

COURSES: SPRING 2006

Meena Alexander

ENGL 86500

Translated Lives: Body, Memory, Text

Wednesday 11:45am-1:45pm (2/4 credits) [94168]

How do the materials of a writer's life get translated into the work of art? We will approach the question of literary self-fashioning by thinking through questions of place and dislocation, body and memory given a migratory, diasporic existence. How does language work to convey the details of bodily experience? And what of traumatic memory – when the materials of the shared past or of the personal life are sheathed in forgetfulness? What does it mean to speak of a poetics of dislocation? Several of the writers we will look at have felt that they were forced to fabricate a tradition. In some of the writers there is an overt sense that work of art had to create a space in which alone the self could come into being. To clarify our discussions on bodily experience and the making of postcolonial texts we will turn to early English Romanticism and examine notions of selfhood, imagination and place. We will read Wordsworth's epic of subjectivity The Prelude (1805 version), Thomas de Quincey's Confessions of an English Opium Eater and selections from Burke, Coleridge, and De Quincey. Our readings in postcolonial literature will include two major works that make use of Wordsworth – Derek Walcott's long poem Another Life and V.S.Naipaul's memoir Enigma of Arrival. We will also read selected prose by Walcott and his long poem Omeros. We will read Theresa Cha's work of experimental prose Dictee and examine the writings of J.M.Coetzee by focusing on his novels, Life and Times of Michael K, Foe and Elizabeth Costello. There will be selected readings from Agamben, Anzaldúa, Appadurai, Bauman, Bhabha, Caruth, Cliff, Deleuze and Guattari, Harvey, Merleau-Ponty, Seyhan, Soja, Spivak and others. Requirements: This course will be run as a seminar with class presentations. One short paper and one long paper. Books will be on order at Labyrinth Books, 112 Street between Broadway and Amsterdam, Tel: 212-865-1588.

John Brenkman

ENGL 87100

Novelists on the Art of the Novel (James, Nabokov, Kundera)

Wednesday 4:15pm-6:15pm (2/4 credits) [94170]

The study of the novel is influenced by narrative theory and by novel theory, the former treating the novel as one type of narrative among others (myth, fairy tale, romance, film) and the latter approaching the novel as a genre with specific historical and social meanings. A third, less easily defined influence comes from the reflections on the art of the novel written by novelists themselves. Novelists' notebooks, essays, reviews, lectures, and prefaces provide a distinctive angle of vision on the techniques, the history, and the aesthetic of the novel. In this seminar we will undertake a preliminary study of the "art of the novel" as a protean genre of criticism by looking at James, Nabokov, and Kundera. We will also read *The Portrait of a Lady* and *Lolita* as a way of measuring how James and Nabokov addressed in their practice the aesthetic problems and artistic solutions that preoccupied them as critics. Texts: Henry James, *The Art of Fiction*, the Prefaces to the New York Edition, and various critical studies; Vladimir Nabokov, *Lectures*

on Literature and Lectures on Russian Literature; Milan Kundera, *The Art of the Novel* and *Testaments Betrayed*.

Rachel Brownstein

ENGL 84000

Studies in Romantic Narrative: Visions and Versions of Romance

Tuesday 4:15pm-6:15pm (2/4 credits) [94162]

When they are recalled in nineteenth-century operas and twentieth- and twenty-first-century films, the narratives of Romantic-period writers are rewritten as romances. Nostalgia gets piled upon nostalgia, and irony upon irony: the Romantic sense of the past and Romantic irony with it get ironed out and replaced by a more modern skepticism that seems to have been born yesterday. The tropes and specific narratives of the early nineteenth century are imagined, along with the costumes, as simply romantic.

What is the relation of Romanticism to old, mere, high, and/or true romance? How is the ambivalent romance that early nineteenth-century English writers had with romance understood and represented today? In this seminar, we will explore these questions while reading canonical narrative poems and novels composed in English in the second decade of the nineteenth century. Other questions will be raised as well: about the relation of the past to the present and the characteristic nostalgia of modernity; about the shapes (and the tropes) of the stories that get rewritten and the density and complexity of literary texts. The relationship of literature to fantasy and history, and of language to writers and readers, will be at the center of our discussions.

Major readings for the course include Byron's *Childe Harold's Pilgrimage, A Romaunt* (1812, 1816, 1818), and *The Giaour* (1813); Austen's *Pride and Prejudice* (1813) and *Persuasion* (1817); Keats' *The Eve of St. Agnes* (1819); Scott's *Waverley* (1814), *The Bride of Lammermoor* (1819), and *Ivanhoe, A Romance* (1819). Class presentations will bring into the discussion Letitia Landon, W.M. Thackeray, and perhaps Sir Arthur Sullivan on *Ivanhoe*; two "classic" Hollywood films, *Pride and Prejudice* (1940) and *Ivanhoe* (1952), and more recent film versions of Austen's most romantic novel; Donizetti's *Lucia di Lammermoor*; and perhaps Britten's *Peter Grimes* (with Crabbe). To help define key terms, we will round up some of the usual subjects on the subjects of romance (C. Reeve, S. Freud) and irony (F. Schlegel, L. Hutcheon, R. Rorty). Other readings may include Austen's juvenile *History of England*, Scott's review of *Emma*, some, at least, of *Don Juan*, and a selection of lyrics and ballads.

Morris Dickstein

ENGL 75200

American Realism, 1850-1915

Tuesday 2pm-4pm (2/4 credits) [94161]

This course will examine the development of American realism from the 1850s through World War I. It will focus on four overlapping forms of realism: the moral realism of James, Wharton, Kate Chopin, and others, rooted in Hawthorne and the English novel; the social realism of Howells, Crane, Dreiser, Norris, and regional writers such as Sarah Orne Jewett; the transgressive or documentary realism of progressive crusaders and muckrakers like Jacob Riis

and Upton Sinclair; and finally the visual realism of photographers like Mathew Brady, Riis, Lewis Hine, and Walker Evans, painters like Winslow Homer, Thomas Eakins, Edward Hopper, and the Ashcan school, and early silent film directors such as D.W. Griffith, Charlie Chaplin, and King Vidor, whose work lies slightly outside this period. The course will trace the beginnings of realism in the carnage of Civil War, the poetry of Whitman, the beginnings of photography, and the tremendous social changes of the Gilded Age, including the influx of immigration, rapid industrialization, and the growth of cities. We'll consider the intellectual impact of the ideas of Darwin and the French naturalists, as well as the simultaneous emergence of American pragmatism in the writings of William James. The major emphasis will be on works by novelists, painters, photographers, and filmmakers as well as their own theoretical statements, but there will also be readings from Lewis Mumford, *The Brown Decades*; Alfred Kazin, *On Native Grounds*; Alan Trachtenberg, *The Incorporation of America* and *Reading American Photographs*; Eric Sundquist (ed.), *American Realism: New Essays*; Amy Kaplan, *The Social Construction of American Realism*; Walter Benn Michaels, *The Gold Standard and the Logic of Naturalism*; Michael Bell, *The Problem of American Realism*; Miles Orvell, *The Real Thing*; David Shi, *Facing Facts*, and other secondary works.

Lyn Di Iorio Sandin

ENGL 85000

Latino/a Literary Textures

Tuesday 6:30pm-8:30pm (2/4 credits) [94166]

This course will theorize the concept of U.S. Latino literary expression in as much as it affects verbal textures in works by authors writing in English. The following questions will mark the course's contours. Does magical realism as style and texture, survive its origins in Latin America and translate into the work of contemporary American writers (whether they be Latino/a, African American, White)? Is the magical realism of the Dominican American writer Loida Maritza Perez like the magical realism of its most famous practitioner Gabriel Garcia Marquez? Does writing by working class writers who reject their Caribbean and Latin American origins create a Latino/a literary texture that owes much of its character to its relationship with African American identity and literary expression? How does a focus on race influence the verbal texture of a "contemporary classic" such as *Down These Mean Streets*? Is there a sub-category that might be termed a "literature of rage" within U.S. Latino/a literary studies? Lastly, what of writers, such as Cecile Pineda, who wish to eschew identifications as specifically Latino/a and yet produce work whose "otherness" might be attributed, at least partially, to the ethnically mixed background of the writer?

Literary works we will read will include: Alba Ambert's *A Perfect Silence*; Rudolfo Anaya's *Bless Me, Última*; Gloria Anzaldúa's *Borderlands/La Frontera*; Junot Díaz's *Drown*; Loida Maritza Pérez's *Geographies of Home*; Cecile Pineda's *Face*; Miguel Piero's "A Lower East Side Poem"; Edward Rivera's *Family Installments*; Piri Thomas's *Down These Mean Streets*. We will also view John Leguizamo's performance piece *Freak*.

We will read theory, criticism, and commentary by: Walter Benjamin, Mary Pat Brady, Cathy Caruth, Juan Flores, Hal Foster, Michel Foucault, Sigmund Freud, René Girard, Avery Gordon, Edvige Giunta, Kristen Silva Gruesz, José Esteban Muñoz, Robert Reid-Pharr, Silvio Torres-Saillant, Lyn Di Iorio Sandín.

Marc Dolan
ENGL 75400

America in the 1970s: Interdisciplinary Perspectives

Thursday 11:45am-1:45pm (crosslisted as ASCP 82000) (2/4 credits) [94174]

In 1982, when Peter Carroll published one of the first histories of the United States in the 1970s, he called it *It Seemed Like Nothing Happened*. Carroll may have meant his title to be taken ironically, but for many early observers it captured something about that cultural moment. In the short term at least, the 1970s held almost no interest in its own right. It seemed to fall by inaction into the shadows of the decades that preceded and followed it. If you were a liberal, the 1970s was the decade that betrayed the advances of the 1960s; if you were a conservative, it was the decade that delayed the achievements of the 1980s. A succession of failed presidencies, perhaps unequaled since the years before the Civil War, followed one after another as the decade limped to a close. Guitar rock and rhythm & blues became bogged down by the bloat of their own excessive industry, as recordings and radio became corporate beyond all redemption. Perhaps most important, in the wake of America's withdrawal from Vietnam, the two sides of an emerging culture war dug in and prepared for an ongoing conflict on the homefront that has obviously continued down into our own century.

Following the lead of more recent scholarship on the period, this course will attempt to examine the United States in the 1970s in its own right through the use of both primary and secondary sources. The course will feature in-class visits from faculty members of the American Studies Certificate Program based in the Art History, English, History, Music, and Theatre doctoral programs and may consider the following specific aspects of the period: birth control in Lawrence, Kansas; Sweet Sweetback's Baad Asssss Song and the heyday of the "blaxploitation" film; the interrelationship of Father Daniel Berrigan's "treason," the Moral Majority's "patriotism," and the Reverend Jesse Jackson's advocacy; the golden age (or not) of the TV variety show; the discourse of Watergate in print, sound, and image; the birth of the Nuyorican Poets Café and Ethnopoetics Movement; the establishment of rock criticism and the construction of "classic rock"; what ecological activism did and did not have to do with the popularity of self-actualization, meditation, and other organized movements aimed at personal growth; the normalization of disco and the discoization of normality; the emergence of multicultural women's writing as a distinct and prominent genre in U. S. literature; and the shift from an industrial to a service-oriented economy. If we have time, we may even spend a week on the long-forgotten swine flu epidemic.

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

Edmund Epstein
ENGL 86100

Finnegans Wake

Monday 4:15pm-6:15pm (2/4 credits) [94155]

In this course, we will engage in a close reading of James Joyce's final work, *Finnegans Wake*. The *Wake* is a gigantic poem on human life, following the center line of human existence—

which Joyce regarded as being the growth and development of men and women to the point of love and reproduction. In this book, his hero, Humphrey Chimpden Earwicker, and his heroine, Anna Livia Plurabelle, develop from rebellious children into lovers and then into husband and wife. In the course of the book, the reader encounters his hero and heroine first as children themselves, and then as founders of the family.

The book also provides the reader with a tremendous encounter with language. Since much of the book represents a dream of the hero, the language is correspondingly dream-like. Joyce was once asked why he was so innovative with his lexical experiments: "Aren't there enough words in the English language already?" "Yes," Joyce replied, "but they are not the right ones." But the main encounter will be with a huge work of creation illustrating the giant power of language. The grade of the course will be based upon a term paper.

Required texts: James Joyce's *Finnegans Wake*; Roger McHugh's *Annotations to Finnegans Wake*, John Hopkins University Press Paperback edition.; Richard Ellmann's *James Joyce*, 2nd edition. (Students should read this biography as soon as possible.); Various handouts.

David Greetham
ENGL 79500

Theory and Practice of Literary Scholarship

Intersession (This is a Spring course, but will be taught during the intersession, U795) (4 credits) [94202]

This course is only open to English Program students

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 2006, and the usual semester-long version will be given in Fall 2006. The alternatives present obvious advantages and disadvantages: in the intersession version we complete the course before the semester proper has begun, thus freeing up students to take a full roster of "regular" courses during the Spring, and because the intersession course is officially a "Spring" offering, students have the whole of the Spring semester to complete the final paper. Moreover, January is "bibliography" month in New York, and I have usually managed to get some of the leading visiting archivists, bibliographers, editors, and textuists to participate in the intersession class: students will thus be able to interrogate some of those authors they have read. And, because we meet often and for extended periods, students have usually found that there is a greater narrative impetus to the intersession version, and a greater sense of "group" interaction. The main 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. As usual, there will be an organizational meeting December to discuss scheduling.

Tom Hayes
ENGL 80600

Michel Foucault and the Poetics of Literacy

Friday 2:00pm-4:00pm (2/4 credits) [94200]

In this course we will show how the work of Michel Foucault enables us to read literary texts in new ways. We will place special emphasis on what Foucault called the repressive hypothesis as it is explained in "The History of Sexuality" and show how this concept illuminates the work of writers as diverse as John Milton and Louis Carroll.

We will read selections from Foucault's "Madness and Civilization, Discipline and Punish", and "The Order of Things" and apply insights gained from these texts to the novels of Dickens and Hardy. We will also read two of Foucault's most controversial essays, "What is Enlightenment" and "What is an Author?" as well as Leo Bersani's discussion of Foucault in "Homos" (Harvard 1995) and David M. Halperin's commentary on this discussion in "Saint Foucault" (Oxford 1995).

We will conclude by reading the last two chapters of Simon During's "Foucault and Literature: Towards a Genealogy of Writing" (Routledge, 1992), where he provides a lengthy critique of Stephen Greenblatt's use of Foucault in his "ontology of culture".

Gerhard Joseph
ENGL 86400

Aestheticizing Science: The Fictions of Thomas Sokal, Thomas Pynchon, Don DeLillo, Donna Haraway and Richard Powers

Monday 11:45am-1:45pm. (2/4 credits) [94153]

"The universe," says Muriel Rukeyser debatably enough, "is made of stories, not of atoms." Beginning with the "Sokal Hoax" and the responses to it in the scientific and humanistic communities, this course will then consider the aesthetic uses of thermodynamics, quantum theory, chemistry, genetics and biotechnology, Artificial Intelligence, etc. in the fictions of Pynchon ("Entropy," "The Crying of Lot 49", "Gravity's Rainbow"), DeLillo ("Ratner's Star", "White Noise", and the conclusion of "Underworld"), Donna Haraway ("Cyborg Manifesto" and "Modest_Witness@Second_Millennium. FemaleMale@_Meets_OncoMouse™") and Richard Powers ("The Gold Bug Variations", "Galatea 2.2", and "Plowing the Dark"). Course requirements: an oral report and a term paper.

Richard Kaye
ENGL 76000

Decadence and Modernism

Wednesday 6:30pm-8:30pm. (2/4 credits) [94172]

Critics and scholars once viewed the cultural ferment known as the Decadent Movement as beginning and ending at the Victorian fin de siècle. Increasingly, however, they have noted how the fin outlasted the siècle, maintaining an intense, mauve afterlife in the Anglo-American modernist writing of Yeats, Eliot, Joyce, Stevens, Lawrence, James, Stein, and Faulkner. This

course explores how modernist poets and novelists critiqued and refashioned Decadent figures, strategies, and attitudes. Examining literary texts, iconography, and film, we will begin with the turn of the century, a period of pervasive fears and fantasies dominated by such figures as the New Woman, the urban detective, the homosexual bachelor, the Anarchist, the Oriental, the overreaching colonialist, the self-preening aesthete, the vampire and the femme fatale. In the writings of Pater, Olive Schreiner, Vernon Lee, John Addington Symonds, and Wilde, Aestheticism emerged as a robust, theoretically coherent but varied movement. Writers navigated a world in which theories of degeneration preoccupied the popular imagination. The morbidity, subjectivism, sexual experimentalism and excesses of technique and language characteristic of Nineties sensibility foment differing forms of experimentalism in the work of twentieth-century writers, beginning with writers of the First World War. We will explore how certain modernist and post-modernist texts revise late-nineteenth-century texts and figures--- Joyce's "Portrait of a the Artist as a Young Man", for example, as a rewriting of "The Picture of Dorian Gray" (a work that Joyce admired) and Faulkner's "Sartoris", with its doomed Horace Benbow, the dandy-aesthete of Yoknapatawpha. Writers experiment with the erotics of triangular desire (Henry James in "Wings of Desire", Stein in "Q.E.D", a rewriting of James' novel as explicitly Sapphic romance). Finally we will explore the relevance of Decadence to a consideration of post-modernism, where Decadent ideas arguably have had pervasive effects as writers continue to question conventional moral fixities and the premises of realist aesthetics. (We will consider Nabokov's "Lolita" as a Salome narrative, Phillip Roth's novella "The Ghost Writer" as an homage to James' story "The Author of Beltraffo", and the contemporary British novelist Will Self's recasting of Wilde's "Dorian Gray" in the late-twentieth-century London of "Dorian"). Among the texts we will consider: Huysmans, "Against Nature"; Wilde, "The Picture of Dorian Gray", "Salome"; Hardy, "Jude the Obscure"; Freud, "Dora: A Case of Hysteria"; Conrad, "Heart of Darkness"; Stevenson, "Dr. Jekyll and Mr. Hyde"; Olive Schreiner, "Story of an African Farm"; Yeats, " Selected Poems"; Eliot "The Waste Land", Joyce "Portrait of the Artist as a Young Man"; James, "The Wongs of the Dove"; Faulkner, "Sartoris", Stein, "Q.E.D"; Nabokov, "Lolita", Roth, "The Host Writer"; Will Self, "Dorian". Exploring the implications for literary theory of Decadent aesthetics, we will read relevant critical and theoretical texts, including Symons, "The Decadent Movement in Literature"; Bastille, "Literature and Evil"; Richard Ellmann, "The Uses of Decadence", Richard Gilman, "Decadence: The Strange Life of an Epithet"; Linda Dowling, "The Decadent and The New Woman"; Michael Rifaterre, "Decadent Paradoxes", and Leo Bersani, "The Culture of Redemption". Oral reports, final paper.

Wayne Koestenbaum
ENGL 88100

Sleep

Tuesday 2:00pm-4:00pm (2/4 credits) [94160]

This seminar will investigate experiences of sleep, as represented in literature (mostly modern) and as enacted in aesthetic process. Also on our agenda will be fatigue, reverie, insomnia, trance, and automatic writing. Students will be asked to keep a dream notebook during the semester, and to develop a final project from that source. We will begin with Freud's *The Interpretation of Dreams*. Then we will move to Shakespeare's *Macbeth* and sleep-steeped poems by Coleridge, Keats, Tennyson, Emily Dickinson, Walt Whitman, Georg Trakl, Rainer Maria Rilke, André Breton, Robert Desnos, Federico García Lorca, Anne Sexton, and Elizabeth

Bishop. We will see at least one film (definitely Andy Warhol's *Sleep*, and possibly Alfred Hitchcock's *Spellbound*), and we may hear the last act of Wagner's *Die Walküre*, or the sleepwalking scenes from Bellini's *La Sonnambula* and Verdi's *Macbeth*. Other possibilities for the syllabus: Ovid's *Metamorphoses* (excerpts), Gérard de Nerval's *Aurélia*, Bram Stoker's *Dracula*, Franz Kafka's *The Metamorphosis*, Michel Leiris's *Nights as Day, Days as Night*, Jean Rhys's *Good Morning, Midnight*, Elizabeth Hardwick's *Sleepless Nights*, Jorge Luis Borges's "The Circular Ruins," Yoko Tawada's *Where Europe Begins*, Samuel Beckett's *Nohow On*, Robert Pinget's *Monsieur Songe*, Gaston Bachelard's *The Poetics of Reverie*, Jane Gallop's *Reading Lacan*, Susan Sontag's *Alice in Bed*, Alice Notley's *The Descent of Alette*, Roland Barthes's *The Neutral* (excerpt), and Anne Carson's "Every Exit is an Entrance." Requirements: in-class presentation, dream notebook, final essay.

Steven Kruger
ENGL 80800

Chaucer's Early Works and Medieval Psychologies

Tuesday 11:45am-1:45pm (cross-listed as MSCP 80500) (2/4 credits) [94159]

Chaucer's work – from early dream visions like *The Book of the Duchess* and *The House of Fame* to *The Canterbury Tales* – evinces a strong interest in psychology, though a psychology very different from contemporary, post-Freudian frameworks. In this course, we will focus especially on Chaucer's earlier work – the dream visions and *Troilus and Criseyde* – examining how these poems construct an understanding of the psyche in relation to (1) the (sexed, gendered, and sexualized) body; (2) the cosmos, conceived as under the ultimate control of a (Christian) God; (3) the demands of religious belief and practice; and (4) secular realms like marriage, the family, the court, and the nation. To facilitate this investigation, we will read widely and interdisciplinarily in medieval discourses surrounding Chaucer and shaping his conception of psychology: such discourses include theories of dreaming (medical, theological, natural philosophical); treatises on the *anima* [soul]; handbooks governing religious practices like confession and penance; discussions of such social institutions as "courtly love," the household, and the public (political) sphere. We will also work with some non-Chaucerian literary works (e.g., selections from Boethius's *Consolation of Philosophy*, *The Romance of the Rose*, Dante's *Commedia*, Usk's *Testament of Love*, Henryson's *Testament of Cresseid*) that take up questions related to those Chaucer poses. And we will consider whether and how contemporary psychological theories might be of use to an understanding of medieval psychologies. Students should purchase the *Riverside Chaucer* (or another complete edition of Chaucer's writing). Required student work will include in-class presentations and brief written assignments leading to a final seminar paper.

Rich McCoy and Matt Greenfield
ENGL 71100

Renaissance Genres: Shifts in Form and Vision

Monday 4:15pm-6:15pm (2/4 credits) [94156]

Walter Benjamin says that "all great works of literature found a genre or dissolve one," yet, despite intense political and religious fissures, many of the great works of the Renaissance are less disruptive than weirdly protean in their approach to genre, eccentrically adapting older forms

and amorphously anticipating new ones. This team-taught survey of sixteenth and seventeenth-century English literature will deal with changes in major works and genres of the period, including the sonnet, chivalric and pastoral romance, epic, allegory, early versions of the novel, and Shakespeare's anomalous experiments in tragicomedy. We will discuss the erotic and religious verse of Sir Thomas Wyatt, Christopher Marlowe, William Shakespeare, Elizabeth I, Philip Sidney, the Countess of Pembroke, John Donne, Ben Johnson, Aemilia Lanyer, George Herbert, Mary Wroth, and others including Raleigh, Daniel, Herrick, Carew, and Crashaw. We will also read significant selections from Spenser's *Faerie Queene* and from Sidney's *Arcadia* as well as shorter works of prose fiction by Thomas Nashe, John Lyly, and Robert Greene among others. We will conclude with a discussion of John Milton's early works as a powerful yet malleable recapitulation of Renaissance forms and themes. Recent work by Harry Berger, Angus Fletcher, Stephen Greenblatt, Richard Helgerson, Katherine Maus, Patricia Parker, Debora Shuger, and others will provide a critical and scholarly perspective on early modern literature. Requirements will include an oral presentation, an annotated bibliography due in week 5, a midterm draft due in week 7, and the final term paper due in the last week. We hope that submission of a bibliography and a draft in the first half of the semester will make it easier to produce a polished, substantial, and original final paper by the end of the term.

Nancy Miller
ENGL 86000

Trauma, Testimony, Mourning: Twentieth Century Literature of Witness
Thursday 4:15pm-6:15pm (2/4 credits) [94189]

"Trauma, Testimony, Mourning" will examine the work of writers who have borne witness to the traumatic events of a century fractured by war and atrocity. In addition to first-person accounts that deal with extreme experience, readings will include critical studies in trauma and visual culture. The Holocaust and its aftermath will be a central though not exclusive focus of the seminar. We will end with a unit on Sept. 11 and the role of visual documents and monuments in the process of memorialization. Because photography continues to play a crucial role in constructing our sense of traumatic experience, students who plan to take this course are expected to attend the day-long conference "Picturing Atrocity: Photography in Crisis" that will take place at the Graduate Center on Friday, December 9, 2005.

Writers include: Barthes, Beauvoir, Caruth, Cha, Delbo, Ernaux, Laub, Levi, O'Brien, Sontag, Satrapi, Spiegelman, Woolf.

The work for the course: a seminar report and a 20-page research paper.

Robert Reid-Pharr
ENGL 75700

The Black Woman's Novel in Post WWII America
Thursday 2:00pm-4:00pm (2/4 credits) [94187]

In this course we will assess the work of that generation of Black American female writers who gained prominence in the 1970s and 1980s. We will ask how these women's writing built upon a tradition of Black American literature dominated by men, particularly Wright, Ellison and

Baldwin. Moreover, we will be especially concerned with the ways in which contemporary black female fiction and poetry partakes in the cultural and ethical debates engendered by the feminist and gay and lesbian movements. The course will have a particular focus on the work of Toni Morrison, Alice Walker, Audre Lorde, Toni Cade Bambara, Nikki Giovanni and Octavia Butler and will be supplemented with a heavy dose of secondary and critical texts. Students will write one short "review essay" and a longer seminar paper.

Joan Richardson and Josh Wilner
ENGL 84200

Transatlantic Romanticism

Thursday 6:30pm-8:30pm (2/4 credits) [94196]

Although Emersonian Transcendentalism has long been recognized as, among other things, an American heir to European Romanticism, it is only in recent years that there has been a concerted attempt to reflect on Romanticism as an inherently transatlantic phenomenon involving criss-crossing currents of influence, dense networks of material relationships, and intimately contested narratives of formation. Without prejudging the success of this attempt, this course will test the viability of "transatlantic romanticism" as a theoretical and methodological construct, in part through a consideration of recent secondary literature but primarily by the study in juxtaposition of writings by such figures as Blake, Wordsworth, Schelling, Coleridge, Goethe, Emerson, Thoreau, Alexander and Wilhelm von Humboldt, Poe, Baudelaire, Whitman, and Nietzsche.

David Richter
ENGL 83200

Swift, Fielding, Sterne: Satire and Comedy

Thursday 4:15pm-6:15pm (2/4 credits) [94192]

The course will focus on three rich and wide-ranging masterworks of eighteenth-century satiric comedy (or comic satire): Gulliver's Travels, Tom Jones, Tristram Shandy. Course readings will also include shorter, but not necessarily lesser texts by Swift, Fielding and Sterne (e.g., A Tale of a Tub, The Tragedy of Tragedies, A Sentimental Journey). Theoretical concerns will include the Augustan discourse of satire among the Tory wits of the Scriblerus Club, and the development of satiric comedy as a genre in the period between Cervantes and Jane Austen.

Talia Schaffer
ENGL 84500

Rethinking Aestheticism

Monday 2:00pm-4:00pm (2/4 credits) [94154]

Traditionally, aestheticism has been perceived as a minor movement at the fin-de-siecle, mainly composed of Oscar Wilde wearing plush breeches and floppy hair. But recently our understanding of this movement and its significance has been drastically expanded. In this course we will examine aestheticism as a revolutionary literary theory and practice, a feminist practice, a major reformer of material culture, an innovative refashioner of gender and sexual roles, a philosophical discourse about subjectivity, and an influential force on modernism. In

rethinking aestheticism, we will be reading some now-forgotten authors who were major figures in the movement, giving us a chance to ask some questions about canonization and the way categories of literary history evolved. Along with Wilde, we will be reading Ruskin, Pater, Morris, Stoker, Symons, Dowson, Johnson, Yeats, Hope, James, Lee, Marriott Watson, Meynell, Ouida, Malet, Taylor, and looking at art by du Maurier, Beardsley, and Whistler. Critics will include Denisoff, Thomas, Bristow, Prins, Schaffer, Psomiades, Freedman, Felski, Ledger, Ardis, Laity, and Feldman.

Eve Sedgwick

ENGL 87100

Proust II

Tuesday 6:30pm-8:30pm (2/4 credits) [94164]

This is a year-long seminar (divided into two courses: Proust I and Proust II) organized around a close, start-to-finish reading of Marcel Proust's *A la recherche du temps perdu*. We will be considering a wide range of the issues, motives, and ambitions embodied in the novel, including its complicated relation to the emerging discourses of Euro- American homosexuality. Other preoccupations that I hope will emerge through our discussions include the changing possibilities of novelistic genre; narratorial consciousness; texture; habit and addiction; experimental identities; adult relations to childhood; the spatialities of present and past; the psychologies of object relations; the vicissitudes of gender; the bourgeois maternal in relation to such other roles as the grandmother, the aunt, the uncle, and a variety of domestic workers; alternatives to triangular desire; the languages of affect; phallic and non-phallic sexualities; the phenomenology and epistemology of oneiric states; the relations between Jewish diasporic being and queer diasporic being within modernism; and the affective, phenomenological, and philosophical ramifications of an interest in the transmigration of souls – to name but a few. For ease of discussion, all students are required to use the new translation edited by Christopher Prendergast (individual translations by Lydia Davis et al.). Those who wish to can also read in French.

Ira Shor

ENGL 89010

Can Paulo Freire 'Work' In Kansas? Critical Pedagogy in Reactionary Times and Places

Wednesday 6:30pm-8:30pm (2/4 credits) [94171]

These are vexing times for progressive educators and critical scholars; indeed, for public-sector advocates in general, on the defensive year after year. Is there a "pedagogy of possibility" as Henry Giroux might ask, a transformative pedagogy that empowers civic educators in reactionary times? In the narrow conditions of the 21st century, is it still useful to turn to Paulo Freire, the premier educational philosopher of the last century? Following author Thomas Frank who asked **WHAT'S THE MATTER WITH KANSAS?**, this seminar will rethink Freire's work in this age of triumphant neoliberalism and runaway globalization, where rhetoric and pedagogy are dominated by a singular message from the status quo, 'There is no alternative.' Freire answered that 'Another world is possible,' a hope he took from nation to nation after being exiled from his native Brazil by the military coup of April, 1964. What is the future of that hope and how can it embody rhetoric and pedagogy? This seminar will rethink Freire's rich legacy of theory and practice, his frameworks of generative themes, problem-posing, dialogic learning, "untested

feasibility," "conscientization," "class suicide," and "anthropological notions of culture" which emerged from his work among battered peasants and workers in a Third World country. Do these frameworks hold promise for critical educators in the North, where wealth and inequality grow yearly, where the climate is hostile to social democratic politics? Freire's contributions will be examined along with some of those whose work followed him, to question their value for an American discourse and pedagogy that seek transformation in education and society.

Donald Stone
ENGL 84500

Literature and Art of the 1850s

Wednesday 4:15-6:15pm. (2/4 credits) [94169]

"Of all decades in our history, a wise man would choose the 1850s to be young in." (G. M. Young, *Victorian England: Portrait of an Age*) Historians have described the 1850s as the highpoint of Victorian England: the decade of the Crystal Palace Exhibition in which British power seemed at its peak. This was arguably the richest single decade of English art and literature, beginning with Alfred Tennyson's *In Memoriam*, Charles Dickens's *David Copperfield*, and the paintings of the Pre-Raphaelite Brotherhood and ending with George Eliot's *Adam Bede*, Charles Darwin's *Origin of Species*, and the astonishing designs of William Morris. It was also perhaps the most important decade for feminist literature: Charlotte Brontë's *Villette*, Elizabeth Gaskell's *Life of Charlotte Brontë*, Elizabeth Barrett Browning's *Aurora Leigh*, and Christina Rossetti's extraordinary "Goblin Market."

Elizabeth Tenenbaum
ENGL 86000

Narrative Literature of Australia and New Zealand

Tuesday 6:30pm-8:30pm (2/4 credits) [94165]

Australia and New Zealand (along with their North-American counterparts, the United States and Canada) are historically grounded in a settler population that was simultaneously colonial with regard to its British homeland and colonizing with regard to an indigenous people. Like America's early states, both of these Antipodean settler colonies emerged from outposts loyal to their mother country to become autonomous political entities and ultimately independent nations with literatures worthy of world attention. But although British usage still merges these two lands into "the Antipodes," they in fact differ in many significant ways. The fact that New Zealand's early settlers were God-fearing citizens in pursuit of economic opportunity whereas those of Australia, whose initial British settlement was a spreading penal colony, were largely transported convicts arriving in chains would presumably account at least in part for the long-term differences in the cultures of these two nations. The historical roots of each will be addressed at the start of the semester in selections from *Breaking a Man's Spirit* by the Australian writer Marcus Clarke and *Station Life in New Zealand* by Lady Barker (both published in 1870), and subsequently in the evocation of settlement life in nineteenth-century Queensland in David Malouf's novel *Remembering Babylon*; the account of the Aborigine experience of two previous generations in Sally Morgan's autobiographical narrative *My Place*; a novel dealing with early New Zealand history by either C.S. Stead or Maurice Shadbolt; and historical segments of two assigned novels by two Maori writers, Patricia Grace's

Potiki and Witi Ihimaera's *Bulibasha*. Our reading of Morgan's text, a short story by the Aborigine novelist Colin Johnson, and the two Maori narratives identified above will also shed light on the vastly differing cultures and societal roles of Australia's and New Zealand's indigenous populations. Another focal issue—particularly in our discussion of *The Idea of Perfection* by the Australian writer Kate Grenville, *Children's Bach* by the New Zealand writer Helen Garner, and short stories by a wide range of writers—will be the relationship between men and women (and the characteristics ascribed to each) in authors from Australia, which has traditionally been a notably male-dominated country, and New Zealand, a nation that takes pride in having been the first to allow women to vote and in which a number of present government leaders, including the Prime Minister, are female. Throughout the semester, however, attention will also be given to aspects of human experience that arguably lie outside the political realm. Of central importance in this context will be the treatment of art—and more fundamentally of perception—in *My Life as a Fake* by Peter Carey (an Australian writer who has twice won the Booker Prize, an award given annually for the best novel written anywhere within the British Commonwealth of Nations) and the representation of subjectivity, mental disturbance, and madness in *An Angel at My Table*, the second of three volumes in a personal narrative that Michael Holroyd described as “one of the greatest autobiographies written this [i.e., the twentieth] century” by Janet Frame (who in 2003 was one of three finalists for the Nobel Prize in Literature). Requirements for this seminar include a one-page response to each week's reading assignment, a class presentation, and a twelve-to-fifteen-page paper.

Elizabeth Tenenbaum

ENGL 76000

Modernist Fiction

Thursday 6:30-8:30pm (2/4 credits) [94198]

We will devote a major fraction of the semester to probing the multifaceted nature of British modernist fiction through a study of four novelists whose writings arguably constitute the core of this transformative literary mode: Joseph Conrad, D.H. Lawrence, James Joyce, and Virginia Woolf. Focal issues for discussion will include the innovative visions these writers introduced in three disparate domains: the structural and technical options entailed in narrative art; the intensity, variance, and unpredictable impact of subjectivity; and the degree to which societal structures both enable and constrain human experience. Reading will include Conrad's *Heart of Darkness* and *Nostramo*, Lawrence's *Women in Love*, a major portion of Joyce's *Ulysses*, and Woolf's *Mrs. Dalloway* along with either *To the Lighthouse* or *The Waves*. These novels will be read in the context of a variety of shorter readings by these novelists including short stories (and possibly a few novellas) and non-fictional selections of three kinds: personal writings (e.g., autobiographical pieces, journal entries, and letters), texts that deal with values, concerns, and beliefs that implicitly ground their writer's approach to fiction (e.g., segments of Lawrence's *Psychoanalysis and the Unconscious* and Woolf's *A Room of One's Own*); and explicit discussions of various aspects of narrative literature (e.g., Conrad's Introduction to *The Nigger of the Narcissus*, Lawrence's “The Novel” along with segments of *Studies in Classic American Literature*, and Woolf's “Mr. Bennet and Mrs. Brown.” The latter part of this seminar will focus upon relatively short, contemporaneous novels by American and Continental European writers (e.g., Faulkner's *As I Lay Dying*, Kafka's *The Trial*, and Gide's *The Immoralist*). The first of two required oral presentations (twenty to thirty minutes long) will analyze a narrative assigned for

discussion (either a short story, a novel, or a single chapter of *Ulysses*) in the light of a particular critical, theoretical, or interdisciplinary perspective (e.g., Wayne Booth's rhetorical analysis, Shlomith Rimman-Kenan's, Michael Riffaterre's, or Peter Brooks' narratological theory, Fredrick Jameson's or Terry Eagleton's Marxist reading, or any chosen post-colonial, linguistic, sociological, or psychological approach). For the second presentation, students (perhaps working in pairs) will discuss both the continuities and the alternatives to British Modernist fiction found within an American or a Western European novel of the Modernist period (approximately 1900 to 1940) or a subsequent literary era. (For both these presentations, a list of suggested materials will be provided at the start of spring semester.) Additional seminar requirements include the submission of three weekly questions on readings scheduled for discussion and a term paper, optionally on a topic related to either presentation.

Neal Tolchin
ENGL 75400

The Contemporary Multicultural American Novel

Thursday 11:45am-1:45pm (2/4 credits) [94173]

From N. Scott Momaday's Pulitzer Prize winning *House of God* (1968) to Toni Morrison's *Beloved* (1988) and Jhumpa Lahiri's *Inheritance* (1999), both of which also won the Pulitzer, the neglected fields of Native American, African American, Asian American, and Hispanic/Latino American literature have gradually drawn the attention of scholars and are now often taught together under the rubric Multicultural American Literature. In contemporary Native American fiction, Leslie Silko's *Ceremony* and Louise Erdrich's *Love Medicine* are regarded as key texts. In Hispanic/Latino American fiction, Rudolfo Anaya's *Bless Me, Ultima* is seen as a foundational text for Mexican American fiction; and Oscar Hijuelos's *Mambo Kings Play Songs of Love* is similarly viewed as a breakthrough novel for Cuban American writing. Maxine Hong Kingston's *The Woman Warrior* put Asian American literature on the map as an academic area of study; more recently Fay Ng's *Bone* and Chang-Rae Lee's *Native Speaker* have attracted the interest of scholars in this field, as has a text appropriated by Americanists from Canadian writing, Joy Kogawa's *Obasan*. African American literature is further along in its development as a field of study and possible authors include Walter Moseley and August Wilson.

This course will be run as a seminar, with oral reports and a research paper required. A good historical introduction to this field is Ronald Takaki's *A Different Mirror: A History of Multicultural America*.

Jerry Watts
ENGL 85000

Writers and Politics in Twentieth Century America

Tuesday 4:15pm-6:15pm (2/4 credits) [94163]

This course will explore various conceptual and theoretical efforts employed to describe and analyze the various ways that intellectuals have politically functioned in twentieth century United States. Of particular interest will be topics linked to intellectuals as ideological apologists for a given status quo; the intellectual as oppositional ideologue; intellectuals as policy experts; politicized academics; role of intellectuals within religious communities; intellectuals and the

mass media; the impact of mass culture on American intellectuals; and the ways that gender and racial differences have informed the intellectual and political practices of American intellectuals in twentieth century United States. Intellectuals and contemporary society.

Barbara Webb
ENGL 86500

Post-Colonial African Narratives

Tuesday 11:45am-1:45pm (2/4 credits) [94158]

A study of how African writers have attempted to transform the political and cultural legacies of colonialism by creating narratives that challenge prevailing notions of national identity and power. We will examine their representations of African history, politics, and culture. Of particular interest will be their engagements with nationalist, pan-Africanist, and postcolonial discourse. We will also discuss how these writers address problems of language and literary form, and how they see their roles as artists and social critics. In addition to literary texts by Anglophone African writers published in the post-independence period, we will read essays by African critics and theorists such as Appiah, Mudimbe, Ndebele, and Gikandi as well as selected writings by postcolonial theorists such as Said and Bhabha among others.

Primary texts: Chinua Achebe, *Arrow of God*; Ama Ata Aidoo, *No Sweetness Here*; Bessie Head, *Collector of Treasures*; Nuruddin Farah, *Maps*; Ngugi wa Thiong'o, *Matigari*; Ben Okri, *The Famished Road*; and Yvonne Vera, *The Stone Virgins*.

Requirements: An oral presentation and a term paper (15-20 pages). The course will be conducted as a seminar with class discussion of assigned readings and oral presentations each week.

Scott Westrem
ENGL 70700

Medieval Literature in Britain

Friday 2:00pm-4:00pm (2/4 credits) [94201]

Joe Wittreich
ENGL 82300

Milton and Popular Culture

Monday 6:30pm-8:30pm (2/4 credits) [94157]

In his new edition of Milton's great epic, Philip Pullman writes that "Today, nearly three and a half centuries after *Paradise Lost* was first published, it is more influential than ever. It will not go away." We will read Milton's poem as an epic of consciousness with special attention to writers who have tried to make *Paradise Lost* a formative test, especially for the youth of a nation. Elizabeth Bradburn and Sarah Siddons and, very recently, Nancy Willard have adapted the poem for children. It is also a foundational text for Mary Shelley's monster in *Frankenstein*, and for Jamaica Kincaid's *Lucy*, and a continual point of reference in Philip Pullman's trilogy, *His Dark materials*, from which we will read *The Amber Spyglass*. Students will be invited to bring into play other works like Steeven Burst's *To Reign in Hell*, the graphic novel by Neil

Gaiman (*The Sandman: Season of Mists*), and even Toni Morrison's *Paradise*, particularly in view of Pullman's declaration, "I love the audacity of the poem's opening--the sheer nerve of Milton's declaring that he's going to pursue 'Things unattempted yet in prose or rhyme' to 'justify the ways of God to men.' How could anyone fail to thrill to a story that begins like this? How could any reader not warm to a poet who dares to say it?" Though the seminar will fix its attention to *Paradise Lost*, it will also focus on the broader question of Why Milton Matters?

Nancy Yousef
ENGL 84200

Romantic Sensibilities: Form and Affect

Wednesday 11:45am-1:45pm (2/4 credits) [94167]

This course will explore the varied forms and expression of "sensibility"--a cultural phenomenon originating in the enlightenment, amplified and critiqued in the romantic era, and extending even to early Victorian writing. At once a measure of psychological depth, emotional responsiveness, and ethical insight, "sensibility" and a cluster of terms associated with it (benevolence, virtue, compassion, heart, sympathy, community, affection) are not only prevalent in fiction and poetry, but are also widely contested in political, philosophical and aesthetic debates of the period that has sometimes been called the "Romantic century" (1750-1850). Beginning with its early roots in eighteenth century theories of natural "moral sense" (in David Hume and Adam Smith), we will then read two hugely influential European works that virtually defined the character of sensibility: Rousseau's tale of virtuous struggle and triangulated love, *Julie, ou La Nouvelle Heloise*, and Goethe's Sorrows of Young Werther, a virtual manifesto for uncompromised passion. The middle section of the course will be taken up with three related but distinct manifestations of sensibility in British Romanticism. The Poetry of Sensibility will sample representative works by Charlotte Smith, Samuel Taylor Coleridge, William Wordsworth, John Keats, and Letitia Landon. The Politics of Sensibility will consider how fractious debates over the French Revolution in England reshape the language of sentiment in socially-engaged prose of the period (readings will include selections from Edmund Burke, Mary Wollstonecraft, and William Godwin). The Aesthetics of Sensibility will consider how several important articulations of romantic poetic practice both incorporate and challenge the cult of feeling (readings from William Wordsworth, Joanna Baillie, and Percy Byssche Shelley). The course will conclude with Jane Austen's *Sense and Sensibility*, Mary Shelley's *Frankenstein*, and Emily Bronte's *Wuthering Heights*: three novels that emerge from, and offer powerful but distinct critiques of the culture of sensibility.

Course requirements: Short response papers, one presentation on primary texts or on selected recent criticism, 15-20 page essay.

IDS

Cross-listed WSCP81000

The Fabric of Cultures Fashion, Identity and Globalization

Professor Joseph Glick (Psychology) email: jglick@gc.cuny.edu and Professor Eugenia Paulicelli (Comparative Literature and Women's Studies) email: epaulicelli@gc.cuny.edu

In *The Condition of Postmodernity* David Harvey notes that it is vital to gain a critical understanding of how “the production of images and of discourses” is “part and Parcel of the reproduction and transformation of any symbolic order.” Fashion is central to the profound shifts and transformations in both production and consumption that take place in given social and cultural spaces. The present course will analyze in depth the implications of various theories of postmodernity (Harvey, Appadurai, Jameson, Deleuze). The course will also focus on theories of cultural production and aesthetics (Bourdieu, Shusterman). These texts will ground the research into fashion and dress cultures that the second part of the course will be concerned with. Special attention will be given to case studies drawn from both Western and Eastern cultures (China, India, New York, Africa, Latin America and Britain). We will also examine the role of fashion in constructing “national identity” and local and global cultures. In addition, we will discuss the drastic changes that have occurred since the 1970s and the impact they have had on fashion production, consumption and cultural production in a globalized world.

For more information about the course or a copy of the syllabus contact the professors at the above email addresses.

COURSES: FALL 2005

Ammiel Alcalay

ENGL 80100

Theory Colloquium

Thursday 2:00pm-4:00pm 2/ 4 credits [92272]

In this course we will investigate a wide range of theories and practices, from the most concrete relationships between form and content, to more abstract conceptual frameworks. We will look at histories of transmission and legitimization while exploring the different ways various theories and practices have either gained institutional currency or remained outside the framework of those politicized structures. The course will be framed by two possibly related phenomena: the dominance of continental theoretical models for literary and cultural scholarship, and the almost complete absence of “investigative poetic” models emerging from the work of North American poets. Within this framework, we will look at many different issues and models, always keeping in mind how students might make use of these theories and practices in their own work. Some of the issues we will explore include: the emergence of structuralist and post-structuralist thought in France in its relationship to the decolonization of Algeria; the rise of continental theoretical models in the North American context in relation to struggles for narrative legitimacy on the part of various peoples and movements in the 1960s and 1970s, particularly that of U.S. veterans of the war in Vietnam; the relationship between literary historical work and theoretical work according to subject matter; the theoretical implications of formal questions regarding poetic meter or narrative structure; the practical meaning of conventional and unconventional formal approaches to theory and scholarship. Throughout, we will draw on a wide range of sources to explore these and other questions. Required readings will include selections by William Carlos Williams, Laura Riding, Josephine Miles, Muriel Rukeyser, Charles Olson, Amiri Baraka, Robert Duncan, Susan Howe, Nathaniel Mackey, and others. Examples of literary/cultural histories might include Shari Benstock’s *Women of the Left Bank*; Ann Vickery’s *Leaving Lines of Gender: A Feminist Genealogy of Language Writing*; D.H. Melhem’s *Heroism in the New Black Poetry*; Daniel Kane’s *All Poets Welcome*; Komozi Woodard’s *A Nation Within A Nation: Amiri Baraka (LeRoi Jones) & Black Power Politics*; James Le Sueur’s *Uncivil War: Intellectuals and Identity During the Decolonization of Algeria*; Jim Neilson’s *Warring Fictions: Cultural Politics & the Vietnam War Narrative*. Supplementary readings may include: Aristotle’s *Poetics* and other classical and medieval sources in rhetoric and poetics; Charles Peirce; Jose Marti; G. Lukacs; Emile Benveniste; C.L.R. James; Edward Said, and many others. Class requirements will include frequent writing responses to readings and the choice by each student of an investigative path to be pursued throughout the course of the semester and presented to the class at intervals.

Glenn Burger

ENGL 70500

Canterbury Tales

Tues 4:15pm-6:15pm 2/4 credits [92255]

In this course we will read Chaucer's most experimental work, *The Canterbury Tales*, taking up a variety of interrelated historical, social, and political questions. How, for example, does Chaucer

represent the relations and conflicts among the various classes of late-medieval society, and what effects does Chaucer's own class position—as bourgeois civil servant with strong ties to the aristocracy—have on the production of the *Canterbury Tales*? What views of gender and sexuality do the *Tales* present and explore? To what extent are they shaped by Christianity, and how do they represent the relation between Christianity and other systems of belief (classical "paganism," Islam, Judaism)? How does Chaucer treat the interimplication of such categories of identity as race, religion, class, gender, and sexuality? Why—of all the writers of the English Middle Ages—is it Chaucer whom we are most likely to read? What factors have especially contributed to canonizing Chaucer as the "father of English poetry?" Our primary focus will be the *Canterbury Tales* themselves. But we will also consider some related contemporary texts—such as *The Book of Margery Kempe*, *Le Menagier de Paris*, French fabliaux, and Christine de Pisan's *Book of the City of Ladies*—as well as such early fifteenth-century "continuations" of the *Tales* as Lydgate's *Siege of Thebes* and the *Tale of Beryn*. Students will make one brief seminar presentation and produce a final research paper.

Mary Ann Caws
ENGL 86000

Art and Text

Tuesday 4:15pm-6:15pm 2/4 credits [92256]

This seminar will examine various ways of contemplating the verbal as it interferes (positive sense thereof) with the visual, in several domains. The texts will include passages from novels, poems, films, and essays, both theoretical and personal (including texts by Roland Barthes, John Berger, Rosalind Krauss, etc.) We will take up, briefly, a few schools of painting and thought (Futurism, Dada, Constructionism, Cubism, Surrealism, etc.), examine a few manifestos in context and free-standing, and give a certain consideration to the regions noted for the most challenging creations (Vienna, Worpswede, Madrid, London, New York, Paris), to musical associations with the works, and to a few great decades and events, depending on the interests of the participants. In short, a large-scale topic with a small-scale approach. Participants are expected to have several interests across the board and to develop them in individual work, to be shared with us all at the conclusion of the seminar. The participants will report at least twice on topics of their choice, and write a final paper preceded by one or two short ones, for collective discussion.

James DeJongh
ENGL 75500

African American Literature I: 1749-1865

Thursday 6:30pm-8:30pm 2/4 credits [92275]

Critical understanding of African-American literature of the 19th century has undergone fundamental changes in recent decades as a substantial body of little known published and unpublished works by black Americans has been uncovered, reprinted and reevaluated. By focusing on the influential and preeminent literary form of the 18th and 19th century slave narratives, this seminar attempts to present a coherent and comprehensive overview of the discourse of African-American literature, from its 18th century beginnings to Emancipation and its immediate aftermath.

Morris Dickstein
ENGL 87400

Film and American Culture In The 1950s: Genre and Politics

Wednesday 6:30pm-9:30pm 2/4 credits (cross listed as ASCP 82000, FSCP 81000, THEA 81500) [92788]

In recent years the 1950s has emerged as one of the most fascinating decades in the history of the twentieth century and in film history. Once stereotyped either as golden age of home and family or a swamp of conformism, repression, and anti-Communist hysteria, the period is now seen as a much more complex and transitional era. This course will examine the cross-currents of politics and culture in the 1950s by focusing on key American films and film genres, including musicals, westerns, films noirs, sci-fi, horror, women's films, thrillers, and socially conscious dramas about race, troubled youth, the cold war, and other issues. With the help of some key literary and social texts of the period, such as The Catcher in the Rye and The Organization Man, as well as some sidelong glances at key television programs, the course will explore the social and aesthetic context of these films. Topics of discussion will include the cold war, the debate over McCarthyism and conformity, the changes in Hollywood (including the blacklist), the decay of cities, concerns about organized crime and juvenile delinquency, the effects of affluence and suburbanization, the conflicts over race, the rise of consumer culture and of new forms of mass communication, the generation gap, and the changes in American values that led to the 1960s, including the beginnings of the counterculture. The course will try to define the moral and intellectual climate of the postwar era as seen through its films. The films screened will include such works as Sunset Boulevard, Singin' in the Rain, The Invasion of the Body Snatchers, Rebel Without a Cause, The Thing, The Searchers, Bend of the River, Pickup on South Street, Forbidden Planet, The Defiant Ones, The Big Heat, Written on the Wind, and The Sweet Smell of Success. The structure of the course will be comparative and cumulative. Each film will be linked with another film or book on a similar theme, to be seen or read in preparation for the class. Each student will be expected to deliver one oral report and to write a research paper. Secondary works will include books like Peter Biskind's Seeing Is Believing and Elaine Tyler May's Homeward Bound: American Families in the Cold War Era.

Mario DiGangi
ENGL 81400

Reading Shakespeare Historically

Wednesday 11:45am-1:45pm 2/4 credits [92257]

When reading Shakespeare, we are accustomed to taking into account contemporary attitudes on matters such as gender, social order, monarchy, and religion. Yet often these "contemporary attitudes" are conveyed second-hand, mediated and summarized by historians, editors, critics, and teachers. By pairing selected plays of Shakespeare with various documents from the sixteenth and seventeenth centuries, this course will explore what it means to read Shakespeare historically. Which interpretive methods might be brought to bear on a "historical" reading of a Shakespeare play, and what factors might offer resistance to such a reading? What kind of records constitute the historical archive and what kind of access do they offer to a culture four hundred years removed from our own? How might we theorize the activity of reading "literary" texts in conjunction with "historical" texts? How might such activity relate to or depart from the

practices of new historicism? What kind of insight into Shakespearean drama can we gain through examination of contemporary sermons, medical tracts, political speeches, court cases, official records, and so on? We will probably read about seven plays chosen from among the following: *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Merchant of Venice*, *1 Henry IV*, *Twelfth Night*, *Measure for Measure*, *Othello*, *Macbeth*, and *The Winter's Tale*. We will be using the Bedford Texts and Contexts editions of the plays. For our purposes, the Bedford volumes usefully gather many relevant primary documents for each play, but we will also be analyzing and critiquing how the editors of the individual volumes select and frame the "relevant" texts and contexts (and omit other texts and contexts), and what influence the Bedford series might have on current pedagogical practice and issues of canonicity. (I have an immediate investment in these questions: during the course of the fall semester, I plan to be completing work on the Bedford edition of *The Winter's Tale*). We will also be using unedited primary texts from Early English Books On-Line. Requirements include short papers, research projects, and class presentations/collaborative workshops.

Jacqueline diSalvo
ENGL 84100

Studies in Romantic Poetry: Blake and Counterculture

Friday 11:45am-1:45pm 2/4 credits (cross listed as WSCP 81000) [92258]

William Blake can be situated in three countercultures: 1) the esoteric heretical as well as subversive traditions (mysticism, prophecy, primitivism, and the radical traditions of millenarianism and anti-nominees (Levellers, Diggers, Ranters); 2) the oppositional movements of the Romantic era (Jacobinism, feminism, anti-imperialism, critiques of the politics of religion etc); 3) the countercultures and cutting edge paradigms he initiates and anticipates. Einstein, asked the source of his scientific breakthrough, replied, "I just questioned an assumption. Blake, questioning of most of the assumptions of modern bourgeois ideologies, was indeed the prophetic poet he sought to be and possibly the most subversive artist in Western culture. He anticipated aspects of Marxism, socialism, multi-culturalism, sexual radicalism (Reich, Tantra), gender criticism, Freudian as well as transformative and body-oriented psychologies (bio-energetics), non-ordinary states of consciousness, anti-dualism--rethinking the relation of mind and body, matter and consciousness, non-theistic spiritualities, multi-media art, and the rejection of atomistic and individualist perspectives for energetic field theories and the breakthroughs of modern theoretical physics. He also anticipated elements of post-modern theories of language, discourse and ideology (such as Althusser's concept of interpellation of the subject by ideological state apparatuses), Bakhtin's dialogism, Foucauld's analysis of disciplinary culture and power/knowledge, and critiques of realism and logocentrism. But Blake also offered an alternative to aspects of post-modernism, which, while providing useful methodologies of critique, really isn't post anything, but represents the breakdown of modernism, rather than its potential super cession. Blake, on the other hand, developed alternative paradigms for the revolutionary, utopian, and visionary project he referred to as "building Jerusalem" in place of "State Religion" and its "dark Satanic mills." The methodology of this class will be to study Blake poetic and artistic works intensively while undertaking a parallel exploration of a few of the cutting edge intellectual and artistic perspectives he anticipated. Students will undertake a semester long investigation of one of these questions and any insights they provide into Blake's texts. Periodically they will produce brief progress reports and think pieces and share their

discoveries with the class. Finally students will write a final paper relating Blake to the questions, and ideas they have explored and the discoveries they have made. In this sense we will not just be studying Blake but being Blakean.

Marc Dolan
ENGL 75300

The Making of Americans, 1903-34: Stein and Other Modern Folk

Thursday 11:45am-1:45pm 2/4 credits (cross listed as ASCP 82000, WSCP 81000) [92259]

“The Making of Americans is a very important thing and everybody ought to be reading at it or it.” - Gertrude Stein, *Everybody's Autobiography* (1937)

When Gertrude Stein was beginning her long book, *The Making of Americans*, it was a book about her family as first books are about families and as she began it again and again it was “a complete description of every kind of human being that ever could or would be living” as she was saying some years after finishing it and as she was writing and people were reading the book it became a book about books before and after it and as she was saying just after she had finished it “the only thing that is different from one time to another is what is seen and what is seen depends on how everybody is doing everything.” In this course, we will read the books Gertrude Stein was reading and writing and the books before and after her long book, *The Making of Americans*. We will read at them and them and some are reading around and through them. We will read the book Gertrude Stein was writing (in 1903, in 1906, and in 1911) and the books she was reading before (by Henry James) and after (by Dashiell Hammett) and we will read the books by some (like W.E.B. DuBois, Willa Cather, Anzia Yeziarska, William Carlos Williams, and Ezra Pound) that were writing and seeing and doing as Gertrude Stein was writing and seeing and doing and we will read a book by one (Sherwood Anderson) who was reading the books she was writing as he was writing and seeing and doing. We will read America as it was and was becoming as Gertrude Stein was writing and seeing and doing, the America that was past and the America that was becoming and the America that was as Gertrude Stein was always enjoying saying “beginning again and again.” Prerequisites: None. Course Requirements: Two presentations and a final paper presenting original scholarship on a text or texts in any medium composed in the first third of the twentieth century. Tentative Booklist: Henry James, *The Better Sort* (1903) [edition to be determined]; Gertrude Stein, *Fernhurst, QED and Other Writings* (selected texts from 1903-05) [Liveright]; W.E.B. DuBois, *The Souls of Black Folk* (1903) [Norton Critical Edition]; Gertrude Stein, *The Making of Americans* (completed 1911, published 1925) [Dalkey Archive]; Willa Cather, *O Pioneers!* (1913) [Vintage]; *Selected Writings of Gertrude Stein*, ed. Carl Van Vechten (selected texts from 1912-35) [Vintage]; Anzia Yeziarska, *Hungry Hearts* (1920) [Penguin]; Sherwood Anderson, *The Triumph of the Egg* (1921) [edition to be determined]; William Carlos Williams, *In the American Grain* (1925) [New Directions]; Dashiell Hammett, *Red Harvest* (1928) [Vintage]; Ezra Pound, *The ABCs of Reading* (1934) [New Directions]. We may also read a few more short pieces from Stein on reserve or even the reduction of *The Making of Americans* that was published by Harcourt Brace in 1934.

Martin Elsky
ENGL 81100

Early Modern Cultural Translations: City, Nation, Empire

Monday 6:30pm-8:30pm 2/4 credits (cross listed as Comp. Lit. 80900, RSCP 72100) [92599]

This course will focus on the various forms Renaissance and Early Modern culture has taken in geographic space. It will concentrate on the translation of culture across borders from the local to the national, the imperial, and the intercontinental. We will draw on historical analysis to examine how cultural, literary, and visual forms are transformed as they are absorbed in new locations and new political-geographical formations. The central focus will be the processes by which cultural spaces are imagined, projected, and crossed. Our starting point will be current debates over the kinds of borders in which culture is both produced and received; we begin with contemporary claims for the authenticity of local communities and counter-claims for large cross-cultural geographic space; we will consider how these claims bear upon debates concerning the "natural" locations of Renaissance and Early Modern culture. The locations of culture to which we will attend include the Italian city state (especially Florence and Venice) and English, French, and Spanish nation states and transcontinental empire. The course culminates in the New World synthesis of European and indigenous cultural forms that resulted from Early Modern trans-Atlantic exploration. We will examine the historical conditions in which cities, states, and empires are imagined and formed, the symbiotic and violent ways cultures appropriate each other, and the forms in which those appropriations are artistically represented. Examples will be drawn from the historical, literary and visual traditions, including case histories and the theory of the state and empire; lyric, epic, travel narrative, and ethnographic description; prints, drawings, architecture, and cartography. Particular attention will be devoted to the relation of the formal qualities of works to their geographical setting, especially where competing geographies and identity groups intersect. Emphasis will be placed on critical approaches and research problems as illustrated in readings from political and cultural history, literary criticism, and art history as applied to such figures as Dante, Petrarch, Donne, Jonson, Shakespeare, Columbus, Las Casas, Oviedo, Garsilaso, Thevet, Léry, as well as the monuments of Venice and the major English and Spanish cartographic projects in Europe and the New World. Because this a cross-disciplinary course, students are encouraged to introduce material drawn from their home discipline for discussion and assignments.

N. John Hall
ENGL 84500

The Victorian Novel

Thursday 4:15pm-6:15pm 2/4 credits [92260]

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.

Peter Hitchcock
ENGL 76200

Postcolonial Space(s) in Literature and Theory
Wednesday 4:15pm-6:15pm 2/4 credits [92261]

Space remains very much in vogue in theoretical discussion, signifying not just place (space to which meaning has been applied) but conceptual coordinates demonstrably less dependent on time as an organizing principle. Jameson, for one, has noted "an end to temporality" although this is a strategy that also signals a desire for the end of the temporary, the endless presentism of the postmodern era. For postcolonial theory the evacuation of historicity at the moment when the peoples of the South claim history in the name of decolonization has all the serendipity of old imperialism's civilizing mission yet, as we will see, some theorists themselves conspire in pushing messy history to one side (linearity and teleology are not beyond question but have acquired the look of ideological displacement in some readings). This course has three modest aims: to read and discuss the most influential spatial critiques on postcolonial studies; to read pertinent examples of postcolonial writing that think through space; and to propose some working hypotheses on time/space relations for postcolonial theory that may yet clarify why the struggle over space requires a timely rejoinder. Whether the current endeavor to scale world literature is also an attempt to overreach the problem of time in postcoloniality will also enter our discussions. How useful is the spatial imperative in postcolonial studies? Can we speak in terms of specific chronotopes of postcolonial writing? Is the North, as it were, "out of time"? Theoretical readings will be drawn from materialist geographers (including Harvey, Soja, and Smith), sociologists and philosophers (Lefebvre, Heidegger, Benjamin, Bergson), literary theorists (including Bakhtin, Bataille and Bachelard) and pertinent postcolonial critics (Said, Spivak, and Bensmaia). Literary examples will include Farah, Djébar, Pramodya, Devi, and Roy. (A full reading list will be posted over the summer.) A class presentation and term essay (that may evolve from the presentation) are required.

Anne Humpherys
ENGL 87100

Narrative Theory
Thursday 6:30pm-8:30pm 2/4 credits [92276]

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

We will read six short literary texts on which to "practice" some of the theoretical models, including selections from Henry James's "The Figure in the Carpet and Other Stories"; Arthur Conan Doyle's "The Sherlock Holmes Stories"; Joseph Conrad's "Heart of Darkness"; Tony Morrison's "The Bluest Eye", and J. Coetzee's "Foe". Students will give an oral report in which they apply a theoretical model to a literary text. Instead of a long final paper, students will also be asked to do four short (four to five pages) papers, including a write-up of their oral report, in which they apply a theoretical model from each of the units to a literary text.

Norman Kelvin
ENGL 84500

Modernism: Multiple Beginnings

Monday 4:15pm-6:15pm 2/4 credits [92262]

The subtitle "multiple beginnings" is deliberately ambiguous. It refers to nineteenth-century literary and cultural changes that converge at the turn of the century to form modernism; and also to the twentieth-century movements that began with modernism as a base but diverged from each other almost immediately. Our main geographic site is London, and our focus will be on late nineteenth and early twentieth English literature and cultural history. The nineteenth-century beginnings include the establishment in England of Marxist socialism in the 1880s; the persistence of Romanticism through the efforts of the Pre-Raphaelites; the embrace of French naturalism, aestheticism, and decadence; and the profound effect Walter Pater had on both his contemporaries and later writers, including Wilde, Ella D'Arcy, Violet Paget, and Virginia Woolf. As for beginnings in the second sense, the first decades of the twentieth century witness experiments in technique and the radical transformation of tradition in order to preserve it. This movement we now call "High Modernism." Joyce, Pound, Eliot, and D.H. Lawrence are examples. In partial contrast, the popular novel becomes meticulous in rendering natural detail, mildly experimental in theme, but as in the past inhospitable to complex motivation; and the subjectivity encouraged by popular literature is a rewarding adaptation to a given society. As for feminism, it remains problematic throughout. Many women writers in the late nineteenth and early twentieth centuries are conflicted about their own feminist themes, and the evidence is in both aesthetic and popular fiction. The colonial experience, though hermeneutically discoverable everywhere, is, within the high modernist canon, most profoundly witnessed by Conrad; and in popular literature is most explicit in Kipling and Robert Louis Stevenson. Also, though England is our site for modernist beginnings, we will look briefly at two early twentieth century American movements – the Harlem Renaissance and Proletarian writing of the 1920 and 30s, both indebted to nineteenth-century naturalism but going beyond it. Class reading may include Marx, The

German Ideology and The Communist Manifesto; D.G. Rossetti, Hand and Soul; stories by J.K. Huysmans, Barbey D'Aurevilly, Villiers de L'Isle-Adam, and Rachilde –i.e., the decadent writers whom the hostile critic Max Nordau called “the school of Baudelaire”; Pater, “On Style” and selections from Imaginary Portraits, Wilde, The Portrait of Mr. W.H. and De Profundis; Kipling, Kim; George Moore, Esther Waters, stories by Ella D'Arcy and Violet Paget; H.G. Wells, Tono Bungay; Conrad, The Secret Agent; ; Ford Madox Ford, The Good Soldier; Henry James, In the Cage; and Virginia Woolf, Jacob's Room. Our all-too-brief glance at the Harlem Renaissance and Proletarian literature will include selected readings and class presentations and will be defined against the background of both High Modernism and popular literature. A term paper and a class presentation.

Wayne Koestenbaum

ENGL 88100

Humiliation

Wednesday 2:00pm-4:00pm 2/4 credits [92268]

This seminar will explore experiences of humiliation, as represented in literature, and as enacted in aesthetic process. Our sources will probably include Shakespeare's *King Lear*, the Marquis de Sade's *120 Days of Sodom* (excerpts), Charlotte Brontë's *Jane Eyre*, Oscar Wilde's *De Profundis*, Richard Wright's *Black Boy*, poetry and drawings from Antonin Artaud's final period, Jean Genet's *Funeral Rites*, Primo Levi's *Survival in Auschwitz*, Sylvia Plath's *Ariel*, José Saramago's *Blindness*, Elfriede Jelinek's *The Piano Teacher*, art and texts by Jean-Michel Basquiat and Louise Bourgeois, and theoretical writings by Julia Kristeva and Silvan Tomkins. We will see one film, possibly Rainer Werner Fassbinder's *The Bitter Tears of Petra von Kant*. Students will each develop an original research project, embodied in a final essay.

Wayne Koestenbaum

ENGL 86400

The Lyric Essay IV

Tuesday 2:00pm-4:00pm 2/4 credits [92269]

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, rant, and manifesto. Often autobiographical, a lyric essay reveals an idiosyncratic personality, sidesteps expository protocols, and obsessively attends to its own unfolding. The seminar's format and orientation are the same as in the three previous years, though the assigned texts will be different. (One of our central themes this year will be the erotics of cities.) Possibilities for the syllabus include Walter Benjamin's Reflections, Gertrude Stein's Paris, France, Severo Sarduy's Christ on the Rue Jacob, Jean Genet's Fragments of the Artwork, Joan Didion's After Henry, Enrique Vila-Matas's Bartelby & Co., David Antin's I Never Knew What Time It Was, Samuel Delaney's Times Square Red, Times Square Blue, Juan Goytisolo's Space in Motion, Lisa Robertson's Occasional Work and Seven Walks from the Office for Soft Architecture, Roland Barthes's A Lover's Discourse, Eve Kosofsky Sedgwick's

A Dialogue on Love, Nicholson Baker's U and I, Claudia Rankine's Don't Let Me Be Lonely, and Dodie Bellamy's Pink Steam. No auditors.

Jane Marcus
ENGL 86200

20thC British Poetry

Wednesday 11:45am-1:45pm 2/4 credits (cross listed as WSCP 81000) [92278]

Beginning with Hardy, Hopkins and Yeats, Keith Tuma's massive Anthology of 20th Century British and Irish Poetry (Oxford University Press) goes on through the classic poets of Modernism, World War I, the Auden Generation through contemporary poets, (more are included in New British Poetry, edited by Don Paterson and Charles Simic (Graywolf Press), our supplemental text. The course will work to provide an overview of the century's poetry with particular poets, historical moments, and movements given special attention. The changing canon of women writers and writers of color will be taken into account. We will work on David Jones' World War I poem "In Parentheses," the poems from a wartime anthology edited by Edith Sitwell, called Wheels, and the important rediscovered 1919 poem "Paris" by Hope Mirrlees, a major influence on The Waste Land, published in the same series by Virginia and Leonard Woolf at the Hogarth Press, followed by Nancy Cunard's Parallax. Students will be encouraged to write a brief paper at the beginning of class, to make several short presentations in class and to produce a final paper of original research.

John Matteson
ENGL 78000

American Women's Writing, 1637-1900

Tuesday 6:30pm-8:30pm 2/4 credits (cross listed as ASCP 81500, WSCP 81000) [92277]

This seminar uses the lens of literature to examine the artistic and social achievements of a legally disadvantaged and politically excluded class: the American woman before the age of women's suffrage. Invoking a broad range of genres, it observes women speaking of and to female experience and striving to define modes of individuality that are both expressive of self and supportive of community. We shall also consider the struggle of the woman writer to achieve credibility despite the resistance of a patriarchal community of letters, exemplified by Hawthorne's denunciation of the "damned mob of scribbling women" and Frank Norris's assertion that "fatigue, harassing doubts [and] a touch of hysteria" disqualified women as serious literary artists. Our seminar will discuss the growing diversity of the American national character and the convergence of race and gender issues in the oeuvre of African-American women writers. We shall also follow the transformation of female literary voices through times of vast social change and will examine how female behavior and expression evolved, both to meet and to challenge the requirements of an urbanizing, industrializing and (gradually) democratizing society. While investigating the competing demands of aesthetic achievement and popular success, we shall see how participation in the literary marketplace enabled women to enter and influence the masculine sphere of commerce, as well as how the narration of domesticity became a means toward arguing for a larger role for women outside the home. Novelists will include Sedgwick, Cummins, Stowe, Alcott, and Hopkins. Poets will include Bradstreet, Wheatley, Sigmund, Dickinson, Gilman, and the Zaragoza Club Poets. The genre of the non-fiction

narrative will be explored through the writings of Winnemucca, Velazquez, Chen, and others. Other figures are likely to include Harriet Jacobs, Sojourner Truth, Alice James, and contributors to *The Lowell Offering*. Many shorter selections will be drawn from the first volume of the recently published *Aunt Lute Anthology of U.S. Women Writers*. The course will require an oral presentation and a final research paper.

Blanford Parker

ENGL 83500

Philosophical Prose from Bacon to Hume

Tuesday 2:00pm-4:00pm 2/4 credits [92267]

We will discuss the formation of enlightened discourse, the reversal of older metaphysical and symbolic systems, the growth of empirical and sentimental methods, and changes of rhetoric (style/figures). We will look at the Humanist and Cambridge-Platonist works that the later attitudes replaced. The main texts for the course are: Bacon's *Novum Organum*, Hobbe's *Leviathan*, Locke's *Essay on Human Understanding*, and selections from Hume. The course does not require any previous preparation in the field of philosophy and will be a good foundation for understanding several elements of the modern critical mentality.

Robert Reid-Pharr

ENGL 75600

Wright, Ellison, and Baldwin

Wednesday 4:15pm-6:15pm 2/4 credits (cross listed as ASCP 82000) [92271]

In this seminar we will pay particular attention to the manner in which Ralph Ellison, Richard Wright and James Baldwin worked to make sense of the changing status of the Black American in the mid twentieth century. In particular, we will address questions of travel and migration, technological advance and changing conceptions of race in regard to questions of biology and caste. Moreover, we will be especially concerned with questions of masculinity and desire in these authors' works. In addition to a set of critical works we will read Ellison's *Juneteenth*, *Invisible Man*, *Shadow and Act* and *Going to the Territory*; Wright's *Native Son*, *The Long Dream*, *The Outsider* and *Savage Holiday*; and Baldwin's *Giovanni's Room*, *Another Country*, *Tell Me How Long the Train's Been Gone* and *Just Above My Head*.

Joan Richardson

ENGL 84500

American Aesthetics: The Fact of Feeling

Thursday 11:45am-1:45pm 2/4 credits (cross listed as ASCP 81500) [92263]

Primary Readings: Jonathan Edwards, Ralph Waldo Emerson, William James, Henry James, Wallace Stevens. The common distinguishing features of these figures are: 1) a desire to accomplish through their fashioning and performance of language a ministerial purpose, beginning with Emerson, a naturalized ministerial purpose, "to annul that adulterous divorce which the superstition of many ages has effected between the intellect and holiness"; 2) to achieve this purpose by taking into account and translating into their stylistic distortions, in as accurate a representation as possible with a linguistic system, the structure of the natural world as

it was perceived in their moments. All actively sought out and studied timely natural historical/scientific descriptions in order to be able to imagine the moving structure in which they lived. This structure for all of them replaced or was identical with the idea of God, and preserved, as well, in realigning the axis of perception, the function, in secular dress, of justification, preparing them and those instructed in their texts for the reception of grace now understood as fact informed by feeling, and complementarily, with the development of psychology and William James's work, of feeling as fact. It was, significantly, out of this matrix that Pragmatism emerged. Secondary material will include pertinent readings in natural history/science, aesthetics, as well as in the work of certain figures contemporary to one or more of the major subjects, Charles Sanders Peirce, for instance. A seminar report and term paper will be required.

Michael Sargent
ENGL 80700

Studies in Medieval British Literature

Thursday 2:00pm-4:00pm 2/4 credits [92264]

This course will take a variety of critical approaches – rhetorical, new-historicist, feminist and codicological, among others – to unpack the textual strategies and social/cultural role of a particularly remarkable group of late medieval texts: the writings of the Middle English mystics. We will look, for example, at the self-affirming rhetoric of Richard Rolle's call to the heremitic life; at the way that the appropriation by the pious bourgeoisie of fifteenth-century London of the writings of Walter Hilton both reflected and subverted medieval notions of the religious "estate"; at the complex relationship between the writings of men spiritual advisors and "authorizing" narrators of women's visions and paramystical experiences and the accounts written by women themselves – of which the *Revelations of Julian of Norwich* and *The Book of Margery Kempe* are the best-known examples. We will explore the place of these writings in the construction of late medieval vernacular theology, which also included some of Chaucer's *Canterbury Tales*, *Piers Plowman* and the works of the *Gawain* poet. We will also consider the physical manuscript culture in which these works were produced and disseminated: how was it, for example, that some of them were copied by the same professional scribes and illuminators as the works of Chaucer, Hoccleve, Lydgate and Gower, and survive in the same large numbers of manuscripts, yet have somehow slipped "under the radar" of English literary history? Others of these works survive in small numbers of undecorated, workaday manuscripts, were equally ignored during the intervening centuries, yet have succeeded in drawing considerable attention from modern critics. What determined whether a book would be a "best-seller" in a non-print culture? How did this change with the introduction of print technology late in the fifteenth century? How did printing itself change the literature that it transmitted? Course requirements include a presentation and a final paper.

Talia Schaffer
ENGL 79500

Theory and Practice of Literary Scholarship and Criticism

Monday 11:45am-1:45pm 4 credits [92270]

This course explores what it means to participate in the discipline of “English,” in both pragmatic and theoretical ways. Pragmatically, we will look at how to do graduate-level research, how to locate specialized archival resources, how to identify current critical debates, how to position ourselves as fellow critics. We will work on issues that graduate students need to know. How do you complete a dissertation and how does that differ from a book? How do you write and submit a conference paper or an article? How do you put together a job application? How and what do you teach? What kinds of long-term projects does this profession reward? What kinds of expectations and information do you have about the profession, and how do they match the current economic reality? Theoretically, we will be talking about the historical development of academic “English,” from its beginnings as a tool for indoctrinating working-class and non-English subjects into an ideology of nationhood, through its effects on the literary marketplace and the development of modernism, to its recent role in the culture wars. We will think about ways that the discipline of “English” has changed over the decades, the current issues and controversies in various fields, the recent emergence of new fields as others slide into unfashionability, and the more global reach of today’s English departments. Our aim will be to interrogate the meaning of “English” departments and to discuss ways we might challenge or expand their role. In this course students will work together to discuss these issues, but will also develop their own research projects, either a bibliographic mini-edition or a preliminary dissertation prospectus, allowing you a chance to practice the skills and theories we discuss in class.

Eve Sedgwick

ENGL 87100

Proust I

Tuesday 6:30pm-8:30pm 2/4 credits (cross listed as WSCP 81000) [92265]

This is a year-long seminar (divided into two courses: Proust I and Proust II) organized around a close, start-to-finish reading of Marcel Proust's *A la recherche du temps perdu*. We will be considering a wide range of the issues, motives, and ambitions embodied in the novel, including its complicated relation to the emerging discourses of Euro- American homosexuality. Other preoccupations that I hope will emerge through our discussions include the changing possibilities of novelistic genre; narratorial consciousness; texture; habit and addiction; experimental identities; adult relations to childhood; the spatialities of present and past; the psychologies of object relations; the vicissitudes of gender; the bourgeois maternal in relation to such other roles as the grandmother, the aunt, the uncle, and a variety of domestic workers; alternatives to triangular desire; the languages of affect; phallic and non-phallic sexualities; the phenomenology and epistemology of oneiric states; the relations between Jewish diasporic being and queer diasporic being within modernism; and the affective, phenomenological, and philosophical ramifications of an interest in the transmigration of souls – to name but a few. For ease of discussion, all students are required to use the new translation edited by Christopher Prendergast (individual translations by Lydia Davis et al.). Those who wish to can also read in French.

Ira Shor

ENGL 89000

Can Paulo Freire work in Kansas? Critical Pedagogy in Reactionary Times

Thursday 4:15pm-6:15pm 2/4 credits (cross listed as WSCP 81000) [92266]

These are agonizing times for progressive educators, dissident scholars, and public-sector advocates in general. Following author Thomas Frank who asked WHAT'S THE MATTER WITH KANSAS?, this seminar will rethink the work of Paulo Freire in this reactionary era. Freire, perhaps the most important world educational thinker of the late 20th century, also co-founder of the Workers Party in Brazil which recently elected labor-leader Lula to the national Presidency, invented a rich rhetoric, theory and practice for democratic politics and critical pedagogy. His frameworks of generative themes, problem-posing, dialogic learning, "untested feasibility," and sociolinguistic research emerged from his work among battered peasants and workers in a Third World country. Can this rhetoric and pedagogy still hold promise for critical educators here in the wealthy North, where the political climate is more and more hostile to democratic politics? This seminar will rethink Freire's ideas and methods, and those whose work followed him, to examine their value for an American rhetoric and pedagogy that question the status quo, that seek transformative discourses in classrooms and society.

Jon-Christian Suggs

ENGL 85500

Genre Theory and the African American Novel: From Picaro to the Petit Bourgeoisie, 1850-1930

Wednesday 6:30pm-8:30pm 2/4 credits [92273]

Recent theorizing about the extended prose narrative requires that we take a new look at the development of the African American novel. Some attention, such as Sondra O'Neale's reconstruction of the bildungsroman in the works of Frances E. W. Harper, Jessie Fauset, Nella Larsen, Gwendolyn Brooks, and Gayl Jones, has been paid to specific generic issues as parts of this discussion, but nothing that sketches out the dimensions of a new overview of the development of the genre has been suggested. I'd like to take a look at how the African American novel emerges as an adaptive project from the Euro-Anglo-"American" conventions that were themselves evolving in the nineteenth century. For instance, we might ask how a narrative form at least partially dedicated to charting the rising and falling and then rising fortunes of individual members of an emerging class could be adapted to the experiences of subject-actors whose very existence as individuals capable of willed action, of choice, of the capacities of self-knowledge, of irony or of romance were denied by the dominant discursive culture within which they sought to write. The course will read some recent genre theory and revisit some older theories of the novel and take a chronological look at the African American novel from its nascence in the picaresque fugitive narrative through the domestic bourgeois comedies of the New Negro movement. We will end, I think, somewhat where we began, with the picaresque adventures of Max Disher in George Schuyler's *Black No More*. Along the way we will try to theorize what we are seeing as African American writers fashion the American novel beside their white contemporaries.

Scott Westrem

ENGL 80700

Seminar in Medieval Literature: The World of the Medieval Text: Geography, Travel Narratives, and Cartography

Tuesday 6:30pm-8:30pm 2/4 credits (cross listed as Comp. Lit. 80700) [92787]

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 *mappaemundi*). 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. If you have questions, you may see me (4406.05), call me (x8326), or write me (swestrem@gc.cuny.edu).

TBA

ENGL 91000

Dissertation Workshop

0 credits [92274]

Open only to English students at Levels 2 and 3

The workshop is led by a professor with considerable experience in directing dissertations. Students prepare and read each others' work (including drafts of the dissertation prospectus), as well as discuss the job market and the academic profession.” If you are Level 2 student writing your prospectus, or a Level 3 student at any stage in the process, you are welcome to register for the class. Unfortunately, the day/time and professor leading the workshop are always announced during the first week of every semester. Students may register for the class by adding it via an add/drop form during the first three weeks of class. Further information will follow ASAP.

SEE ALSO:

Ammiel Alcalay

MSCP 80500

Antiquities & Modernities: Exploring Political & Poetic Space in Medieval Studies

Thursday 6:30-8:30 p.m 3 credits

Through readings in a wide range of sources, this course will investigate two primary issues:

1) How can we — as students, scholars, and readers — approach sources that are classified as “medieval”? What might constitute the political, cultural, and conceptual parameters of such sources? What would we think of as “covered,” “off-limits” or in need of different approaches? We will explore how various scholars and writers have engaged with their sources for scholarly and creative ends. Examples of this may range from Louis Massignon’s study of al-Hallaj or Michael Sells’s versions of Ibn ‘Arabi to Robert Duncan’s lifelong concerns with Dante; Jack Spicer’s use of the Arthurian cycle; Charles Olson’s interest in Avicenna’s Visionary Recital as interpreted by Henry Corbin; Diane di Prima’s translations of late Latin love lyrics, or my own *After Jews & Arabs: Remaking Levantine Culture*. Students will be encouraged to consider representations of the “medieval”, wherever they might appear (from films like *El Cid*, *The Return of Martin Guerre*, or versions of Tolkien, to the uses poets, novelists, architects, musicians and others have put “medieval” materials to. Throughout, we will pay close attention to the transmission of materials (whether through something like the Abbasid translation movement or the permutation of narratives, poetic forms, and material goods), as well as the relationship between learned and vernacular modes.

2) What are “medieval” conceptions of antiquity and modernity, and how do they differ from our own conceptions of those chronological markers? Given that medieval space intersects many different time frames (from Jewish and Islamic to Mayan), what happens when the traditional European and Asian space of medieval studies opens up to the Americas? Is the concept of Europe, for example, more of a cultural and political construct than a geographical entity? Why is Islamic Spain seldom considered an integral part of European history? What happens when we consider the transfer and transformation of the knowledge of classical antiquity through the Islamic world and into European culture? Once we begin exploding some of these categories, what happens when we venture further, to the Americas, for instance? How would looking at the period of around 600 to 1500 in the Americas recalibrate our concepts of the “medieval”? In exploring such questions we will consider many different texts and disciplinary approaches.

Texts may include:

Alcalay, Ammiel; *After Jews & Arabs: Remaking Levantine Culture*

Bernal, J.D., *Science in History, Volume I: The Emergence of Science*

Blackburn, Paul, *Proensa: An Anthology of Troubadour Poetry*

Blaut, J.M., *The Colonizer’s Model of the World: Geographical Diffusionism & Eurocentric History*

Brotherston, Gordon; *The Book of the Fourth World*

Duncan, Robert; *The H.D. Book*

Martin Burke

ASCP 81000

Intro to American Studies

Tuesday 2:00pm-4:00pm 3 credits

Joan Richardson

Comp Lit 85000

Crossing Modernisms: Cavafy and Eliot, Sefaris and Stevens, Ritsos Pound, Elytis and Williams

Wednesday 4:15pm-6:15pm 3 credits