

COURSES: SPRING 2009

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Schaffer Fiction of the 1890s Room 3309	Chinn Lit, Gender & Sexuality Room 3308	Joseph Aestheticizing Sci & Tech Room 3309	Dawson City Cult & Imperialism Room 3309	Bonaparte Repossessing Vic Fiction Room 3309 Tolchin Contemp Mult Am Fict/Mem Room 4422
2:00-4:00	Epstein Joyce's Ulysses Room 4422 Reid-Pharr Thry Coll: Thry of Emp Room 5382	Koestenbaum Repetition Room 3309	Reynolds Diss Wkshp Room 4422 Dickstein Emergence Cult Crit 1800-1950 Room 3309	Greetham Medievalisms Room 3305 McCoy Faith in Shakespeare Room 4422	Hoeller Race/Sent 19C Am Writing Room 4433
4:15-6:15	Perl Reader-Response Thry in Action Room 3309 Richter Jacobin/Anti-Jacobin Novel Room 3306	Giddins Jazz Style & Conten Room 3389 Gerstner Queer Cult & Media (until 8:15) Room C419	Brownstein Epic Self-Making: Wordsworth, Byron & Others Room 8203 Hintz Biog 1600-1800: Pers Pol Hist Room 3309	Miller Trauma Thry & Lit Room 3305 Sargent Medieval Eng Drama Room 3307	
6:30-8:30	Humpherys Thry & Pract Lit Schlshp Room 3309 Wittreich Milton's Afterlife Room 4422	Alcalay Wkshp Cont 20C N. Am Poetry Room 3305 Wallace Blues People: Af-Am 20C Culture Room 4422	Sedgwick Proust II Room 4422 Brenkman Modernism, Nihilism & Belief Room 7395	Watts W.E.B. DuBois Room 8203 Faherty Plight of Sympathy: Benev/Self Intrst Early Am Room 6494	

Intersession: [Greetham](#) Thry & Pract Lit Schlshp

Courses listed alphabetically by instructor

ENGL 86200. "A Workshop in Contexts of 20th Century North American Poetry." Ammiel Alcalay. 2/4 credits. Tuesday 6:30PM-8:30PM (cross-listed with ASCP 81500)[CRN 95040].

"Since 1955, poetry or verse as some would prefer it called has, despite all forebodings that it was dying, taken through a handful of writers in the United States, a stranglehold on established modes of thought, analysis, and attention." John Wieners, 1972

This is a specialized course that assumes some familiarity with at least some of the writers we plan to read and research. The course will be structured as a workshop in which the aim will be for each student to choose a single writer or text, or a cluster of writers and texts, and work on creating and documenting a dense historical context for those texts/writers. This will entail extended research into the formal, biographical, social, political, geographic and other contexts that the writers(s)/text(s) might suggest, as well as reading and thinking through other investigative and interpretive models that might have nothing to do with poetry or poetics. Particular emphasis will be put on examining original publications, tracing publication history and decisions (i.e. Gwendolyn Brooks moving from a major publisher to Dudley Randall's Broadside Press), and comprehending the context of small press publishing and personal correspondence in the context of the cold war and "official verse culture." The general goal will be to develop a new and common critical vocabulary while producing a publishable work on some neglected or under-written about aspect of 20th c. North American poetry. Hopefully, these initial investigations may also lead into further recuperative projects involving editing, textual scholarship, and critical commentary.

We will take into account a wide range of poets thought of as major or minor and associated or clustered around designations such as The New Americans, the Objectivists, the San Francisco Renaissance, Black Mountain, Umbra, and the Black Arts Movement (for example: Lorine Niedecker, Charles Olson, Gwendolyn Brooks, Kenneth Patchen, Jackson MacLow, Madeline Gleason, Robert Duncan, Jack Kerouac, Philip Whalen, Jack Spicer, Joanne Kyger, Diane di Prima, Amiri Baraka, David Henderson, Jack Hirschman, John Wieners, Sister Mary Norbert Korte, Ed Dorn, Diane Wakoski, etc.).

Enrollment is limited. In order to register, please send a very brief statement of interest to Ammiel Alcalay at: aaka@earthlink.net.

ENGL 84300." The Not So Loose and Baggy Monster: Repossessing Victorian Fiction." Felicia Bonaparte. 2/4 credits. Friday 11:45AM-1:45PM [CRN 95041].

Contrary to the general view that the nineteenth-century novel was a loose and baggy monster, in the words of Henry James, Victorian fiction is as precise and carefully wrought as the intricate architecture in which it often figured itself. But it was extremely complex and for very obvious reasons. Radical and foundation changes were the order of the day. Old ideas were being challenged; new ideas were being born. Self, society, human relationships, history, politics, science, art, every area of human thought, every aspect of human existence, every detail of human life was in a state of transformation. Its logic, however, as James seems to prove, was not always discernible to those who had already entered the paradigm of a later day. A good deal of archaeological digging has made a number of things intelligible in the last hundred years or so,

but critical elements still remain for the most part incomprehensible, leaving us sometimes with a sense that James may have been right after all.

Our premise will be that Victorian writers really did know what they were doing, that every word and punctuation mark they put down had at least one end, and, quite possibly, half a dozen. And our purpose will be to discover what precisely that end was. Thus, we will focus on reading the novels, reading in the sense of learning the idiom in which they express their thoughts, on identifying the frames, shapes, and patterns of their fictions, on deciphering their symbols and determining their signals with the hope that in the end we will be able to understand them in their own conceptual language.

Such an approach will require two things. The first of these is that we bring to our analysis of each novel the ideas that have engendered the foundations on which it builds its action, characters, and themes. In the interest of reading each work in its own conceptual idiom, we will allow the novel itself to guide us to what we need to discuss, introducing at each point only those concepts it seems to invoke. Those that are not familiar to all, and a good number will not be, we will stop and explore as we go, so that, by the end of the term, we will have managed to create a philosophic map of the era. Beyond that, however, we will want to get as close to each work as we can, therefore without interpretive filters. Whatever we may wish to do second (such as ask questions these works do not answer but that we can answer through them, and these very likely will entail most of the isms of current theory—feminism, Marxism, structuralism, etc.), our primary task will be to listen as well and as deeply as we are able to what Umberto Eco has called the *intentio operis*, the intention of the work.

Our reading list will include the following and in the following order, not chronological but more logical in that it will allow us to get to the ideas of the age in a more user friendly way. I have chosen those editions that, in addition to being scholarly with regard to textual matters, provide only such introductions, or none at all, that help us work on those philosophic maps:

George Eliot, *Middlemarch* (Oxford World's Classics, ed., David Carroll, introd. Felicia Bonaparte)

Emily Bronte, *Wuthering Heights* (Tark Classic Fiction)

Charlotte Bronte, *Villette* (Penguin Classics, introduction by Tony Tanner)

William Makepeace Thackeray, *Vanity Fair; A Novel Without A Hero* (Scholarly Publishing Office,

University of Michigan Library. An excellent edition that includes Thackeray's own illustrations)

Jane Austen, *Mansfield Park* (Penguin English Library Edition, with introduction by Tony Tanner, in the

old edition if you can find it but in the new if not)

Charles Dickens, *Bleak House* (Penguin Classics, ed. and introduction by Nicola Bradbury)

George Meredith, *The Egoist* (Penguin Classics, intro. George Woodcock)

Thomas Hardy, *Jude the Obscure* (Oxford World's Classics, introduction by Patricia Ingham)

Course Requirements:

There will be no final exam but there will be a final paper on a subject I will ask each of you to discuss with me first.

ENGL 76000. “Modernism, Nihilism and Belief.” John Brenkman. 2/4 credits. Wednesday 6:30PM-8:30PM [CRN 95042].

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 early criticism 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*). Having been profoundly influenced by the tradition of Nietzsche and Heidegger, all four of them then return to their respective religious traditions to ask fundamental questions about the experience of belief. A few key texts of Nietzsche, Heidegger, and Max Weber will be included, as well as (if translated by then) Julia Kristeva’s recent book *This Unbelievable Need to Believe*.

TEXTS :

Gerard Manley Hopkins, *The Major Works* (Oxford) 0192840797

T.S. Eliot, *Complete Poems and Plays, 1909-1950* (Harcourt) 015151185X

T.S. Eliot, *Christianity and Culture* (Harcourt/Harvest) 015617735

Paul Ricoeur, *The Conflict of Interpretations* (Northwestern) 0810105292

Gianni Vattimo, *Belief* (Stanford) 0804739196

Gianni Vattimo, *After Christianity* (Columbia) 0231106289

George Steiner, *Real Presences* (University of Chicago) 0226772349

Emmanuel Levinas, *The Levinas Reader* (Blackwell) 0631164472

ENGL 84200. “Epic Self-Making: Wordsworth and Byron, with Others.” Rachel Brownstein. 2/4 credits. Wednesday 4:15PM-6:15PM [CRN 95044].

In this seminar we will revisit the Egotistical Sublime, focusing on repetitions and revisions. We will explore the allure and the treacherousness of the sole self as a subject of a poem, and the inevitable connections to commonplaces, trivial things, and history, as well as to other people. Framing the project, we will begin with Henry James’ *The Aspern Papers*, William Hazlitt’s essay “My First Acquaintance with Poets,” Jerome McGann’s *The Romantic Ideology*, and Stuart Curran’s essay, “Romantic Poetry: The ‘I’ Altered.” We will then turn to the major texts, the great self-centered long poems by Wordsworth and Byron—the versions of *The Prelude* (1799, 1805, 1850); the four cantos (1812, 1816, 1818) of *Childe Harold’s Pilgrimage*; and the complete uncompleted *Don Juan*. We will also read a biography of Wordsworth and of Byron, some of Byron’s letters and Wordsworth’s lyrics, Dorothy Wordsworth’s journals, Hazlitt’s *Liber Amoris*, DeQuincey’s *Confessions*, works by Coleridge, Lamb, and Mary Robinson, and Burke on the sublime. Students will write weekly response papers, make presentations to the group, and write a paper to be handed in at the end of the semester.

ENGL 78100. "Literature, Gender and Sexuality." Sarah Chinn. 2/4 credits. Tuesday 11:45AM-1:45PM [CRN 95046].

This course will explore questions of gender and sexuality in a variety of literary texts. Given that the previous sentence could mean pretty much anything, we have our work cut out for us. We'll start by trying to establish (or at least interrogate) what we mean by "gender," "sexuality," and "literature" by looking at literary, historical, theoretical and visual materials primarily but not exclusively from the United States and Europe. Once we've struggled our way through these challenges, we'll focus on a specific place (the United States) and a specific time (roughly 1850 to 1930) to see how these terms play out in various literary texts. While a background in feminist/ queer/gender theories is a plus, it's not a prerequisite for taking this course.

ENGL 86500. "City Culture and Imperialism." Ashley Dawson. 2/4 credits. Thursday 11:45AM-1:45PM [CRN 95047].

On a scale that dwarfs previous experience, urban spaces have become cosmopolitan entrepôts through which vast quantities of capital, goods, information, and people flow on a daily basis. For the first time in history, we are a predominantly urban species. Yet global cities of the "developed" world such as New York are an increasingly anomalous embodiment of the urban realm and public space; ninety-five percent of urban population growth during the next generation will occur in cities of the "underdeveloped" world - the global South. By 2010, for example, Mumbai and Lagos are projected to become the second and third largest cities on the planet, outmatched only by Tokyo.

Cities are also the frontline in contemporary imperialism. As one US military spokesman recently put it, "The explosive growth of the world's major urban centers, changes in enemy strategies, and the global war on terror have made the urban battlespace potentially decisive and virtually unavoidable." Military Operations in Urban Terrain (MOUT) are one of the most prominent faces of the new imperialism. Yet if cities are the Achilles heel of military power, US war-makers are increasingly forced to disavow awareness of the role played by empire in unleashing forces of unsustainable urbanization that they are called on to quell. Why have cities become such strategically important sites? What is the historical background to these developments? How, for example, did cities function during the colonial era? What shifts took place during the post-war period of "imperialism without colonies" that helps explain today's emphasis on MOUT? What cultural formations are emerging from this "planet of slums" and what shifts in political agency and organization do they augur?

Authors and critics likely to be considered in the course include Chris Abani, Arjun Appadurai, Alaa Al Aswany, Patrick Chamoiseau, Vikram Chandra, Mike Davis, Frantz Fanon, Stephen Graham, Helon Habila, David Harvey, Anthony King, Henri Lefebvre, Naguib Mahfouz, Suketu Mehta, Marjorie Oludhe Magoye, Rohinton Mistry, Arundhati Roy, Salman Rushdie, AbduMalique Simone, Neil Smith, Manil Suri, Eyal Weizman, and Raymond Williams. In addition to these works of literature and criticism, we will also discuss a variety of additional urban genres, such as music, photography, television, film, street performance.

Requirements for the course include class participation, an oral report, and a seminar-length paper.

ENGL 80600. "The Emergence of Cultural Criticism, 1800-1950." Morris Dickstein. 2/4 credits. Wednesday 2:00PM-4:00PM (cross-listed with ASCP 82000)[CRN 95048].

This course will study the origins and growth of cultural criticism from its modern beginnings to the middle decades of the twentieth century. The early stages can be traced to the eighteenth century when political upheavals, religious and philosophical shifts, and economic changes contributed to new ways of understanding society. Jürgen Habermas has traced the origins of the public sphere to this period. Another key term was culture, a notion that served to integrate language, geography, ideas, and social formations. The Romantic reaction to the Enlightenment and the French Revolution put great emphasis on tradition, folk culture, national identity, and the organic continuity of manners and morals. In reaction to the radicalism and rationalism of the Revolution, it highlighted the power of the irrational, the affective, and focused attention on the arts as an expression of the individual and collective mind.

With the failure of the political revolutions, the critical energy of the Enlightenment took on a cultural form. The new cultural criticism came about as a synthesis of aesthetic and social criticism that has continued to develop up to the present day. The course will study some of the key moments of its development in their historical context. It will begin with a look at what Isaiah Berlin called the Counter-Enlightenment as represented by Burke in England, Rousseau in France, Herder in Germany. This introduction will be followed by a reading of brief texts by nineteenth-century writers such as Wordsworth, Carlyle, Emerson, Matthew Arnold, Baudelaire, Ruskin, Nietzsche, and Oscar Wilde, then a handful of essayists from the first half of the twentieth century, including William James, Van Wyck Brooks, Virginia Woolf, Lewis Mumford, George Orwell, Walter Benjamin, Jean-Paul Sartre, Simone de Beauvoir, Mikhail Bakhtin, Theodor Adorno, Lionel Trilling, and Susan Sontag, as well as key secondary works such as Raymond Williams's *Culture and Society*. Writers not included in formal assignments may be covered in oral reports. We'll also consider other significant uses of the idea of culture - in anthropology, for example.

Assignments will include a 15-page research paper and an oral report.

ENGL 86100. "James Joyce's *Ulysses*: An Introduction to the Major Works of James Joyce." Edmund Epstein. 2/4 credits. Monday 2:00PM-4:00PM [CRN 95050].

This will be a seminar on the works of James Joyce, centering on *Ulysses*. It will take up *Ulysses* in detail, chapter by chapter, along with the critical issues relevant to Joyce's Modernist and post-Modernist techniques.

There will be preceded by a short introduction to the early works of Joyce--*Dubliners* and *A Portrait of the Artist as A Young Man*. The final session will be devoted to Joyce's last work, *Finnegans Wake*.

Texts:

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

Ellmann, Richard. *James Joyce*. 2nd edition. New York: Oxford University Press, 1982

Gifford, Don, with Robert J. Seidman. *Ulysses Annotated*. Revised and expanded edition.

Berkeley: University of California Press, 1988

ENGL 85000. “The Plight of Sympathy: Benevolence and Self-Interest in ‘Early’ America.” Duncan Faherty. 2/4 credits. Thursday 6:30PM-8:30PM (cross-listed with ASCP 82000) [CRN 95052].

Towards the conclusion of Charles Brockden Brown’s quixotic novel *Arthur Mervyn*, a lawyer informs Mervyn that if he wanted to profit from his restless efforts to help others he “should have known his own interest better.” Despite occupying a chaotic city populated by counterfeiters, convalescents, madman, and failed speculators, Mervyn seems driven to wildly circulate in the service of benevolence. The tensions between benevolence and self-interest that Brown maps in *Arthur Mervyn* are hallmarks of many early American novels, as a range of post-Revolutionary writers sought to redefine what social cohesion meant in a nation comprised of supposedly liberal individuals. Many of these writers deployed a language of feeling to grapple with the unprecedented ways in which the Revolution had called into question operant definitions of citizenship and identity. Amid the uncertainties of a culture seeking to define itself in the wake of revolution, many “American” writers sought to discern the cultural effects of unregulated self-interest on “national” cultural. In this course we will examine a range of early American texts which question both the limits of self-interest and the complex social utility of benevolence. In so doing, we will consider how many of these writers explored “deviant” behavior in order to demonstrate how artifice and elusion had permeated the social fabric of the early Republic, a situation which made it almost impossible to discern the truth of anyone’s character or identity. Possible texts include: Benjamin Franklin’s *Autobiography*, Olaudah Equiano’s *Interesting Narrative*, Charles Brockden Brown’s *Arthur Mervyn*, Robert Montgomery Bird’s *Sheppard Lee*, James Fenimore Cooper’s *Lionel Lincoln*, Herman Melville’s *Israel Potter*, Lenora Sansay’s *Secret History*, or *The Horrors of St. Domingo*, Hannah Webster Foster’s *The Coquette*, Peter Markoe’s *The Algerine Spy*, Isaac Mitchell’s *The Asylum*, Lucy Brewer’s *The Female Marine*, Tabitha Tenney’s *Female Quixotism*, Hannah Craft’s *The Bondswoman’s Narrative*, William Hill Brown’s *The Power of Sympathy*, Walt Whitman’s *Franklin Evans*, and Stephen Burroughs’ *Memoirs*. In addition to our examination of primary texts, we will be reading a broad range of recent critical work to think about the conventions and limitations of disciplinarity, and to consider the challenges of writing about canonical and non-canonical texts (to contemplate, among other questions, whether or not the canonical “status” of a novel demands a different kind of scholarly engagement). Requirements will include one oral report and a final seminar paper.

** Please note: seminar participants should read Adam Smith’s *The Theory of Moral Sentiments* in preparation for the first class meeting.

ENGL 87400. “Queer Culture and Media.” David Gerstner. 2/4 credits. Tuesday 4:15PM-8:15PM (cross-listed with ART 89600 & THEA 81500) [CRN 95085].

This course studies the ways queer cultural producers engage a range of media to explore questions of identity (sexuality, race, gender, class, nation). The relationship between queer cultural identity and media is complex—particularly as it is filtered through a global economy—and, as such, finds its expression through a dynamic use of multi-mediated platforms. With

readings from queer theorists as our backdrop and through analyses of film, video, literature, novels, poetry, dance, and other media-arts, we will consider the varied and diverse contours that generate queer media and the artists involved in their production. Students are expected to complete weekly readings, weekly writing assignments, deliver a 15-20 minute presentation, and submit a 15-page final paper.

Readings for the class may include: Abelow, Henry, et.al. *The Lesbian and Gay Studies Reader*; Anzaldù, Gloria. *Borderlands/La Frontera*; Baldwin, James. *Another Country*; Dyer, Richard. *Now You See It*; Gevertz, Marth, et.al. *Queer Looks*; Halberstam, Judith. *In a Queer Time and Place*; Lorde, Audre. *Sister Outsider*

Queer artists we may study include: David Wojnarowicz, Marlon Riggs, James Baldwin, Yvonne Rainer, Cheryl Dunye, Barbara Hammer, Audre Lorde, Riyad Wadia, Jean Genet, Peter Wells, Cui Zi'en, Emile Devereaux, Gloria Anzaldù, and others.

ENGL 87300. "Jazz Style and Context." Gary Giddins. 2/4 credits. Tuesday 4:15PM-6:15PM. (cross-listed with ASCP 81500) [CRN 95086].

Jazz is so often viewed through a single, narrow lens—the chronological achievements of its most creative figures—that we underestimate its importance as a mirror of the times. The familiar narrative of jazz style as a progression of imaginative triumphs (also known as the beget theory, e.g., trumpet player King Oliver beget Louis Armstrong who beget Roy Eldridge who beget Dizzy Gillespie who beget Miles Davis and so forth) ignores the true complexity of musical influence and the historical realities to which jazz actually responds. The Swing Era, bebop, cool jazz, hard bop, soul jazz, avant-garde, fusion, neoclassicism, and other jazz styles could have been born only in the eras that did, in fact, produce them. So what does jazz tell us about the American century in politics and war, economics, technology, race and gender issues, and the pop culture that borders one side of jazz and the high culture that borders the other? In this course, we will examine three interrelated narratives in tracing the history of jazz: 1) The chronological *l'art pour l'art* narrative, in which creativity trumps other concerns and music is viewed as a progressive phenomenon, producing a succession of freestanding masterworks, 2) The fusion narrative, in which jazz reflects (through commercial borrowings, parody, or outright critique) contemporary culture, and 3) The historicist narrative, which is especially useful in considering today's jazz, and begins with the precept that creativity in jazz is inextricably bound with its past. Without recourse to musicology (definitely *not* a requirement for this class), we begin with the basic structures of jazz—blues and pop song form—and focus on the way they were used over time, by examining jazz classics, jazz obscurities, and some of the outside influences that define the broader musical mainstream in which jazz operates. We also test our narratives against another historical template, in which this new music originated as a local phenomenon, quickly conquered the world, then retreated into an increasingly intellectual and ultimately specialized pursuit, and was finally crowned as *classic*—finding a home in academia and recognition from cultural support systems precisely at the moment when it could no longer sustain an audience large enough to crease the national conscience. What is jazz's role today? What is meant when some argue that it is now "post-historical"? The course texts will include *Visions of Jazz* (Giddins) and *Jazz* (De Veaux and Giddins). Course requirements include active

class participation and two reports: Each student will serve as a co-lecturer for a particular class; all students will prepare original reports (oral *or* written) for the final classes.

ENGL 79500. “Theory & Practice of Literary Scholarship” David Greetham. 4 credits. Hours TBA (intersession) [CRN 95053].

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 2009. The advantage of the intersession version is that 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 (as opposed to the semester-long version) 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 80700. “Medievalisms.” David Greetham. 2/4 credits. Thursday 2:00PM-4:00PM (cross-listed with MSCP 80500)[CRN 95054].

As the “-isms” suggests, this is not a course in medieval culture, but an examination of how that culture was co-opted, used and abused, in subsequent periods. “Medievalism” has now become a very productive area of current research, from art history to politics to video games, and the range of the course, both chronological and disciplinary, is thus potentially very wide. While the specific focus in individual sessions will to a large extent depend on the interests and background of those taking the course, among the most likely topics are the “construction” of a “Middle Age” during the “Renaissance” (which is itself a nineteenth-century term); the changing fortunes and significance of certain medieval authors (e.g., Chaucer, Langland, Dante); the re-imagining of the medieval as a point of cultural departure and replication (e.g., Victorian medievalism in literature, painting, and architecture); the philological identification of the period as a part of a national heritage (e.g., in the concept of “Middle English”) and the influence of such philological studies in the university attitude to vernacular literatures; the co-option of medieval iconography for political purposes (e.g., Nazism); the romanticization of medieval in the Wagner operas; and the seeming ubiquitousness of medieval narratives and stereotypes in popular culture (from video games to movies, Broadway shows, theme parks and festivals, ironic or otherwise). Inevitably, we will have to confront both the seductiveness of the medieval (as a “return to Camelot”) and the still-pervasive image of the medieval as alien and primitive (e.g., the moment in *Pulp Fiction* when “to get medieval” means to become very violent, a usage taken up recently in the Andy Borowitz satirical post on Sarah Palin).

Reflecting the wide disciplinary range, as in its previous outing the success of the course will in part depend upon the contributions of a roster of visiting experts from a number of programs at the Graduate Center (e.g., art/architecture, music, history), and I have already had generous commitments from a number of faculty members.

There are no required texts as yet, though it is likely that we will make use of various issues of the journal *Medievalism*, and such standard references as Mark Girouard’s *Return to Camelot*, Howard Bloch and Stephen Nichols’s *Medievalism and the Modernist Temper*, Umberto Eco’s “Return to the Middle Ages” in *Travels in Hyperreality*, Richard Utz and Tom Shippey’s collection *Medievalism in the Modern World*; and Allen J. Frantzen’s *The Desire for Origins: New Language, Old English, and Teaching the Tradition*. We will, of course, conclude with that ur-text *Monty Python and the Holy Grail*.

ENGL 87500. “Biography, 1600-1800: Personal and Political Histories.” Carrie Hintz. 2/4 credits. Wednesday 4:15PM-6:15PM [CRN 95057].

We will read biographies written from 1600-1800 and theories of biography from the period, with particular attention to the construction of the private and public spheres. Text range from John Aubrey's biographical miniatures to James Boswell's magisterial *Life of Johnson*. We will consider the ways in which seventeenth- and eighteenth-century biographies challenge and

extend classical and medieval models, including hagiography and the portrayal of the exemplary woman (John Evelyn's *Life of Mrs. Godolphin* will be a touchstone here). We will look at the political dimensions of intimate and family biographies by writers like Richard Baxter, Lucy Hutchinson and Margaret Cavendish. The development of literary biography will also be a concern, culminating in Samuel Johnson's *Lives of the Poets* (1779-81). Samuel Johnson's writings on biography as a form will be considered in detail. A wide range of contemporary theory about auto/biography will be included; the course will be useful for seventeenth- and eighteenth-century specialists and students working on life writing in any period.

ENGL 75100. “Race and Sentiment in 19th Century American Writing.” Hildegard Hoeller. 2/4 credits. Friday 2:00PM-4:00PM (cross-listed with ASCP 82000)[CRN 95058].

This course will investigate the role sentimental expression played in debates on issues of race—concerning both Native Americans and slavery-- in 19th century American literature before the Civil War. If race was a central concern in 19th century American culture, sentimentality was one of its dominant cultural modes. The complicated convergence of the two is the focus of this course. How, and why, did writers use sentiment as a way to address issue of race? What were the potentials and limits of such a use of sentiment? The most well-known example of such a convergence is perhaps Harriet Beecher Stowe’s novel *Uncle Tom’s Cabin*, a novel that literally tried to, and arguably did, move a nation towards change. But, as literary criticism of the last ten years has made abundantly clear, sentimentality was, and needs to be recognized as, a pervasive cultural mode as well as an important literary tradition. In this course we will delve into much of the recent critical work on sentimental writing in 19th century American literature to explore the role sentiment played particularly in writings about race. Following the initial groundbreaking work of rediscovery of women’s sentimental writing by Jane Tompkins and Nina Baym, and arguments about its great ideological limits such as Ann Douglass’s work, an expansive body of critical work has emerged-- by critics such as Julia Stern, Mary-Louise Kete, Jocelyn Moody, Cindy Weinstein, Glenn Hendler, Kristin Boudreau, Lori Merish, Joseph Fichtelberg, and many others-- that examines and theorizes sentimental expressions in a wide variety of texts and context. What is so exciting about this critical work on sentimentalism is that it opens up our understanding of the canon and the American tradition itself and that it creates space for much new critical work still to be done—some of it hopefully initiated in this course. The seminar is designed to explore this critical work and to use it as a way to examine sentimental expressions and their engagement with issue of race in a wide range of writers such as James Fenimore Cooper, Lydia Maria Child, Catherine Maria Sedgwick, William Wells Brown, Frances Ellen Watkins Harper, Harriet Beecher Stowe, Harriet Wilson, Harriet Jacobs, Hannah Crafts, William Apess, and others.

ENGL 79500. “Theory & Practice of Literary Scholarship” Anne Humpherys. 4 credits. Monday 6:30PM-8:30PM [CRN 95060].

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 75400. “Aestheticizing Science and Technology: The Fictions of Thomas Sokal, Michael Frayn, Thomas Pynchon, Don DeLillo, William Gibson, Octavia Butler, Donna Haraway, and Richard Powers.” Gerhard Joesph. 2/4 credits. Wednesday 11:45AM-1:45PM [CRN 95062].

“The universe,” says the poet Muriel Rukeyser debatably enough, “is made of stories, not of atoms.” Beginning with Thomas Kuhn’s *The Structure of Scientific Revolutions* and the “Sokal Hoax” (and the responses of the scientific and humanistic communities to the latter in *The Sokal Hoax*—U. of Nebraska Press), we, in large measure “techno-illiterate humanists” (Powers, *Galatea 2.2*, 314), will then consider the fictional uses of thermodynamics and information theory, quantum mechanics and ballistics, the history of mathematics, chemistry, molecular biology and chaos theory, genetics and biotechnology, Artificial Intelligence and digital theory, etc. in the fictions of Frayn (*Copenhagen*), Pynchon (“Entropy,” *The Crying of Lot 49*, *Gravity’s Rainbow*), Gibson (*Neuromancer*, *Count Zero*, *Mona Lisa Overdrive*), Butler (the *Xenogenesis* trilogy, especially *Dawn*), DeLillo (*Ratner’s Star*, *White Noise*, and the conclusion of *Underworld*), Haraway (“*Cyborg Manifesto*” and *Modest Witness@ Second Millennium. Female Man Meets Oconomouse*), and Powers (*The Gold Bug Variations*, *Galatea 2.2*, and *Plowing the Dark*). Our larger purpose, implicit in the grammatical pun within “aestheticizing science,” is to show how simultaneously “science,” at its cutting edges, tends to aestheticize the world (as in, say, Brian Greene’s recent elegant book on superstring theory, *The Elegant Universe*), and contemporary writers of fictions support their purchase on the “real” by metaphorizing contemporary science/technology into their work. As they do so, they move us now in the direction of aesthetic wonder, now in the direction of abject terror (hence, the emerging genre of the posthuman sublime). Course requirements: an oral report and a term paper.

ENGL 80200. “Repetition.” Wayne Koestenbaum. 2/4 credits. Tuesday 2:00PM-4:00PM [CRN 95063].

This seminar will investigate repetition—as rhetorical device, as formal feature of literature and art, as philosophical puzzle, as psychological structure, as private pleasure, and as historical nightmare. Our texts may include Freud’s *Beyond the Pleasure Principle*, Gilles Deleuze’s *Difference and Repetition*, selections from Kierkegaard and Nietzsche and Homi Bhabha, Tennyson’s *In Memoriam* and Shelley’s “*Adonais*,” poems of H.D., Gertrude Stein’s *Wars I Have Seen*, Samuel Beckett’s *Texts for Nothing*, Francis Ponge’s *Soap*, Thomas Bernhard’s *Concrete*, Hannah Arendt’s *Eichmann in Jerusalem*, Adolfo Bioy Casares’s *The Invention of Morel*, the Alain Resnais film *Last Year in Marienbad*, W. G. Sebald’s *Vertigo*, the Alfred Hitchcock film *Vertigo*, Sophocles’s *Electra*, the Richard Strauss/Hugo von Hofmannsthal opera *Elektra*, Adrienne Rich’s *Of Woman Born*, Nathaniel Mackey’s *Splay Anthem*, and the anthology of blues poems edited by Kevin Young. We may look at examples of twentieth-century American art (particularly Pop and Minimalism) and listen to a range of music, including fugues, cabalettas, and blues. (For texts not originally in English, we will use translations.) Requirement: a 20-page final essay.

ENGL 81400. “Faith in Shakespeare.” Richard McCoy. 2/4 credits. Thursday 2:00PM-4:00PM [CRN 95064].

Shakespeare’s plays often ask their audience to make great leaps of faith: The Comedy of Errors, Twelfth Night, The Winter’s Tale, and Pericles stage improbable family reunions, and resurrections occur in Cymbeline and *Much Ado about Nothing*. Spirits pull the strings in *Midsummer Night’s Dream*, a magician controls all in *The Tempest*, and ghosts or witches stalk the protagonists of *Richard III*, *Julius Caesar*, *Hamlet*, and *Macbeth*. The gods themselves appear in *Pericles* and *Cymbeline*, as well as *As You Like It* where Rosalind asks the audience along with other characters to “believe then, if you please, that I can do strange things.” I want to explore what it means to believe in these plays, assuming that what Samuel Taylor Coleridge calls “poetic faith” entails something more robust than “a willing suspension of disbelief.” Drawing on the recent turn toward religion in early modern scholarship, we will explore the impact of shifts in Reformation theology from a metaphysical to a psychological and pragmatic conception of belief where salvation depends not on ceremonial works and objects but on the subjective good faith and intentions of the believer. At the same time, I want to use the insights of Renaissance poetics and post-modern performance theory to analyze the odd sense of presence and communion sustained by theatrical representation and audience participation. We will begin with a discussion of parallels between Shakespeare’s plays and medieval mysteries and miracle drama and then turn to recent scholarship on early modern religion and culture and on performance theory. The course will also focus on about 10 major plays dealing with enchantment in the comedies, ritual in the history plays, intimations of the sacred in tragedies, and rebirth in the romances.

ENGL 86000. "Trauma Theory and Literature." Nancy K. Miller. 2/4 credits. Thursday 4:15PM-6:15PM [CRN 95066].

Trauma and Literature will examine the work of writers who bear witness to the traumatic history of a century fractured by war and atrocity. The seminar begins with questions raised by the literature of the Holocaust, and ends at the threshold of the twenty-first century with the events of Sept. 11 as a case study of memorialization. In addition to first-person accounts that deal with extreme experience, readings will include essays in visual culture, in particular the role played by photography and graphic memoir in the representation of traumatic experience. We will discuss the relation of trauma theory to issues of gender and sexuality, to narratives of war and nation, and to embodied suffering in the private, domestic sphere.

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

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

ENGL 79010. "When We Look Up from the Text: Reader-Response Theory in Action." Sondra Perl. 2/4 credits. Monday 4:15PM-6:15PM [CRN 95067].

"Reading happens," writes Roland Barthes, "when we look up from the text." In this seminar, we will pay attention to our pausing and looking up, to those moments of reading when we construct what a text means. Framed by the work of Barthes, Holland, Rosenblatt, Fish, Fetterly and others, we will examine how our interpretations and responses differ and how our transactions with texts play themselves out in complex and often surprising ways. Many of the texts we consider—novels, memoirs, poems and possibly films—will be selected by the class. Students will be expected to keep a reader-response journal, to post weekly responses on Blackboard or possibly on a class blog, to compose a final reflective paper and to collaborate with others on the creation of a performance piece based on one of the readings.

ENGL 80100. "Theory Colloquium: Theories of Empire." Robert Reid-Pharr. 2/4 credits. Monday 2:00PM-4:00PM [CRN 95068].

In this course we will be most concerned with how matters of empire, imperialism, colonization, and diaspora, function within culture and other "domestic" locations. That is to say, we will pay attention to how one might read literary histories alongside—and through—histories of empire and resistance to empire. Moreover, one of the major conceits of this course is that many current treatments of these topics borrow heavily from the work of "local" or "marginal" theorists. Thus, the works of Frantz Fanon, C.L.R. James, and Albert Memmi will be read as necessary antecedents to the works of individuals such as Michael Hardt, Antonio Negri, Amy Kaplan, and Edward Said. Throughout the course students will be asked to question what "resistance" means in the context of empire and colonialism. Is it possible for us to claim that the colonized subject who utilizes the mechanisms of empire to gain voice has in fact become "de-colonized?" Indeed is the complete separation of colonizer and colonized ever really a possibility? In lieu of longer essays students will be asked to write 1000 - 1500 word response essays to six of the texts that we look at during the semester. Also, each week at least one student will be asked to provide a one page critique of the text under discussion as well as a set of questions to help shape our

discussions. These will be delivered to all participants in the class the day before we discuss the text.

The texts that we will examine include:

- 1) Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford: Stanford University Press, 1995).
- 2) Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996).
- 3) Frantz Fanon, *Black Skin/White Masks* (New York: Grove Press, 1967).
- 4) Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).
- 5) Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2000).
- 6) C.L.R. James, *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution* (New York: Random House, 1963).
- 7) Amy Kaplan, *The Anarchy of Empire in the Making of U.S. Culture* (Cambridge: Harvard University Press, 2002).
- 8) Albert Memmi, *The Colonizer and the Colonized* (Boston: Beacon Press, 1991).
- 9) Walter D. Mignolo, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (Princeton: Princeton University Press, 1998).
- 10) Edward W. Said, *Culture and Imperialism* (New York: Vintage, 1994).
- 11) Ann Laura Stoler, *Race and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things* (Durham: Duke University Press, 1995).
- 12) Tzvetan Todorov, *The Conquest of America* (New York: Harper and Row, 1982).

ENGL 91000. "Dissertation Workshop." David Reynolds. 0 credits. Wednesday 2:00PM-4:00PM [CRN 95070].

Open to level 2 and 3 students only. This seminar covers techniques of dissertation writing, research, analysis, and documentation. Students at the prospectus stage or the chapter stage will work on their own projects and read each other's work under the professor's guidance. In addition, the course explores avenues toward publishing students' work in scholarly journals or as book-length monographs.

ENGL 83500. "Culture Wars of the 1790s: The Jacobin and the Anti-Jacobin Novel." David Richter. 2/4 credits. Monday 4:15PM-6:15PM [CRN 95072].

To the inhabitants of Great Britain, the French Revolution was "an hour of universal ferment," either the culmination of the political and social upheaval provoked by the Enlightenment or its betrayal. For William Wordsworth, as we all know, it was first the one and then the other: "Bliss was it in that dawn to be alive" Wordsworth recalled feeling, till he was subsequently sickened by the "domestic carnage" of the Terror, "Head after head, and never heads enough/ For those who bade them fall." That same political shift can be seen in the works of novelist Charlotte Smith—one of the English Jacobins—between *Desmond* of 1792 and *The Banished Man* just two years later.

If it was hard for English men and women to come to terms with what they thought and felt about the the ideas underlying the Revolution, the publication of political discourse was

complicated by the fact that England was almost continuously at war with France for the 22 years following the execution of Louis XVI in 1793. Promulgating Jacobin ideas was considered inciting the public in favor of the national enemy, and a group of English radicals were tried for their lives in 1794 for the novel crime of “constructive treason.” No one was convicted, but the prosecutions had the effect of driving revolutionary discourse underground.

Both before and (especially) after 1794, the conflict between radical and conservative social thought was often waged in the pages of novels, where fiction conferred the freedom to speak one’s mind. If some Jacobin and Anti-Jacobin novels are of merely historical interest, many still make delightfully amusing, and even exciting reading today. We shall read some of these novels, along with some of the most important philosophical/political treatises and pamphlets that inform their positions, conscious, as we attempt to understand these works and the era that gave birth to them, that complicated and wildly unpredictable things sometimes happen to ideas when they start operating inside literary texts. And we should be clear that the arenas engaged by what one side called the conflict between order and anarchy, and the other freedom and tyranny, involved gender as well as class, custom as well as law.

Jacobin novels that may appear on our primary reading list include: Elizabeth Inchbald: *A Simple Story* (1791); Thomas Holcroft: *Anna St. Ives* (1792); Charlotte Smith, *Desmond* (1792); William Godwin: *Things as They Are, or The Adventures of Caleb Williams* (1794); Robert Bage: *Hermesprong, or Man as He Is Not* (1796); Mary Wollstonecraft: *Maria, or The Wrongs of Woman* (1798); Amelia Opie: *Adeline Mowbray* (1805). Anti-Jacobin novels include: Edward Sayer: *Lindor and Adelaide* (1791); Charlotte Smith: *The Banished Man* (1794); Henry James Pye: *The Democrat* (1795); Anon: *The History of George Warrington, or the Political Quixote* (1797); George Walker: *The Vagabond* (1797); Maria Edgeworth: *Leonora* (1806); Jane Austen: *Mansfield Park* (1814). Many of these texts are in print; many others can be read and downloaded from ECCO (Eighteenth-Century Collection Online), a database accessible through Mina Rees Library.

Texts of political philosophy and ideology, selections from which may appear on our primary reading list, include: John Locke: *Second Treatise on Government*; Jean-Jacques Rousseau: *Du contrat social*; *L’Assemblée nationale: “Le Déclaration des droits de l’Homme et du citoyen”*; Edmund Burke: *Reflections on the Revolution in France*; Mary Wollstonecraft: *“A Vindication of the Rights of Men”*; William Godwin: *Political Justice*.

ENGL 70800. “Medieval English Drama: Affect, Imagination, Piety and Performativity.” Michael Sargent. 2/4 credits. Thursday 4:15PM-6:15PM [CRN 95073].

In this course, we will be looking at the complex role of visual imagination and dramatic enactment in the material culture of spirituality in the later middle ages in England. Using theoretical/critical approaches drawing upon gender and film theory and the social sciences, we will talk about the cultural work done by various dramatic texts, both as written texts and as performances. We will examine and discuss the role of imagery and iconography in works of “guided meditation”, in which the reader is instructed in placing him- or herself (often specifically the latter) affectively within the frame of the imagined holy scene – as well as the contemporary reaction against the worship of images in churches (statues, paintings, stained-glass windows) and “miracles playing”. We will look at the role of public religious drama (e.g. the York cycle of mystery plays) as constructive and performative of civic and religious identity

– while also looking at who and what is displaced, marginalized or overwritten.

The texts that we will read will include the mystery cycles (York, Wakefield, Chester and N-Town), and a variety of non-cycle dramas, including, e.g. the Museo “Burial” and “Resurrection”, the Digby “Paul”, “Mary Magdalene” and “Killing of the Children”, the Croxton “Play of the Sacrament”, the Macro manuscript moralities (“The Castle of Perseverance”, “Wisdom” and “Mankind”), Thomas Chaundler’s fifteenth-century humanist “Liber apologeticus de omni statu humanae naturae” and “Everyman”. Our coverage of the subject will range from the manuscript context in which the play texts are preserved through present-day stage presentation.

ENGL 84500. “Fiction of the 1890s.” Talia Schaffer. 2/4 credits. Monday 11:45AM-1:45PM [CRN 95074].

This course will explore varieties of fiction (novels, short stories, perhaps aesthetic dialogues and even prose poems) at the fin de siècle. We will look at aesthetic texts that react against Victorian realism by attempting to enact new theories of the autonomy of art, including fiction by Oscar Wilde, Max Beerbohm, Una Ashworth Taylor, and Lucas Malet. While aesthetic fiction drew attention to its own artifice, politically engaged, journalistically oriented New Women fiction was forging an alternative to the high-art ideals of the aesthetes, a new style that has been credited with developing techniques that would be crucial to modernism. We will read New Women fiction by Sarah Grand, Ella Hepworth Dixon, and Thomas Hardy. In the 1890s, overcrowded urban space and changing commercial conditions led to drastic alterations in the kind of work and leisure available to city inhabitants. George Gissing and Annie E. Holdsworth explored the daily life of impoverished East End residents. It felt like an attractive alternative to imagine a swashbuckling adventure elsewhere in the British empire, and in the period of jingoism and the Boer War, we will look at work by Rudyard Kipling, Joseph Conrad, Alice Perrin, and H. Rider Haggard. We will read *Dracula*, the novel that expressed virtually every fin-de-siècle fear, (Jews, homosexuality, reverse colonization, New Women) but also examine the period’s powerful fantasy of an omniscient intelligence that can resolve any threat, Sherlock Holmes. This course juxtaposes lesser-known writing (especially by women) and popular fiction to canonical texts and reads fin-de-siècle fiction against journalism of the period, asking what cultural anxieties that generated these textual solutions. Throughout the semester, we will investigate the stylistic innovations of the period, seeking to develop an alternative genealogy of modernism and perhaps even an alternative view of literary history. We will use criticism and theory that rereads the transition from Victorian to modern, including work by Steven Arata, Ann Ardis, Linda Dowling, Jessica Feldman, Rita Felski, Douglas Mao, Steven Arata, Lyn Pykett.

ENGL 87100. “Proust II.” Eve Sedgwick. 2/4 credits. Wednesday 6:30PM-8:30PM [CRN 95076].

This is the second half of a year-long seminar organized around a close, start-to-finish reading of Marcel Proust's *A la recherche du temps perdu*. We will be considering a wide range of the issues, motives, and ambitions embodied in the novel, including its complicated relation to the emerging discourses of Euro- American homosexuality. Other preoccupations that I hope will

emerge through our discussions include the changing possibilities of novelistic genre; narratorial consciousness; texture; habit and addiction; experimental identities; adult relations to childhood; the spatialities of present and past; the vicissitudes of gender; the bourgeois maternal in relation to such other roles as the grandmother, the aunt, the uncle, and a variety of domestic workers; the uses of paganism; alternatives to triangular desire; the languages of affect; phallic and non-phallic sexualities; the phenomenology and epistemology of oneiric states; the relations between Jewish diasporic being and queer diasporic being within modernism; and the affective, phenomenological, and philosophical ramifications of an interest in the transmigration of souls – to name but a few. Readings will be in English, in the old translation by C. K. Scott Moncrieff, though with reference to the French text as well.

ENGL 75400. “Contemporary Multicultural American Fiction and Memoir.” Neal Tolchin. 2/4 credits. Friday 11:45AM-1:45PM (cross-listed with ASCP 81500)[CRN 95077].

From N. Scott Momaday's Pulitzer Prize winning novel *House Made of Dawn* (1968) to Toni Morrison's *Beloved* (1988), Oscar Hijuelos's *Mambo Kings Play Songs of Love* (1989), Jhumpa Lahiri's *Interpreter of Maladies* (1999) and Junot Diaz's *The Brief Wondrous Life of Oscar Wao* (2008), all of which also won the Pulitzer, the neglected fields of Native American, African American, Asian American, and Hispanic/Latino American literature have gradually drawn the attention of scholars and are now often taught together under the rubric Multicultural American Literature. In contemporary Native American fiction, Leslie Silko's *Ceremony* and Louise Erdrich's *Love Medicine* are regarded as key texts. In Hispanic/Latino American fiction, Rudolfo Anaya's *Bless Me, Ultima* is seen as a foundational text for Mexican American fiction; Jimmy Santiago Baca's memoir *A Place to Stand* recounts his transformation from an illiterate felon into a poet while in prison. We may also read the work of Julia Alvarez and Cristina Garcia. Maxine Hong Kingston's *The Woman Warrior* put Asian American literature on the map as an academic area of study; more recently Fay Ng's *Bone* and Chang-Rae Lee's *Native Speaker* have attracted the interest of scholars in this field, as has a text appropriated by Americanists from Canadian writing, Joy Kogawa's *Obasan*. African American readings may include authors Toni Morrison, Gloria Naylor, Walter Mosley, and John Edgar Wideman. This course will be run as a seminar, with oral reports and a research paper required. A good historical introduction to this field is Ronald Takaki's *A Different Mirror: A History of Multicultural America*.

ENGL 75600. “Blues People: African American Culture in the 20th Century.” Michele Wallace. 2/4 credits. Tuesday 6:30PM-8:30PM (cross-listed with ASCP 81500)[CRN 95078].

This course will carry us through the reading of key canonical works of African American Literature from the turn-of-the-century through the 60s accompanied by considerations stemming from the notion of a blues aesthetic as first hypothesized by Leroi Jones (Amiri Baraka) in his seminal study of African American music *BLUES PEOPLE*.

Our basic readings presently include the following list: WEB DuBois, *The Soul of Black Folks* (1903), James Weldon Johnson's *Autobiography of An Ex-Colored Man* (1912), Jean Toomer, *Cane* (1923), Langston Hughes, *The Weary Blues* (1926), Nella Larsen, *Passing* (1928), Zora Neale Hurston, *Mules and Men* (1935), Richard Wright, "The Man Who Lived Underground" (1942), Gwendolyn Brooks, *Maud Martha* (1953), Martin Luther King, Jr.'s "Letter from a Birmingham Jail" (1963).

In tandem, and to the degree that students in class are interested in pursuing it for the sake of their own research, we will also explore related works of art, photography and music in each historical period reflective of the literature.

In music (with substitution or alternates where reasonable): Bessie Smith (*St. Louis Blues*), Louis Armstrong (*Black and Blue*) ; Duke Ellington (*Diminuendo in Blue*), Billy Holiday (*Strange Fruit*), Mahalia Jackson (*Soon I Will Be Gone*), Chico Hamilton, Chuck Berry; Nina Simone (*4 Women*), Richie Havens (*Freedom/Sometimes I Feel Like a Motherless Child at Woodstock*), Bernice Johnson Reagon and Toshi Reagon (*Steal Away*) with the following readings on music: "Swing—From Verb to the Noun" from *Blues People* and "Defining the Blues" by Steven Tracy.

In visual art: WEB Du Bois *Negro Exhibit at the Paris Exposition* (1900) Frances Johnston Benjamin's *The Hampton Album*; Henry O. Tanner's "The Banjo Lesson"; Aaron Douglas, *Aspects of Negro Life Series* (1934); Jacob Lawrence, "The Negro Migration" Series (1941); Romare Bearden, *The Block* (1968) and Faith Ringgold, *The Street Story Quilt* (1983).

In photography: Richard Wright, *Twelve Million Black Voices* (1943) with Maren Stang's *Bronzeville*; Langston Hughes and Roy de Carava's *The Sweet Flypaper of Life* (1956).

In film: DW Griffith's *The Birth of a Nation* (1914)

The blues aesthetic will serve to provide a hypothetical critical armature.

As Tracy writes in his terribly eloquent and impressive book, *Langston Hughes and the Blues*: "A particular misery and sadness, a particular blues, unites African Americans whose common heritage—in Africa, slavery, and a theoretical freedom—often provides a bond which is difficult for middle class blacks to break." Jones maintained in *Blues People* (1963) that African American music had always represented an African approach to culture, and that an African worldview faithfully recorded and reflected upon the historical experiences of an oppressed people. Ever since, many brilliant commentators have argued with and tweaked the many facets of this unforgettable work. Despite wide disagreement, it remains a fascinating and central debate continuing to vitalize both African American Literature and African Diasporic Cultural Studies.

Research Paper and Two Oral Report, TBA

ENGL 85500. “W.E.B. DuBois.” Jerry Watts. 2/4 credits. Thursday 6:30PM-8:30PM (cross-listed with IDS 81610) [CRN 95080].

This seminar offers an intensive investigation of the life and writings of W.E.B. DuBois. Through discussions of his major and minor writings, we will be able to chart dominant as well as oppositional currents in American/Afro-American thought. DuBois emerged as a distinct intellectual presence during the last decade of the 19th century and would continue to publish until his death in 1963. Moreover, throughout his entire adult life, DuBois was a political activist in behalf of the freedom struggle of Afro-Americans; obtaining self-determination for colonized peoples throughout the world; and in his later life, the Soviet Union led world communist struggle against capitalism. His political activism informed his intellectual output and vice versa. As a writer, DuBois wore many intellectual hats during his lifetime: historian *The Suppression of the African Slave Trade to the United States of America* (1896) and *Black Reconstruction in America*; sociologist, *The Philadelphia Negro* (1899); essayist, *The Souls of Black Folks* (1903) and *Darkwater: Voices From Within the Veil* (1920); autobiographer, *Dusk of Dawn: An Essay towards an Autobiography of a Race Concept* (1940); political polemicist and agitator through his editorial writings in *The Crisis*, the journal of the National Association for the Advancement of Colored People; and finally, novelist (I count his novels among his minor works). The DuBois corpus is far too large to discuss in any single semester, consequently, we will read selectively from his works. Nevertheless, the course is reading intensive and will require participation in class discussions.

ENGL 72300. “Milton’s Afterlife: *Paradises Lost. Paradises Found.*” Joseph Wittreich. 2/4 credits. Monday 6:30PM-8:30PM [CRN 95083].

In his epics, Milton invokes tradition in order to transform it. He appeals to theologies, especially in *Paradise Regained* to theologies of redemption, in order to modify them, in this poem radically so. With Milton, then, the accent shifts from losing paradise to its recovery and then to such questions as whether it is even possible to recover what has been lost? And if so, how so? by whom? under what conditions? Do we live in a world of possibilities, in a world with a tomorrow? Should we expect apocalypse now, or ever—in history, in an afterlife, if at all? We will keep our attention fixed on Milton and the scriptural stories he and his female successors, in his own century and in later ones, revise, rewrite, reinterpret always with an eye on his and their transgressive maneuvers.

Readings: John Milton, *Paradise Lost* and *Paradise Regained*; Lucy Hutchinson, *Order and Disorder*; Mary Wollstonecraft, *Mary and Maria*; Mary Shelley, *Frankenstein*; Jamaica Kincaid, *Lucy*; and Toni Morrison, *Paradise*.

COURSES: FALL 2008

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45		Parker Johnson and His Age	Kruger The Canterbury Tales	Richardson American Aesthetics	Reynolds Race, Slavery 19C Amer Lit
2:00-4:00	Vardy Romantic Pedestrians in City Reid-Pharr Rdgs Black Amer Lit/Cult Crit	Koestenbaum The Lyric Essay Marcus Women's Mod Documentaries	Hintz Thry & Practice of Lit Schlshp Reid-Pharr Dissertation Wkshp: Publishing	Humpherys Narrative Theory	Richardson Dissertation Workshop
4:15-6:15	Mlynarczyk Narrative/Ethnographic Inquiry	Caws Modernisms, 1860-1960 Pollard Represent Bodies Erly Mod Engl	Yousef Romanticism & Ethical Imag Hitchcock When was the Postcolonial?	Hall 19/20 Cen Autobiograph Fictions Shor The Final Frontier	
6:30-8:30	Elsky Erly Mod Print & Its Detractrs Kaye Global Decadence	Sedgwick Proust I	Di Iorio Genealogies of Magical Realism Dickstein Film Noir in Context (until 9:30PM)	Suggs 'Origins' & African Amer Novel Whatley Intro Old English Lang & Lit	

Courses listed alphabetically by instructor

ENGL 76000 “Modernisms Visual and Verbal: 1860-1960,” Mary Ann Caws. 2/4 credits. Tuesday 4:15PM-6:15PM. [CRN 93017] (cross listed with WSCP 81000).

Touching on an obviously wide range of topics, this investigation of various kinds and styles of what we generally call "modernism," and "post-modernism" will adapt itself as it goes along to the interests of the participants. The convergences with such movements as Symbolism, Cubism, Dada, Surrealism, Existentialism, Concrete Poetry, and the like (or the unlike) will not be avoided. Such questions as: what about the "pre-modern" and its dating, what really matters to make something "modern," is there a "neo-modernism" or/and a "pseudo-modernism," how have the generally considered high points of this hundred-year scope changed, and when, what changes in the so-called canon are important as the history of modernisms will underlie the conversations, whose title is plural in order to leave the range as open as possible. Some crucial localities can be predicted in the two different and interconnecting realms of art and text -- listed alphabetically, in the understanding that the representation of one kind or style may be very limited: Simone de Beauvoir, Jorge Luis Borges, André Breton, Joseph Cornell, Robert Desnos, Marcel Duchamp, Ian Hamilton Finlay, Henry James, James Joyce, Stéphane Mallarmé, Henri Matisse, Tom Phillips, Pablo Picasso, Jean-Paul Sartre, Virginia Woolf, Ludwig Wittgenstein.

ENGL 87400 “Film Noir in Context: From Expressionism to Neo-Noir,” Morris Dickstein. 2/4 credits. Wednesday 6:30PM-9:30PM. [CRN 93018] (cross-listed with FSCP).

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

Students will be expected to do an oral report and a 15-page term research paper, as well as to study the assigned films both in and out of class.

ENGL 86000 “Genealogies of Magical Realism: From European Surrealism to the Literatures of the Americas, and Beyond,” Lyn Di Iorio. 2/4 credits. Wednesday 6:30PM-8:30PM. [CRN 93019].

This course explores the literary mode known as magical realism, starting with a focus on its relationship to other literary modes and schools such as allegory, European surrealism, and modernism, and progressing to some classical Latin American magical realist texts. We will also evaluate magical realist influences and effects in works by U.S. writers, including minority writers, as well as some postcolonial texts. We will pay close attention to a dominant strain in Latin American magical realism that rejected the European influence in surrealism, which itself had resisted empiricist canons and bourgeois norms. We will attempt to make sense of how classical Latin American magical realism posited a magic innate to the terrain of the Americas in the wonder expressed in the narratives of its conquest and discovery; the primeval dimensions of its rainforests, canyons, and vast rivers; the mixing of its heterogeneous races; and the sincere faith in the animistic and shamanistic religious practices of its indigenous and African American groups. Finally, we will examine how contemporary U.S., and postcolonial, texts challenge and revise this type of magical realism. Works we may read include: *Manifestoes of Surrealism* and *Nadja* by André Breton; *The Kingdom of This World* and *The Lost Steps* by Alejo Carpentier; *One Hundred Years of Solitude* by Gabriel García Márquez; *The Famished Road* by Ben Okri; *Geographies of Home* by Loida Maritza Pérez; *The Lamentable Journey of Omaha Bigelow Into the Impenetrable Loisaida Jungle* by Edgardo Vega Yunque; *Song of Solomon* by Toni Morrison; *The Lovely Bones* by Alice Sebold; and short stories by Jorge Luis Borges, María Luisa Bombal, and Sandra Cisneros. In addition to the primary texts, we will read selections from some works of literary criticism and anthropology by Antonio Benítez Rojo, Suzanne Preston Blier, Maggie Ann Bowers, Lyn Di Iorio Sandín, Angus Fletcher, Fredric Jameson, Lois Parkinson Zamora and Wendy B. Faris, José David Saldívar, Michael Taussig, and others. The course will be conducted as a seminar with class discussion of assigned readings and oral presentations each week. Seminar participants will hand in a final (15-20 pp) research paper exploring novel literary or anthropological aspects of magical realism or surrealism.

ENGL 81100 “Early Modern Print and its Detractors: Author and Artist, Publisher and Reader,” Martin Elsky. 2/4 credits. Monday 6:30PM-8:30PM. [CRN 93020] (cross-listed with RSCP 72100).

This course will examine the possibilities that the mechanically reproducible word and image brought to the production of the literary, visual, and intellectual arts and their delivery to an audience. Readings will be drawn from history, literature, and art history. We will begin by considering the various ways print technology affected the dissemination of ideas and information in early modern culture. We will then turn to the impact of print on literature and art in relation to competing forms of publication (painting, manuscript, and performance). Topics will include the relation between painting and reproducible print, and the professionalization of the printmaker as artist in Italy and Northern Europe; the rivalry between print publication and manuscript circulation of verse and prose; the relation between print and performance versions of drama; the development of the professional authorial persona and the resistance to authorial status; the place of women writers in networks of publication; the deployment of varied means of publication to negotiate position with family, coteries, and patrons. The course will end by

considering the combination of text and image in the illustrated publication of news of the conquest of the New World. Topics will be examined in relation to specific writers and artists, including Mantegna, Dürer, Diana Mantuana, Petrarch, Erasmus, Montaigne, Labé, Shakespeare, Donne, Wroth, and Cortés. Because this is a cross-disciplinary course, participants are encouraged to make use of material from their home discipline. Assignments will include an oral report and a semester project.

ENGL 87500 "Nineteenth and Twentieth Century Autobiographical Fictions," N. John Hall. 2/4 credits. Thursday 4:15PM-6:15PM. [CRN 93021].

There are all sorts of fascinating critical problems in autobiography--beginning with the seemingly impossible problem of definition, and moving through questions of readers' expectations, the ways in which autobiography gives voice to particular groups, the issue of whether women's autobiography differs from men's, autobiography as "act" or performance, autobiography's relation to biography, etc. But the crucial problem, for most critics and readers, is autobiography's uneasy connection to and difference (if any) from fiction. It is said that all autobiographies are fictions, and that all (or almost all) fiction is autobiographical. Our principal texts range from early Victorian through 20th century. Often two readings will be paired, for obvious reasons, in a vain effort to discover the true state of things, to find out, as the saying goes, "what really happened."

We will first consider contemporary theories of autobiography (brief excerpts supplied in photocopy): Gusdorf, Olney, Lejeune, Bruss, Eakin, Benstock, Abbott, Heilbrun, Nancy K. Miller, Mason, et al.

We will discuss in relatively quick succession a series of short autobiographical texts and letters (supplied in photocopy) in tandem with corresponding chapters in novels generally regarded as especially autobiographical: Charles Dickens, the "Autobiographical Fragment" paired with the first 15 chapters of *David Copperfield*; Charlotte Bronte, letters to M. Heger paired with selections from *Villette*; George Eliot, selected letters and poetry paired with selections from *The Mill on the Floss*.

Next, we read three supposedly "straightforward" autobiographies: Anthony Trollope, *An Autobiography* (parts of his novel *The Small House at Allington* are relevant in this connection).

J. S. Mill, *Autobiography*.

Edmund Gosse, *Father and Son*.

We return to two avowedly autobiographical novels:

Samuel Butler, *The Way of All Flesh*.

James Joyce's *Portrait of the Artist as a Young Man*, seen against the corresponding treatment of Joyce's early years in Richard Ellmann "magisterial" biography.

We move to three celebrated memoirs, works especially noteworthy for autobiographical "strategy" and "performance":

Mary McCarthy, *Memories of a Catholic Girlhood*.

Gertrude Stein, *The Autobiography of Alice B. Toklas*.

Ernest Hemingway, *A Moveable Feast*.

Time permitting, and as the class wishes, we shall also look into in various unconventional approaches to autobiography as in Max Beerbohm's *Seven Men*, Virginia Woolf's *Moments of Being*, John Updike's *Self-Consciousness*, Eunice Lipton's *Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire*.

We may even entice some living autobiographer to make a brief guest appearance.

One oral presentation; one paper; no examination.

ENGL 79500 "Theory and Practice of Literary Scholarship," Carrie Hintz. 4 credits. Wednesday 2:00PM-4:00PM. [CRN 93022].

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 86600 "When was the Postcolonial?: Temporality in The Theory and Practice of Decolonization," Peter Hitchcock. 2/4 credits. Wednesday 4:15PM-6:15PM. [CRN 93023].

In 1996, Stuart Hall posed the provocative question, "When was the post-colonial?" His answer, in a wide-ranging paper of typical bravado, is to separate the "us and them" polemics of the anti-colonial movements from a time/space in which such binaries can be interrogated for their post-colonial implications. The past tense is a conceit that simultaneously foregrounds necessarily different moments of decolonization and a more general problem of temporality in postcolonial critique. This course aims to come to terms with the vexed logic of time in postcolonialism since it clearly marks the difference between the half life of theoretical concern and the deep structures of change in the experience of postcolonialism itself. Much of the doubts raised by Hall and others in the Nineties over the state of postcolonial studies revolved around whether it constituted an academic field with rigorous protocols of self definition. Part of the course will analyze this theoretical paradox, since many of the key concepts in play (ambivalence, mimicry, differance, etc.) seem to dissolve the field in advance. Yet the major question for postcolonial studies came not from the internecine struggles of the academy but from the changed meanings of postcoloniality in light of the collapse of the Eastern bloc (and various client states) and the reordering of the globe in the image of neoliberal structural adjustment. Suddenly, the time of

some postcolonial states became rapidly truncated and anxious and we soon witness the effulgence of the failed state as a verdict on decolonization. The temporal disjunction between theory and postcolonial states will be one focus our study, but so too will symptoms of *sur-vivre* (living on) in theory and in major literary texts that bear the imprimatur of postcolonialism beyond its time. The time of decolonization is with us still, but as a form of future conditional. As such, the course can be read as an introduction to important theorists and writers in “this field which is not one” but also as a series of pertinent lessons on the significance of time and of chronotope in critical analysis.

Readings will include: Hall, Derrida, Spivak, Bhabha, Min-ha, Mbembe, Bakhtin, Parry, Marx and Said. Fiction will include Abani, Djebbar, Wicomb, Vera, Habila and a film, Mambety’s *Hyenas*. Individual essays will be posted on the course website.

Course requirements: a class presentation and a term paper to be discussed with the instructor.

ENGL 80600 “Narrative Theory,” Anne Humpherys. 2/4 credits. Thursday 2:00PM-4:00PM[CRN 93024].

This course will survey developments in the theories of narrative from the end of the nineteenth to the early twenty-first centuries, using six short fictions to exemplify and test the theories. The course will be divided into four units. We will begin with Henry James's "The Art of Fiction" and "Prefaces" and their aftermath; move to structuralist theories of narrative (i.e. Vladimir Propp, A.J. Greimas, Roland Barthes), then to post-structuralist models including the efforts to incorporate reading, history, and "race, class and gender" into theories of narrative (i.e. Mikhail Bahktin, Georg Lukacs, Peter Brooks, Kathy Mezei, Susan Snaider Lanser, Henry Louis Gates). We will end with recent rethinkings of narrative, including those of the evolutionary biologists. We will read six short literary texts on which to "practice" some of the theoretical models, perhaps selections from Henry James's *The Figure in the Carpet and Other Stories*; Arthur Conan Doyle's *The Sherlock Holmes Stories*; Joseph Conrad's *Heart of Darkness*; Tony Morrison's *The Bluest Eye*, and J. Coetzee's *Foe*. Students will give an oral report in which they apply a theoretical model to a literary text. Instead of a long final paper, students will also be asked to do four short (four to five pages) papers, including a write-up of their oral report, in which they apply a theoretical model from each of the units to a literary text.

ENGL 86000 “Global Decadence,” Richard Kaye. 2/4 credits. Monday 6:30PM-8:30PM. [CRN 93025] (cross listed with WSCP 81000).

Although critics invariably consider Decadence in terms of British and French literary texts—and only then as a brief “mauve interregnum” (in John Updike's words)--this seminar explores Decadence as an internationally pervasive set of ideas, movements, techniques, and figures, many of which have maintained a keen afterlife in modernist and post-modernist texts. In addition to focusing on Anglo-American Decadent writing, the class will explore French, German, Italian, and Russian literary Decadence along with a work from Latin America. In the writings of Huysmans, Mallarmé, and Baudelaire, Decadent scenarios and tropes seem to exist outside of history, as both naturalist and realist techniques are skewered, (although in the anarchist writer Octave Mirbeau’s semi-satiric fiction, Decadence becomes a politically

cognizant mode.) In fact, the European turn-of-the-century is an ideologically complex period of pervasive fears and fantasies, in which excesses of language and erotics dominate, along with such sensational figures as the New Woman, the homosexual bachelor, the Anarchist, the Oriental, the overreaching colonialist, the cult-inspiring aesthete, the vampire, and the femme fatale. Fin-de-siècle writers navigated a world in which theories of “degeneration” and sex scandals preoccupied the popular imagination. In the writings of Pater, Symonds, and Wilde, Aestheticism emerges as a robust movement that increasingly becomes linked to Decadent peril. The course will explore how British and American women novelists sought to situate themselves within urban Aestheticist and Decadent cenacles invariably defined as male. Additionally, we will consider two German novellas—Thomas Mann’s “Blood of the Walsungs” and Georg Trakl’s “Desolation”—as well as Strauss’s operatic adaptation of Wilde’s “Salome.” The influence of Wilde will be traced elsewhere in Europe, where writers variously respond to the playwright’s writing, public downfall, and posthumous myth. Modernist poets and novelists such as Yeats, Eliot, and James, meanwhile, critiqued and refashioned Decadent figures, tropes, and strategies. Finally, the seminar will take up twentieth-century revisions: Nabokov’s “Lolita” as a tragicomic Salome narrative, Philip Roth’s novella “The Ghost Writer” as an homage to James’ “The Author of Beltraffo”, and Will Self’s rewriting of “Dorian Gray” in “Dorian”. Issues of translation will be considered.

Among the other texts we will consider: Hardy, “Jude the Obscure,” Huysmans, “Against Nature”; Octave Mirbeau, “The Torture Garden,” Baudelaire, “Poems” (Selections); Wilde, “Picture of Dorian Gray,” “Salome”; Mallarmé, “Poems,” (Selections); Stoker, “Dracula”; D’Annunzio, “The Child of Pleasure”; Yeats, “Poems” (Selections); Eliot, “Poems” (Selections); Schreiner, “Story of an African Farm,” Kuzmin, “Wings”; José Lezama Lima, “Paradiso”; “The Dedalus Books of Russian and German Decadence”; Showalter, ed. “Daughters of Decadence.” Critical and theoretical texts will include Gautier, “Preface to ‘Mademoiselle de Maupin,’” Nordeau, “Degeneration” (Selections); Symons, “The Decadent Movement in Literature,” Bataille, “Literature and Evil,” Talia Schaffer, “The Forgotten Female Aesthetes” (Selections); Richard Ellmann, “The Uses of Decadence,” Richard Gilman, “Decadence: The Strange Life of an Epithet,” Linda Dowling, “The Decadent and the New Woman,” Michael Riffaterre, “Decadent Paradoxes,” Laura Engelstein, “The Keys to Happiness,” Leo Bersani, “The Culture of Redemption.” Mid-term paper and a final paper.

ENGL 86400 “The Lyric Essay,” Wayne Koestenbaum. 4 credits. Tuesday 2:00PM-4:00PM. [CRN 93026] (cross listed with WSCP 81000).

This seminar, an introduction to experimental critical writing, aims to help students develop their styles and to uncover the rhetorical possibilities traveling under the name “essay.” In lieu of a final paper, students will write, each week, a two-page lyric essay, always in response to a specific assignment. What we will call provisionally the “lyric essay” is a hybrid form, borrowing from poem, story, drama, diary, rant, and manifesto. Often autobiographical, a lyric essay reveals an idiosyncratic personality, sidesteps expository protocols, and obsessively attends to its own unfolding. Our reading may include a focus on the philosophical essay as a lyric performance—unstable, divided, fitful, stammering, explosive, misleading. Possibilities for the syllabus are works by Georg Christoph Lichtenberg, Dorothy Wordsworth, Friedrich Nietzsche, Gertrude Stein, Ludwig Wittgenstein, Colette, Robert Walser, James Baldwin, Jacques Lacan,

Jorge Luis Borges, Elizabeth Hardwick, Lydia Davis, Avital Ronell, and Anne Carson. No auditors. 4 credits only.

ENGL 70500 “The Canterbury Tales,” Steven Kruger. 2/4 credits. Wednesday 11:45AM-1:45PM. [CRN 93027].

This course will consider a variety of questions raised by Chaucer’s *The Canterbury Tales*, which we will read in the original Middle English. A work that is – in Donald R. Howard’s resonant formulation – “unfinished but complete” and that survives in a variety of quite different textual incarnations (with the order of the tales varying widely from manuscript to manuscript), *The Canterbury Tales* raises significant questions about medieval authorship, principles of poetic structuring and closure, manuscript transmission, and scribal practice. The tales themselves are various in genre and poetic form; they also are often based upon, even (loosely) translated from, earlier sources. We will consider how their variety, and the variety of the sources, shapes our reading of individual tales and of the larger work in which they are contained. *The Canterbury Tales* is often taken as a work concerned to comment upon, or even intervene in, late medieval English social arrangements, and we will consider whether and how the work provides social or political commentary on the “estates” of English society; on gender hierarchies; on the status of the Church and its clerical representatives; on war; on marriage and the family (etc.).

Alongside the text of *The Canterbury Tales* itself we will read a variety of other kinds of material: (1) sources and analogues for the tales; (2) later literary responses to Chaucer’s poem; (3) historical/documentary material that might shed light on Chaucer’s work; (4) current critical treatments of *The Canterbury Tales*; (5) theoretical/critical discussions that might be pertinent to reading Chaucer and medieval texts more generally.

Students should buy the *Riverside Chaucer* or another full, annotated, original-language edition of Chaucer’s works or of *The Canterbury Tales*. Additional readings will be placed on E-reserve. Students will be required to do one in-class presentation and a final seminar paper.

ENGL 78000 “Women’s Writing: Women’s Modernist Documentaries,” Jane Marcus. Tuesday 2:00PM-4:00PM. [CRN 93028] (cross listed with WSCP 81000).

Concentrating on non-fictional works by Rebecca West - Black Lamb and Gray Falcon, Nancy Cunard – The Negro Anthology (1934) [in photocopy form, using the 800 page original edition, NOT the reprints]- and Virginia Woolf’s Three Guineas, The Years and the Scrapbooks, we will discuss these three projects as modernist documentary projects.

The work of women photographers like Lee Miller, Gerda Taro, Kati Horna and Dora Maar and the work of war journalists will be examined – Martha Gellhorn, Josephine Herbst, etc. Possibly women’s historical novels will fit into this project as well.

ENGL 89000 “Narrative and Ethnographic Inquiry,” Rebecca Mlynarczyk. 2/4 credits. Monday 4:15PM-6:15PM. [CRN 93029].

This seminar will give students a chance to learn about narrative approaches to research in such fields as composition and literacy studies while at the same time practicing these methods in an exploratory research project of their choosing. Readings will include key theoretical texts by D. Jean Clandinin and F. Michael Connelly, John Creswell, Clifford Geertz, H. L. Goodall, Jr., Max van Manen, and Laurel Richardson as well as books, articles, and dissertation chapters illustrating different forms that narrative inquiry can take. Some of these sources will be read by the whole class while others will be read and reported on by small groups. Authors of several works on the reading list will visit the seminar to discuss their research and respond to student questions.

Early in the semester, students will identify an area of interest for their own explorations using various methods of narrative inquiry, and we will spend considerable class time meeting in small research/writing groups to work with materials from these ongoing projects. Some of the questions we will inevitably confront include: What type of inquiry do I wish to pursue? Should I decide on research questions before or after entering the field? What is the role of theory in narrative inquiry? What techniques are most useful for recording observations and emerging interpretations? How should I approach analysis? How do I account for my own positioning in the research? What options are available for writing? We will use Blackboard to continue these discussions outside of class time. Class members will work together to negotiate the writing requirements for the course, with the understanding that this writing will consist primarily of drafts and revisions resulting from the students' own projects. Inquiries can be directed to rebecca.mlynarczyk@gmail.com.

ENGL 83500 “Johnson and His Age,” Blanford Parker. 2/4 credits. Tuesday 11:45AM-1:45PM. [CRN 93030].

ENGL 82100 “Representing Bodies in Early Modern England,” Tanya Pollard. 2/4 credits. Tuesday 4:15PM-6:15PM. [CRN 93031] (cross listed with WSCP 81000).

This course will examine how writers imagined and represented bodies in early modern England. Conceptually, bodies changed dramatically in the period: the longstanding humoral model, inherited from the Greek physician Galen, was confronted with challenges from Vesalian anatomy, Paracelsan pharmacy, Harvey's discovery of the circulation of the blood, and new illnesses and medicines introduced by international travel and trade. Amid all these changes, bodies on page and stage were dissected, dismembered, drugged, displayed, disciplined, adorned, painted, and ravished. We will examine how different genres represent these and other bodily states, with attention to the body's relationship to the mind, the emotions, the environment, and literature itself. Readings will include tragedies (including *The Duchess of Malfi*, *The Revenger's Tragedy*, and *Hamlet*); comedies (including *The Taming of the Shrew*, *Bartholomew Fair*, and *Volpone*); and erotic epyllia (including *Venus and Adonis* and *The Metamorphosis of Pigmaliions Image*); as well as selections from cookbooks and cosmetic manuals (such as *Platt's Delights for Ladies*), antitheatrical polemics (including Gosson's *School of Abuse*), medical texts (such as Crooke's *Mikrocosmographia*, and Culpepper's *A Directory for Midwives*), and conduct

books (including Brathwait, *The English Gentlewoman*). Assignments will include a presentation, occasional brief written responses, and a final paper.

ENGL 80300 “Readings in Black American Literary/Cultural Criticism and Theory,” Robert Reid-Pharr. 2/4 credits. Monday 2:00PM-4:00PM. [CRN 93033] (cross-listed with ASCP 81500 and WSCP 81000).

This seminar will introduce students to some of the more significant of recent critical and theoretical trends within the study of Black 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 Black 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, Candice Jenkins, Jacqueline Goldsby, Claudia Tate, Saidiya Hartman, Michelle Stephens, Madhu Dubey, and Daphne Brooks.

ENGL 91000 “Dissertation Workshop: Publishing Seminar,” Robert Reid-Pharr. 0 credits. Wednesday 2:00PM-4:00PM. [CRN 93032].

Open to level 2 and 3 students only. In this seminar, students will be asked to come to the first class session with a piece of work (finished or unfinished) that they expect to submit for publication. Throughout the semester, the participants in the seminar will “workshop” these pieces, paying particular attention to theoretical and research methods, style and voice. More importantly, we will treat basic questions of how to prepare and submit non-fiction prose to academic journals and other venues. To that end, students will be asked to produce lists of venues in which they would like to publish. Each of these will be “annotated.” That is to say, the students will be responsible for explaining what the focus audience of the journal, press, etc. actually is, giving examples of similar texts that have been published in or by these institutions, and commenting on the mechanics of how to place work within them. These will be shared with all other members of the seminar. The hope is that all students will have taken at least the first steps toward publication by the end of the semester.

ENGL 75100 “Race, Slavery, and Nineteenth-Century American Literature,” David S. Reynolds. 2/4 credits. Friday 11:45AM-1:45PM. [CRN 93034] (cross-listed with ASCP 82000).

Slavery, the greatest injustice in American history, gave rise to compelling literary works and occupies a central position in American cultural studies. For Emerson and Thoreau, slavery not

only contradicted the nation's ideals but also raised profound questions about ethics and individual responsibility. Whitman tried to mend the social divisions caused by slavery through all-embracing poetry. Melville probed the psychological and metaphysical ambiguities of what he described as "the knot" of slavery. Other pre-Civil War authors who explored slavery's many dimensions included John Greenleaf Whittier, Henry Wadsworth Longfellow, and Lydia Maria Child. Slavery produced the nineteenth century's most popular novel, Harriet Beecher Stowe's *Uncle Tom's Cabin*, as well as powerful autobiographies and novels by African Americans. This seminar considers the full range literary treatments of slavery in the context of nineteenth-century racial attitudes, religious and reform movements, and developments in economics and politics. Arguments against and for slavery are represented by the writings of reformers and orators. Mark Twain's novels *Adventures of Huckleberry Finn* and *Pudd'nhead Wilson* provide literary codas in their retrospective portrayals of slavery. Along with exploring primary texts, the course traces developments in race-related literary criticism and theory. A term paper and an oral report are required.

ENGL 80200 "American Aesthetics: From Revelation to Neuropolitics," Joan Richardson. 2/4 credits. Thursday 11:45AM-1:45PM. [CRN 93035] (cross-listed with ASCP 81500).

Even before the moment of first arrival in the New World, John Winthrop offered his fellow passengers on the *Arbella* in delivering his lay sermon, "A Model of Christian Charity" (1630), a vision of their projected community as a body. His words fashioned a proleptic covenant with the God whose Providence could ensure him and his accidental congregation safe landing on the threatening shore. For Winthrop and his hungry listeners, the body offered as "model" was that of Christ. Within this conception, all the *many* members were to imagine themselves performing throughout their lives and into the generations following them, if God's promise was to be kept on their "errand into the wilderness," the multifarious functions necessary to the ongoing life of the *one* great spiritual body described in *Revelation*. Doing so would fulfill their continuing part in the covenant secured with their successful anchorage. Thus the idea later described as the motto of the pointedly secular republic, *E pluribus unum*, had already been articulated in the theological motive that gave birth to this variety of "American" experience.

Of course, by the time the Founding Fathers of the republic gave what would become, literally, currency to the Latin phrase, Enlightenment values had begun to re-inflect the nature of God, the anthropomorphic image yielding somewhat to the more abstract Deistic notion of Godhead. Still, the idea of active participation in the larger body, translated into "separate but equal," informed the population of the growing nation through the years of the secularizing impulses of the nineteenth century. This translation was epitomized in the person and work of Ralph Waldo Emerson, who pronounced "the sentence [as] the unit of democracy." His vision was of a naturalized Pentecost wherein the Holy Spirit became identified with this intrinsically processual political principle, realized by him as an organism, ever renewing itself and being modified in a changing environment. Through the rhetorical structures of his lectures and essays, the "model" of Christ's body was gradually refigured as the *activity of "divinity"*--divining, questioning, uncovering the evolving "method of nature" beneath the transient forms of appearance. "Man thinking" rather than "man inhabited by thought"--inhabited by ideas inherited from authority, scriptural or otherwise--was to recognize his participatory responsibility in "creation," describing

for each generation "an original relation to the universe," a relation informed by developments in the different "sciences" as they precipitated out of natural history.

The Emersonian project has continued, translated into the 20th century in part through the work of William James and in part through the work of philosophers and poets whose attention to the sound of words demand that we reflect on our own thinking processes, *divine* what it is to mind, have a mind--Nietzsche, Wittgenstein, Cavell, Stevens, Stein, Susan Howe, for example. Recent work in neuroscience and in some areas of theory continues to investigate and illuminate the nature of these processes, examining how information becomes embodied, the nature of interpretation, feedback. What was once revealed through religious experience, strictly understood, is now considered an aspect of what William Connolly calls "neuropolitics." Discussions through the semester will trace the trajectory sketched here and provide an appropriate context for examining issues underpinning the upcoming elections.

Requirements: Term paper and brief seminar presentation.

ENGL 87100 "Proust I," Eve Sedgwick. 2/4 credits. Tuesday 6:30PM-8:30PM. [CRN 93037] (cross listed with WSCP 81000).

This is the first half of a year-long seminar organized around a close, start-to-finish reading of Marcel Proust's *A la recherche du temps perdu*. We will be considering a wide range of the issues, motives, and ambitions embodied in the novel, including its complicated relation to the emerging discourses of Euro- American homosexuality. Other preoccupations that I hope will emerge through our discussions include the changing possibilities of novelistic genre; narratorial consciousness; texture; habit and addiction; experimental identities; adult relations to childhood; the spatialities of present and past; the vicissitudes of gender; the bourgeois maternal in relation to such other roles as the grandmother, the aunt, the uncle, and a variety of domestic workers; the uses of paganism; alternatives to triangular desire; the languages of affect; phallic and non-phallic sexualities; the phenomenology and epistemology of oneiric states; the relations between Jewish diasporic being and queer diasporic being within modernism; and the affective, phenomenological, and philosophical ramifications of an interest in the transmigration of souls – to name but a few. Readings will be in English, in the old translation by C. K. Scott Moncrieff, though with reference to the French text as well.

ENGL 89010 "The Final Frontier: Rhetorics of Space and Place," Ira Shor. 2/4 credits. Thursday 4:15PM-6:15PM. [CRN 93036].

This seminar will pose Space and Place as rhetorical frontiers. Space and Place are fairly recent terrains for discourse analysis. Historically, rhetoric has focused on linguistic forms and practices, on language that circulates verbally, textually, or mechanically. For 2500 years, rhetoric has taught us how to understand and produce meaningful linguistic discourses. In doing this, rhetoric functions as rules and techniques to craft discourses for intentions and situations. Such rhetoric shapes our social selves so that we can "read" and "be read by" everyday experiences. Given rhetoric's long preoccupation with orality and textuality, how then do we use it to reveal the meaning of Space or Place? How does the built world become a language we decode? How do built environs function as spatial pedagogies teaching us to fit into such

spaces? If Space and Place conform us, can critical pedagogies teach us to reform and resist the arenas we inhabit and the selves they inscribe in us?

Physical spaces, then, are here posed as embodied discourses, formative encounters, and sites of power relations. They teach us what exists, what is good, and what is possible, to use Therborn's framework for the pedagogy in rhetoric. Foucault argued that powerful regimes of discourse are housed by disciplined spaces—schools, prisons, hospitals, factories, etc.—which “normalize” us as we inhabit them. Bourdieu's notion of *habitus*--the unequal social process that structures distinct preferences and abilities in different populations--also operates at both the linguistic and the physical levels. To study this final frontier, readings will be in Lefebvre, Soja, Harvey, Foucault on “heterotopias,” de Certeau, Cronon, several recent texts of composition in public spaces by Grego and Thompson, Mathieu, Welch, and other sources.

Our society is driven by conflict over Space and Place, hardly news. In 2008, New York City is in perhaps its greatest building boom ever. The City is being remade massively, erasing architectural history, settled neighbors, open spaces, public needs, and local memory. Centuries ago, Puritans in 1620 came upon an abandoned Indian settlement with leftover beans, corn, and seed for planting. Most natives there had died from germs spread by rescued European seamen in a prior shipwreck. The Puritans' good fortune to find a fertile empty place signaled to them divine providence. Some then sought out natives to repay for what they had taken and even worried over their right to native property. A future governor of Plymouth, John Winthrop, addressed these concerns in a famous 1629 tract, *Reasons for the Intended Plantation in New England*: “As for the natives in New England, they enclosed no land, neither have they any settled habitation, nor any tame cattle to improve land by, and so have no other natural right to these countries. So if we leave them sufficient for their own use, we may lawfully take the rest, there being more than enough for them and us.” Two wars later, 1637 and 1675, the English held the land. Natives did not use land as did Europeans whose guns, germs, economy, and rhetoric drastically reshaped the terrain.

This European-American rhetoric of land rights contrasts with the rhetoric in *Star Trek*, from which this seminar's title comes. Captain Kirk, the muscular envoy, declared Deep Space as “the Final Frontier.” However, Kirk was restricted by his Federation's “Prime Directive”: *Never interfere with the historical development of any worlds you encounter*. Kirk's adventures in Space were apparently ruled by a post-colonial ethic: seize no lands, appropriate no wealth, disturb no settled populations. Such an ethic, elusive in history, is inspirational in a sci-fi Utopia. Space and Place, finally, are not merely embodied discourses but are also imagined structures brought into being by the ethics and rhetorics constructing them.

ENGL 75500 “Origins’ and the African American Novel,” Jon-Christian Suggs. 2/4 credits. Thursday 6:30PM-8:30PM. [CRN 93038].

This course is a combination of theory and literary history: how might we understand the origins of the African American novel in the nineteenth century—as distinct from the American novel, the English novel, the “novel”? Six early African American novels (*Clotel*, *Our Nig*, *The Garies and Their Friends*, *The Bondwoman's Narrative*, *The Curse of Caste*, and *Blake*) are our “problems.” Against and around them we will seek to build a frame of literary, more broadly

cultural, and socio/economic/political influences. Readings in theories of the novel, slave narratives, non-fiction prose, and poetry by African Americans of the colonial and antebellum periods will be supplemented, time permitting, with archival work at the Schomburg Center for Research in Black Culture. A supplementary reading list will be available by midsummer at the latest. Meanwhile, please begin reading those novels among the six listed with which you are not yet familiar. Some familiarity with American literature in general before 1865 would be helpful. Class presentations and a paper.

ENGL 74000 “Romantic Pedestrians in the City,” Alan Vardy. 2/4 credits. Monday 2:00PM-4:00PM. [CRN 93039].

This seminar will examine a broad range of literary representations of the life of the writer in the city--their daily interactions and transactions in traversing urban space. For example, Blake's *Songs of Innocence and Experience* will be read as the field notes of a politically engaged urban peripatetic. In addition to Blake's poetry, the metropolitan writing of De Quincey (including *Confessions of an English Opium Eater*), Hazlitt and Lamb will provide the textual bases for much of our discussion. Urban discontents, most notably Wordsworth, will be read as part of the social and cultural context, and the whole of the seminar will be placed in the broader context of the shift of the British population from the countryside to the city with the enclosure of common lands and the rise of industrial capitalism. The trope of Romantic solitude, figured in the solitary Wordsworthian walker, will be challenged by a counter-aesthetic emphasizing engagement, sociability, and social critique. We will discuss Magazine culture (including *The Analytical Review*, *The London Review*, *The Examiner*, *The Edinburgh Review*, *The Quarterly Review*, *Blackwood's Edinburgh Magazine*, etc.) as the form and forum of aesthetic and social contestation. The seminar invites a broad range of approaches to the material (walking and cognition, the politics of resistance, the poetics of space, the construction of urban subjects, the invention of the flaneur, proto-situationists, to name but a few possibilities). Blake, De Quincey, Hazlitt and Lamb texts will be required, and many essays and poems will be available on e-reserve.

ENGL 70300 “Introduction to Old English Language and Literature,” E. Gordon Whatley. Thursday 6:30PM-8:30PM. [CRN 93040].

“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 medieval 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 most Middle English and Scots literature, OE is of abiding interest in itself. The language at first glance looks “foreign” but experience has shown that 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 lives of saints such as the “cross-dresser,” Saint Eugenia, and/or the martyred English king Edmund. 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 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 pp) on any text or topic in Anglo-Saxon literary culture. 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.

ENGL 84200 "Romanticism and the Ethical Imagination," Nancy Yousef. 2/4 credits. Wednesday 4:15-6:15. [CRN 93041] (cross listed with WSCP 81000).

This course is at once a study of major romantic authors and of the interaction of ethics and literature considered as a problem of literary history and theory. We will address ourselves to the challenging revisions of enlightenment aspirations that make the period so tumultuous, and the texts it produced so rich. Fundamental questions first mooted in philosophy find new urgency and complexity in romantic literature even as they are fought over in the political sphere: the force and limits of sympathy, the necessity of trust, the foundations of equality. The course is divided into three parts. We will begin with a study of key pre-romantic formulations of the problem of self and other in Hume, Rousseau, and Kant. We will then consider responses to the French Revolution as symptomatic of the convulsive reevaluation of terms such as "compassion" and "community" in writings by Burke, Wollstonecraft, Godwin and Hegel. The third section of the course will be devoted to case studies in the core of the romantic canon, focusing on Wordsworth, the Shelleys, and Jane Austen.

Important historical events and cultural developments that upset established forms of domestic, communal, sexual, and political relations will be touched on, but our main concern will be the evident conceptual imperative to establish the bases ("natural," "conventional," "contractual") of relationships between individuals as manifested in a range of imaginative, theoretical, and political writing. At once comparative and interdisciplinary, the course offers an opportunity to explore methodological and historical approaches to the relationship between ethics and literature (secondary readings will include Hannah Arendt, Emmanuel Levinas, Jessica Benjamin, Stanley Cavell, Martha Nussbaum, and Cora Diamond).

ENGL 91000 "Dissertation Workshop," TBA. 0 credits. TBA [93042].

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