impulses gives us the greatest insight into the times that produce their texts? Is there a productive way for us to read works from both camps side by side?

This course will explore the blurred line between elite and popular writing in the United States from the antebellum period to the recent past by reading a series of paired texts from the dawn of the American mass market down to the golden age of paperback sales. These pairings *may* include:

Walt Whitman, *Franklin Evans* (1842) w/ George Lippard, *The Quaker City* (1844)

E.D.E.N. Southworth, *The Hidden Hand* (1859) w/ Mark Twain, *The Adventures of Tom Sawyer* (1876)

Pauline Hopkins, *Of One Blood* (1902-1903) w/ Edgar Rice Burroughs, *Tarzan of the Apes* (1914)

Valerie Taylor, *The Girls in 3-B* (1959) w/ Mary McCarthy, *The Group* (1963)

William Burroughs, *Naked Lunch* (1959) w/ Philip K. Dick, *A Scanner Darkly* (1977)

We will probably also spend a week dipping into H. P. Lovecraft's tales of the Chthlhu mythos, which may very well fall into their own separate category.

Brief theoretical readings (from such writers as Freud, Barthes, Brook, Levi-Strauss, Jameson, and Eco) will also be assigned in order to provide us with a series of theoretical prisms through which to approach our readings. *All* methodologies are, however, more than welcome in the course. In fact, if we are very lucky, the aggregate methodology of our discussions will be as unruly as the plots of the novels we are reading.

There are five course requirements: (1) active participation in discussions; (2) a brief presentation with descriptive bibliography summarizing scholarship on a text and author that we are reading in common; (3) a descriptive bibliography in preparation for the final presentation and essay, (4) a final presentation of original scholarship on a relevant American text or texts that we are not reading in common; and (5) a 20-25-page final essay that treats your original scholarship in greater detail.

[Please note: Although this syllabus is tentative, registered students should probably try to start reading *The Quaker City* and *The Hidden Hand* over the summer in advance of the course. These initially serialized texts are quite long in book form; their authors were paid by the word.]

Martin Elsky

ENGL 81100

**Palace and Home: Early Modern Literature and Architectural Interiors**

Monday 2:00pm-4:00pm 2/4 credits (cross listed as RSCP 72100) [47321]

Room 3307

Team taught with art historian Professor Beth Holman (Bard Graduate School, NYC), this interdisciplinary course will examine public and private spaces, especially the home, as sites of cultural production and the performance of social identity through the literary and visual arts of the Early Modern Period. Drawing on social history, architectural history, the material record,

and literary theory, we will discuss the definition and decoration of architectural spaces for both public and private life, for commercial/social transactions as well as for introspection and intimacy. We will consider how architectural spaces and objects are embedded in Renaissance literary works, including lyric, drama, and prose. Among the issues that will be considered are: the development of the domestic spaces in relation to medieval city palaces and housing, Renaissance theories of display, familial identity, the classical revival, and the relationship between a new sense of the public realm in human affairs and the articulation of privacy. Questions posed to the literary texts will include: how does the work encode the space in which it takes place, and how does this spatial coding help us understand the work? Readings will include primary sources, literary works, and critical texts. Course materials will range from fifteenth-seventeenth century, mostly in Italy and England.

N. John Hall

ENGL 84500

**The Victorian Novel**

Thursday 4:00pm-6:00pm 2/4 credits [47196]

Room 4433

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

ENGL 74300

**Representative Victorians**

Wednesday 2:00pm-4:00pm 2/4 credits [47182]

Room 3305

This course highlights the special conditions of artistry and vision of Thomas Carlyle, Alfred Tennyson, Charles Dickens, Robert Browning, and Henry James, from Carlyle's essays in 1832 to Henry James's *Wings of the Dove* in 1902, defining a period roughly synchronous with Queen Victoria's reign. It will also serve as an introduction to Victorian literature and culture. Other Victorian writers, British & American, may be points of reference & discussion. The "representative" in the title is both the conventional use that means typical of a time and place but also the use that emphasizes representation, the act of making/depicting through language and structure. Vision for these writers & for the British and American Victorians in general was political, social, religious, aesthetic, and ethnocentric. Each is very much of his place & time (all lived most of their lives in Victorian Britain); each contributes substantially to how in the twenty-first century we represent the period & the Victorian canon.

For Carlyle & Dickens, revolution was an issue & an attraction; for Browning & Tennyson religious & psychological considerations were compelling; for James, money, class, and Anglo-American culture were firmly in view. Each believed that he lived in a time of radical change which needed to be encouraged or discouraged or re-directed. Mechanism/materialism, church-state relations, social equality, individual transcendence & the artist are key issues for Carlyle & Tennyson; materialism, property, money for Dickens; ethnocentrism, relativism, epistemology, & human psychology for Browning; class, gender, & art/epistemology for James. We will read selected essays by Carlyle, selections from *Sartor Resartus*, *The French Revolution*, & *Past & Present*; Dickens' *Oliver Twist*, *Hard Times*, & *A Tale of Two Cities*; Tennyson, selected poems & *In Memoriam*; Browning poems from, among other volumes, *Men & Women & Dramatis Personae* & selections from *The Ring & the Book*; James's, *Washington Square*, *Portrait of a Lady*, & *Wings of the Dove*, & Henry James on Browning. Each student will present an oral report and write a term essay.

Recommended texts:

Carlyle: Preferably *A Carlyle Reader, Selections from the Writings of Thomas Carlyle*, ed. G. B. Tennyson. Cambridge University Press paperback. As a backup, *Selected Writings*, ed. Alan Shelston. Penguin Classics. Some individual Carlyle titles are in paperback (such as the World's Classics paperback of *The French Revolution*). Edited scholarly volumes are in the University of California Press series, *The Essential Carlyle*. The best edition of *Past and Present*, ed. by R. D. Altick, was published by Houghton Mifflin in its Riverside Editions series.

Tennyson: Norton Critical Edition (NCE) *In Memoriam* &/or NCE *Tennyson's Poems*; or Christopher Ricks's Longman edition or U. of California Press *Selected Poems*.

Dickens: NCE editions of *OT*, *HT*; Penguin or Everyman *TTC*.

Browning: NCE edition or the Browning volume in the Longman Annotated English Poets series or the Yale English Poets series or the Oxford Authors series (all in paperback). For *The Ring & the Book*, the Yale English Poets volume, ed. R. D. Altick (paperback 1981).

James: Library of America or any paperback editions in which the text is based on the first edition & not the New York Edition. This is particularly important for *Portrait*.

David Kazanjian

ENGL 80100

**Theory Colloquium**

Wednesday 4:15pm-6:15pm 2/4 credits [47188]

Room 6493

How does "theory" become the name for the interpretation of language and power in contemporary literary studies? This course will examine the symbolic, allegorical, and performative dimensions of language by reading key rhetorical and philosophical texts from the modern period with contemporary interpretations of those texts. This will allow us to examine a number of contemporary critical theories of interpretation, and in particular to consider the following questions. What does it mean to interpret in the wake of the grand theoretical enterprises of the modern period? What are some of the historical and rhetorical conditions of emergence for contemporary critical theories of interpretation? How do conceptions of power and authority in literature and culture change as symbolic accounts of language give way to allegorical and performative accounts? How do critical theory and continental philosophy generate anti-foundationalist theories? Each student will be able to focus on a particular theoretical question by offering an in-class presentation and by writing a final term paper..

We will begin the seminar with several weeks on the emergence of semiotics, with readings from some of the following: Saussure, Peirce, Benveniste, Propp, Levi-Strauss, Barthes, Austin, Searle, and Derrida. In the remaining weeks, we will cover some, though probably not all, of the following units: Hegel's subject of desire, and Kojève and Butler's readings of that subject; Nietzsche's conception of genealogy, and Deleuze, Foucault, and Fanon's readings of that conception; Marx's historical materialist method, and elaborations of that method by Negri, Brown, and Spivak; and the Freudian critique of the subject, elaborated by Lacan and Klein.

**IMPORTANT:** Students are asked to read the following texts over the summer, so that we may have a full discussion during our first meeting: Plato's *Gorgias*, Aristotle's *Rhetoric* and *Poetics*, and Rousseau's *Essay on the Origin of Language*. I would also recommend reading Kaja Silverman's *Subject of Semiotics*.

Norman Kelvin

ENGL 86000

**"World War II as Myth, Trauma, and the Client of Modernism"**

Wednesday 4:15pm-6:15pm 2/4 credits [47199]

Room 3305

*The Iliad* is a great mythic work. We can ask, is it about good and evil or about honor, loyalty, heroism, and fate? It's not as easy to ask questions about the myth of World War II. Loyalty and courage were part of reality. The combat soldier was a member of an infantry company, and mutual support within the company was essential to survival. Wallace Stevens, in "Examination of the Hero in a Time of War," wrote that the hero is a "feeling," but the more complex parts of the poem, in which the very idea of hero is questioned and subverted, correspond to tacit refusal by both soldiers and cultural historians to seek heroes. What then, is the myth of World War II? That the War was about good and evil? Yes, but the topic "good and evil" in World War II is

many layered, mythic and non-mythic, and the effort to separate the layers will concern us. Essential, too, is to ask how the current situation, with America at war again, inflects our reading of the literature of World War II. As for "trauma and the client of Modernism," they go together. Novelists and poets who experienced World War II in combat, or as civilians under bombardment or incarcerated in concentration camps, felt obliged to use the techniques of literary Modernism; wrote with self-imposed dependence upon them. Traumatic memory and a felt need to use Modernist techniques resulted in tension. How different writers, in different nations engaged in the War, resolved it will be explored. And the tension, we'll see, gives way to pure experiment by writers too young to have known the War first-hand. Trauma is memory-without-history; later writers are shaped by history-without-memory.

Finally, there are layers of meaning in the War as an entity. One is language. Class, propaganda, media coverage and the soldier's own idiom cancel each other's effort to get at an ineluctable meaning. Another is racism, from segregation in the American armies to Nazi policies, to the energy racism brought to the American fight against the Japanese. The role of women is a third: there are exclusions and inclusions (often forced, as in the case of Korean "comfort women"). Still another is that most U.S. combat troops were high school graduates of the classes of 1942 and '43. They were children of the Depression, in battle before they were twenty; and had imposed on their youth culture the culture of death. In many works we read, these facts create their own forceful presence. Finally, some people see the War as a consumer site on which international cartels sold their products. In this view, was Nazism simply an agent, a client of international industrial power? We can debate this, but we will note that defeat of the Nazis was so far from a certainty, so far from being a theatrical event staged by capitalist power, that Hitler's blunders were probably the only reason the outcome did not go the other way. It won't be in our province to conjecture what the world would be like today had the Nazis won, but the question shadows much of what we read.

Our readings will include Gunter Grass, *The Tin Drum*; Ian McEwan, *Atonement*; Greene, *The End of the Affair*; H.D., "The Walls Do Not Fall"; Elizabeth Bowen, "Oh, Madam"; Salinger, "For Esme, with Love and Squalor"; Pynchon, *Gravity's Rainbow*; Bondarev, *The Hot Snow*; *Poets of World War II* (Library of America); *Chaos of the Night* (poems by women who lived through the London Blitz); Imre Kertesz, *Fateless*; Gertrude Stein, "'A Picture of Occupied France"; Mailer, *The Naked and the Dead*; Shohei Ooka, *Fires on the Plain*; and Camus, *The Fall*.

A term paper and one 15-minute class presentation.

Wayne Koestenbaum

ENGL 86200

**Organized Sound: Poetry, Music, and Modernity**

Wednesday 2:00pm-4:00pm 2/4 credits [47200]

Room 5383

This seminar is an unsystematic exploration of relations between words and music in the 20th century, with an emphasis on matters of method, organization, procedure: what systems, faux-systems, or anti-systems did poets and musicians invent to chart time, sound, and sense? What

intersections and collisions did practitioners propose between verbal and vocal manners? Why must words alter when music touches them? The phrase "organized sound" is composer Edgard Varèse's: he preferred it to "music" as a term to describe timed, scripted, patterned relations between sounds. In the seminar, we will pay particular attention to musical settings of poetry, to musical metaphors within poetry, and to poetry's musical devices (especially to modernity's new-fangled approaches to conventional versification). Questions of background (ambient, elevator) music, electronic music, sound art, noise, chance, movies, and memory may tangentially arise. The course will give students a chance to think and write about the place of music in their lives. The syllabus may include poetry of Gertrude Stein, Marianne Moore, Wallace Stevens, Langston Hughes, H.D., Ezra Pound, William Carlos Williams, Samuel Beckett, Federico García Lorca, Paul Eluard, Marina Tsvetaeva, Paul Celan, John Ashbery, and Frank O'Hara. Musical figures may include Arnold Schoenberg, Edgard Varèse, Harry Partch, Billie Holiday, Sarah Vaughan, Charlie Parker, Francis Poulenc, John Cage, George Crumb, Elliott Carter, Alvin Lucier, Pierre Boulez, Luciano Berio, Steve Reich, and György Kurtág. We may study one opera. Though the poetry and music the course considers will be mostly North American or European, much of it rather mainstream (a.k.a. "art music" or "concert music"), students are welcome to explore, for their presentations and papers, non-Western traditions and contexts, or alternative musical/poetic practices. Requirements: in-class presentation, final essay (20-25 pages, due at end of semester). Musical background not required: we will not read scores, we will "merely" listen. Auditors and non-Ph.D. students admitted at discretion of instructor.

Wayne Koestenbaum

ENGL 86400

### **Lyric Essay III**

Tuesday 4:15pm-6:15pm 2/4 credits [47202]

Room 3207

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, and trespasses on the territory of other genres.

The seminar's format and orientation are the same as in the two previous years, though the assigned texts will be different. Some possibilities for the syllabus include Thomas Bernhard's *Concrete*, Jacques Derrida's *Archive Fever*, Lydia Davis's *Almost No Memory*, Maurice Blanchot's *The Instant of My Death*, Lyn Hejinian's *The Language of Inquiry*, Jamaica Kincaid's *My Brother*, David Markson's *Vanishing Point*, Ludwig Wittgenstein's *Culture and Value*, Roland Barthes' *Sade, Fourier, Loyola*, book reviews by Marianne Moore, *The Pillow Book of Sei Shonagon*, and more. No auditors.

Steven Kruger  
ENGL 79500

**Theory and Practice of Literary Scholarship**

Wednesday 11:45am-1:45pm 4 credits [47187]  
Room 3309

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.

Richard McCoy  
ENGL 71600

**Shakespeare, Early Modern Theater, and Contemporary Performance**

Monday 2:00pm-4:00pm 2/4 credits [47180]  
Room 5383

The course will cover a broad range of Shakespearean plays, including comedies such as *Much Ado About Nothing* and *As You Like It*, histories such as *Richard II* and *Henry V*, at least one late romance, *The Winter's Tale*, and several major tragedies including *Titus Andronicus*, *Hamlet*, *King Lear*, *Macbeth*, and *Coriolanus*. We will focus on different aspects of early modern stage history - the transition from religious drama and ceremonial pageantry to popular entertainment, connections between patronage and commercial enterprise, the publication and marketing of "plays" as "works," and the tension between elite and popular traditions. We will also probe material, historical and esthetic reasons for Shakespeare's enduring preeminence in contemporary culture, aiming to move beyond both reflexive bardolatry and deconstructive skepticism. A short class presentation, 2 or 3 brief response papers, and a 20 page research paper will be required.

Catherine McKenna

ENGL 80900

**The Literature and Language of Medieval Wales**

Thursday 4:15pm-6:15pm 2/4 credits (cross listed as MSCP 80700) [47191]

Room 6300

A rare opportunity for students of the Middle Ages to explore the literature of one of the principal languages of Britain in its cultural, historical and linguistic contexts. Each week, we will devote half of our class time to discussion of a medieval Welsh text in English translation, and half to the study of the Middle Welsh language. In the first week or two, we'll make our way through a few lines of our text in the original Welsh, and as the term proceeds, we'll be able to read more extensive passages, although we won't give up our translations. I propose to choose texts that are in some sense in conversation with the literature, culture, and political power of medieval Britain's other linguistic traditions -- English, Norman French, Latin, and Gaelic -- but welcome suggestions from students who are particularly eager to read particular texts. Among those that I would propose to read are *Branwen ferch Llyr* (the Second Branch of the Mabinogi), *Ystoria Gereint fab Erbin* (the Romance of Geraint and Enid), *Breuddwyd Rhonabwy* (The Dream of Rhonabwy), selections from *Trioedd Ynys Prydein* (the Welsh Triads), *Hanes Taliesin* (the story of the legendary poet Taliesin), the elegiac poetry associated with Llywarch Hen, and poetry of the historical bard Taliesin, Gruffudd ab yr Ynad Coch, and Dafydd ap Gwilym. We'll use *The Mabinogion* translated by Gwyn Jones and Thomas Jones, and published by Everyman (ISBN 0460872974 ) and *Medieval Welsh Poems*, translated by Joseph Clancy and published by Four Courts Press in Dublin (ISBN 1851827838 , available through Amazon, etc.), as well as other texts to be distributed in photocopy and placed on reserve. For our study of the language, our principal text will be D. Simon Evans' *Grammar of Middle Welsh* (published by the Dublin Institute for Advanced Studies and available from them at [www.celt.dias.ie](http://www.celt.dias.ie), or secondhand through Amazon, etc.. If you have any questions, please contact [cmckenna@gc.cuny.edu](mailto:cmckenna@gc.cuny.edu).

Nancy Miller

ENGL 88000

**Women Writers and Intellectuals**

Tuesday 2:00pm-4:00pm (cross listed as WSCP 81000) [47204]

Room 3309

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

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

Blanford Parker  
ENGL 83500

**Classical and Enlightened Theories of Literature**

Tuesday 2:00pm-4:00pm 2/4 credits [47194]  
Room 3307

This course will explore the chief theories of literature and literary production--modes of mimesis and expression from Aristotle to Nietzsche. Beginning with Plato's critique of poetry and painting in the *REPUBLIC* and *ION* we will attempt to examine the origins of literary theory and its development in Aristotle and the later Ancient texts of Longinus, Quintilian and Augustine. We will then observe the many currents of Neo-classical and Humanist reaction from the Renaissance to the era of Lessing and Johnson observing the reconstitution of classical imitation and its decline. In the final phase we will see the growth of an anti-classical and Enlightened theory of literature and the imagination in the major aesthetic works of Kant, Schiller, and Nietzsche. The course will try to give an outline of the large and continuing debate among major thinkers in several eras concerning art, writing, tradition, imagination, and cultural production.

Robert Reid-Pharr  
ENGL 75700

**The Afro-American Abroad**

Thursday 4:15pm-6:15pm 2/4 credits (cross listed as WSCP 81000 & ASCP 81500) [47185]  
Room 7314

There are three primary goals for this seminar. First, students will be introduced to the works of major and minor 20th Century Black American novelists who spent significant portions of their careers abroad. Richard Wright, Chester Himes, Charlene Hatcher Polite, Claude McKay and others will be considered. Second, we will ask how Black American intellectuals have conceptualized both travel and exile in their writing. Here we will be particularly concerned with the manner in which the writing of U.S. blacks dovetails the work of writers from the Anglophone Caribbean. Finally, with a heavy dose of secondary readings to aid them, students will be asked to place Black American writing in the context of new developments in literary and cultural studies that center around the concepts of globalism and transnationalism. One class presentation, a short paper and a long research paper are required.

David Reynolds  
ENGL 75100

**The American Renaissance**

Monday 4:15pm-6:15pm 2/4 credits (cross listed as ASCP 82000) [47184]  
Room 4422

The three decades between 1835 and 1865 are arguably the richest period in American literary history. This period saw the dazzling innovations in philosophy, literary style, and social criticism brought about by Emerson and Thoreau; the metaphysical depth and cultural breadth represented by the novels of Melville and Hawthorne; the breathtaking poetic experimentation of Whitman and Dickinson; and the psychological and artistic achievement of Edgar Allan

Poe. The issues of race and chattel slavery were powerfully depicted by Frederick Douglass, Harriet Jacobs, and Harriet Beecher Stowe. Class conflict was dramatized in popular novels by George Lippard and George Thompson, and women's issues in the fiction of Sara Parson and others. In addition to reading these authors, we shall discuss key theoretical and critical approaches to their writings. An oral report and a 15-page term paper are required.

Eve Sedgwick

ENGL 80400

**Non-Oedipal Psychologies: Psychoanalytic Approach to Queer Theory**

Tuesday 6:30pm-8:30pm 2/4 credits [47189]

Room 3309

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

Books:

Michael Balint, *THE BASIC FAULT*, Northwestern UP, ISBN 0-8101-1025-3

Judith Dupont, ed., *THE CLINICAL DIARIES OF SANDOR FERENCZI*, Harvard UP, ISBN 0-6741-3527-X

Adam Frank and Eve Kosofsky Sedgwick, eds, *SHAME AND ITS SISTERS: A SILVAN TOMKINS READER*, Duke UP, ISBN 0-8223-1694-3

Peter Gay, ed., *THE FREUD READER*, W. W. Norton, ISBN 0-3933-1403-0

R. D. Hinshelwood, *A DICTIONARY OF KLEINIAN THOUGHT*, Free Association Books, ISBN 0-9469-60836

Adam Phillips, *WINNICOTT*, Harvard UP, ISBN 0-6749-5361-4

Andrew Solomon, *THE NOONDAY DEMON: AN ATLAS OF DEPRESSION*, Simon & Schuster, ISBN 0-684-85467-8

Ira Shor

ENGL 89000

**Writing Whiteness: Researching Color in Composition and Rhetoric**

Thursday 6:30pm-8:30pm 2/4 credits [47205]

Room 4406.11

In 1903, W.E.B. DuBois declared in *THE SOULS OF BLACK FOLK* that the color line was *the* problem of the 20th century. That problem remains in the 21st century. DuBois's extraordinary book has no equal vis a vis "the souls of white folk." Why has "blackness" been so much more examined than "whiteness"? In her famous 1988 essay, Peggy McIntosh characterized whiteness

as an "invisible knapsack of unearned privileges." Does the dominant position of whiteness confer protection from scrutiny as well as license to mark and define others?

The under-examined profile of whiteness has been changing. Since the late 1980s, critical discourses on whiteness have evolved in multicultural education, feminism, cultural studies, sociology, critical legal studies, labor history, American studies, composition/rhetoric, and racial identity theory. "Critical whiteness" asks why white privilege continues even though racial segregation is now illegal. Why does white supremacy persist in a society legally "color-blind"? Why does common parlance use "people of color" to describe only minorities and not the white majority, as if only those with dark skin have a color? Are white people colorless? Are all whites the same color? Does color trump class or gender in the hierarchy of identity privileges? To find out, "critical whiteness" looks at history, everyday practices, and institutional processes as well as at representations of race in social, visual, and literary texts

This seminar will ask how whiteness is written into everyday practices as well as how race is written about. Through rhetorical study, we will treat discourse as a material force in the making of people and society. If discourse is a material force that socially constructs us, rhetoric can be defined as a deep structure of rules, frameworks, and values which simultaneously enable and restrict discourse. A rhetoric is a set of orientations and methods which guide the making of specific discourses, teaching us what can be said, written, or performed in any circumstance or location. "Critical whiteness," then, is a discourse whose rhetoric questions the practices and places where white privilege is written.

#### PARTIAL READING LIST:

THE SOULS OF BLACK FOLK(1994[1903]), W.E.B. Dubois, Dover

*THE WAGES OF WHITENESS*(1999, rev. ed), David Roediger, Verso

WHITE(1997), Richard Dyer, Routledge *PLAYING IN THE DARK*(1992), *Toni Morrison*, *Vintage*

HOW JEWS BECAME WHITE FOLKS(1998), Karen Brodtkin, Rutgers UP

WHITE WOMEN, RACE MATTERS(1993), Ruth Frankenberg, U of Minn. Press

"Whiteness as Property," Cheryl Harris, *HARV LAW REV.*, 106.8, June 1993, 1709-1791.

"White Privilege and Male Privilege," Peggy McIntosh, Wellesley Center for Research on Women, 1988.

"Race: The Absent Presence in Composition Studies," Catherine Prendergast, *CCC*, 50.1, Sept. 1998, 36-53.

"Reading Whiteness in English Studies," Timothy Barnett, *CE*, 63.1, Sept. 2000, 9-37.

"Inviting the Mother Tongue: Beyond 'Mistakes,' 'Bad English,' and 'Wrong Language,'" Peter Elbow, *JAC*, 19.3, 1999, 359-388.

"Liberating American Ebonics from Euro-English," Arthur Palacas, *CE*, 63.1, Jan. 2001, 326-352.

"Ebonics: Theorizing in Public Our Attitudes Toward Literacy," Richard Marback, *CCCC*, 53.1, Sept. 2001, 11-32.

"Nothing Mean More to Me Than You and The Life of Willie Jordan," June Jordan

"Whiteness in the Black Imagination," bell hooks

WRITINGS:

1. Weekly journals on the readings.
2. Final paper.

Jon-Christian Suggs  
ENGL 85500

**19th Century African-American Essay as a Genre**

Wednesday 6:30 -- 8:30 pm 2/4 credits (cross listed as WSCP 81000) [47198]  
Room 8202

The emergence of an African American literary canon requires scholarly and theoretical attention to as many genres as we can identify. This course undertakes to describe and perhaps define the nineteenth-century origins of African American non-fiction prose. In a search for influences, texts, and critiques we will in fact start in the eighteenth century but it is the multiplicity of non-fiction forms through which African Americans of the antebellum, Reconstruction, and post-Reconstruction periods explained and imagined the world that will capture most of our attention. The course will end as Black America begins to encounter High Cultural Modernism at the advent of the New Negro Movement of the 1920s.

The work of the course will involve three kinds of activity--

- 1) research: in the absence of any adequate collection of texts of generic non-fiction from these periods, we will have to uncover our own by haunting the Schomburg Center for Research in Black Culture; I will make arrangements for an introduction to the library and its resources and we will set up a research agenda among us.
- 2) criticism: we will read and critique what we find, bringing to bear what ever interpretive frameworks seem applicable to the task.
- 3) Theorizing: we will attempt to develop a theory of the African American non-fiction text as a genre.

Each of you will be responsible for identifying a text that has not yet been discussed in print. Exceptions will be made on petition. E.g., previously critiqued texts that have been neglected for a long period can be acceptable. You will present the text to the class in an oral report and will submit a written version of that presentation as well as an annotated "critical" edition of the text to me. Finally, we will produce a draft of an essay of our own that theorizes what we have seen and that we would want to be included as an introduction to an anthology of the kinds of texts we have been looking at.

If this seems like a lot of work, it could be. But I don't mean to overwhelm you with unrealizable assignments. The three activities are essential but the scope of each of our personal inquiries is negotiable in every case. After some introductory meetings and some practice reading and talking about what this genre seems to be at this point in the history of African American canonical enterprises, you will decide with me the scope and direction of the rest of the semester for you. There's not a lot of time, so we will have to be reasonable. At the end of the semester we will work collectively on theorizing from our experience.

Scott Westrem

ENGL 70500

**The Canterbury Tales**

Monday 6:30pm-8:30pm 2/4 credits [47179]

Room 6114

"Chaucer's Ends: *The Book of the Tales of Canterbury* and *The Book of the Duchess*"

It is a well-known literary fact that when Geoffrey Chaucer died in 1400, he left unfinished, and quite possibly inconclusively arranged, a collection of oral presentations representing a good variety of literary genres supposedly delivered by a group of some thirty English men and women of all walks of life while traveling the road to Canterbury Cathedral in order to "seeke" St. Thomas ^ Becket in his shrine there, the most popular pilgrimage site in later medieval Britain. The resulting collection of what might be called shards of narrative groups (and some of the narratives themselves lack a conventional "sense of an ending"), which the earliest manuscripts entitle "the book of the tales of Caunterbury," has guaranteed Chaucer his place with Shakespeare as a towering literary figure in English. Modern reception of Dante's *Divine Comedy* or Boccaccio's *Decameron* would be very different were one or the other similarly incomplete, and thus one explanation for Chaucer's enduring status may be that, as Harold Bloom observes in *The Western Canon*, the *Tales* "consists of giant fragments" that leave the reader with "little impression of something unfinished." Although there are times when the "impression of unfinished[ness]" is quite powerful, Bloom's sense of the work's paradoxical aesthetic coherence may also indicate why almost every modern edition of Chaucer's collected works, in which they are presented more-or-less chronologically (so far as this is possible), nevertheless *begins* with the *Tales*, even though almost all scholars believe he was writing it in his last years; it is conventionally followed by the *Book of the Duchess*, a poem he did in fact complete, perhaps as many as two decades before he began seriously to assemble his pilgrimage "compaignye" in his imagination.

In this seminar, we will read the *Book of the Duchess* and most of the *Tales*, asking many questions, only two of which will be: What is Chaucer doing and where is he going? In other words, what is his end? Answering--or at least replying to--the question will lead us in several directions, such as examining his themes, range of genres, subtlety of characterization, flexibility of narrative voice, quality of languages, and adaptability to a remarkable array of critical approaches during the past 125 years. We will also pay attention to crucial--if apparently fusty--matters such as codicology, since manuscript evidence may be crucial in coming to sound conclusions about the text. We will also of necessity pay attention to Chaucer's indebtedness to the international literature of his day, particularly to the Italian and French writers of preceding generations (and his own), whose work he used and transformed in stunning ways, so that he may justly be called an originator of the very idea of comparative literature. We will also take into serious account pertinent criticism (with an attempt to grasp something of its history), including work by David Aers, Glenn Burger, Mary Carruthers, Carolyn Dinshaw, Elaine Tuttle Hansen, Donald Howard, V. A. Kolve, Steve Kruger, Seth Lerer, Jill Mann, Lee Patterson, and D. W. Robertson.

Knowledge of Middle English is not a prerequisite for this seminar, although a desire to learn it is; we will spend a fair amount of time in early sessions acquiring an ability to read Chaucer in the original. I pay a great deal of attention to student writing, making assignments throughout the semester: three informal "reaction" papers, one 6-to-8-page paper requiring work with a manuscript (original or facsimile) or some other medieval artifact, and a lengthier (15-page) research paper. If successful, this seminar will never finish.

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

Joseph Wittreich  
ENGL 84100

**Seminar in Romanticism: Imaginary Conversations**

Monday 6:30pm-8:30pm 2/4 credits [47195]

Room 3309

Seminar in Romanticism: Imaginary Conversations. If the Romantics did not know one another, nevertheless they often read one another. We will place male and female voices against one another, and then read the emerging dialogues between Mary Woolstonecraft and William Blake, Mary and Percy Bysshe Shelley, Jane Austen and Lord Byron. Mary Wollstonecraft's *Vindication* and Blake's *Songs of Innocence and of Experience* and *Visions of the Daughters of Albion*; Austen's *Persuasion* and Byron's *Childe Harold's Pilgrimage*, *Prometheus*, *Prophecy of Dante and Marino Faliero*; Mary Shelley's *The Last Man* (with a glance back at Byron) and Shelley's *The Cenci* and *Prometheus Unbound*. Requirements: one oral presentation and a final paper (20-25 pages).

Nancy Yousef  
ENGL 74000

**Romantic Intimacies: Literature, Philosophy, and the Trouble with Others**

Thursday 2:00pm-4:00pm 2/4 credits (cross listed as WSCP 81000) [47181]

Room 5382

When and in what ways are the emotions to be understood as philosophically and politically significant? What are the relations among philosophy and literature -in general, and in the crucial period between the late eighteenth and early nineteenth centuries? This course explores the recurrent Romantic preoccupation with a set of related issues: the possibility of trust, the necessity of fellow-feeling, the aspirations of sympathy, and the disappointments of intimacy. Important historical events and cultural developments that upset established forms of domestic, communal, sexual, and political relations will be touched on, but our main concern will be the evident conceptual imperative to establish the bases ("natural," "conventional," "contractual") of relationships between individuals manifested in a range of imaginative, theoretical, and political writing.

The course is divided into three units, beginning with a study of key pre romantic formulations of the epistemic, ethical and psychological challenges of intersubjectivity (in Hume, Rousseau,

and Kant). The second part of the course considers responses to the French Revolution as representative, or symptomatic, of the complex, convulsive revaluation of terms such as "sympathy," "fellowship," "fraternity," "community" (readings include Burke, Wollstonecraft, and Hegel). The third section of the course is devoted to case studies in the core of the Romantic canon, focusing on Wordsworth (particularly his poems treating the challenge of knowing and responding to strangers in pain) and Austen (especially her treatment of the difficulties of achieving and dwelling in intimacy).

At once comparative and interdisciplinary, the course offers an opportunity to explore methodological and historical approaches to the relationship