

## **COURSES: SPRING 2007**

### **ENGL 76000 "Modernism, Nihilism and Belief", John Brenkman. 2/4 credits. Jan 4th-Jan 25th, MWTH 2pm-4:45pm [CRN: 68075]**

The once widely accepted idea that modernity entails secularization has been more and more thrown in doubt. This seminar will examine various facets of this controversy through the poetry of Gerard Manley Hopkins and T.S. Eliot. Eliot's own critical reflections on the question, from his notion of the willing suspension of disbelief through his essays on Christianity and culture, reveal the troubled relation between modernism and religion. The seminar's conceptual framework will derive from four important thinkers who address the complex relation of the secular and the sacred, nihilism and belief, symbols and ideas, fundamentally as a problem in the theory and practice of interpretation: Paul Ricoeur (*The Conflict of Interpretations*), Emmanuel Levinas (various essays), George Steiner (*Real Presences*), and Gianni Vattimo (*Belief and After Christianity*).

All the sessions of the seminar will be conducted on an intensive schedule in the month of January (M, T, W, Th - January 3-25). Papers will be due at the end of Spring term in May. (An introductory session will be held in December, TBA.)

### **ENGL 89010 "World Englishes", Suresh Canagarajah. 2/4 credits. Tuesday 4:15pm-6:15pm [CRN: 68068]**

About twenty years after Braj Kachru made a case for localized varieties of English with the neologism "Englishes," we are in the cusp of another disciplinary shift that further pluralizes the language. Researchers are beginning to study the ways in which English increasingly serves as a contact language between multilingual people for transnational relations. Labeling it lingua franca English (LFE), scholars have begun to describe a hybrid variety that represents the values and identities of the participants, while facilitating communication across cultures. We have new questions about defining ownership, language standards, nativeness, and speech community in the context of the changes inspired by globalization. In this course, we will discuss how varieties such as Indian English and Nigerian English differ from British and American English; the challenges posed in researching and describing new varieties of English; ideological positions on the role of English in globalization; concerns about pedagogy and testing in a pluralistic environment; and policy considerations for diverse communities in providing a place for English in their national life. Whereas the research on World Englishes has hitherto focused on spoken discourse, we will pay equal attention to written discourse in this course. In addition to national varieties, we will also treat regional, class, and ethnic variants of English as part of the World Englishes paradigm. The reading includes the following texts: *World English: A Study of its Development*, Brutt-Griffler, Multilingual Matters, 2002; *Reclaiming the Local in Language Policy and Practice*, Canagarajah (ed.), Lawrence Erlbaum, 2005; *The Language Revolution*, Crystal, Polity, 2004; *World Englishes: A Resource Book for Students*, Jenkins, Routledge, 2003. Assignments consist of short response essays, topical discussions in the electronic Blackboard, and a final essay that proposes a theoretical or empirical project on a topic you are interested in exploring further.

**ENGL 87400 "Art and Texts: Portraits and Self-Portraits", Mary Ann Caws. 2/4 credits. Monday 4:15pm-6:15pm [CRN: 68076]**

The representation of persons to themselves and to others is what we will be looking at, including group and individual portraits. We will cast a deliberately wide net, among the immense possibilities in photographs, paintings, and writing, from periods early to contemporary, but with an emphasis on modernism, broadly conceived.

Among the topics considered are face and body, clothing and costume, nudity and disguise, self and other, gender and transgenering, set pieces of description and fragmentary suggestions, youth and aging, and differentiation by region and epoch.

Some of the subjects that leap to mind as examples may enter our deliberations: on the visual side, Rembrandt's self-portraits over the years, portraits and self-portraits by Cézanne and Picasso, Claude Cahun's and Cindy Sherman's self-posings as the other, Avedon's portraits and those of Man Ray, and on the literary side, various descriptions and workings out of character by George Eliot, Herman Melville, Nathanael Hawthorne, Henry James, Marcel Proust, Gertrude Stein, Virginia Woolf, and Wallace Stevens.

Class presentations about the visual and the verbal, a short and a long paper.

**ENGL 75300 "American Modernism", Morris Dickstein. 2/4 credits. Tuesday 2pm-4pm [CRN: 68077] Cross listed with ASCP**

Beginning with the ferment of European modernism in the years just preceding World War I, this course will investigate how modernism gradually took hold in the United States but also among expatriate American artists who went abroad for their aesthetic education. The principal focus will be on fiction and poetry but with some attention to music, the visual arts, and social criticism. The course will explore the influence of the 1913 Armory Show and the patronage of Alfred Stieglitz, whose galleries exposed Americans to new currents in the arts, and it will show how the war and its aftermath, as well as indigenous social conflicts, helped transform the United States into a nation not only grappling with modernity but representing it to the world.

The course will examine the links between aesthetic and political radicalism that developed in bohemian circles during the war, but also the relationships between formal experimentation and dramatic changes in social or moral outlook, including the revolt against puritanism and gentility and the changing position of women. We'll highlight the role of little magazines in creating a new minority culture, which ultimately enjoyed wide influence. The main material will be the work of writers like Stein, Eliot, Pound, O'Neill, William Carlos Williams, Hart Crane, Marianne Moore, Robert Frost, Wallace Stevens, Nella Larsen, Scott Fitzgerald, Ernest Hemingway, and William Faulkner, but also composers and musicians such as Aaron Copland, George Gershwin, and Louis Armstrong, as well as the painters and photographers of the Stieglitz circle, including Marsden Harley, Arthur Dove, and Paul Strand.

Course requirements include class participation, an oral report, and a 15-page research paper on some aspect of modernism.

**ENGL 75200 "America in the 1890's", Marc Dolan. 2/4 credits. Tuesday 11:45am-1:45pm  
[CRN: 68078] Cross listed with ASCP**

In many ways, the 1890s was the first decade of the twentieth century. For the United States, the decade saw, if not quite the arrival of modernity or the birth of modernism, the seeds of what would become modern American culture. By 1890, the truly national economy that had been slowly binding the states together since the War of 1812 now seemed to have a life of its own. Corporations were now real enough to be seen as "individuals" in the eyes of the law. With *Plessy v. Ferguson* (1896), the Supreme Court guaranteed the constitutional right to separate "black" and "white" citizens by statute, while at the same moment the rise of ragtime virtually ensured that those citizens would be mingled by culture forever after. Whether "pure" or "mixed," the categories of race now seemed to matter more than the old national divisions by region, but race was much broader than just black and white for Americans of the 1890s. It also sorted into distinct racial categories the massive waves of Eastern and Southern European immigrants that those who were born in the U.S. could not quite accept would soon be their fellow citizens. The world was now coming to the United States, just as the United States was now bringing itself to the world. By the end of the decade, with the conclusion of the Spanish American War, the United States became a truly global power for the first time in its history, accepting an imperial status in the Philippines that it had tried to shrug off or deny in its own hemisphere for at least half a century. The most telling germ of America's eventual dominance of global culture, however, lay not so much in its military activities in foreign countries during this period as in the simultaneous inception within the U.S. of three industries in which the nation would soon surpass all competitors: advertising, film production, and sound recording.

This course will examine some, but obviously not all, of these transformations and will feature in-class visits from faculty members of the American Studies Certificate Program based in the Ph. D. Programs in Art History, English, History, and Music. In addition, we may consider: the Panic of 1893, Populism, and the crisis of bimetallism; the Chicago Columbian Exposition and the architectural legacy of its ambiguous White City; the "winning of the west," the "closing of the frontier," and the tragic fate of the "Ghost-Dance" movement at Wounded Knee; the high tide of naturalism in all the arts; social science and/or/as religion; populism, ruralism, regionalism, and provincialism; and the cult of the Civil War.

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

**ENGL 86000 "James Joyce Ulysses", Edmund Epstein. 2/4 credits. Monday 2pm-4pm  
[CRN: 68071]**

We will go over James Joyce's *Ulysses* in detail, reading from the text and commenting on it. We will also discuss methods of teaching *Ulysses*, and theoretical issues involving the innovative techniques of Joyce, his methods of narrative, and his profound influence on modern literature.

We will bring into the discussion some of the other works of Joyce--*Dubliners*, *A Portrait of the Artist as a Young Man*, and relevant parts of *Finnegans Wake*-- for elucidation of Joyce's methods and techniques--as well as modern novels by other writers influenced by Joyce.

**ENGL 79500 "Theory and Practice of Literary Scholarship", David Greetham. 4 credits  
Intersession (TBA) [CRN: 68079]**

As in the version offered by Professor Kruger in the full Spring semester, this special intersession course being given in January takes up questions both practical and theoretical about what it means to do scholarship in the discipline of "English." Theoretically, we consider what it means to study a national language and literature that has become global in its reach; we examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields (and thus the concept of "disciplinarity" itself); we consider how varied theories of language, text, narrative, poetics, author, gender, race, psyche, society, culture, history, identity, politics (etc.) define, in sometimes complementary but also sometimes contradictory ways, the discipline as it has emerged (and changed) since its first being added to the university curriculum as a "vernacular" version of "classical" studies. Practically, we take up the question of how we define objects of inquiry within "English" studies, how we research such topics, how we identify the main debates currently circulating around them, how we develop new knowledge -- in sum, we consider nitty-gritty questions crucial to pursuing graduate and professional work in literary scholarship. The course follows four main lines of inquiry, examining 1) the historical, institutional context of the discipline, 2) archival and bibliographical work, 3) concepts of textuality, and 4) theoretical approaches.

**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 2007, and the usual semester-long version will be given in the Spring by Professor Kruger. 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 (as well as presentations of their final projects by former students of the course): 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 at least 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.

**ENGL 80600 "On Late Style: An Interdisciplinary Expedition", David Greetham and Richard Kramer. 2/4 credits. Wednesday 11:45am-1:45pm [CRN: 68086] Cross listed with Music 87000 and IDS 81620**

An interdisciplinary seminar on the concept and practice of "late" style, focusing primarily on music and literature with forays into art history, architecture, film, theatre, psychology, and history. We take as our starting point Edward Said's *On Late Style: Music and Literature Against the Grain* (Pantheon 2006), interrogating his key concepts: "anachronism and anomaly," "intransigence, difficulty, and unresolved contradiction," and lateness as a form of "exile," and exploring how such types of "lateness" might function in a wide range of aesthetic environments. As an initial step, we ask "What is Style," and begin by re-examining some of the "classic" statements on style-by F. L. Lucas, Peter Gay, Meyer Shapiro, Charles Rosen. We then ask "What is Late Style," engaging among others Adorno's classic statements, together with readings in Juss, Lukacs, Lyotard and Dahlhaus. Subsequent meetings will be clustered around these larger rubrics: **The Historical Construction of Late Style** (Beethoven and Goethe; Shakespeare; the reinvention of Bach); **Perceptions of Late Style at fin-de-siècle** (Thomas Mann, *Death in Venice*, Visconti's filming of it, and Britten's last opera; Freud, *Moses and Monotheism*; Mahler, *Das Lied von der Erde*, and, in memory of fin-de-siècle, Strauss, *Capriccio* and *Metamorphosen*); and **Confronting Lateness**, exploring such topics as late Chaucer, late Wagner, late Stravinsky, late Joyce, late Keats, late Verdi, late Welles, late Miles Davis, late Matisse, late Sophocles, late Picasso, late Coltrane, late Melville, late Dickinson, late Moore (Marianne, Henry), late Richard Wright, late T. S. Eliot, late Langston Hughes, late Morrison, late Elliott Carter.

We invite students from any area of the Humanities and Arts in which a creative idiolect (or "style") plays both against a cultural context and against the creator's own sense of "history." To further illuminate the discussion, we have invited guests from other disciplines.

Students will be encouraged to work as much outside their home discipline as within it, and will produce a semester paper in which some aspect of "lateness" is explored in more than one discipline. No previous technical knowledge of music is expected.

**ENGL 80600 "Foucault and Literature", Tom Hayes. 2/4 credits. Friday 2pm-4pm [CRN: 68064]**

In this course we will analyze the formation of the subject as s/he may appear on the other side of a normative division, becoming the object of knowledge-as a madman ( in Dickens's Pickwick Papers), or as a madwoman (in Rhys's Wide Sargasso Sea) or as a patient (in Patrick McGrath's The Asylum) or as a psychopath (in Ian McEwan's The Comfort of Strangers) as seen in light of Foucault's Madness and Civilization, The Birth of the Clinic, and Discipline and Punish. Foucault's favorite novel was Malcolm Lowry's Under the Volcano. Foucault was also fascinated by the anonymous Victorian classic My Secret Life. We will read these texts with special attention to Foucault's concern with the subject qua subject. That is, we will try to understand

how the subject becomes an object of knowledge in a literary text. Of special importance here is Foucault's Foreword to [Pierre Riviere](#).

**ENGL 83300 "Biography, Autobiography and Pseudo-biography in the Long Eighteenth Century", Carrie Hintz. 2/4 credits. Friday 11:45am-1:45pm [CRN: 68070]**

The course will explore life writing in the long eighteenth century (biography, autobiography, and pseudobiography) and novels from the period that draw on the conventions of life writing. There will be less emphasis on the definition of genres than on the rhetorical strategies of individual authors and their navigation of public and private discourses. We will, however, engage with a number of life writing genres, including conversion narratives, criminal biographies, diaries, captivity narrative, letters, pornography, "secret histories" hagiography, and travel writing. Possible texts include John Aubrey's *Brief Lives* [selections]; John Bunyan's *Grace Abounding to the Chief of Sinners*; *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*; *The Case of Madam Mary Carleton, lately stiled the German Princess*; Defoe's *Robinson Crusoe* and/or *Moll Flanders*; *A Narrative of the Life of Mrs. Charlotte Charke*; Samuel Johnson's *Lives of the Poets* [selected]; [John Cleland](#)'s *Fanny Hill*; Henry Fielding's *Jonathan Wild*; *The Life of Olaudah Equiano*, Mary Wollstonecraft's *Short Residence in Sweden, Norway and Denmark*; William Godwin's *Memoirs of the Author of 'The Rights of Woman,'* and [Thomas De Quincey](#)'s *Confessions of an English Opium Eater*.

The course is designed for potential specialists in Restoration and eighteenth-century literature but also for students reading for their comprehensive examinations. Our reading should appeal to anyone interested in theories of auto/biography by writers such as Sidonie Smith and Julia Watson, Paul John Eakin, Leigh Gilmore, Richard Wendorf and Paula R. Backscheider (among many others). We will also be looking at theories of authorship, narrative and of the historical development of the private sphere. Course requirements include class participation, an oral presentation, and a final paper [about 15-20 pages].

**ENGL 75200 "From Gift to Community: The Economics of Early American Fiction", Hildegard Hoeller. 2/4 credits Wednesday 2pm-4pm [CRN: 68080]**

In this course we will read early American fiction from the later eighteenth century to the middle of the nineteenth century with an emphasis on the more recently rediscovered, re-printed, and reconsidered American women writers and African-American writers. Writers will include some of the following: Lydia Maria Child, James Fenimore Cooper, Susan Warner, Herman Melville, Frances Harper, Harriet Wilson, Hannah Webster Foster, Susanna Rowson, E.D.E.N. Southworth, Maria Cummins, Lydia Sigourney, William Wells Brown, and Harriet Beecher Stowe. We will take a new economic approach to their fiction, in which we will pay particular attention to the economics of this early American fiction. In order to do so we will delve into gift theory, a fascinating, complex, interdisciplinary, and wide-ranging conversation about social relations and how they are governed by different modes of exchange, such as gift and commodity exchange. This conversation spans from early anthropological renditions of non-monetary cultures and their tribal structures based on gift exchange and sacrifice, such as Marcel Mauss's *The Gift*, to Jacques Derrida's compelling and obsessive ruminations about the (im)possibility of gift giving and the (ir)responsibility of sacrifice in his books *Given Time: Counterfeit Money* and

*The Gift of Death*. To Derrida the gift is utterly necessary as his way of being outside of logos and in the presence of the good, God, the other, and yet he sees the gift as annulling itself the minute it becomes recognized and turns into debt and obligation. In his writing about the gift, we see the great deconstructionist movingly wrestle with God.

Broadly speaking, in a culture both capitalist and Christian, Americans were torn between the two competing cultural ideals of self-interest and self-sacrifice, and novels—more than other forms of literature—with their interest in depicting social relations register these tensions. Furthermore, domestic, rural, and native American cultures often relied on gift exchange while urban, industrialized America was increasingly governed by capitalism's logic of monetary self-interest and profit. Novels depict the workings of both economies and reveal the ways in which gifts and commodities tend to collide and taint each other. The novel itself, a commercial form resulting from an artist's attempt to turn his or her artistic gift into a marketable commodity, implies such a collision. Finally, slavery posed a most troubling challenge to the separation of gift and commodity since it turned the most essential, inalienable gift of life into a commodity and thus threatened the innermost fabric of social relations.

Using a new economic approach to early American fiction will allow us to understand some of these novels' central concerns as well as their cultural and historical contexts. It will also enable us to find new approaches to questions of gender, race, genre, and canonicity. In short, we will be able to construct innovative readings of these texts by tracing the economics of this fiction and thus contribute to the rapidly expanding recent criticism on early American fiction.

**ENGL 87100 "Novelistic Ethnography and Ethnographic Novels", Gerhard Joseph. 2/4 credits. Wednesday 11:45am-1:45pm [CRN: 68065]**

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

**ENGL 84500 "Hardy, Lawrence, Lessing", Richard Kaye. 2/4 credits. Thursday 6:30pm-8:30pm [CRN: 68063]**

This course traces an important line of influence over several epochs through a reading of three brilliant practitioners of British realist fiction: the Victorian Thomas Hardy, the modernist D.H. Lawrence, and the contemporary (and arguably post-modern) Doris Lessing. Hardy's absorption in the thematics of working-class consciousness, sexual scandal, tragically structured fate, and Victorian masculinity under siege in such novels as "The Mayor of Casterbridge," "Tess of the D'Urbervilles," and "Jude the Obscure," coupled with an intense attention to the spirit of place and a brutal natural landscape, shapes the terms for Lawrence's bold experiments in literary form in such works as "Sons and Lovers," "Women in Love," "The Plumed Serpent," and "Lady Chatterley's Lover." Like Hardy, Lawrence sought to dismantle Victorian sexual norms and class divisions even as he registered historical trauma (such as World War I) in indirect terms throughout his fiction. In Lawrence's essay "Study of Thomas Hardy," the writer developed a major statement on his own aesthetic, revealing, as well, his conflicted relation to Hardy as Lawrence insists on a less deterministic philosophical outlook and a more visionary form of the novel. Greed, overreaching, the power of the "animal self," and the experimental excitement of human relationships (sometimes expressed as a male or female homoerotic sublime), as well as a lyrical devotion to an undestroyed natural environment, emerge as Lawrence's central concerns. (The class will explore, too, Hardy and Lawrence's once-neglected poetic work.) The Rhodesian Lessing (whose life-long fascination with Lawrence was most recently signaled in a 2006 essay on his work) revises Lawrence's investment in depicting apocalyptic scenarios, primitivist cults, a bitter gender divide, and the post-colonial inheritance. At the same time, Lessing seeks to wed a Lawrencian erotics and social utopianism to the aspirations of contemporary progressive and feminist movements. Yet Lessing's ferocious ambition to represent crucial social and historical shifts through the conventions of realism suggests a return to a distinctly Victorian novelistic tradition. Significantly, all three writers venture into non-realist literary modes--Hardy in his supernatural tales, Lawrence in his ghost stories, and Lessing in her science fiction, aspects of their writing we will explore in the class. Readings: Hardy, "The Mayor of Casterbridge," "Tess of the D'Urbervilles," "Jude the Obscure"; Lawrence, "Sons and Lovers," "Women in Love," "The Plumed Serpent," "Lady Chatterley's Lover," "Study of Thomas Hardy"; Lessing, "The Grass Is Singing," "The Golden Notebook," "The Memoirs of a Survivor," and "Collected Stories." Critical readings, drawn from Humanist, New Critical, Marxist, Feminist, Psychoanalytic, Gender Studies, Queer, and (most recently) Eco-Critical perspectives, will include essays by Irving Howe, Scott Sanders, Marianna Torgovnick, James Wood, Raymond Williams, John Bayley, Elaine Showalter, Terry Eagleton, Joan Didion, and Anne Fernihough. One oral presentation, two papers.

**ENGL 75000 "Revolution and the "World": The Cultural Geography of the Early American Novel", William Kelly and Duncan Faherty. 2/4 credits. Thursday 6:30pm-8:30pm [CRN: 68081] Cross listed with ASCP**

In her introduction to the revised edition of *Revolution and the Word* (2004), Cathy Davidson notes that the word "postcolonial" does not appear in the original edition (1986) of that seminal work "even though the creation of a culture in the wake of a revolution is its primary subject." The shift in critical perspective registered in Davidson's remark is the starting point for this

course. Approaching early American fiction both transatlantically and transhemispherically, we will consider the ways in which the trajectory of U.S. cultural history was driven by the complex circumstances of colonialism. By moving beyond our proclivity to imagine national culture as a closed system, we will consider how early "American" novels situate their renderings of U.S. exceptionalism within global networks of exchange. We will read a broad range of texts, including works focused on North Africa, South America, the Caribbean, Spain, India, Antarctica, and the South Pacific. Possible texts include: Unca Eliza Winkfield's *The Female American*, J. Hector St. John de Crèvecoeur's *Letters from an American Farmer*, Olaudah Equiano's *Interesting Narrative*, Charles Brockden Brown's *Arthur Mervyn & Ormond*, James Fenimore Cooper's *The Crater*, Rebecca Rush's *Kelroy*, Herman Melville's *Benito Cereno*, *The Encantadas*, & *Typee*, Lenora Sansay's *Secret History, or The Horrors of St. Domingo*, Edgar Allan Poe's *The Narrative of Gordon Pym of Nantucket* & selected tales, Royall Tyler's *The Algerine Captive*, Washington Irving's *The Alhambra*, Martin Delany's *Blake, or the Huts of America*, and Susannah Rowson's *Slaves in Algiers*.

Course requirements include class participation, a brief oral presentation, and a final paper. N.B. Seminar participants should read the new edition of Davidson's *Revolution and the Word* (2004) before the first meeting.

**ENGL 79500 "Theory and Practice of Literary Scholarship", Steven Kruger. 4 credits. Monday 6:30pm-8:30pm [CRN: 68066]**

This course takes up questions both practical and theoretical about what it means to do scholarship in the discipline of "English." Theoretically, we consider what it means to study a national language and literature that has become global in its reach; we examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields; we consider how varied theories of language, text, narrative, poetics, author, psyche, society, culture, history, identity, politics (etc.) define, in sometimes complementary but also sometimes contradictory ways, the discipline. Practically, we take up the question of how we define objects of inquiry within "English" studies, how we research such topics, how we identify the main debates currently circulating around them, how we develop new knowledge -- in sum, we consider nitty-gritty questions crucial to pursuing graduate and professional work in literary scholarship. The course follows four main lines of inquiry, examining 1) the historical, institutional context of the discipline, 2) archival and bibliographical work, 3) concepts of textuality, and 4) theoretical approaches.

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

**ENGL 70800 "Medieval and Renaissance Drama", Richard McCoy. 2/4 credits. Tuesday 6:30pm-8:30pm [CRN: 68082]**

An examination of the links between medieval miracles, mysteries, and morality plays and early modern comedies, tragedies, and romances, focusing on the festive, redemptive, and ritual

elements that survived the suppression of religious drama and the anti-theatrical animus of England's reformation. I am particularly interested in exploring similarities and differences between an earlier "sacramental" theater and performances in which belief is optional and a sense of presence sustained by imagination. Works considered will include *Abraham and Isaac*, *The Crucifixion*, *The Second Shepherds' Play*, *The Harrowing of Hell*, *The Croxton Play of the Sacrament*, and *Everyman* and *The Spanish Tragedy*, *Doctor Faustus*, *The Jew of Malta* (in performance with *The Merchant of Venice* at TFNA), *Henry V*, *The Winter's Tale*, *The Duchess of Malfi*, and *The Revenger's Tragedy* as well as some transitional early Tudor dramas such as *Gammer Gurton's Needle* and *Jack Juggler*. One research paper and one oral presentation.

**ENGL 83400 "Restoration Drama", Judith Milhous. 2/4 credits. Thursday 2pm-4pm [CRN: 68067] Cross listed with Thea 85300**

This course has two purposes: to acquaint you with plays, theory, and production circumstances from the period 1660-1800; and, since this was an unsubsidized, commercial theatre, to develop a sense of how theatre as a business changed across that span of time. I have to warn you that plays of this period are an acquired taste, and not even I have acquired a taste for all of them. Nevertheless, we have excellent evidence of what contemporaneous audiences attended, and that's chiefly what we need to focus on. To provide a context for English drama and assist those studying for the First Exam in Theatre, we will also read some pertinent plays from other traditions. Opera and ballet will get a look-in as well, since they were the highest expression of the performing arts. We will begin with a quick overview, to establish some landmarks; we will then proceed partly by genre and partly by theme, building toward analysis of some portion of selected seasons. Since we cannot read all the plays that might be described as important in some respect, each student will present to the class a report on a play that the rest have not read. A 20- to 30-page research paper, on a subject of your choice, approved by me, is also required.

**ENGL 79000 "Composing Research, Composing Writing, Composing Ourselves", Sondra Perl. 2/4 credits. Thursday 4:15pm-6:15pm [CRN: 68074]**

The field of composition studies, now in its fourth decade, had its tentative beginnings in research that examined the ways writers, of varying ages, backgrounds and abilities, composed. From this research, the field developed new perspectives for writing classrooms, new approaches for developing student interest in writing, and new theoretical views on reading, writing, and what it means to create. In this course we will survey the landmark contributions to research on composing - work by Emig, Graves, Perl, Rose, Heath, Flynn, Sommers, and others - as well as current critiques of this work. But the overall emphasis will be on developing the ability to bring this inquiry into the present moment. We will raise key questions: What is writing? How does it unfold? Who are we or who do we become as we write? What fosters or thwarts the act of composing? And we will take a phenomenological approach to these questions by studying ourselves as composers and using the writing we do together as the basis for responding.

Students will be asked to fulfill four requirements during the term: (1) to conduct a critical review of one major body of work in the field; (2) to respond weekly on Blackboard to assigned readings; (3) to attend at least three sessions at the Conference on College Composition (March

22-25) in New York City; and (3) to produce by the end of the term a portfolio of work written during the seminar.

**ENGL 85000 "American Aesthetics: Notes on the Mind, Angels and the Jameses- Part 2", Joan Richardson. 2/4 credits. Thursday 11:45am-1:45pm [CRN: 68069] Cross listed with ASCP**

Pursuing the project of "making the invisible visible" inherited from Puritan "doers of the word" exemplified in the line moving through Jonathan Edwards "Notes on the Mind" to Emerson's plan for "A Natural History of the Intellect" and into *The Principles of Psychology* of William James and the late fiction of Henry James, readings and discussions for this term will include: selections from *Pragmatism*, "Essays in Radical Empiricism," and other late work of William James; selections from the Prefaces to the New York edition and/or *The Golden Bowl*, *The American Scene*, or, the *Autobiography*. Keeping in mind Edwards's observation that "the mind feels when it thinks," the different but complementary ways in which William and Henry James worked to give body, as it were, to consciousness will be one of the objects of our attention. The Swedenborg material and reflections on the naturalizing of religious experience will amplify discussions, translating angels back into their etymological purity as what cognitive scientist Andy Clark calls "magic words": linguistic formulations which create invisible yet stable structures to which subsequent thinking can attach. William James's connection to Henri Bergson will also be explored, particularly his admiration for *Creative Evolution* and *Matter and Memory*. Students registering for this seminar need not have taken the Fall '06 seminar.

**ENGL 80600 "Biblical Narratology", David Richter. 2/4 credits. Tuesday 4:15pm-6:15pm [CRN: 68061]**

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

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

Boyarin; the chief whipping boys will be Harold Bloom and Northrop Frye. Theory readings will be available on BlackBoard.

**ENGL 74300 "Reading the Underread: Victorian Women's Noncanonical Novels", Talia Schaffer. 2/4 credits. Monday 11:45am-1:45pm [CRN: 68072] Cross listed with WSCP 81000**

John Sutherland has pointed out that "the tiny working areas of the 'canon,' the 'syllabus,' and the paperbacked 'classics' are poor reflections of what the Victorian novel actually meant to Victorians." In spite of the fact that roughly 60,000 works of fiction were published between 1837 and 1901, "generations of students have left their academies thinking that this richest of literary fields comprises half-a-shelf's length of works by Dickens, two Brontes, George Eliot and Hardy." What happened to the rest, and what can we learn by re-examining a few of them? This course interrogates the processes of canon formation and canon revision, inquires about the politics and genres traditionally excluded from the canon, investigates the potential problems of constructing of a category called the 'noncanonical,' and monitors case studies of Victorian women's novels with interestingly vexed relations to canonicity. We will start with popular fiction, trying to figure out what accounted for the enormous appeal of this work and how popularity might mitigate against a work's survival as the literary marketplace altered and academic needs developed in the early twentieth century (Corelli, Ouida, Braddon). We will read domestic realism by Yonge, Craik, and Oliphant, investigating feminist modes of recovery work and asking just how (and if) feminism can read work whose politics are either reactionary or indecipherable. Finally, we will end with two major novels by Malet and Ward, once considered the two central novelists of the 1890s, now both forgotten, and we will try to figure out what accounted for the radical decline of these novelists' reputations by reading contemporary reviews, looking at changes in the profession of authorship, and thinking about the literary criteria associated with the advent of modernism. Criticism may include work by John Guillory, Barbara Herrnstein-Smith, Francis O'Gorman, Gaye Tuchman and Nina Fortin, Peter Keating, Kate Flint, Deirdre David, Elaine Showalter, Barbara Leah Harman and Susan Meyers, Ann Ardis, Lyn Pykett. Students give a presentation and a final paper of 20-25 pages. In that final essay, students will be encouraged to investigate a case study of their own choosing, either writing about how a canonical figure like George Eliot maintained her status or else exploring, through period reviews and other primary documents, just why a given text became obscure.

**ENGL 75600 "Editing the African American Text: Modernism and Walter White's Unpublished Boxing Novel", Jon-Christian Suggs. 2/4 credits. Monday 6:30pm-8:30pm [CRN: 68060]**

The course will edit an unpublished manuscript by White from 1927-29 and in the process of producing a critical edition of it (or as much of it as we can do) we will discuss White's career and black and white modernism in New York City in the 1920s as well as uncover the particular problems of editing African American texts.

**ENGL 75100 "The American Renaissance", Neal Tolchin. 2/4 credits. Thursday 4:15pm-6:15pm [CRN: 68083] Cross listed with ASCP**

The writers of the mid-19th century American period F. O. Matthiessen named the American Renaissance were engaged in a fascinating search for form. The range of experimentation is remarkable: from Emerson and Thoreau's use of the journal to capture what Thoreau called "living poetry," to Whitman's realization of Emerson's call for a truly American form of writing poetry, to Melville's playful mixing of genres in fiction and Hawthorne's intense gothic explorations of the human heart, to Margaret Fuller and Frederick Douglass' struggles to find a prose voice that could approximate their verbal brilliance, to Harriet Jacobs use of domestic realist fictional devices in representing the unrepresentable horrors of slave life, to Louisa May Alcott's use of Emerson and Thoreau as characters in her adult novel Moods, to Stowe and Dickinson's transformations of the sermon and hymn forms into secular works of art. What is often at stake in the experimental work of these writers is the effort to find release from limiting social and codes and literary conventions in order to expand the range of feeling available to literary representation. We will explore both canonical and non-canonical texts. Requirements: oral reports on recent scholarship, research paper, and participation in the seminar discussions.

**ENGL 85500 "James Baldwin as Moralist", Jerry Watts. 2/4 credits. Wednesday 4:15pm-6:15pm [CRN: 68084]**

James Baldwin was one of the distinctive voices in American intellectual life during the latter half of the twentieth-century. From his roots in Harlem as a child minister, Baldwin would employ his deeply held Christian sensibilities to buttress his authority as a secular moral prophet. It was his willingness to assume the role of moral critic of American society that brought Baldwin his greatest national acclaim. He first gained prominence as a writer of fiction. His first novel, Go Tell It On the Mountain is now considered a classic text of post WWII fiction. He would publish numerous novels during his lifetime including Giovanni's Room, the first novel by a serious black writer to openly explore homosexuality. Though Baldwin was a major American novelist, his greatest achievements may have been realized as an essayist. The essays included in Notes of a Native Son, Nobody Knows My Name, The Fire Next Time and The Devil Finds Work remain vibrant in large measure because of Baldwin's forthright honesty and his willingness to openly violate social and cultural sacred cows. In particular, Baldwin used his fiction and nonfiction to repeatedly scratch the racial wound that, he believed, lay at the very center of the American experience.

**ENGL 75700 "Toni Morrison and the African American Literary Tradition", Barbara Webb. 2/4 credits. Tuesday 11:45am-1:45pm [CRN: 68085] Cross listed with WSCP 81000**

This course will examine the development of Toni Morrison's artistic vision from the publication of her first novel, The Bluest Eye (1970) through Paradise (1998) and Love (2003). In our critical reading and analysis of these novels, we will pay particular attention to her explorations of language and form, her use of African American folk traditions, and her concept of history as a creative act of memory. We will also discuss the importance of her role as editor and cultural critic. Special emphasis will be given the critical reception of her work and the revisionary strategies that have characterized her literary project. Requirements: An oral presentation and a

research paper (15-20 pages). This course will be conducted as a seminar with class discussion of assigned readings and oral presentations each week.

**ENGL 82300 "Miltonic Romanticism", Joseph Wittreich. 2/4 credits. Wednesday 6:30pm-8:30pm [CRN: 68062]**

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

**ENGL 91000 "Dissertation Workshop", TBA, TBA. 0 credits.[CRN 68073]**

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 a 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.

**See also...**

**Ling 84600 "Seminars in Semantics of Imaginative Discourse", Prof. Alex Orenstein**

Please contact the Linguistics Department for more information and descriptions.

**Comp Lit 78200 "The Epic and the Epic Manqué", Prof. Bonaparte and Prof. Stern. M 4:15pm-6:15pm (3 credits)**

Please contact the Comparative Literature department for more information and descriptions

## **COURSES: FALL 2006**

Rachel Brownstein  
ENGL 91000  
Dissertation Workshop  
Wednesday 4:15pm-6:15pm (0 credits)

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 a 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.

Sarah Chinn  
ENGL 75200  
Bodies in Motion and at Rest: Corporeal Representation in the United States 1860-1910  
Tuesday 11:45am-1:45pm (2/4 credits)

This course will deal with representations of bodies in literary texts produced in the United States at the end of the 19th and beginning of the 20th centuries. The years after the Civil War were characterized by an intense interest in the meanings of the human body: the disabled bodies of returning soldiers, the laboring bodies of the new working classes, the freed bodies of former slaves, the athletic bodies of the "New Woman," spiritual bodies, gendered bodies, and, of course, the body politic. New advances in surgery and forensic science combined with increasing stringencies of Jim Crow, the one-drop rule, and lynch-law. A variety of literary texts explored the ways in which Americans used their bodies for work, leisure, material consumption, exercise, and war, among other applications. We'll be reading a wide array of texts for this course, including but not limited to *Sister Carrie*, *Contending Forces*, *The Octopus*, *Life in the Iron Mills*, *Who Would Have Thought It?*, and looking at images by Lewis Hine, John Singer Sargeant, and Jacob Riis.

Jim DeJongh  
ENGL 85500  
**African American Drama**  
Monday 6:30pm-8:30pm (2/4 credits)

Instructor: Dr. James de Jongh is a distinguished playwright as well as scholar of African American and Africana literatures. Context: Images of blacks have been standard fare on the American stage for the consumption of white audiences for as long as there has been theatre in the United States. Yet for much of American theatre history, blacks were excluded in every other way, as performers, playwrights, directors and producers. Until he passed away recently, August Wilson, an African American man who wrote about black themes, was arguably the most prolific and celebrated playwright in the American Theatre, and Suzan Lori Parks is the first African American woman, and the fourth African American, to be awarded the Pulitzer Prize for Drama. Course Description: The focus of this seminar will be dramatic literature by African Americans since 1916. The period from 1916-1959 encompasses the black theatre of the Harlem

Renaissance, the Little Theatre Movement, and the Harlem Unit of the Federal Theatre Project. The period from 1959-present, the major portion of the semester, will be devoted to the study of major plays and playwrights from the watershed production of Lorraine Hansberry's *A Raisin in the Sun* (1959) to the recent Pulitzer Prize play *Top Dog, Underdog* (2001) by Suzan-Lori Parks. However, discussion will be designed to address the history and development of African American drama in the United States from its origins. We will explore the roots of African American Drama, 1751-1916 with an examination of early stage images of blacks, the 19th Century stage stereotypes of Minstrelsy and *Uncle Tom's Cabin*, and the relatively unknown initial achievements of The African Grove Theatre and the brief flourishing of black musical theatre at the end of the 19th century.

Morris Dickstein

ENGL 87400

**Comedy: Method and Meaning**

Tuesday 6:30pm-9:30pm (2/4 credits)

This course will take a historical, critical, and theoretical approach to the evolution of film comedy. It will begin with short films and longer works by Mack Sennett, Charlie Chaplin, and Buster Keaton, showing how film comedy develops from slapstick, sight gags, pantomime, farce, and other vaudeville routines to more complex forms of drama, pathos, and characterization. We will examine some of the major comic performers of the 1930s, including the Marx brothers, W. C. Fields, and Mae West, in the context of their times, and explore works of screwball comedy by directors like Leo McCarey, Frank Capra, Howard Hawks, and Gregory La Cava, as well as a parallel tradition of sophisticated or cynical romantic comedy by Ernst Lubitsch, Preston Sturges, and Billy Wilder. Along the way we'll compare the work of American directors to European counterparts like Jean Vigo, (*Zero for Conduct*), Rene Clair (*Le Million*, *A Nous la Liberte*), and Jean Renoir (*Boudu Saved from Drowning*, *Rules of the Game*). Later material may include the work of TV comedians like Ernie Kovacs, Lucille Ball, and Sid Caesar and feature films such as *Dr. Strangelove* (Kubrick, 1964), *M\*A\*S\*H* (Altman, 1970), *Annie Hall* (Woody Allen, 1977), *Tootsie* (Sydney Pollack, 1982), and *My Favorite Year* (Richard Benjamin, 1982). There will be readings of works of comic literature from Aristophanes and Shakespeare to Oscar Wilde and Evelyn Waugh, along with critical and theoretical writings on comedy by Henri Bergson, Sigmund Freud, James Agee, Gerald Mast and others. Besides regular attendance, requirements of the course will include an oral report and a 15-page term paper.

Mario DiGangi

ENGL 81400

**Shakespearean Economics**

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

This course will examine the representation of economics in the drama of Shakespeare, and a few of his contemporaries, from 1590-1610, when London theater was flourishing as a business and England was beginning to emerge as an international economic power. Economics will be broadly defined to encompass the financial, social, and sexual dynamics of the household, the city, and the international market. We will explore the dramatic representation of property (including stage properties and the notion of the self as property), money, capitalism,

mercantilism, class conflict, nationalism, credit, debt, urban space, and questions of worth, value, and ownership. We will read the work of Marxist, materialist, and feminist critics such as Douglas Bruster, Walter Cohen, Richard Halpern, Jonathan Gil Harris, David Hawkes, Jean Howard, Natasha Korda, Lorna Hutson, and Theodore Levinwand. Shakespeare plays might include *2 Henry VI* (1591), *The Taming of the Shrew* (1592), *The Comedy of Errors* (1592-94), *The Merchant of Venice* (1596-97), *Troilus and Cressida* (1602), *Measure for Measure* (1603), *King Lear* (1604-5), *Timon of Athens* (1607-8). Non-Shakespearean plays might include Marlowe's *The Jew of Malta* (1589), Dekker's *The Shoemaker's Holiday* (1599), Heywood's *Edward IV* (1599) and *The Fair Maid of the West* (1600-1604), Jonson's *The Alchemist* (1610), and perhaps some civic pageants by Middleton.

Martin Elsky  
ENGL 81100

**Early Modern Disseminations: Encounters with European Culture East and West**  
Monday 6:30pm-8:30pm (2/4 credits)

This course will explore the impact of contact between European and non-European cultures in the Renaissance and Early Modern period, an age of exploration and expansion. It will concentrate on the transformations that occur when cultural forms originally associated with the Italian city state move across borders via national states and empires to the New World and the eastern Mediterranean, to Tenochtitlan and the Ottoman Empire. We will begin by considering cartography as the European mapping of its own internally dynamic geographical space and its relation to geographies beyond its borders in the major English and Spanish cartographic projects. We will then consider both the reciprocal effects of encounters between European and non-European cultures on each other and the resulting hybrid forms expressing a range from resistance, absorption, and synthesis. Themes will include culture as forms in geographic motion, as well as issues of authenticity, imitation, appropriation, and mimicry. Emphasis will be placed on Italian English, French, and Spanish encounters with the New World and the Ottoman Empire. 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. 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 Petrarch, Shakespeare, Columbus, Las Casas, Oviedo, Cervantes, Garsilaso, Thevet, Lery.

This course satisfies a requirement for the Renaissance Studies Certificate Program, but all students are welcome. Because this is a cross-disciplinary course, students are encouraged to introduce material drawn from their home discipline for discussion and assignments.

Shelly Eversley  
ENGL 80100

**Theory Colloquium**  
Tuesday 2pm-4pm (2/4 credits)

We will explore current themes and issues in literary and cultural studies via contemporary critical theory, focusing on themes such as gender, race and privacy; the role of the visual in

literary studies; the sexual body; memory; culture; and intention. Some critics we will study include: Judith Butler, Jonathan Crary, Sigmund Freud, Paul Gilroy, Walter Benn Michaels, and Hortense Spillers. In addition to the readings and an in-class presentation, students will be required to write four short papers.

N. John Hall  
ENGL 84300.

### **The Victorian Novel**

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

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.

Tom Hayes  
ENGL 79500

### **Theory and Practice of Literary Scholarship**

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

One of the most important issues haunting the field of literary studies in the wake of poststructuralism is that of identity and the definition of subjectivity. Writers as various as Roland Barthes, Jacques Lacan, Michel Foucault, Jacques Derrida, and Julia Kristeva have argued the autonomous subject of the humanist tradition was a utopian dream of the Enlightenment. This view of subjectivity had to be abandoned in a period that recognized the existence of an unconscious mind, the opacity of language, and the role of discursive practices in the dissemination of social power. Based on the assumption that this revision of subjectivity has had important reverberations in the field of literary studies, in this course we will explore the ways in which the new approaches to interpretation such as gender studies, cultural studies, queer studies, black studies and postcolonialism subvert previously established knowledge claims.

We will read theoretical texts such as those David H. Richter's Falling into Theory, Eduardo Cadava's Who Comes After the Subject, and Catherine Belsey's Culture and the Real in conjunction with such literary works as Shakespeare's Othello and Morrison's Beloved.

Peter Hitchcock

ENGL 86600

**Postcolonial Theory: Core and Periphery**

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

This course has two major aims: first, to introduce some of the key contributions to the emergence of postcolonial theory in the writings of Fanon, Césaire, James, Said, Spivak, and Bhabha; second, to register and explore thought that both extends and deepens this rich tradition and to come to terms with contemporary theory that in some measure breaks with the founding principles of postcolonial knowledge in the work of Mbembe, Young, Djébar, Cheah, San Juan Jr., Lazarus, Hardt and Negri. The idea is to present both a survey of essential postcolonial theoretical texts and to provide some research avenues into the ways in which postcolonial analysis is being reconceptualized. In a sense, it is the limits of the core/periphery model (borrowed from world systems theory) that reveals an alternative matrix for inquiry. It is not too fanciful to suggest that postcolonial theory has been marked not by evolution but by involution, a process that finds the far away a good deal closer than traditional mapping would permit. This is the challenge of thinking postcolonial theory in relation to history and politics, but it also underlines new hermeneutic possibilities in the face of gestural "endism" (the end of history, the end of colonialism, the end of communism, etc.). How is postcolonialism defined by the fate of nation as a concept? Does postcolonialism linger because colonialism haunts? What elements of criticism define a postcolonial methodology? Do these influence other critical approaches? In literary studies can we speak of postcolonial genres? Does world literature supercede what we understand of postcolonial writing? These and other questions will set the scene for our discussions. We will also take up some specific literary examples to help ground our dialogue. A class presentation is expected and it is hoped that this will provide the groundwork for the required term paper.

Anne Humpherys

ENGL 84500

**Province, Nation, Empire in Victorian Britain**

Thursday 6:30pm-8:30pm. (2/4 credits)

This course will trace the construction of the British nation in the nineteenth-century literature of English provincial life. We will follow the idea of nation based on provincial ideals as it is integrated into the imperial project and finally reified in literature depicting empire. Texts will be **selected** from **poetry** (i.e Tennyson, *Maud*, the English Idylls, especially *Enoch Arden*, and Elizabeth Barrett Browning, *Aurora Leigh*); **fiction** (Jane Austen, *Mansfield Park*; Elizabeth Gaskell, *Wives and Daughters*; Anthony Trollope, *Dr. Thorne* or *The Way We Live Now*; Thomas Hardy, *The Return of the Native*; Ryder Haggard, *She*; Joseph Conrad, *Outcast of the Islands*; Rudyard Kipling, selected poems, "The Man Who Would be King" and *Kim*; Bram Stoker, *Dracula*); **travel writing** (Charles Darwin, *Voyage of the Beagle*; David Livingstone, *Missionary Travels in South Africa*; Harriet Martineau, *Eastern Life: Present and Past*; Florence Nightengale, *Letters from Egypt, 1849-1850*, or Mary Kingsley, *Travels in West Africa*), as well as some **theatrical productions** and articles from the **periodical press**. On the reification of this idea of nation, texts might include E.M. Forster, *A Passage to India*; Jean Rys, *Wide Sargasso Sea*, or Paul Scott, *The Jewel in the Crown*.

Requirements: An oral report, a short paper based on the oral report, and a final paper.

Wayne Koestenbaum

ENGL 86200

**Flow Charts: Adventures in Postmodern Poetics**

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

In this seminar, we will read book-length modern and contemporary poems (some in prose) that practice the arts of flow, accretion, spill, and spread. These experiments approach logorrhea but largely avoid it through strategies of measurement and episode. Voice, however tattered and splayed, remains the lifeboat for these utopic excursions into lyric (or post-lyric) time, where book behaves as storage space, as box, as tunnel, as brain, as liquid, as crystal, as diagram, as briefcase, as dump, as archive, as soap, as weather report, and as failure. Possibilities for the syllabus are Vicente Huidobros *Altazor*, Fernando Pessoa's *The Book of Disquiet*, Gertrude Stein's *Stanzas in Meditation*, Edmond Jabès's *The Book of Questions*, Nazim Hikmet's *Human Landscapes*, Francis Ponge's *Soap*, John Wieners's *707 Scott Street*, Clark Coolidge's *The Crystal Text*, Bernadette Mayer's *Midwinter Day*, James Schuyler's *The Morning of the Poem*, John Ashbery's *Flow Chart*, Lyn Hejinian's *My Life*, Kevin Young's *Black Maria*, and Myung Mi Kim's *Dura*. All these books attempt, in the words of Henri Michaux, to engage in "the constant widening of the thinkable." (Works in French, Spanish, Portuguese, and Turkish will be read in English translation, in bilingual editions if available.) Requirements: a final essay or poetic project.

Wayne Koestenbaum

ENGL 87300

**Stars**

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

"Authority, idiosyncrasy, velvetiness--these are what make a star," writes Susan Sontag in her final novel, *In America*. This seminar will examine the phenomenon of screen embodiment by reading star-struck texts and by closely watching the works of several great performers. Our reading matter may include Edgar Morin's *The Stars*, Clarice Lispector's *The Hour of the Star*, Manuel Puig's *Betrayed by Rita Hayworth*, James Baldwin's *The Devil Finds Work*, Jean-Jacques Schul's *Ingrid Caven*, Adrienne Kennedy's *A Movie Star Has To Star in Black and White*, Stanley Cavell's *Contesting Tears*, D.W. Winnicott's *Playing and Reality*, Roland Barthes's "The Third Meaning," Freud's *Totem and Taboo*, essays by Mary Ann Doane and Patricia White, and the epic poem *Phoebe 2000* (a 600-page exegesis-in-verse of *All About Eve*, composed collaboratively by Jeffrey Conway, Lynn Crosbie, and David Trinidad). Our roster of movie stars will begin with Setsuko Hara (in Yasujiro Ozu's *Tokyo Story*) and Toshiro Mifune (in Akira Kurosawa's *High and Low*). We will then enjoy Rainer Werner Fassbinder's ensemble of actors, especially Margit Carstensen, Ingrid Caven, Hanna Schygulla, Irm Hermann, Brigitte Mira, and El Hedi ben Salem. (We will probably see *AliñFear Eats the Soul*, *Fear of Fear* and *The Merchant of Four Seasons*.) Next, we will discuss Jeanne Moreau, probably in Tony Richardson's *Mademoiselle* (screenplay by Jean Genet) and Jacques Demy's *Bay of Angels*. For classic Hollywood melodrama, we will watch Bette Davis (Irving Rapper's *Now, Voyager*) and Joan Crawford (Robert Aldrich's *Autumn Leaves*). We will conclude with the Marx Brothers.

Students will write three essays (eight pages each), the more idiosyncratic and detailed the better, due at appropriate intervals during the semester.

Nancy Miller  
ENGL 87500

**Experimental Selves: Modernism to Transnationalism**

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

"I do not know how far I differ from other people," Virginia Woolf declares in "A Sketch of the Past." Woolf's perplexity summarizes the memoirist's dilemma. In this course we will explore the process of self-discovery undertaken by writers and intellectuals for whom questions of identity and difference have required experiments in form. In addition to memoirs and essays, seminar readings will include contemporary autobiography theory and criticism. Gloria Anzaldúa, Roland Barthes, Samuel Delany, Leslie Feinberg, Maxine Hong Kingston, Mary McCarthy, Michael Ondaatje, Adrienne Rich, Gertrude Stein, John Wideman, Virginia Woolf.

Rebecca Mlynarczyk  
ENGL 79010

**Composition Studies: Prospect and Retrospect**

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

Beginning with Kathleen Blake Yancey's 2004 address to the Conference on College Composition and Communication, "Made Not Only in Words: Composition in a New Key," we will look back (and ahead) to examine (and anticipate) the dominant trends that have shaped composition pedagogy since 1970. In the seminar, we will investigate such competing theories in composition studies as the process movement, expressivism, cultural studies, and critical pedagogy among others. Readings will include articles in two anthologies, *Landmark Essays on Writing Process* (1994) and *A Guide to Composition Pedagogies* (2001), as well as other key texts reflecting various pedagogies and practices such as Peter Elbow's *Writing Without Teachers*, Mina Shaughnessy's *Errors and Expectations*, and Ira Shor's *Empowering Education*. Several authors of works on our reading list will visit the seminar to discuss their current work and articulate their pedagogies in response to student questions. As we examine the different approaches to composition, we will explore the following questions: What is the epistemological foundation of each of the theories? What are the values underlying the different pedagogies? How do these theories play out in actual classrooms with actual students? What are the potential benefits and pitfalls of the competing theories? Should the nature of the student population influence the choice of composition pedagogy? How can each of these pedagogical theories be adapted for use in twenty-first century classrooms? Blackboard will be used to facilitate discussion between class sessions. Each week students will be expected to post their responses to readings at least 3 days before the weekly seminar. They will then be asked to read through the responses of their classmates and respond on the BB discussion board. Before class, students will print out a comment that raises an important question, and these questions will become the basis for discussion in the seminar. The final project will be shaped by students' needs and interests but may take the form of a reflective essay that closely examines and critiques one of the pedagogies studied.

Blanford Parker

ENGL 83500

**Modes of Restoration in Literature**

Tuesday 2:00pm-4:00pm (2/4 credits)

In the period of reconciliation following the greatest crisis in British history, what were the reparable and irreparable rifts between the major ideologies (Protestant, Monarchist nationalist, Enlightened, and the cult of sentiment)? With the examples of Milton and Bunyan we consider radical Protestant narrative and the difficulties of Biblical mythology in the age of Charles II. Dryden, Butler, and Rochester show a variety of strategies, which range from Monarchist typologies to Enlightened skepticism. The course will also consider the origins of the rhetoric of modern science in Cowley and Sprat and the uses of science for established and radical interests. We will conclude with a close consideration of a selection of Behn's narratives and the origins of sentimental fiction.

David S. Reynolds

ENGL 75000

**Colonial and Early Federal American Literature**

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

This course covers the formative phase of American literature, from early writings of exploration through Puritanism to the American Enlightenment. Among the topics considered are encounters between European settlers and ethnic "others"; the culture and aesthetics of Puritanism; the evolution of American religion; African Americans and slavery; women's writings; shifting definitions of America; literary self-fashioning in journals and autobiographies; revolutionary writings that fueled separation from England; and the rise of American poetry and fiction. We examine the entire range of early American writings, canonical and noncanonical, with full ethnic and gender representation. Active participation in class discussion is encouraged. A 15-page term paper is required.

Joan Richardson

ENGL 85000

**American Aesthetics: Notes on the Mind, Angels and the Jameses**

Thursday 11:45pm-1:45pm (2/4 credits)

American literary experience began, and in many cases continues to be practiced today, as a variety of religious experience. Beginning with selections from Jonathan Edwards's *Religious Affections* and "Notes on the Mind," following his stated method of "giving attention to the mind in thinking," we will investigate the ways in which the desire of Puritan ministers "to make the invisible visible" becomes the method of William James's *Principles of Psychology*, the subject of *The Varieties of Religious Experience*, and the art of Henry James's fiction, using *The Ambassadors* as an exemplary instance. We will at the same time consider these texts in the light of current work in cognitive science, neuroscience, consciousness studies, and neuro-aesthetics that they prefigure: the research and findings of Andy Clark, Francis Crick and Kristof Koch, Gerald Edelman, and Semir Zeki, for example. In tracing this trajectory we will take account of the important contributions made by the work of Emanuel Swedenborg and Ralph Waldo

Emerson to the Jameses' thinking about thinking and to the naturalization of religious affections. Readings will, therefore, include- in addition to what has been indicated above, which will constitute our primary texts- significant selections from Swedenborg and Emerson as well as from Henry James Sr.'s *The Secret of Swedenborg*. Our discussions will, of course, also take account of 18th and 19th developments in natural history/science and of Emerson's and William James's familiarity with sacred texts of the East.

Michael Sargent

ENGL 70500

**Chaucer's Canterbury Tales**

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

In this course, we will use a variety of approaches to unpack *The Canterbury Tales* as a collection. We will consider such issues as the nineteenth- and twentieth-century construction of the authority of the Ellesmere and Hengwrt manuscripts, the base-texts of all modern editions, the modernist and postmodern treatments of the place of *The Canterbury Tales* within the tradition of frame-tale collections of narratives, and of the "shape", "end" and "purpose" of Chaucer's magnum opus, and the postmodern discussion of the fifteenth-century construction of Geoffrey Chaucer, the Father of English Poetry, by his scribes and readers. Our text will be *The Canterbury Tales* itself/themselves, as well as sections of others of Chaucer's poems, and the works of his contemporaries, that reflect upon *The Canterbury Tales* - or are reflected by it. We will also be looking at facsimiles of some of the original manuscripts of these works. Although everyone taking this course will probably have read some part of *The Canterbury Tales* in the original Middle English at some point in the past, we will begin with at least a brief discussion of Chaucer's language. The course will also include work in late Middle English vernacular paleography and codicology (the amount will depend on the interest of the individual students). Students will each prepare a seminar presentation and a research paper. Text: *The Riverside Chaucer*, 3rd Edition. Eds. Larry D. Benson, et al. Boston: Houghton Mifflin, 1987.

Ira Shor

ENGL 89010

**Literacy and Conquests: Guns, Germs and Texts**

Thursday 6:30pm-8:30pm (2/4 credits) [96235]

Description: In *Guns, Germs, and Steel*, Jared Diamond's Pulitzer-prize study of why Europe conquered the world, writing and texts share the stage with the three weighty items named in the title. In fact, this immensely popular book calls writing "possibly the most important single invention of the last few thousand years." (p. 30) Given the influence of Diamond's arguments, his remarks on texts invite further reflection on how writing and books enable power relations. Certainly, we can speculate that without textual tools, Europe's conquest of every continent may not have happened or have been so hugely successful. Without the weapon of writing, European societies may not have amassed such vast wealth from world domination. However, textuality does not confer uniform or universal powers. Its effect is conditional. For example, the Cherokees' extraordinary invention of their own literate system, a unique syllabary used to publish books and newspapers in their tongue, did not save them from the Trail of Tears in 1837, their turn in an American Holocaust visited generally on Indian tribes. Elsewhere, a century later,

the intense textuality of European Jews prior to World War II did not save them from the ovens of the German Holocaust. What conditions, then, make textuality consequential in the social relations of power? Further complicating the matter, while Diamond establishes the crucial role of writing and book-learning for European conquest, these same tools have been represented as instruments of liberation in diverse settings, as potent means to resist conquest. Antonio Gramsci designated "the desertion of the intelligentsia" from the status quo as a turning point in revolution. Michel Foucault identified "disqualified discourses" and "subjugated knowledges" as crucial resources for scholars to circulate in questioning authorities. Paulo Freire developed an adult literacy process which enfranchised peasants and workers in Brazil, making him the target for repression in the Washington-supported coup of April, 1964. At that same time, Ivan Illich called for informal learning networks to deschool society. In antebellum America, the South made it illegal to teach reading and writing to slaves, so fearful were plantation barons of these implements. While literacy campaigns typically accompany revolutions in modern times, literacy crises typically attend hegemonic campaigns from the Right. In contradictory ways, then, writing and texts have simultaneously been sites and instruments of domination as well as resistance. These diverging and conditional roles of textuality will preoccupy this seminar. Once carefully restricted to a royalist elite of scribes and scholars, writing and book-learning have been in mass circulation for only two centuries, with high stakes for all classes, races, and genders. Consider the ongoing efforts of the Chinese Government, Google and Microsoft to censor the emerging Internet in China and the high stakes of textuality become plain. In this course, we will explore the politics of writing and texts across groups, times, places, and conditions, reading Foucault, Bourdieu, Gramsci, Scholes, Ohmann, Graff, Lankshear, Pratt and others for background.

Alan Vardy  
ENGL 74000

### **Romantic Poetry**

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

The Romantic period is marked by a complex generational divide. This seminar will consider the career and influence of Samuel Taylor Coleridge, radical pamphleteer and convinced Unitarian turned Tory sage, through the eyes of two very different poets in the succeeding generation: Percy Bysshe Shelley and John Clare. Shelley's relationship with Coleridge is particularly complex, encompassing political, aesthetic and religious disputes. We will spend time considering Shelley's efforts to create a secular sublime, and his radicalism in an age of political reaction—a milieu given intellectual legitimacy by Coleridge's social prose. We will also read Byron's "Manfred" as a supplemental text in this section. The course will finally turn to John Clare, on the surface a writer who has little to do with Coleridge given the dramatic disparity in their class status (Clare was a landless agricultural laborer turned "natural genius"). However, Coleridge's famous critique of Wordsworth in his *Biographia Literaria* established the contemporary terms for the aesthetic value of "rustics." In fighting against confining, imposed definitions Clare produced a critique of the first generation Romantic poetics of Coleridge and Wordsworth. We will discuss the dynamics of canon formation in relation to Clare. The course will be divided into three sections: Coleridge, Shelley, Clare. The grade will be determined by frequent short papers and a research paper of 15-20 pages. Depending on the size of the seminar, we will hold a "conference panel" in which research will be presented.

REQUIRED TEXTS Clare, John *I Am: The Selected Poetry of John Clare* (Farrar, Straus & Giroux), Coleridge, S.T. *Coleridge's Poetry and Prose* (Norton), Shelley, Percy *Shelley's Poetry and Prose* (Norton) and any edition of Byron's "Manfred"

Michelle Wallace

ENGL 85000

**Zora Neale Hurston in her Times**

Tuesday 2pm-4pm (2/4 credits)

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

Gordon Whatley

ENGL 70300

**Introduction to old English Language and Literature**

Friday 2-4pm (2/4 credits)

"Old English" (OE) constitutes the first documented phase of the English language (ca. 700-1150), and OE literature, preserved in manuscripts of the 9th-12th centuries, is the most plentiful and diverse of the surviving vernacular literatures of early Europe. While some knowledge of OE is fundamental to understanding (or teaching) the History of the English Language, as well as for serious work in all Middle English and Scots literature, OE is of abiding interest in itself. The language at first glance looks "foreign" but motivated students routinely succeed in acquiring a reading knowledge in a 14-week course such as this one. After a few weeks of elementary grammar and short translation exercises, the focus shifts to reading more extensive passages of secular and religious prose in OE and translation, including the legend of an early Christian "cross-dresser," Saint Eugenia. Also to be studied are some classic pieces from the surviving manuscripts of poetry (*Dream of the Rood*, *Judith*, *Wanderer or Seafarer*, *Genesis B*, *The Wife's Lament*, riddles, etc.). In addition to working on the weekly texts, students will occasionally report briefly on criticism and/or theorizings of the readings (with some attention to the development of Anglo-Saxon studies, "philology," "English," and the Academy). Also required is a modest paper (12-15 pp) on any text or topic in Anglo-Saxon literary culture. A "Blackboard" website will be used for posting handouts and sharing materials; elsewhere on the Web there are excellent sites to help with learning the language and researching the literature and

culture of the Anglo-Saxons. Contact me with any queries, and please register early if you want to take the course: [E.Whatley@QC.cuny.edu](mailto:E.Whatley@QC.cuny.edu).

Under ASCP

Ammiel Alcalay

**Introduction to American Studies**

Thursday 6:30pm-8:30pm

After an overview of the development of American Studies as a discipline, the course will focus on the interpretation and transmission of defining moments in North American life through a diverse range of sources. Beginning with the peopling of the continent itself, we will consider ways the narrative of the continent until and following European contact has been told (using the tools of the shaman, geographer, anthropologist, historian, biographer, novelist, poet, etc.). These defining moments include crucial periods of narrative consolidation and reinterpretation: indigenous creation stories; King Philip's War and Indian Removal; the Civil War and the abolitionist movement; the Cold War and beat culture; the American War in Vietnam and decolonization; and U.S. involvement in the Middle East in the context of identity politics. We will look at the circumstances through which uniquely American forms emerge (such as the Indian captivity tale or jazz), and trace their transformation as key elements mobilized in the creation of new identities and allegiances. We will pay close attention to the relationship between social and political struggles, and how those struggles have been inscribed, reinscribed, or obscured in new versions of history and identity. A major concern will be the differences between institutionalized forms of knowledge and a poetics of experience that engages history and culture outside traditional "disciplinary" categories. Throughout, we will place ourselves in regional frameworks whose scope is international; for example, how can early forms of American identity be seen as the result of the competing forces of French, Spanish, and Anglo colonizing practices and projections? How does the creation of racial categories obscure class allegiances and economic imperatives? How is identity performed in the historical conditions of individual, communal, and national memory transmission? What is the process of cultural consumption through which utopian forms of creative consciousness become politically neutralized? These and other questions will be explored through a diverse range of sources, using materials from different strata of scholarly and creative work.

Although an introductory course, we will structure the semester around intensive reading; while the class will read a set of common texts, students will be asked to pursue further readings in selected areas of research. A detailed bibliography will be sent out to registered and interested students sometime in June. The aim of this structure will be to allow students to consider, even at early stages of their graduate work, taking up research topics within the rich terrain of explored and unexplored possibilities that exist in American Studies. Required work for the course can take different forms for different students; some may want to embark upon an original research project in an area of interest, while others may want to read as much as possible across a wider range of topics. In one case, a series of seemingly disparate notes might lead to a dissertation topic; in another, research on a historical period or subject that involves unearthing obscured or difficult to get at sources may spark interest in pursuing very different areas of scholarship than one might have thought when beginning graduate work. In this sense, the course is envisioned

more as a workshop of ideas and research approaches than a survey. Inquiries can be directed to Ammiel Alcalay: [aaka@earthlink.net](mailto:aaka@earthlink.net)

Under IDS

Jane Marcus and Sandi Cooper

History IDS

**World War I and Modernist Culture**

Wednesday 4:15pm-6:15pm

Beginning with a review of current historical scholarship analyzing World War I from all aspects - political, military, socio-economic, psychological, cultural - we will then explore specific texts that address the formation of modernist consciousness, the effect of the change of warfare into an anti-civilian activity and the impact of the war on literary and cultural production. If World War I was the beginning of the Thirty Years' War of the 20th century - a growing commonplace among historians - then what is the permanent role of the war narrative in contemporary culture? The importance of the global memory of the war in fiction, memoir and historical writing will address this question. Email: [jcmarcus@earthlink.net](mailto:jcmarcus@earthlink.net)

Under IDS

Janet Ng Dudley, Prof. Kate Crehan

**Gender in Contemporary China: Lives and Literary Visions**

Wednesday 4:15pm-6:15pm

Increasingly, the 21st Century is claimed to be China's century as China expands its global economic and political influence. However, China's rapid economic change is linked to immense stress on its existing fabric of life, from physical infrastructure, to the environment and to human relationships. This interdisciplinary course examines change in China over recent decades from a feminist perspective. It begins with a mapping of state discourse and practice on gender issues, going on to examine the lived experience of individuals, families and various minority groups. Throughout the course we continually move between literary imaginings and anthropological case studies. Our explorations of gender discourse and practice focus on key tensions within the society, especially those between the state and the individual, the family and the individual, as well as those between the state's global ambitions and local social realities.