

COURSES: SPRING 2008

ENGL 86200 “T.S. Eliot,” John Brenkman. 2/4 credits. Intersession (meetings as below) [CRN: 91732] (cross-listed with ASCP 82000)

For much of the 20th century no poet or critic had as great an impact on poetry and criticism as T.S. Eliot. Recent decades of course have seen his reputation waver. His anti-Semitism overshadowed his philosophy of culture; his political conservatism outweighed his poetic innovations; his personal cruelties eclipsed his aesthetic impersonality. The enigma, though, is there from the beginning in the work and mind of this poet-critic: experiment and tradition, modernity and hierarchy, humanism and reaction. Eliot’s turn to religion, beginning with “Ash Wednesday,” baffled many of his ardent followers and advocates. The relation of the secular and the sacred in the symbolic fabric of literature became the central preoccupation of his writing and thought. Today Eliot’s work poses in the most acute form the question of *modernism, nihilism, and belief*.

This seminar is intended to use that question to explore anew Eliot’s poetry and criticism in the hope not so much of “straightening things out” as following the “crooked timber of humanity” in search of the resources of Eliot’s poetic creativity and critical acumen. Primary texts: T.S. Eliot, *The Complete Poems and Plays; Selected Prose; Christianity and Culture*. All the sessions of the seminar will be conducted on an intensive schedule

January 3-24, M W Th, 2:00-4:45. Papers will be due at the end of Spring term in May.

ENGL 80200 “Wordsworth, Whitman, & Prose Revolution in Modern Poetry,” Morris Dickstein. 2/4 credits. Wednesday 2:00 pm – 4:00 pm [CRN: 91723] (cross-listed with ASCP 82000)

When Ezra Pound argued in 1914 that “poetry should be at least as well written as prose,” he was not only creating an axiom for one wing of the modern movement but also renewing an argument Wordsworth had made in his attacks on “poetic diction” more than a century earlier in his prefaces to the *Lyrical Ballads*. The course will explore facets of what Pound called “the prose tradition in verse,” focusing especially on the complex careers of Wordsworth and Whitman, their innovations and their wide influence. We’ll examine how this tradition paralleled the rise of democratic movements, the increasing fascination with the typical and the ordinary (rather than the sublime or heroic), and the growth of realism in the 19th-century novel. Along the way the course will touch on prose poetry, such as Baudelaire’s *Little Poems in Prose*, narrative poetry (Crabbe, Browning), and finally the deployment of the plain style and the bare encounter by poets as different as Pound, D. H. Lawrence, Robert Frost, and William Carlos Williams. Course requirements will include strictly regular attendance, an oral report, and a 15-page term paper.

ENGL 85000 “America in the 1920s,” Marc Dolan. 2/4 credits. Monday 11:45 am – 1:45 pm [CRN: 91730] (cross-listed with ASCP 82000)

In the United States, the 1920s was a decade that was labeled, almost from its inception, as “modern”—but what did that mean? The artistic movements we now think of as “modernist” were strictly fringe movements for most Americans during the 1920s, avant garde in the true

sense that they occupied a space where many Americans would be comfortable in some years' time but not necessarily right now. And yet the United States was undeniably "modern," its industrial design and popular music suddenly reference points for many cutting-edge artists throughout the world, its industrial organization and advertising strategies seemingly the naturalized, devouring endpoint toward which global capitalism had been tending for decades. In a way, to be fringe—to resist the presumed standardizing maw of late industrial culture—was to be most modern. In the newspapers and magazines of the decade, Americans could read about a whole range of cultural subgroups whose visible difference or self-styled resistance set them off from the presumptively faceless mass: recent immigrants and the reborn KKK; jittery jazz devotees and aggressively traditional fans of "hillbilly" music and the country blues; associationalist boosters and railroaded anarchists. In the age of the modern, no one felt as if they belonged, and everyone felt they deserved a little of the spotlight.

This course will examine some, but obviously not all, of these phenomena 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, Music, and Theatre. In addition, we may consider: the causes of the Crash of 1929; the two or three waves of the Harlem Renaissance; Eugene O'Neill and the Americanization of expressionism; the idea of the college student in popular culture; suffrage, flappers, and the "New Woman"; prohibition and the cult of the gangster; Lindbergh's solo flight across the Atlantic and its trail of cultural traces; how late silent films reconstructed the grammar of sexuality in the U.S.; radio's journey from crystal sets to network programming. If we're very lucky, we may even get around to crossword puzzles, miniature golf, and mah johngg.

Course requirements include class participation, a bibliography of secondary sources on a particular aspect of U.S. life during the decade, an oral presentation of original scholarship within that field, and a final paper that expands on the presentation.

ENGL 75400 "Post-World War II American Culture, 1945-1960," Gary Giddins. 2/4 credits. Tuesday 4:15 pm – 6:15 pm. [CRN: 91741] (cross-listed with HIST 75700 & ASCP 82000)

One of the memorable lines ground between the teeth of Kirk Douglas in Billy Wilder's *Ace in the Hole*, is a faux-axiom: "Bad news sells best 'cause good news is no news." But in 1951, when that film was released to critical brickbats, Americans could recall when good news sold better than anything: From the summer of 1942, as the Allies began to turn the tide, through September 1945, when Japan surrendered unconditionally, good news was rampant. Yet the ultimate victory party, emblemized by strangers kissing in the streets, was amazingly short-lived.

Within a year, a psychological depression took up where the economic one left off, as the military looked for a new war to fight, Churchill pointed his finger at an iron curtain, atomic bombs blasted Bikini, communist-hunters haunted the shadows, and Hollywood produced a deluge of relentlessly mordant movies questioning the most vaunted principles of American life. These films and much art of the late '40s depicted a national overcast characterized by ennui, hysteria, and guilt. By the mid-1950s, the old conflict between popular art and high art was, in part, supplanted by the conflict between a complacent and an angry art.

At the same time that swing fractured itself into bebop, painting into dribbles and color fields, and literature into howls and Jeremiads, banal novelties consumed pop music, Hollywood rediscovered piety as fool-proof spectacle, the doorstep novel of perfidy in the suburbs reached its peak, and television created a comprehensive, numbing vision of American tranquility.

This course will explore the contradictions in American culture as they played out in the arts in the 1950s, a period considered timid at the time, especially when compared to the 1960s, and now often viewed as adventurous and inspired. It will focus on the way artists approached historical, political, and social issues in an indirect manner that reflecting fears of political and cultural censorship—in movies, music, literature, comic books, and television. Much of the work we will examine appeared to say one thing while saying something else entirely, raising a question for us: Is the subversion we now read between the lines revisionist or was it always there for anyone with eyes to see?

The artists and works we will look at will be drawn from a list including, from the movies, *They Were Expendable*, war hero turned film star Audie Murphy, *Pitfall*, *Ace in the Hole*, Biblical epics, director Anthony Mann, *Anatomy of a Murder*, and *Shadows*; from music, the Jolson revival, the introduction of bebop, the transformation of r&b into early rock and roll, Doris Day, Third Stream and avant-garde jazz; in books, Faulkner's *Intruder in the Dust*, Malamud's *The Assistant*, Himes's *The Real Cool Killers*, as well as comics, television shows, and an analysis of bestselling book lists of 1944-60. The course requirements include class participation, an oral report, and a 15-page essay on some aspect of the cultural life of the period in question.

ENGL 79500 “Theory & Practice of Literary Scholarship and Criticism,” David Greetham. 4 credits. Thursday 6:30 pm – 8:30 pm. Intersession (meetings as below) [CRN: 91721]

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 2008, and the usual semester-long version will be given in the Spring by Professor Humpherys. 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 in December to discuss scheduling.

ENGL 81400 “All about *Hamlet*,” Tom Hayes. 2/4 credits. Friday 2:00 pm – 4:00 pm [CRN: 91725]

In this course we will study the texts of *Hamlet*, including the so-called *Ur-Hamlet*, the two Quartos, and the First Folio. We will then examine the critical history of *Hamlet* as it is represented in Susanne L. Wofford's edition, which contains examples of psychoanalytic, new historicist, marxist, and feminist criticisms. Of course it is impossible to keep up with the vast number of essays on *Hamlet* published every year. We will read classic commentaries on the play by Ernest Jones, T.S. Eliot, Jacques Lacan, G. Wilson Knight, and Harry Levin, as well as such influential recent interpretations as those by Jacqueline Rose, Harold Bloom, Janet Adelman, Marjorie Garber, Catherine Belsey, Margreta de Grazia, and Steven Greenblatt. We will also discuss film versions of *Hamlet* by Olivier, Burton, Branugh, and Mel Gibson. At least one in-class presentation and a term paper are required.

ENGL 79500 “Theory and Practice of Literary Scholarship,” Anne Humpherys. 2/4 credits. Thursday 6:30 – 8:30 pm [CRN: 91722]

This course will involve questions both practical and theoretical about what it means to do scholarship in the discipline of “English” and what it means to be a part of the academic world of

“English” studies in the 21st century. Theoretically, we will examine the boundaries of the discipline, how it intersects with but also is differentiated from other disciplines and interdisciplinary fields, and how various theories define, in sometimes complementary but also sometimes contradictory ways, the discipline of “English” studies. Practically, we will discuss how to define objects of inquiry (“texts” and “contexts”) within “English” studies, how to research such objects, how to identify the main debates currently circulating around them, how to develop new knowledge. The course follows four main lines in inquiry, examining: 1) archival and bibliographical work, 2) concepts of text and textuality, 3) theoretical approaches, and 4) the historical, institutional context of the discipline.

Requirements: The work for the course has two parts: 1) readings in common that will be discussed in class, and 2) an individual project pursued throughout the semester and designed to put into practice the more general issues taken up in the course. Students will periodically report in class on their progress in the individual project. The course grade will be based on the final project, on the work done in stages on that project throughout the semester, and on general participation throughout the semester.

**ENGL 84400 “Victorian Poetry and the Function of Criticism at the Present Time,”
Gerhard Joseph. 2/4 credits. Monday 2:00 pm – 4:00 pm [CRN: 91729]**

“The function of criticism at the [ever?] present time,” says Matthew Arnold in an essay of that name is “to see the object as in itself is really is.” Concentrating upon the themes, forms, and figural strategies of some major Victorian poets (Tennyson, Browning, Arnold, Hopkins, Elizabeth Barrett Browning, Christina Rossetti), we will examine the shifting relationship of “subject” and “object,” of consciousness and the objects of consciousness as their constructions move from the Victorian period to the present. We will, that is, consider the different epistemological/aesthetic implications of “seeing” involved in a German (via Coleridgean) organicism behind Arnold’s dictum as it prepares for New Critical formalism; in Pater and Wilde’s impressionism as it anticipates Harold Bloom’s “antithetical criticism,” Stanley Fish’s “affective stylistics,” and reader-response criticism more generally; in the Geneva School’s phenomenology as it generates some Anglo-American approaches in the late 20th century; in structuralist/poststructuralist substitutions of “text” and “intertext” for the Arnoldian “object”; in Lacanian and feminist theories of the “gaze”; and in attempts in two recent issues of the journal *Victorian Poetry* to formulate “what’s new” these days in the criticism of nineteenth-century poetry. Course requirements: one short oral presentation and a term paper.

**ENGL 80600 “Walter Benjamin and Roland Barthes,” Wayne Koestenbaum. 2/4 credits.
Wednesday 4:15 pm – 6:15 pm [CRN: 91724]**

Two kooks. Two serious men. Two secretive men. Two lyric philosophers. Two Parisians. Two elegists. Two stalkers of the untranslatable. Two stylistic deviants. Two novelists who never wrote novels. Two critics smitten with photography. Two encyclopedists. Two organizers. Two collectors. Two writers who absorbed and avoided Marxism. Two aesthetes. Two aphorists. Two death-haunted essayists. Two queers, in a manner of speaking. Two devotees of the fragment. Two autobiographers. Two almost-mystics. Two demystifiers. Two surrealists. Two loners. Two cruisers. Two browsers. Two in

shock. Two in search of lost time. Two losers. Two revolutionaries. Two zeroes. We will encounter their works in English translation. (This time around, we will not attempt The Arcades Project.) Requirement: one class presentation, one final essay.

ENGL 78100 “Literature, Gender, and Sexuality,” Steven Kruger. 2/4 credits. Wednesday 11:45 am – 1:45 pm [CRN: 91720] (cross-listed with WSCP 81000)

This course will survey the broad field (fields?) of “literature, gender, and sexuality,” focusing attention both on the historical development of this area as a subject of interest and on the current status of gender and sexuality as categories of inquiry within literary/ cultural studies. The course will thus consider and negotiate a set of overlapping fields – women’s studies, gender studies, queer theory, feminist theory, “English,” cultural studies – not in order to stabilize a “discipline” but instead to map and explore some of the ways in which past work in gender/sexuality might be understood, and some of the future possibilities the field(s) might enable. In taking on this work, we will read a variety of different kinds of texts: theoretical, historical, polemical/political, and literary/cultural. The syllabus will be partly constructed around students’ particular interests. One or two in-class presentations and a final seminar paper will be required.

ENGL 88000 “Heroines of Disaster: Novels & Feminist Literacy Theory,” Nancy K. Miller (with Marianne Hirsch, Columbia University). 2/4 credits. Thursday 2:00 pm – 4:00 pm [CRN: 91739] (cross-listed with WSCP 81000)

The fate of heroines captured the imagination of second-wave feminist critics and theorists who saw in the novel a template ripe for cultural analysis. Initially, feminist literary theory focused on the sexual politics of fictional plots and, at the same time, the resistance on the part of women writers to stories of victimization. We will consider the transformation of the heroine’s plot from its nineteenth-century avatars to twentieth and twenty-first century fictional and theoretical texts, in which female protagonists become subjects as well as objects, acting in the political field. The seminar will revisit feminist classics in literature and criticism, grappling with contemporary debates about the crossings of gender, race, colonization, and sexuality. What kinds of new theoretical imaginings are emerging from the gendered plots of the last decades?

Readings include: Brontë, Cixous, Coetzee, Feinberg, Flaubert, Freud, Julavits, Kincaid, Larsen, Morrison, Rhys, Shields, Walker and Woolf; as well as Butler, Gilbert and Gubar, Johnson, McDowell, Millett, Prosser, and Spivak.

Nb: Classes at Columbia begin January 22 and January 31 at the Graduate Center. Students from the Graduate Center are encouraged to attend the January 22 meeting. All students interested in this course should contact me about their interest as soon as possible.

Classes will be held BOTH at the Graduate Center and at Columbia.

ENGL 87500 “Composing Memoir,” Sondra Perl. 2/4 credits. Monday 4:15 pm – 6:15 pm. [CRN: 91738]

Two quotes frame this inquiry. The first is from Vivian Gornick: “The impulse—to tell a tale rich in context, alive to situation, shot through with event and perspective—is as strong in human beings as the need to eat food or breathe air: it may be suppressed but it can never be destroyed.” The second comes from Robert Stone, writing in the *New York Times Magazine* soon after 9/11:

“The power of narrative is shattering, overwhelming. We are the stories we believe we are. All the reasoning in the world cannot set us free from our mythic systems.” In this seminar, we will explore narrative impulses and mythic systems—our own and others’—with a desire to discover how we’ve been shaped by the stories we have been told and how we use language in the service of our own story-telling. Another way to say this is that we will be examining notions of truth and falsity and of memory and imagination while reading and writing memoir. The reading list, to be developed collaboratively over the fall semester, will focus on several themes: faith, trauma, and teaching. Current texts under consideration include Lauren Slater’s *Lying*, John Hall’s *Belief*, Nancy Miller’s *But Enough about Me*, Judith Greenberg’s *Trauma at Home: After 9/11*, and Sondra Perl’s *On Austrian Soil: Teaching Those I Was Taught to Hate*. Theoretical readings will be drawn from Proust, Barthes, Morrison, hooks, Gornick, and Caruth, but as of this writing, the booklist is negotiable and will depend upon student interest and timely response. The course will make use of Blackboard, posting responses to readings and to issues that arise in class, but the bulk of our time will be devoted to drafting, responding to and revising autobiographical work written by class members. If you plan on registering for the seminar, you are welcome to email me with suggestions for the reading list at Sondra.Pperl@lehman.cuny.edu

ENGL 85500 “Octavia Butler in Her Times,” Robert Reid-Pharr. 2/4 credits. Thursday 2:00 pm – 4:00 pm [CRN: 91731] (cross-listed with ASCP 82000 & WSCP 81000)

In this course we will treat much of the most prominent work that has been produced by the late speculative fiction writer, Octavia Butler. In particular, we will read all of her three novel series: *Patternist*, *Xenogenesis*, and the *Parable Series*; her short stories collected in *Bloodchild and Other Stories*; and her "stand alone" novels: *Kindred* and *Fledgling*. We will also read a fair amount of criticism of Butler and her oeuvre. All the while we will pay particular attention to Butler's own methods of critique and self-critique. Most specifically we will attempt to make sense of why Butler returned so often to the themes of motherhood, merging of "alien" and "non-alien" identity, and forced choice during her career. Finally, we will ask throughout the course how Butler does or does not fit within established traditions of Afro-American and feminist literature. Students will be asked to prepare annotated bibliographies of the criticism surrounding Butler and to produce a final seminar paper.

ENGL 91000 “Dissertation Workshop,” Robert Reid-Pharr. 0 credits. Tuesday 2:00 pm – 4:00 pm [CRN: 91740]

Open to level 2 and 3 students only. Intended for students writing dissertation prospectuses and drafting chapters of their dissertations.

ENGL 87100 “Rise of the Novel,” David Richter. 2/4 credits. Tuesday 4:15 – 6:15 pm [CRN: 91734]

During the "long eighteenth century" (1660-1830), most of the major innovations in both subject matter and narrative technique take shape. At its beginning the art of fiction often involves the close imitation of true narratives, while at its end fictional narrative both competes with and contributes to the writing of historical narrative. Throughout the period, form (in the sense of aesthetic ideology) exerts intense pressure upon content, while content (the social and sexual

conflicts of the period, along with the growing force of nationality) exerts a counterpressure upon literary form. We shall read some of these most important canonical texts within and against the culture that formed them, a culture that took its own shape, at least in part, from the rise of the novel. In addition to exploring the narratives of the eighteenth century, we will also explore another set of narratives, the works of literary history in which scholars from the past fifty years have attempted to explain the origins of the English novel. Ian Watt's *The Rise of the Novel* (1957) was the master narrative against which recent literary historiographers have staged their own histories, including Michael McKeon, Ralph Rader, Lennard Davis, Catherine Gallagher, Nancy Armstrong, and Margaret Doody. We shall also be examining essays from *The Rise of the Novel Revisited*, the special issue of *Eighteenth-Century Fiction*.

TENTATIVE READING LIST:

PRIMARY TEXTS:

Aphra Behn, *Oroonoko, or The Royal Slave*, 1688.

Daniel Defoe, *The Fortunes and Misfortunes of Moll Flanders, etc.*, 1722.

Eliza Haywood, *Fantomina, or Love in a Maze*, 1725

Samuel Richardson, *Pamela, or, Virtue Rewarded*, 1740.

Henry Fielding, *Joseph Andrews*, 1742.

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gent.*, 1760-67.

Frances Burney, *Evelina, or The History of a Young Lady's Entrance into the World*, 1777.

William Godwin, *Things as They Are, or Caleb Williams*, 1794.

Maria Edgeworth, *Castle Rackrent*, 1800.

Walter Scott, *Waverley or 'Tis Sixty Years Since*, 1814.

Jane Austen, *Mansfield Park*, 1815.

The Mystery Novel: One additional novel, possibly Smollett's *Humphry Clinker*, or a gothic, will be added at the organizational meeting.

ENGL 87400 "How to Do Things with Words and Other Materials," Eve Sedgwick. 2/4credits. Tuesday 6:30 – 8:30 pm [CRN: 91735] or Wednesday 6:30 pm – 8:30 pm [CRN: 91736] (by permission of instructor).

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

Some notes: (1) This is not a class in fine printing or bookbinding. (2) While students are free to use digital techniques, the class will not broach the area of electronic media. (3) Participants must be interested in doing art as well as looking at and thinking about it, but need not be experienced in the use of materials. This is a good class for novices.

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

Because the Graduate Center does not house an art studio, meetings will take place at the

professor's Chelsea studio, with a wide variety of art and craft materials available. Studio size limitations dictate that there be two separate classes, each with no more than six students.

Meeting times: One class will meet Tuesdays 6:30-8:30 (with an option for students to work until 9:30). The other will meet at the same times on Wednesdays.

Registration: By permission of the professor only. Applications, due in Prof. Sedgwick's mailbox by 30 November, should include, along with your name and email address, (1) a statement of interest; (2) an indication of preference for Tuesday and/or Wednesday; and (3) if possible, a sample of your work (returnable). All applicants will be notified before registration begins on 5 December.

ENGL 84300 “The Victorian Domestic Novel: Gaskell, Yonge, Oliphant,” Talia Schaffer. 2/4 credits. Monday 11:45 pm – 1:45 pm [CRN: 91728]

This course focuses on the construction of domesticity, gender, sexuality, and narrative structure in the work of three exciting and underread mid-Victorian women writers. Starting with Elizabeth Gaskell will allow us to discuss provincial and urban identity, the material effects of industrialism, the process of canonization, and the possibility of writing women's lives outside the marriage plot. We will read Gaskell's *North and South*, *Cranford*, *Wives and Daughters*, possibly *Ruth*, and *The Life of Charlotte Bronte*. Charlotte Yonge's enormously popular fiction will help us interrogate what kinds of queer affiliations and alternative familial structures might be imagined in the work of a religious novelist; we will read *The Heir of Redclyffe*, *The Daisy Chain*, *The Clever Woman of the Family*, and *Womankind*. Finally, the much more self-critical and ironic novelist Margaret Oliphant will suggest ambivalence about powerful female figures, fascination with changing financial and aesthetic practices, and new ideas about marriage in *Phoebe Junior*, *Miss Marjoribanks*, and *Hester*, along with her *Autobiography*. The three novelists together will give us a way to explore nineteenth-century publishing practices, including serial publication, tracts, series fiction, and journalism. By comparing three nonfiction texts that describe the development of a female author, too, we will be able to see how this figure could and could not be constructed at midcentury. Moreover, we will be accompanying these readings with nineteenth-century reviews, modern criticism, biographies, and feminist and domestic-fiction criticism, foregrounding the question of how 'Gaskell,' 'Yonge,' and 'Oliphant' have come to mean (or not mean) to twenty-first century readers.

ENGL 87400 “Race & The Photoessay,” Michele Wallace. 2/4 credits. Thursday 4:15 pm – 6:15 pm [CRN: 91737] (cross-listed with ASCP 81500 & WSCP 81000)

This course proposes to examine a largely neglected photographic archive as a source of historical and literary re-evaluations of key events and personalities of the century, as well as providing a handy and creative way to think about and revise the presentation of black history and culture (and/or blacks in American history and culture). A major focus in the course will be upon women photographers and photographs of women, and to further push the already flexible interpretive approaches to the photograph.

The course begins with a re-examination of the collection of photographs on African American life assembled by W.E.B. Du Bois for the Paris Exposition in 1900 with a particular focus on the photographs of Frances Benjamin Johnston's *The Hampton Album*. These photographs will be considered in relation to the texts of *The Souls of Black Folk* by Du Bois. In the 20s, we are

looking at James Van Der Zee and Robert S. Roberts. In the 30s, we move on to James Agee's and Walker Evans's *Let Us Now Praise Famous Men*, as well as other famous works coming out of the WPA, in particular Erskine Caldwell and Margaret Bourke-White's *You Have Seen Their Faces*. In the 40s, our focus switches to Chicago, Richard Wright's *12 Million Black Voices*, St. Clair Drake's *Black Metropolis: a Study of Negro Life in a Northern City* and Maren Stange's *Bronzeville: Black Chicago in Pictures, 1941-1943*. In the 50s, we look at Roy De Carava and Langston Hughes *The Sweet Flypaper of Life*. If there is time, and interest, we will proceed on to Edward Steichen's *The Family of Man* and the various contemporary re-readings of this crucial MOMA exhibition.

ENGL 86500 "Postcolonial African Narratives," Barbara Webb. 2/4credits. Tuesday 2:00 pm – 4:00 pm [CRN: 91733] (cross-listed with WSCP 81000)

A study of the narratives of Anglophone African writers since the period of decolonization. We will examine their attempts to transform the political and cultural legacies of colonialism in their representations of African history, politics, and culture. Of particular interest will be their engagements with nationalist, pan-Africanist, and postcolonial discourse. We will discuss how these writers address problems of language and literary form, and how they see their roles as artists and social critics. Our readings will include novels, short stories and essays by writers such as Chinua Achebe, Ama Ata Aidoo, Nuruddin Farah, Bessie Head, Ben Okri, Ngugi wa Thiong'o, and Zoe Wicomb. In addition to literary texts, we will read selected writings by cultural critics and postcolonial theorists such as Gikandi, Appiah, and Said. Requirements: Regular attendance and class participation. An oral presentation and a research paper (15-20 pages). The course will be conducted as a seminar with class discussion of assigned readings and oral presentations each week.

ENGL 84100 "Wordsworth's *Prelude*: Origins and Afterlife," Joshua Wilner. 2/4 credits. Tuesday 11:45 pm – 1:45 pm [CRN: 91727]

The Prelude: Or, Growth of a Poet's Mind occupies a central but anomalous position within the body of Wordsworth's work and indeed within the history of Romanticism. For us it is a canonical text, a paradigmatic Romantic autobiography. But by Wordsworth's own account he only undertook to "record, in verse, the origin and progress of [his] powers," in order to see if he was qualified to write "a literary work that might live" – by which he meant not *The Prelude* but *The Recluse*, a three-part "philosophical poem containing views of man, of nature, and society." On the one hand, that larger poem was never completed, part of the reason why *The Prelude* was never published during Wordsworth's lifetime. (As he wrote in a letter, "[I]t seems a frightful deal to say about one's self, and of course will never be published (during my lifetime, I mean), till another work has been written and published, of sufficient importance to justify me in giving my own history to the world.") On the other hand, by a strange temporal logic, in its afterlife *The Prelude* has revealed *itself* as the legacy to posterity for which it was only meant to prepare the way. At the same time, while Wordsworth held *The Prelude* in reserve until his death, he returned again and again to its elaboration and revision. This complex textual situation raises questions on many levels. What is the significance – psychological, historical, and structural – of the fact that Wordsworth left *The Recluse* largely incomplete? Does *The Prelude* resist, at the same time that it is conceived as subsidiary to, the

totalizing project represented by *The Recluse*? How does the complex recursive temporality operating between the writing of *The Prelude* and its “afterlife” already inform for Wordsworth the relationship of the poem to the past it recalls, as well as the relationship among its multiple textual states?

In this course, we will explore these questions by tracking the growth of the “Growth of a Poet’s Mind,” from its beginnings in some fragmentary entries in a 1798 notebook (“Manuscript JJ”) through its successive elaborations in the “Two-Part *Prelude*” of 1799, the “Five-Book *Prelude*” of 1804, the “Thirteen-Book *Prelude*” of 1805 and, finally, the “Fourteen-Book *Prelude*” of 1850. We will give some preliminary consideration to *Lyrical Ballads*, whose 1798 publication immediately preceded Wordsworth’s earliest work on what was to become *The Prelude*; and we will also give some consideration to *The Excursion*, the one part of *The Recluse* that was completed. Finally we will look at the reception of *The Prelude*, and in particular at the process by which *The Prelude* came to displace *The Excursion* as Wordsworth’s *magnum opus*. Throughout, our fundamental concern will be with the recursive nature of Wordsworth’s writing process and the possibilities it discovers.

Primary text: either *The Prelude: 1799, 1805, 1850*, ed. Jonathan Wordsworth, M. H. Abrams and Stephen Gill (Norton Critical Editions); or *The Prelude: Four Texts (1798, 1799, 1805, 1850)*, ed. Jonathan Wordsworth (Penguin Classics)

Requirements: Two short response papers and a term paper

ENGL 75600 “Color-Struck: African American Theatre and Performance in the Early Twentieth Century,” James Wilson. 2/4 credits. Tuesday 4:15 pm – 6:15 pm [CRN: 91742] (cross-listed with THEA 85300 & ASCP 82000)

Theatre and performance played an essential role in articulating and reflecting the political, social, and artistic struggles of African Americans in the first part of the twentieth century. Black leaders and intelligentsia of the era, including W. E. B. Du Bois, Charles Johnson, and Alain Locke, were in agreement over the importance of black theatre, but they were at odds over its propagandistic and aesthetic functions. Thus, the inter- and intra-racial tensions about an “authentic” black art provoked (and continue to provoke) theoretical disputes around modernism, primitivism, and pluralism in the early twentieth-century. In this seminar, we will pursue these issues through plays and performance texts from the early 1900s through the 1930s. Titles will include, but will not be limited to, Shipp and Dunbar’s *In Dahomey*, Du Bois’s *Star of Ethiopia*, Grimké’s *Rachel*, Burrill’s *Aftermath*, Thurman’s *Harlem*, and Hughes and Hurston’s *Mule Bone*. While historically contextualizing the works, class discussions will focus on the texts as they represent a range of dramatic genres, such as the folk play, anti-lynching drama, satirical comedy, and Broadway melodrama. We will also examine black pageants, diasporic folk dance concerts, and musical revues. The course will conclude with a look at how these works influenced playwrights and performers of later decades of the twentieth century.

Contemporaneous criticism and theoretical treatises will provide the tools for interpreting and historicizing the texts, and students will be asked to weigh these against recent multidisciplinary scholarship and theory in African American studies (including the work of Henry Louis Gates Jr., Paul Gilroy, Houston Baker Jr., Cheryl Wall, Hazel Carby, Michael North, and others).

Writing assignments for the course will consist of responses to the reading and an original 15-20 page research paper (which will be preceded by a prospectus, annotated bibliography, and an optional first draft). Students will share their research in a short presentation.

**ENGL 82300 “Epic Milton,” Joseph Wittreich. 2/4 credits. Monday 6:30 pm – 8:30 pm
[CRN: 91726]**

Claudio Guillén once proposed that there are two great periods of generic transformation: one is the early modern period, and the other the age we call Romanticism. The focus of this seminar will be on the epic Milton, his early gestures toward epic in *Lycidas* and his later encounters with the same genre in *Paradise Lost* and *Paradise Regained*. The size of this project is evident when we remember that epic poetry was placed at the apex of the genres during the early modern period in part because, subsuming all other genres, it also transcended them. Once we have examined Milton’s transformations of epic tradition, itself an anthology of literary forms, we will turn at the end of the semester to several Romantic encounters with Miltonic epic: Blake’s *Milton*, Wordsworth’s *Home at Grasmere*, and Mary Shelley’s *Frankenstein*.

Requirements: one oral presentation, and a final term paper (15 to 20 pages in length).

COURSES: FALL 2007

Ammiel Alcalay

ENGL 85000

Socializing Experience: Subjects & Subjectivity in American Culture, 1945-1975

2/4 credits. Th 6:30-8:30pm. [90484]

This course will be framed by political and cultural events: on one end, by the almost total socialization of experience following the end of the American war in Indochina , and, on the other, by the aftermath of World War II and its effects on categorizations of disciplinary knowledge in the Cold War. Within this framework, we will look at the exploratory and radical culture of American writers whose impact on this period was pervasive. In particular, we will filter much of our reading through the thought and work of Charles Olson. However, rather than make this an “Olson” course, we will explore Olson’s work as an intersecting point through which we can explore paths taken or not taken by American society as a whole. Significant areas to be looked at will include segments of the Black Arts Movement, the writing of American veterans of the war in Vietnam, and cultural movements and clusters from the West Coast. Throughout, we will consider questions of subjectivity and experience, and their place within socializing processes, particularly disciplinary/educational structures and national narratives. Students enrolling in the course will get a more detailed syllabus and reading list. For further information, please write to Ammiel Alcalay at: aaka@earthlink.net

Meena Alexander

ENGL 87200

Poetics of Dislocation

2/4 credits. T 2:00-4:00pm. [CRN: 90485]

The complex interconnection of poetry and place is what we will consider – how poems evoke place, how identity is bound up with places and how the loss of place can allow for a poetics of dislocation. What happens to identity when the symbolic space of the poem opens up thresholds, in between spaces, perilous disjunctions between places? Through poem cycles and long poems we will explore how poetic language is used to evoke a migratory, diasporic existence, how gender and sexuality are refracted, how traumatic loss, whether of place or language works its way through poetry. We will explore the work of poets of our own time such as Agha Shahid Ali, Marilyn Chin, Joy Harjo , Myung Mi Kim, Li-Young Lee , Nathaniel Mackey and A.K.Ramanujan. We will read Dorothy Wordsworth’s prose journals; William Wordsworth’s 1805 Prelude and his Poems on the Naming of Places, as well as Derek Walcott’s Another Life (1973) a long poem that draws on the The Prelude. We will also read essays by the poets, where these are to be found as well as the work of postcolonial and other theorists – including Appadurai, Agamben, Bauman, Benjamin, Bhabha, Glissant, Merleau-Ponty, Soja . The course will be run as a seminar with weekly presentations on poetry and poetics, one mid term paper and one final research paper.

ENGL 84300

Felicia Bonaparte

The Fiction of the Bronte Sisters: A Community of Art"

2/4 credits. F 11:45-1:45pm. [CRN: 90486]

The last few decades have seen an avalanche of writings on the Bronte sisters, much of it focused on their lives, on their histories, their characters, and their sense of their own place as women in the Victorian world. Much of their fiction has been considered as reflective of these questions.

This course will be concerned with their art and primarily their novels. Focusing on what Umberto Eco calls the *intentio operas*, the intention of the work, we will hope—by examining their language, structures, frames, and plots, their characters and characterizations, their images and intertextual importations of other works, and above all the ideas, those discussed and those implied, that make the conceptual worlds of their novels—to allow their works to tell us what it is they intend to say.

Our primary readings will consist of: Anne Bronte's *Agnes Grey* and *The Tenant of Wildfell Hall*; Emily Bronte's *WutheringHeights*; and Charlotte Bronte's *Jane Eyre*, *Shirley*, *The Professor*, *Villette*.

Course requirements will consist of a final critical paper on a topic to be agreed on.

ENGL 84000

Rachel Brownstein

The Progress of Romance

2/4 credits. T 4:15-6:15pm. [CRN: 90487]

Frequently set up as a foil to a truer, more modern, gritty and historical story, the idea of romance is arguably intrinsic to narrative “realism.” Self-consciously more sophisticated novels rely on deploying, more and less ironically, the elements and tropes of romance that readers will recognize. (And ironically, novels are read, in retrospect, as romances.) In this course we think again about the continuing presence of romance in fiction, and its debatable progress since the eighteenth century, giving special attention to passive protagonists for whom fate is character. We will begin with *The Progress of Romance* (1785), a work of literary criticism in the form of a philosophical conversation by the novelist Clara Reeve, looking briefly at a few examples of what she means by “romance.” Then we will go on to *Northanger Abbey*, *Waverley*, Byron’s *Don Juan*, *MansfieldPark*, and George Eliot’s *Daniel Deronda* (and Henry James’s “conversation” about that novel). The last book on the syllabus is *Atonement* (2001), Ian McEwan’s “Jane Austen novel.”

Students will make at least one class presentation and write two essays as well as weekly brief “response” papers.

You would do well to read *Daniel Deronda* during the summer.

ENGL 80700

Glenn Burger

Performing Conjuality: The Medieval Heterosexual Marriage Debate

2/4 credits. W 2:00-4:00pm. [CRN: 90514]

From the twelfth to the sixteenth century the married estate underwent a profound reevaluation. The emphasis on marriage as a sacrament whose core was the consent of its two participants, and the conferring on this conjugal union of much of the signifying power previously reserved for friendship between two men, worked to elevate the lay married estate to a level on par with or even superior to that of the celibate clergy. The newly gendered and sexualized identities of self-controlled husband and good wife, conjoined in one flesh through sacrament and marital affection, not only founded a new household unit but also, to the extent that they showed how such marital relations could act as a systematic guide to a virtuous life, provided a model for civic society dramatically different from previous aristocratic or clerical ones. If by the Early Modern period, these changes had effectively ushered in a new sex/gender system—what we have come to know as modern heterosexuality—by selecting and controlling what and how marriage signified, the late medieval period's engagement with conjuality remained much more open-ended and conflicted.

This course will consider some of the ways that attempts to represent late medieval conjuality as something “good to think with,” and thus useful in defining and authorizing selfhood for newly emergent groups in that culture, might also mark a certain experimentation with the real that is frequently difficult to align with traditionally normative clerical or chivalric gender roles organized around virginity or noble bloodline. We will begin by considering the legal, theological, and political discourses producing this new emphasis on the value of the married estate in relation to Chretien de Troyes' romance *Eric et Enide*. We will consider the variety of conduct literature that developed to regulate and define this new gender system, particularly the wealth of literature related to “the good wife,” her carefully husbanded femininity, and the productive bourgeois household such conjuality makes possible. Here we will consider such works as *Le Menagier de Paris* and *The Knight of La Tour Landry*. In particular, we will focus on the enormously popular story of the absolutely patient wife, Griselda, as it travels across Europe. In addition to an important French play version of Griselda, we will consider the English Corpus Christi cycle plays' depictions of Noah and his Wife, as well as Mary and Joseph. We will conclude with Early Modern assimilations of conjuality within an increasingly patriarchal and heterosexual social system, notably in an early seventeenth century play of Griselda as well as in Milton's depiction of Adam and Eve in *Paradise Lost*.

ENGL 86400

Mary Ann Caws

Singularities: Eccentric Persons, Texts and Paintings

2/4 credits. W 4:15-6:15pm. [CRN: 90513]

The encounters aimed for in this course start from the premise that often the more peculiar confrontations we have in reading and viewing are the most gripping and memorable. The material will include some of the more obvious of these, such as the authors Henry Green, Ronald Firbank, Edith Sitwell, Gertrude Stein, Frederick Rolfe (Baron Corvo), Antonin Artaud.

It will also touch on some lesser-known eccentric writing and painting women, such as Suzanne Valadon, Judith Gautier, Carrington, Emily Carr, and Claude Cahun, as well as some of the more far-out artists such as Martin Ramirez, Adolf Wolfli, and Henry Darger – labeled as “outsider artists...”. It will investigate the strange sides of Hopkins, Ruskin, Vita Sackville-West, and others – to be to some extent determined by the interests of the participants in the experience of the course. To what extent does genius intersect with paranoia, with oddity, with downright madness? What about the boredom factor? How does extreme art break down into the everyday, and what systems have been employed to forestall that? One shorter paper, and one longer, as well as class presentations.

ENGL 87400

Morris Dickstein and Giancarlo Lombardi (Comparative Literature)

Neorealism and Beyond

2/4 credits. M 2:00-5:00pm. [CRN: 90488]

This course will examine the flowering of Italian cinema after World War II and its transformation in the 1960s by focusing on the best work of five leading directors, Rossellini, De Sica, Visconti, Antonioni, and Fellini. It will explore the historical, social, and theoretical roots of Neorealism and the different ways each of these directors participated in this movement and were in turn influenced by it. The course will begin with documentary-style films they made within the ambit of Neorealism, such as Rossellini’s *Rome - Open City* and De Sica’s *Bicycle Thieves*, and then show some of the directions they took in their later work, which focused less on the harsh lives of the poor and more on the malaise of the middle class, and was often more personal, more psychological, more historical, more operatic, or more theatrical. There will be readings by theorists of Neorealism, such as Zavattini and Lizzani, and by sympathetic critics in other countries, including André Bazin and James Agee. The course will conclude by exploring the work of important younger directors who first emerged in the 1960s, including Pasolini, Olmi, Bertolucci, Bellocchio, and Scola.

Course requirements: Students will be expected to see the film(s) to be discussed between classes, to deliver an oral report, and to research and submit a term paper.

ENGL 81400

Mario DiGangi

Marlowe and Shakespeare: Theater and Culture in 1590s London

2/4 credits. W 11:45-1:45pm. [CRN: 90489]

Born in the same year as Shakespeare, Christopher Marlowe had achieved greater prominence than Shakespeare in the London theater world of the early 1590s with innovative plays like Tamburlaine and The Jew of Malta. Before his mysterious death in 1593 at the age of 29, he had produced such brilliant and influential works as Dr. Faustus and Hero and Leander.

In this course we will read the plays and poems of Marlowe alongside those of Shakespeare. Although Marlowe and Shakespeare were clearly aware of and responsive to each other’s work, we will not place too much emphasis on matters of direct influence and rivalry. Instead, we will consider the complex convergences and divergences in their use of the

theatrical and cultural resources available to them. We will examine Marlowe's and Shakespeare's treatment of topics such as heroism; self-fashioning; imperialism and nationalism; violence and war; monarchy; gender ideology; homoeroticism; pastoral; racial difference; orthodoxy and heterodoxy in the religious and social realms. We will also examine Marlowe's confrontation with classical authors (Ovid, Virgil, Lucan, Musaeus) and with contemporary authors such as Spenser, Greene, and Kyd.

The organization of the course will avoid some of the more familiar Marlowe-Shakespeare connections (e.g., The Jew of Malta and The Merchant of Venice) in favor of positing more oblique or subtle cross-fertilizations (such as between The Jew of Malta and Titus Andronicus). We will read all of Marlowe's plays as well as his poem Hero and Leander and his translations of Ovid's Amores and Lucan's Civil Wars. Works of Shakespeare will include Titus Andronicus, 2 Henry VI, Richard III, Sonnets, and Venus and Adonis. Requirements will include a class presentation, a few short papers, and one longer paper.

ENGL 75300

Marc Dolan

Tell about the South: Faulkner and Other Southern Moderns, 1925-62

2/4 credits. T 11:45-1:45pm. [CRN: 90510]

From the beginning, critics have instinctively considered Modernism to be an urban movement, a revolt against the provincialism of "the village"—but what are we to make of William Faulkner? Accepted as an oxymoronic rural modernist even in his own time, Faulkner represents the tip of the iceberg when it comes to the overlooked role that regional literature, particularly Southern literature, played in the formation of American modernism. This course will examine a sampling of Faulkner's novels, as well as novels by several other mid-twentieth-century writers from the American South, focusing on the ways in which they made a seemingly urban and European movement flourish on underdeveloped American soil. In so doing, we will also consider the simultaneously increasing interest in Southern culture throughout the United States during this period, possibly from the standpoints of both postcolonial studies and ethnic studies.

Course Requirements: Two presentations, a bibliography, and a final paper presenting original scholarship on a text or texts from the middle third of the twentieth century that either emerged from or treated the American South.

Tentative Booklist

William Faulkner, *The Hamlet* (1940), in *Novels, 1936-1940* [Library of America]

Ellen Glasgow, *Barren Ground* (1925) [Harvest/HBJ]

William Faulkner, *The Sound and the Fury* (1929) [Norton Critical Edition]

Thomas Wolfe, *Look Homeward, Angel* (1929) [Scribner]

William Faulkner, *Absalom, Absalom!* (1936), in *Novels, 1936-1940*

Flannery O'Connor, *Wise Blood* (1952) [FSG]

William Faulkner, *Light in August* (1932), in *Novels, 1930-1935* [Library of America]

Zora Neale Hurston, *Jonah's Gourd Vine* (1934) [HarperCollins—currently out of print but widely available]

William Faulkner, *Go Down, Moses* (1942), in *Novels, 1942-1954* [Library of America]

Eudora Welty, *Delta Wedding* (1946) [Harcourt]

William Faulkner, *The Wild Palms* [aka *If I Forget Thee, Jerusalem*] (1939), in *Novels, 1936-1940*

(It is recommended that, for the Faulkner novels, students purchase the relevant volumes of the Library of America set. Failing that, they should make sure that they purchase the corrected texts for the assigned novels that Vintage has issued in the wake of these volumes.)

ENGL 81100

Martin Elsky

The Material Culture of Early Modern Privacy

2/4 credits. M 6:30-8:30pm. [CRN: 90490]

This is a cross-disciplinary course that investigates how the ideal of privacy and its artistic representation in the early modern period can be understood in relation to early modern material culture. The core theme of the course will be the historical differentiation between public and private realms and their material embodiment in interior architectural spaces, mostly domestic. The course will be a combination of social and material history, architectural history, visual representation, and literature. The course will be structured as follows: theory and methodology of investigating early modern material culture, including works by art historians, historians, and literary scholars; the emergence of privacy as a practice and ideal from the perspective of cultural and material history; the embodiment of the ideal of privacy in the new architecture and interior design of the period (readings will include primary sources—Alberti, Serlio, Wotton-- as well current scholarship on early modern architecture); visual (Italian and Dutch painting and prints) and literary (English, Italian, French) representation of private spaces.

Assignments will include an oral report and term project, either a paper or annotated bibliography. Because this is an interdisciplinary course with students from a variety of disciplines, students can work on topics related to their home discipline.

ENGL 84500

John Hall

High Victorianism

2/4 credits. Th 4:15-6:15pm. [CRN: 90491]

Everyone agrees that there is no single "Victorian" era, that word is merely a useful way of indicating Victoria's long reign, 1837 to 1901, a stretch of time easily segmented into as many as five or more different "periods." What is here called "High Victorianism" is often thought of in terms of two decades, the 1850s and 1860s. The first has been referred to as "Victoria's Heyday"; the second (no longer the Queen's golden years because her adored Prince Albert had died) is sometimes likened to the 1960s, the time in which "the old order changeth"--or at least started to change. The plan is to immerse ourselves (through short samplings) in the work of the most influential writers and artists of the period. Overarching themes include: Vaunted British pride and its critics (with consideration given to the Great Exhibition of 1851, Florence Nightingale, the Governor Eyre case; the reform movement and the Second Reform Bill, the Victorian "cultural wars"). Religious doubt, the impact of science (with Darwin's On the Origin of

Species, 1859 at the center). The "woman question," her role, her "disabilities." "Asceticism" and "art for art's sake," incipient "decadence."

We shall also devote time to artistic developments in painting (the Pre-Raphaelites), in "steel engraving" and "wood engraving" (chiefly in connection with book illustration), and the rise of photography (Julia Cameron).

One session will be held in the Berg Collection of the New York Public Library, where we will be treated to a private showing of first editions of the books discussed in class, and where we shall also examine Victorian publishing practices.

With so much to cover, this seminar will be somewhat survey-like and will move quickly through various high points of the period, via often anthologized excerpts provided in photocopy. Only Strachey's Queen Victoria and Gosse's Father and Son (relatively short works) will be read in their entirety. Of course students may wish to devour on their own and according to taste the full text of various works excerpted here.

There will be one oral report, one paper

READINGS: Except for Strachey, Gosse, and Darwin (see below), these will be supplied gratis in photocopy; however, students are encouraged to supply themselves with anthologies and collections of Victorian prose and poetry.

Society and Its Critics

Macaulay, Thomas Babington. Excerpts from "Southey's Colloquies" and "Lord Bacon"

Carlyle, Thomas. "Democracy," Chap XIII from Book III of Past and Present]; Part I of "Shooting Niagara: And After?"

Thackeray "Continental Snobbery" from The Book of Snobs

Mayhew, Henry. Selections from London Labour and London Poor

Ruskin, John. "The Nature of Gothic" from The Stones of Venice; "The Roots of Honor" (Essay I of Unto this Last)

Mill, J.S. "On Liberty of Thought and Discussion." (Chapter II of On Liberty; selections tba from the final chapter (VII) "General View of the Remainder of My Life" from Autobiography

Dickens, Charles. "Podsnappery," Chapter XI of Our Mutual Friend; "The One Thing Needful"

Chapter I of Hard Times; "In Chancery," Chapter I of Bleak House; "Containing the Whole Science of Government" [The Circumlocution Office], Chapter X of Little Dorrit

Trollope, Anthony. "Mount Olympus" and "Tom Towers, Dr. Anticant, and Mr. Sentiment," Chapters XIV and XV, of The Warden

Arnold, Matthew. Culture and Anarchy, excerpts tba.

Religion, Science, the Drift toward Unbelief

Tennyson "In Memoriam"

Browning Bishop Blougram's Apology"

Newman, J. H. excerpts from Apologia Pro Vita Sua--tba

Butler, Samuel. "The Musical Banks" Chapter xv from Erewhon

Eliot, George. "A variation of Protestantism Unknown to Bossuet," Chapter I, Book Fourth, of

The Mill on the Floss

Gosse, Edmund. Father and Son [Penguin]. The short autobiography of a boy brought up in the 1850s and 1860s by his scientist father, a religious fanatic and opponent of Lyell and Darwin.

Darwin, Charles. The Origin of Species. Selections. The book went through many editions with countless changes in Darwin's lifetime. The chapters on "The Struggle for Existence" "Natural Selection" and "Recapitulation and Conclusion" are perhaps most important. Our discussions will be supplemented with very short excerpts of O. modern Darwinians--E. Wilson, Ernst Mayr, Richard Dawkins, and George Levine. Students are encouraged to obtain the updated Norton Critical Darwin.

Women and Society

Patmore, Coventry. The Angel in the House, selections (very few), tba

Bronte, Charlotte. Selections from her Letters, tba

Eliot, George. "Margaret Fuller and Mary Wollstonecraft." Also, we will consider some aspects of George Eliot's life.

Nightingale, Florence. "Cassandra"; cf. Lytton Strachey, Florence Nightingale Chapter in Eminent Victorians

Mill, John Stuart. Chapter I of The Subjection of Women

Rossetti, Christina. "Goblin Market"

Ruskin "Of Queens' Gardens" Lecture II of Sesame and Lilies

"Paganism," Sensuality, and Art for Art's Sake

FitzGerald, Edward. Rubaiyat of Omar Khayyam

Swinburne, C A. from Poems and Ballads, "Anactoria," "Dolores", "Hymn to Proserpine," "Faustine," "The Garden of Proserpine"

Pater, Walter, "Conclusion" to Renaissance Studies.

We shall see screenings of Pre-Raphaelite painting, Victorian book illustration, and Julia Cameron's photographs.

ENGL 76200

Peter Hitchcock

Transnationalism, Postcolonialism and/as World Literature

2/4 credits. W 6:30-8:30pm. [CRN: 90492]

This course will consider three intersecting yet specific paradigms of border crossing in the current world system. **Transnationalism** is conventionally held to express the necessary supra-national agendas of the TNC, the trans-national corporation, an institutional cornerstone of capitalist globalization with a notable history within colonialism and imperialism, from the British East India Company to Halliburton. **Postcolonialism** announces and investigates a break with this history, yet it is clear that the logic of such globalization is not easily sublated. On one level, the course will investigate whether transnationalism can be creatively reaccentuated by postcolonialism without simply extending the former's otherwise questionable genealogy within the *longue durée* of subjugation. The bulk of the course, however, will be dedicated to examining these political and theoretical symptoms in relation to the re-emergence of a global paradigm in literary study. **World literature** is much more than a comparatist's nostalgia for

Goethe's famous pronouncement. In the current conjunction it offers to go beyond multiculturalism's model of accretion and postcolonialism's emphasis on imperial legacies and delinking from the same. Indeed, compared to the transnationalism of global capital, world literature appears studiously neutral and promises global circulation without all of that nasty extra-literary activity. Clearly, world literature is a much more contestable concept and practice. By discussing in detail the possibilities of its epistemological framework we will not only come to terms with its contemporary profile but also give new meaning to the other linked concepts. Thus, the course will not only serve as an introduction to three powerful examples of border crossing but also demonstrate the critical prescience of their imbrication.

Readings will be drawn from Goethe, Auerbach, Bakhtin, Moretti, Casanova, Damrosch, Said, Spivak among others. In the spirit of proposing postcolonial writing as world literature we will also explore some case studies, including works by Ngugi, el Saadawi, Djébar, Iweala, Ali, Farah, Condé, and Adichie.

Course requirements will include a class presentation and a term essay.

ENGL 84300

Anne Humpherys

The Nineteenth-Century Novel: 'Overlapping Territories'

2/4 credits. Th 6:30-8:30pm. [CRN: 90493]

This course will survey the English novel in the nineteenth-century from Jane Austen to Bram Stoker with attention to the manner in which the marginalized presence of the colonies and the empire shape the novels' plots and themes. Novels will be selected from the following: Jane Austen, *Mansfield Park* (1814); Charlotte Brontë, *Jane Eyre* (1847); William Thackeray, *Vanity Fair* (1848); Elizabeth Gaskell, *Cranford* (1853) and *Cousin Phillis* (1865); Charles Dickens, *Little Dorrit* (1857); Mary Elizabeth Braddon, *Lady Audley's Secret* (1862); Wilkie Collins, *The Moonstone* (1868); George Eliot, *Middlemarch* (1872); Anthony Trollope, *The Way We Live Now* (1875); H. Rider Haggard, *King Solomon's Mines* (1885); Thomas Hardy, *Tess of the D'Urbervilles* (1891); Bram Stoker, *Dracula* (1897).

Requirements: An oral report, several short papers (4-6 pages), one of which can be derived from the oral report, and one of which can be expanded into a final paper.

ENGL 76000

Nico Israel

Spirals: In and Across the Twentieth Century

2/4 credits. Th 2-4pm. [CRN: 90509]

The course will explore a number of spirals represented in and formational to literature, visual art and philosophy across the twentieth century. By tracing various spiral movements (up and down, in and out and around) we will consider from a new vantage point such familiar questions as the spatio-temporal dimensions of modernism and postmodernism; historical teleology and cyclicity; perception, visibility and the body; and above or below all, emergent conceptions of globalization.

After a brief introduction setting out the history of spirals from Archimedes and Dante to

Descartes, Hegel, and Flaubert, central figures to be discussed in the course include Yeats, Pound, Eliot, Joyce, Proust, Beckett, Nabokov, Pynchon and Sebald; Boccioni, Tatlin, Corbusier, Duchamp, Hitchcock, Hesse, and Serra; and Bergson, Benjamin, Heidegger, Barthes, Derrida and Agamben. Requirements include one oral presentation and a final research paper of 6000-7500 words.

ENGL 79500

Steven Kruger

Theory and Practice of Literary Scholarship

2/4 credits. M 6:30-8:30pm. [CRN: 90512]

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 80200

Wayne Koestenbaum

Perverse Prosodies

2/4 credits. T 4:15-6:15pm. [CRN: 90494]

This seminar will investigate a few crucial poets whose fracturings and extensions of the line gave liberties to verse and spawned full-blown philosophies of composition and experience. We will concentrate on Emily Dickinson's quatrains, Stéphane Mallarmé's balletic essays, Marianne Moore's syllabics, Ezra Pound's ideogrammic measures (especially his *Cantos*), Paul Celan's compacted fragments, and Frank O'Hara's improvisations. We might also read Gertrude Stein's plays, Langston Hughes's blues emulations, José Lezama Lima's baroque indirections, and Hart Crane's crisis-conscious lyrics. The course could well be titled "Crisis of Verse," after Mallarmé's essay, in which he observed that the Author was dead. (See also Dickinson's "Crisis is a Hair / Toward which the forces creep..." Indeed, crisis will be our theme; for traversals of this topic, we may turn to poems by Georg Trakl and Ingeborg Bachmann.) To complete our study of stammering and ellipsis, we may see two films: probably Werner Herzog's *The Mystery of Kasper Hauser* and Mikio Naruse's *When a Woman Ascends the Stairs*. We aim to intensify

the acuteness of our listening to the spasms, interruptions, and leaps of patterned, self-aware language. (Works in French, German, and Spanish will be read, in English translations, with close reference to the originals.) Requirement: a final essay, which you may treat as an experiment in prose poetics, involving stylistic deviations, extravagances, and constraints.

ENGL 86100

Jane Marcus

The Spanish Civil War: British Writers of the 1930's

2/4 credits. W 2-4pm. [CRN: 90507]

The Spanish Civil War (1936-39) inspired a huge outpouring of poetry and prose internationally as well as throughout Europe. Using Valentine Cunningham's Penguin Book of Spanish Civil War Verse and *The Spanish Front*, the seminar will study English poetry and translations of the international poets who fought and wrote against fascism. W.H. Auden's poem "Spain" and his subsequent rejection of it will be examined, as well as Nancy Cunard's "Authors take Sides on the Spanish Civil War" (Published in the *Left Review*). Writers include Auden, Spender, John Cornford, Sylvia Townsend Warner, Valentine Acland, George Barker, Pablo Neruda, Langston Hughes, Manuel Altolaguirre. As a project in Cultural Studies, the class will study issues of gender, race and class in a war in which women fought on the battlefield and the "Moors" were used by Franco's troops. Competing historical narratives showing the roles played by communists, anarchists, the church, etc., will be examined. The immense output of posters and photographs and brilliant journalism, as well as stunning bouts of propaganda, will give us a large component of the course to be spent on the visual discourses of the war.

ENGL 85000 "Race, Ethnicity, and Pseudoscience in Modern American Literature" Adam McKible. 2/4 credits. M 11:45-1:45pm. [CRN: 90508]

By 1910, foreign-born immigrants accounted for one third of the US population, and by 1920, approximately one half of the nation's population was first- or second-generation immigrant. In addition, the Great Migration of the early twentieth-century entailed the relocation of as many as 1.5 million African Americans from the South to the North. Cultural responses to these demographic changes can be found everywhere in the texts of the era: in the racial pseudoscience of writers such as Madison Grant and Lothrop Stoddard, in the popular fiction of mass circulation magazines, and in the literature of Greenwich Village bohemians and avant gardists, Lower East Side radicals, Harlem Renaissance writers, and mainstream modernists. In this course, we will read examples of American modernism (Fitzgerald, Larsen, Yeziarska, Hemingway, etc.) in conjunction with key statements on race and ethnicity (Stoddard, Grant, Boas, Locke). We will also trace out constructions of race in the popular imagination by working closely with the *Saturday Evening Post*. A class presentation and term paper are required.

ENGL 87500

Nancy K. Miller

The Ethnic I: Postwar American Immigrant Literature

2/4 credits. Th 4:15-6:15pm. [CRN: 90495]

Contemporary memoir and first-person novels about ethnic identity tend to follow the lines of a familiar autobiographical plot: the story of becoming American. This course will examine the ways in which problems of self-reinvention and cultural translation inflect literary forms—and how questions of language, memory, gender and place shape these narratives of longing and belonging. From assimilation narrative to diasporic experiment, writers of ethnic literature negotiate with the myth of the American “success story” and document the pressures of representing an “I” that is also a “we.” The seminar will consider interethnic affinities and differences among Jewish American, Asian American, and Latino/Latina American authors of fiction and nonfiction.

Readings include works by: Alvarez, Anzaldúa, Antin, Fitzgerald, Jen, Kingston, Lee, Paley, Rodriguez, Roth, Wong, Yamamoto.

Seminar presentation and term paper.

ENGL 83500

Blanford Parker

Eighteenth-century Poetry: Genre, Form and Publishing Culture

2/4 credits. T 2-4pm. [CRN: 90496]

TBA

ENGL 88100

Robert Reid-Pharr

Readings in Black Masculinity Studies

2/4 credits. T 2-4pm. [CRN: 90501]

In this seminar we will push beyond the now standard assumption that race, gender and sexuality are mutually constitutive social constructions and toward a more historically grounded understanding of the ways in which competing versions of black masculinity have been manipulated within American culture. In particular, seminar participants will be encouraged to explore the history of the black male image within film and other popular media. The idea is not simply to detail the ways that film and television have been used to denigrate black persons but instead to look as closely as possible at the ways that media images actually teach and enforce particular methods of seeing black men, methods that change over time and that have vexed relationships with concurrent changes in basic socioeconomic structures. Thus we will focus less on how media images obscure the reality of black male existence and more on how this so-called reality is produced—at least in part—by these same images. Each week a student or students will be responsible for preparing class presentations based on the week’s readings. They will read these in class. The rest of the class will then be asked to critique and generally to build upon this work. These in-class presentations can be the bases for the longer essays that will be turned into the instructor at the end of the semester.

ENGL 80300

Robert Reid-Pharr

Introduction to African American Literary and Cultural Criticism

2/4 credits. Th 2-4pm. [CRN: 90502]

This seminar will introduce students to some of the more significant of recent critical and theoretical trends within the study of African American literature and culture. Participants in the seminar will be asked consistently to wrestle with the question of whether or not it is possible to produce a specifically black literary criticism. In relation to this question we will read a number of authors who seriously challenge our ability to utilize race as a critical category. We will also, however, be equally concerned with understanding how one might best define what has come to be known as the Black American literary tradition. Thus, the students who will be best served by this course are those who possess at least a basic knowledge of both nineteenth and twentieth century Black American writing. Questions of "black" corporeality, gender and sexuality will figure prominently in the course. In particular, participants will be asked to think through the manner in which developments in Feminist Studies, Gay and Lesbian Studies, Ethnic Studies and American Studies impact African American literary and cultural critique. Students will be asked to write several short papers during the course of the semester. They will also do at least one in class presentation. Authors whom we will examine include, among others: Paul Gilroy, Brent Edwards, Hazel Carby, Robert Reid-Pharr, Henry Louis Gates, Claudia Tate, Philip Brian Harper, Maurice Wallace, and Anthony Appiah.

ENGL 75100

David Reynolds

American Renaissance

2/4 credits. W 4:15-6:15pm. [CRN: 90497]

The three decades between 1835 and 1865 are arguably the richest period in American literary history. This period saw the dazzling innovations in philosophy, literary style, and social criticism brought about by Emerson and Thoreau; the metaphysical depth and cultural breadth represented by the novels of Melville and Hawthorne; the breathtaking poetic experimentation of Whitman and Dickinson; and the psychological and artistic achievement of Edgar Allan Poe. The issues of race and chattel slavery were powerfully depicted by Frederick Douglass, Harriet Jacobs, and Harriet Beecher Stowe. Class conflict was dramatized in popular novels by George Lippard and George Thompson, and women's issues in the fiction of Sara Parton and others. In addition to reading these authors, we shall discuss key theoretical and critical approaches to their writings. An oral report and a 15-page term paper are required.

ENGL 80200

Joan Richardson

American Aesthetics: Images, or Shadows of Divine Things

2/4 credits. Th 11:45-1:45pm. [CRN: 90498]

Using Perry Miller's 1948 edition of Jonathan Edwards's *Images or Shadows of Divine Things* to open discussion of the role of typology and, consequently, the habit of typological reading of experience in the New World situation, texts considered over the course of the term will

demonstrate how this habit mutates through the 19th century and into the 20th as the idea of the “divine” changes from substantive to transitive for the “inquisitorial botanists” and others who took account of developments in natural history and science. Primary readings will include, in addition to *Images*, Edwards’s “Notes on the Mind”, selections from Emerson, from Charles Darwin’s *Notebooks*, Thoreau’s *Walden*, selections from Emily Dickinson, from William James, Wallace Stevens, and Susan Howe. The image of mind itself as one, if not the greatest, of “divine things” as it is revealed “more truly and more strange” in its evolving landscape will serve as the scrim against and through which the various linguistic performances staged in the texts are considered.

ENGL 80700

Michael Sargent

The Passion/The Body/The Christ

2/4 credits. M 4:15-6:15pm. [CRN: 90499]

In this course, we will look at one of the most remarkable forms of the material culture of spirituality in the later middle ages: the mapping of the passion of Christ and its sacramental simulacrum onto the body of the devout believer. Using theoretical/critical approaches drawing upon gender and film theory and the social sciences, we will talk about the cultural work that various “texts of the passion” performed. We will read and discuss works of guided meditation, narratives of mystical trance and ecstatic performance of the arrest, torture and crucifixion, and the public re-enactment of the passion in civic drama - as well as the parallel experience of public torture and execution.

The majority of the writings that we will be studying will be in Middle English, but most are available in modern English versions as well - as well as in the original continental languages in which some of them were composed. The texts that I am thinking of including are the lives of three Belgian beguine mystics (Elizabeth of Spalbeek, Christina mirabilis and Marie d'Oignies), the meditations on the passion and the eucharist from Nicholas Love's *Mirror of the Blessed Life of Jesus Christ*, selections from the writings of Julian of Norwich and Margery Kempe and from the late-medieval English Corpus Christi plays, as well as the abjected mirror-image of the passion in such blood-libel texts as Chaucer's "Prioress' Tale" and the Croxton Play of the Sacrament.

A good time will be had by all.

ENGL 87100

Eve Sedgwick

Reading Relations in the British Novel

2/4 credits. T 6:30-8:30pm. [CRN: 90506]

This seminar will practice close reading of a sample of nineteenth- and twentieth-century British fiction in pursuit of “reading relations” in several senses, through several intertwined questions. What have been the implications of focusing realistic fiction so sharply on the desiring intensities of the bourgeois family? How have the familial “relations” of realistic fiction been both read by psychoanalytic thought and replicated within it? How do literacy and reading function as topic and as hermeneutic within these fictions? What forms of relationality get constructed in them--not only among characters, or between characters (or authors) and their

own histories, but most importantly between the novels themselves and those who read them? We will look for alternatives to normative understandings of sexual, familial, and narrative relationality in a small group of works (two apiece) by Charles Dickens; Charlotte Bronte; the great experimental/reactionary, twentieth-century lesbian novelist, Ivy Compton-Burnett; and Penelope Fitzgerald, an exciting stylist whose work reopens in new ways many of the questions of the so-called realist novel of the nineteenth century.

ENGL 79010

Ira Shor

Mapping the Matrix: Rhetorics of Domination and Resistance

2/4 credits. Th 4:15-6:15pm. [CRN: 90500]

How is language a form of social action? How do words and discourses act to produce subjects in society? Do dominant groups also dominate rhetoric and the making of consciousness? If so, can we challenge the matrix, escape control, rethink and remake the world? Is the fate of democracy really a struggle over discourse and consciousness? Is resistance futile?

This seminar will probe how rhetoric and discourse form, circulate, contend, change, and flee. How does hegemony deploy rhetoric to shape everyday life as well as to dispel alternatives to itself? Is such control robust or vulnerable, obvious or obscure, supple or brittle, general or local, or all of the above? If, as Therborn proposed, all discourses encode ideological schema that teach us what is possible, what exists, and what is good, then where does critique come from and how can it have a career? In New York City and the U.S., in an urban area drowning in wealth and poverty, in a nation at war with itself and the world, how do we learn what is good, what is possible, and what exists? Can we map the matrix of power and a matrix of resistance? Across texts, discourses, space, place, and situations, how does hegemony work rhetorically? How do counter-hegemonic rhetorics succeed and fail in challenging the status quo?

Selected Readings: Foucault(*Fearless Speech, The Order of Things*), Bourdieu(*Distinction*), Ohmann(*The Making and Selling of Culture*), Scott(*Domination and the Arts of Resistance*), Giroux(*America on the Edge*), Anderson(*Imagined Communities*), Pratt("Arts of the Contact Zone"), and others.

ENGL 84200

Alan Vardy

Studies in Romanticism: Landscape, Aesthetics, Nature, Pedestrianism

2/4 credits. M 4:15-6:15pm. [CRN: 90503]

This seminar will examine the cultural and intellectual shifts in how we understand our relationship to the natural world over a fifty year period (1780-1830). We'll begin with notions of landscape and the pleasure of seeing. Theories of the sublime, the beautiful and the picturesque (a uniquely English aesthetic category) sought to understand, manage and reproduce our pleasure in nature. In this part of the course we'll discuss Burke, Kant, landscape architecture, theories of the picturesque, etc. to establish a cultural foundation from which to explore. As we move forward we'll read various reactions to the artificiality of landscape, and subsequent moves toward a celebration of nature in its apparent wildness. Whether or not this aesthetic shift produces its own artifice is an open question. In the second half of the seminar we'll discuss tourism via Wordsworth's 'Guide to the Lakes,' Natural History writing, 'Lyrical

Ballads,' the aesthetics and politics of pedestrianism, John Clare's 'natural' poetics, etc. The seminar will offer an extensive introduction to Romantic poetics via a complex examination of the intellectual milieu in which they arose.

ENGL 70700

Gordon Whatley

Literature and Identity in Medieval Britain

2/4 credits. F 11:45-1:45. [CRN: 90505]

The course selects works both “canonical” (the kind we are often required to teach in undergraduate surveys) and non-canonical, from the broad range of vernacular medieval British literature (not all of which is “English”), and will focus on the literary construction of idealized religious and secular human identities (with some attention to beasts, birds and monsters). Some attention will be given to manuscript contexts. Works from the Old English period will include the “heroic” verse narratives *Beowulf*, *Genesis B* (the fall of Lucifer, Adam & Eve), *Judith* (a biblical “apocryphon” featuring the Hebrew heroine’s decapitation of an Assyrian warlord, Holofernes); and Ælfric’s rhythmic prose legends of the virginal Saint Agnes and King Edmund. From the late 12th-early 13th century, when England’s dominant literary language was French, we will encounter a group of texts written by or about women and ostensibly for women: Old French *lais* by the mysterious Marie de France (*Guigemar*, *Lanval*, *Bisclavret*, *Yonec*), the Barking nun Clemence’s Anglo-Norman “Life of Saint Katherine,” alongside the early Middle English treatise on *Holy Maidenhood* (“Letter on Virginity”) and the martyr’s legend of *Seinte Margarete*. Two further groups of texts from the later Middle English period emphasize male, if not always “masculine,” identities. Chaucer’s *Knight’s Tale*, and the anonymous *Sir Gawain and the Green Knight* (both late 14th century), well-known today, will be read in relation to one another and against more marginal romances such as *Sir Orfeo* and *Amis and Amiloun* (early 14th c.). These secular productions will be juxtaposed with “popular” Christian legends such as those of Saint George (England’s patron saint) and Saint Francis of Assisi (“the last Christian”) from the *South English Legendary* (late 13th c.) and the visionary subjectivities of Langland’s *Piers Plowman* and Juliana of Norwich’s *Showings*. Most of the course readings will be available in modern translations, but there will be opportunities for the specialist or *afficionado* to work also with the original versions; everyone will be expected to handle Chaucer’s English (for which there are numerous online aids). Students will report regularly on recent critical scholarship, and will be encouraged to research issues of textuality, intertextuality, and historicism, or to explore and test theoretical models for further understanding of the course readings.

ENGL 74000

Nancy Yousef

Romantic Subjects: The Poetics of Self-Disclosure

2/4 credits. W 11:45-1:45pm. [CRN: 90504]

The term "autobiography" entered the English language in 1797. It had become necessary in order to describe a literary phenomenon that was perhaps bound to proliferate in a period during which conceptions of identity, consciousness and memory were addressed and reconceived with ever-greater force. While the autobiographical project has significant literary precedents, the

Romantic era saw an explosion of creativity driven by the difficult attempt to capture the particularity of self-experience. This seminar will follow the autobiographical impulse as it is manifested in a variety of genres, but we will pay particular attention to a set of unavoidable issues: the confessional imperative driving representations of the self, the rhetorical styles of sincerity, and the anxious imagination of sympathetic readers. We will begin with Rousseau's seminal experiments in self-disclosure, The Confessions and the Reveries of the Solitary Walker, works characterized by the troubling oscillation between the desire for transparency and the impulse for self-vindication that comes to typify romantic confessional narratives. We will continue with Wollstonecraft's Letters on Sweden, Denmark, and Norway, an innovative melding of private experience and meditative observation "calculated," according to Godwin, "to make a man fall in love with its author." Wordsworth's Prelude, the remarkable long poem attempting to trace the "growth of my own mind," will receive especially close attention. Among the most challenging literary achievements of the era, The Prelude has long been the site of contentious critical debates about the nature of Romanticism, and so it will provide us the opportunity to explore shifting theoretical approaches to the period as a whole. Keats called Wordsworth the poet of the "egotistical sublime"; the younger poet's efforts to balance irrepressible self-expression and disciplined self-effacement will guide our reading of his poetry and letters. DeQuincey's Confessions of an English Opium Eater and Hazlitt's "First Acquaintance with Poets" will round out our study of romantic self-representation and its discontents. In the final section of the course we will read Mary Shelley's Frankenstein and Charlotte Bronte's Jane Eyre, first-person narratives that will allow us to consider more fully intersections between romantic autobiography and fiction.

Requirements: In-class presentation, occasional short response papers, final essay.

ENGL 91000

TBA

Dissertation Workshop

2/4 credits. TBA [CRN: 90511]

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.