

COURSES: SPRING 2010

	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 begat theory, e.g., trumpet player King Oliver begat Louis Armstrong who begat Roy Eldridge who begat Dizzy Gillespie who begat 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).
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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 2009

	Monday	Tuesday	Wednesday	Thursday	Friday
11:45-1:45	Kruger Theory Colloquium Room 3207	Dolan Tell About the South Room 3207	DiGangi Shakespearean Masculinities Room 3309	Hintz Thry & Pract Lit Scholarship Room 4422 Richardson American Aesthetics Room 3207	Bonaparte Novel of the Double Plot Room 3308
2:00-4:00	Staines Spenser's Queens Room 3305 Vardy Coleridge's Reputation Room 3307	Koestenbaum Humiliation Room 4422 Dickstein Film and Am Cult in the 1930s (until 5:00) Room C419	Reynolds American Renaissance Room 3309 Yousef Listening to the Other Room 5382	Burger Diss Wkshp: Pub Room 4422	Richardson Dissertation Wkshp Room 3309
4:15-6:15	McBeth Queer Lines of Communication Room 3305	Caws Strange Modernisms Room 4422 Allen Studies in Med Lit in Brit: Lovely Money Room 3308	Hitchcock Postcol/ Poststructu/ Postmarx Room 6421 Marcus Virginia Woolf Room 5382	Miller Experimental Selves Room 3309 Hall Trollope Room 8203	
6:30-8:30	Elsky Speaking in Tongues Room 6300	Alcalay Assoc & Int in 20th C Am Poetics Room 4433 Kaye The Animal Estate Room 3207	Alexander So Asian Writing Room 3307	Shor 7 WRDS U CNT SAY ON TV: Rhets of Dom & Resist Room 3309 Watts Autobiographies of 20C Black Women Room 3306	

Courses listed alphabetically by instructor

ENGL 85000. “ From the Cold War to the Prison-Industrial Complex: Association and Intimacy in 20 th Century American Poetics.” **Ammiel Alcalay. 2/4 credits. Tuesday 6:30PM-8:30PM (cross listed with ASCP 82000) [CRN 96654].**

In the context of a national process moving from psychological operations and surveillance to criminalization and imprisonment, we will explore 20 th c. American writing and poetics across diverse relationships (through bonds of friendship, intimacy, allegiance, and association), in order to open up new areas of inquiry outside the conventions of a cultural history divided by school, influence and disciplinary boundaries. By looking at a variety of texts — journals, correspondence, memoirs, autobiographies, and biographies — our goal will be to build a critical context that extends beyond inventory and assessment and towards a “thick description” of inspiration, creation, production, and transmission, through particular people.

Possible texts to be considered include: *The Letters of Robert Duncan & Denise Levertov*; *Charles Olson & Frances Boldereff: A Modern Correspondence*; *Book of Dreams*, Jack Kerouac; *The Journal of John Wieners Is To Be Called 707 Scott Street*; *Strange Big Moon: The Japan & India Journals*, Joanne Kyger; *My Life As A Woman*, Diane di Prima; *‘Scuse ME While I Kiss the Sky: Jimi Hendrix, Voodoo Child*, David Henderson; *Warrior Poet: A Biography of Audre Lorde*, Alexis deVeaux, and *Soledad Brother: The Prison Letters of George Jackson*.

Such primary texts will be accompanied by a variety of supporting materials, particularly interviews but also edited works in which the relationship of editor and writer is pronounced, as well as historical, political, social, and theoretical background. The class will read certain texts in common and students will be expected to create their own research and reading program, contributing their findings to the common pool of knowledge generated in the class.

Class work will consist of two projects: 1) the creation of a wide-ranging contextual bibliography to accompany a thickly descriptive reading of a text chosen by each student 2) the preparation of a publishable paper or preparation of an unpublished primary text/document on a relationship that each student chooses to more fully explore. Our goal will be to gather these texts into a collection or, if germane, consider publishing them in the *Lost & Found* series.

In addition, we plan to have access to David Henderson (poet, biographer of Jimi Hendrix, and one of the founding members of the Umbra Poets Workshop, an important precursor of the Black Arts Movement) who will be a visiting fellow at the Graduate Center under the auspices of the Center for the Humanities and the Lost & Found Project. For the segment of the class when he will be present, we will explore the history of Umbra and work with him on formulating ideas for the presentation of documentary and archival materials related to the movement and his own activities with a diverse range of cultural figures.

Finally, we are working on a virtual link to a related seminar being taught by Prof. Don Byrd (author of, among other things, *The Poetics of Common Knowledge*) at SUNY Albany.

For more information, contact me at: aaka@earthlink.net

ENGL 86500. "South Asian Writing: Body, Memory, Text." Meena Alexander. 2/4 credits. Wednesday 6:30PM-8:30PM (cross listed WSCP 81000) [CRN 96614].

We will consider the ways in which writing is bound up with cultural citizenship and how questions of nation, memory, gender and sexuality have worked their way through twentieth century South Asian writing. From Rabindranath Tagore's cosmopolitanism and concern with cultural translation in the early years of the twentieth century to the struggle with globalization and what has come to be known as the Rushdie affair (the burning of the novel *Satanic Verses*), South Asian writing both at home and in the diasporic world has struggled with questions of cultural identity. We will read Tagore's poetry, his essays on nationalism, his play *Post Office* and his novel *Home and the World* as well as selections from Gandhi's autobiography *The Story of My Experiments with Truth* (available on line.). The Partition of India occurred in 1947 and was marked by a massive migration of people and great bloodshed.. Using the work of feminist scholars we will reflect on questions of trauma and cultural memory focusing on the abduction of women across borders and the silence that has traditionally shrouded the issue. In this segment we will read Bapsi Sidhwa's *Cracking India*, Sadat Hasan Manto's short stories and selected poems by Faiz Ahmed Faiz. Questions of land, territoriality, possession and dispossession emerge powerfully in Mahasveta Devi's work and we will read several of her short stories. Fraught questions of multicultural identity, religion and secularism emerge in Rushdie's *Satanic Verses* set in late twentieth century Britain. By its side, we will read Arundhati Roy's *God of Small Things* set in contemporary India. For several of the writers, whether they live in South Asia or are part of the diaspora, the struggle with the English language emerges as a powerful issue. The composition of poetry, with its distilled use of words is of great importance here. We will read poets such as A.K. Ramanujan, Kamala Das, Arun Kolatkar and Jayanta Mahapatra. Theoretical readings will include selections from the subaltern historians as well as others (Amin, Appadurai, Adorno, Asad, Bauman, Bhabha, Chakraborty, Chatterjee, Cheah, Das, Deleuze and Guattari, Glissant, Pandey, Ramazani, Spivak). This course will be run as a seminar with class presentations one short paper(mid semester) and one final research paper. The books will be on order at Book Culture, 536 West 112th Street New York, NY 10025: Bapsi Sidhwa, *Cracking India*; Veena Das, *Life and Words*; Salman Rushdie, *Satanic Verses*, Mahasveta Devi, *Imaginary Maps*; Rabindranath Tagore, *Home and the World* (this can also be found on line); Rabindranath Tagore, *The Post Office*, selected memoir pieces, essays (found in the *Tagore Anthology* eds Dutta and Robinson); Arundhati Roy, *God of Small Things*; Arun Kolatkar, *Jejuri*; A.K.Ramanujan, *Collected Poems*; A.K.Ramanujan, *Interior Landscape*.

ENGL 80700. "Studies in Medieval Literature in Britain: Lovely Money." Valerie Allen. 2/4 credits. Tuesday 4:15PM-6:15PM [CRN 96634].

Coins and words behave in very similar ways. They circulate, they have symbolic value, they fade out of existence. So it is no surprise that literary theory and economic theory share many concerns and have generated a growing body of work devoted to the "economy of literature," as Marc Shell terms it. Taking money as our theme, we read a diverse spread of the literature of late medieval and early modern England that both reflects the economic preoccupations of the period and fashions a theory of money as aesthetic and hermeneutic principle. By the end of the course, the student can expect to have read a representative selection of texts from the fourteenth to early seventeenth centuries, all of which address the monetary in some form; to have gained an overview of the economic history of this period in England; and to have been introduced to some of the main ideas and texts in the philosophy of money and value. Final grade will be allocated on the basis of class preparation and discussion, in-class presentation, written summaries of critical arguments, and a research paper.

Representative literary texts: *Piers Plowman*; Chaucer's *Pardoner's Tale*, *Shipman's Tale*, *Canon Yeoman's Tale*, and *Thopas*; *London Lickpenny* and other medieval political poems; Thomas More's *Utopia*; Arthur Barlowe's 1584 trip to Virginia; Ben Jonson's *the Alchemist*.

Representative historical texts: Marc Bloch, "Natural Economy or Money Economy"; Joel Kaye, *Economy and Nature in the Fourteenth Century*; Jacques LeGoff, *Your Money or Your Life*; Peter Spufford, *Money and its Use in Medieval Europe*; John A. Yunck, "Dan Denarius."

Representative philosophical texts: Aristotle and Aquinas on the just price; Nicholas Oresme, *De Moneta*; Karl Marx, chapters on money in *Capital*; Georg Simmel, *Philosophy of Money*; Otto Fenichel, "The Drive to Amass Wealth"; Jean-Joseph Goux, *Symbolic Economies*.

If you have questions, please email me: vallen@jjay.cuny.edu .

ENGL 84300. "The Novel of the Double Plot: Realism and Symbolism in the 19 th Century Novel." Felicia Bonaparte. 2/4 credits. Friday 11:45AM-1:45PM [CRN 96625].

Although the nineteenth-century novel has, for more than half a century, been regarded as a form that continued the trajectory developed in the eighteenth century of "the rise of realism," as it was called by Ian Watt, Bulwer-Lytton, one of the most prolific of Victorian writers and typical in essential ways of the ideas of his age, called the fiction of his day the "novel of the double plot," one a literal narrative, to be read realistically as a mirror of the world, the other a symbolic narrative that engages with the literal in a variety of ways, most importantly and often by constructing the form and content within which all the parts inhere and from which they derive their meaning.

This course will be concerned with exploring the character of this fictional form: the reasons that it came into being, the ways in which individual writers adapted it to their own ends, the degrees

to which different writers emphasized one or the other "plot," the logic of the interconnections between the literal and the symbolic, the nature and origins of its symbols and the extent to which these form what might be called a communal language, the relationship of these symbols to the other formal elements through which narratives are constructed, the questions symbolic narratives raise in our reading of a text and the ways in which these questions differ from questions raised by realism, the manner and reasons it changed through the century, and what finally came of it.

Our readings will be of two kinds. While we examine a number of novels that illustrate different ways in which this form develops in this century, we will also, as we go, look at seminal works that shaped the development of this form.

ENGL 91000. "Dissertation Workshop: Publishing." Glenn Burger. 0 credits. Thursday 2:00PM-4:00PM [CRN 96624].

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 76000. "Strange Modernism: Verbal and Visual." Mary Ann Caws. 2/4 credits. Tuesday 4:15PM-6:15PM (cross listed with WSCP 81000) [CRN 96620].

In the wide range of modernisms, however they are defined, there is always more to read, write, think and do. Some of the texts we may have read at first as relatively innocuous, or at least unproblematic, are potentially far more peculiar than we had thought. So this investigative seminar, in recall but not repeat mode -- none of the readings repeat any of those in our previous Modernisms seminar -- will be spreading out among the following personages. The stranger, the better. Specific works will be determined by availability, and visual links by their relevance and peculiarity. Emphasis on primary rather than secondary texts. No auditors please.

Some possible personages to be consulted: Artaud, Barthelme, Beckett, Breton, Cahun, Cixous, Cortazar, Davenport, Derrida, Gass, Gide, H.D., James, Kafka, Kirkegaard, Kristeva, Lorca,

Mann, Melville, Sontag, Woolf, and a bunch of exuberant French poets, like Apollinaire and Cendrars.

ENGL 87400. “Film and American Culture in the 1930s.” Morris Dickstein. 2/4 credits. Tuesday 2:00PM-5:00PM. (cross-listed with ART 89600, THEA 81500. FSCP 81000 & ASCP 82000) [CRN 96629].

This course will focus on the pivotal role of film, writing, the visual arts, music, and popular culture during a period of social and economic upheaval: America in the 1930s. It will explore some of the leading film genres of the period, including gangster movies, backstage musicals, dance films, monster movies, screwball comedies, and dramas or documentaries about the social and economic conditions of the Depression itself, from *I Am a Fugitive from a Chain Gang* to *The Grapes of Wrath*. Each week, films viewed at home or on reserve in the library will be juxtaposed with film shown in class, sometimes in unlikely combinations. Special attention will be paid to the work of Frank Capra and Howard Hawks, to the role of comedy in a period of social crisis, to the evolution of major studio styles, the economic situation of the industry itself, and the role of other socially meaningful art forms during the Depression, including drama, the novel, documentary photography, music, and mural painting. Readings will include some works of fiction, journalism, and social history, as well as selections from film histories such as Andrew Bergman, *We're in the Money*, Molly Haskell, *From Reverence to Rape*, James Harvey, *Romantic Comedy in Hollywood*, Elizabeth Kendall, *The Runaway Bride*, Maria DiBattista, *Fast-Talking Dames*, and Thomas Schatz, *The Genius of the System*. Assigned writing from the period itself will include novels by John Steinbeck, Nathanael West, and Budd Schulberg, along with plays by Clifford Odets. Students will be expected to deliver an oral report and produce a 15-page term paper.

ENGL 81400. “Shakespearean Masculinities.” Mario DiGangi. 2/4 credits. Wednesday 11:45AM-1:45PM (cross listed WSCP 81000) [CRN 96632].

Masculinity, long a topic of interest for psychoanalytic and new historicist Shakespeare critics, has become central to recent work by feminist materialists, queer theorists, and social historians. Using insights from various critical approaches, we will explore questions such as the following: through what representational strategies (sartorial, gestural, vocal, rhetorical, erotic) is manhood staged in early modern theater and culture? How is masculine identity inflected by distinctions of social status, age, wealth, profession, sexuality, nationhood, or race? How might an analysis of the multiple forms of masculinity unsettle the notion of a monolithic patriarchal culture? What role might the study of masculinity play in recent debates between historicist and “presentist” Renaissance critics? We will examine both canonical and less familiar texts from throughout Shakespeare’s career, as well as some texts by his contemporaries. Requirements include class presentations, brief responses, and a research paper.

ENGL 75300. “Tell about the South: Faulkner and Other Southern Modernists, 1925-1962.” Marc Dolan. 2/4 credits. Tuesday 11:45-1:45 (cross listed with ASCP 82000 & WSCP 81000) [CRN 96630].

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

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

Tentative Booklist

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

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

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

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

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

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

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

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

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

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

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

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

ENGL 81100. "Speaking in Tongues: The Ethics and Performativity of Early Modern Prose Genres." Martin Elsky. 2/4 credits. Monday 6:30PM-8:30PM [CRN 96650].

The post-Derridean persistence of the problem of language reference throws light on the emergence of early modern prose genres as a response to the moral dilemmas of performative language. Historians of philosophy credit early modern pedagogical practice with initiating a shift in habits of reasoning that stressed the relative, circumstantial nature of truth and its expression in language, which thus acquired the character of theatricality. The result was a privileged position for rhetoric and literary language (over philosophy) as a performance of imagined voices. This theatricality led to an ethical crisis for those whose social status depended on skill in expression: is there a line between authentic performance and imposture, dissimulation, and pandering for position. These issues underlie the formation of early modern prose genres, their experiments with new stylistic formulas, and the spaces they imagine as the settings of performed speech (the public and private spaces of the domestic interior, the court, the solitary tower, the council chamber, and the uninhabited outdoors). Genres will include: the Humanist dialogue and the theatricality of counter-balanced voices; the courtesy book and prescriptions for performing effects in spectators for social advancement; the prose romance and the performance of gender; the commonplace book and reading as a meditation on the moral ambiguities of performing praise in verse. We will also look at prose genres that seek a way out of the dilemmas of performance, genres that had an impact far beyond the early modern period: the invention of the personal essay and the return to philosophical prose through fragmented, discontinuous discourse. We will end with an autobiography by a poet-musician who sought to escape the performed life through the printed book. Readings will include More's *Utopia*, Castiglione's *Book of the Courtier*, Sidney's *Arcadia* (Book I), Jonson's *Discoveries*, Montaigne's *Essays*, Bacon's *New Organon*, and Thomas Whythorne's *Discourses of [his] Life* (an undeservedly under-read book).

ENGL 84300. "Trollope." N. John Hall. 2/4 credits. Thursday 4:15PM-6:15PM [CRN 96636].

I should like this course to be an orgy of enjoyable reading. If you have an even partially Trollopian sensibility; if you can manage to suspend not only your disbelief but also the professional need to read critically, to be ever on the *qui vive* for this or that theme or whatever; if you are willing to relax and immerse yourself in Trollope's world, the chances are good that you will be charmed and delighted. You may even find yourself, like many "common readers," addicted. Not altogether a bad thing, if we are to trust the testimony of the afflicted. In any case, issues abound in Trollope's 47 novels: love, courtship, marriage, money, politics, women's "disabilities," and many more. We will look at the art of narration as he practiced it, the

mechanics of his plot construction, his handling of dialogue; his famous writing habits. Other issues arise: autobiography in fiction, periodical publication, the illustrated novel, novels of connected characters. If I had to name an over-arching theme for our endeavor, it would be to get a handle on that wonderfully elusive phenomenon, the comic novel.

Texts--in Oxford World's Classics if findable--include:

The Warden (a short novel) and its sequel, *Barchester Towers* (the latter often thought of as Trollope's *Pride and Prejudice*).

The Last Chronicle of Barset (the final of the six-book Barchester series, and in Trollope's thinking his best single work).

Phineas Finn and *Phineas Redux*. (two of the more political of the six-book Palliser novels; Trollope saw the two as forming one large novel).

The Duke's Children (the mellow final novel of the Palliser series).

For the rest, we will read some novels independent of the two series:

The Way We Live Now (Trollope's Madoff book).

Cousin Henry and *Dr. Wortle's School* (short novels).

This list will be subject to change and even curtailing at the will of the group. If the reading seems too lengthy perhaps we can parcel out the latter novels to individuals or small groups who would read and report back to the seminar on what they discover. Some brave soul might even like to read and compare *The Eustace Diamonds* (Trollope's unwitting version of his favorite novelist's favorite creation, Becky Sharp) and Thackeray's *Vanity Fair*.

One session will be held in the Berg Collection of the New York Public Library.

One paper; no exam.

ENGL 79500 "Theory and Practice of Literary Scholarship," Carrie Hintz. 4 credits. Thursday 11:45AM-1:45PM [CRN 96619].

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. “Postcolonialism/Poststructuralism/Postmarxism: Theories of Dissent and Disjunction.” Peter Hitchcock. 2/4 credits. Wednesday 4:15PM-6:15PM [CRN 96622].

We are so used to “post”ing theory that understanding its nuance is already lost to generalization and conflation of differing forms of post in its articulation. There is also a deadening presentism prevalent in the politics of post that must, at any cost, announce a fetishistic timeliness by post-dating any current theoretical position (this is basically academic “Twittering”). Thirdly, one cannot discount the power of posting theory altogether, a politics of “after” that is after the idea theory is a luxurious and elitist alibi for the real foundations evident in otherwise relatively simple truths. This course will argue for a somewhat more conflictual, reflexive, and situated understanding of theory in the era of posts. On the one hand it will serve as a polemical introduction to some of the more prominent figures and theories associated with my troublesome trio; on the other, the course will advance a critical paradigm in the service of a practical imbrication of their otherwise disparate concerns. This does not mean the politics of continued decolonization, rigorous anti-structuralism, and Marxist exceptionalism are the same. Far from it. Nevertheless, I hope to clarify the notion that theoretical difference has a politics of alignment and the obfuscation of this possibility principally girds the will-to-post in contemporary theorization and its discontents. This will avoid the supermarket approach to theory (“better reference this Italian, French or Dutch dude somewhere”) and a new passion for dismissing theory as some hermeneutical fib. If we take theory more seriously we might better appreciate its ability to conceptualize radically our research agendas, even if this might mean suspending the pretensions of post in such endeavor, or subjecting its matter of factness to committed reevaluation (approaches that can extend to a variety of posts, like postfeminism, postnation, postcommunism, etc.).

Readings will be drawn from Spivak, Mbembe, Derrida, Baudrillard, Butler, Jameson, Balibar, Ranciere, Zizek, Negri, Agamben and Badiou. Pre-posts will include Spinoza, Marx, and Fanon. While prior knowledge of such theory would be greatly appreciated it will not be assumed. The basis of our discussions will be critical curiosity not estimable fluency. A class presentation and essay will be required in consultation with the instructor.

ENGL 84500. "The Animal Estate: Humans, Beasts, and Literature." Richard Kaye. 2/4 credits. Tuesday 6:30PM-8:30PM [CRN 96628].

The question of what it means to be human is at the core of Western philosophical and scientific inquiry. As conceptualized in the Western tradition, "humanity" has been understood and defined in opposition to the animal, which is said to lack the rationality, consciousness, and language that we adduce as the clearest evidence of our difference from beasts. Recent scientific research and rigorous examinations of taxonomy, however, have raised searching and controversial questions regarding the relationship between humans and animals—an examination that has a long intellectual history as well as a keenly literary dimension in a variety of Trans-Atlantic fictional texts.

This course explores the aesthetics, ethics, and politics animating the relations between animals and humans with particular attention to British and American literary representation from the nineteenth century to the present and to current theoretical debates on animal rights, ecological ethics, and post-humanist philosophy. We will begin with Jeremy Bentham's landmark section of "The Principles of Morals and Legislation" on the "rights of non-human animals" and then explore Victorian conceptions of the animal world through an extensive exploration of Darwin's "The Origin of Species" and "The Descent of Man," examining, as well, the impact of Darwinian ideas on nineteenth-century culture. We will consider Wilkie Collins' anti-vivisectionist sensation novel "Heart and Science," Kipling's richly allegorical "The Jungle Book," H.G. Wells' fantastical anti-utopian "The Island of Dr. Moreau," Stevenson's urban gothic "Dr. Jekyll and Mr. Hyde," and Bram Stoker's novel of human-beast inversions, "Dracula," (the last three of these works will be read in terms of their attempts at assimilating, sensationalizing, and containing evolutionary ideas). We will examine, as well, Victorian and Edwardian thinkers such as the Theosophist Madame Blavatsky, the feminist activist Frances Cobbe, and the sexual radical Edward Carpenter, whose anti-vivisectionist critiques forged a connection between Englishness, egalitarian ideals, kindness to animals, and anti-colonial politics. We will take up Anna Sewall's "Black Beauty: Autobiography of a Horse" (called by one contemporary reviewer "the 'Uncle Tom's Cabin' of the animal right's movement") and explore the premises of American "naturalism" through a consideration of Jack London's "Call of the Wild," another fictional work narrated from the perspective of an animal. The fictions of modernist "primitivists" will be viewed through a reading of D.H. Lawrence's novella "St. Mawr" (which tells of a young woman who discovers in a stallion the qualities missing from her male lovers) and in what has been called the "sapphic primitivism" of Willa Cather. The class will explore the writings of such recent theorists as Peter Singer, Barbara Hernstein Smith, George Levine, Sandra Harding, Temple Grandin, Josephine Donovan, Harriet Ritvo, Richard Posner, Daniel Dennett, Steven Wise, and Donna Haraway. Finally, we will read two works of contemporary fiction: Kirsten Bakis' parable "The Lives of the Monster Dogs," whose canine protagonists flee animal experimentation in Europe to live as exiles on New York's Lower East Side, and J.M. Coetzee's "Elizabeth Costello," whose heroine is depicted as a radical animal-rights polemicist and an (exhausted) post-humanist "beast."

Among the questions we will consider: How do distinct literary modes (parable, sentimental polemic, gothic, fantasy, naturalist fiction) differently represent the connections between the human and non-human realms as well as variously argue for moral sensitivity and political

action? How does the representation of animals as superior moral agents mark moments of social upheaval and instability? How do writers depict animal consciousness? How does representing animal perception pose a special challenge to Victorian narrative, one that is answered by modernist writers seeking to expand the fictional representation of consciousness? How do writers, drawing on a rhetoric of the “natural,” naturalize racial, sexual, and class-based differences? What are the stakes (aesthetic, ethical, political) in transgressing or maintaining species barriers? What assumptions underpin the claims of animal rights doctrine, evolutionary psychology, and post-humanist theory?

A mid-term paper and a final paper.

ENGL 86400. “Humiliation.” Wayne Koestenbaum. 2/4 credits. Tuesday 2:00PM-4:00PM [CRN 96617].

This seminar will explore experiences of humiliation—unfathomable reversals, rendered in word and image, and therefore under aesthetic jurisdiction. Works considered may include Sophocles’s *Oedipus at Colonus* or Euripides’s *The Trojan Women*, a Shakespeare play (*Coriolanus?*), selections from the Marquis de Sade, Robert Walser’s *Jakob von Gunten*, the Comte de Lautréamont’s *Maldoror*, poetry and drawings of Antonin Artaud, Richard Wright’s *Native Son*, Jean Genet’s *A Thief’s Journal* or *The Maids*, Giorgio Agamben’s *Remnants of Auschwitz*, Julia Kristeva’s *Powers of Horror*, Thomas Bernhard’s *A Party for Boris*, José Saramago’s *The Gospel According to Jesus Christ*, J. M. Coetzee’s *Disgrace*, Diana Trilling’s *Mrs. Harris: The Death of the Scarsdale Diet Doctor*, Kate Millet’s *The Basement: Meditations on a Human Sacrifice*, Susan Sontag’s *Reborn: Journals and Notebooks, 1947-1963*, Margo Jefferson’s *On Michael Jackson*, and some modern and contemporary American poetry (Anne Sexton, Dodie Bellamy, Chelsey Minnis). We will see at least one film (possibly Rainer Werner Fassbinder’s *Martha* or Robert Bresson’s *Au hasard Balthazar*); we will observe humiliation’s appearance in contemporary art (video, photography, painting, performance). Students will each develop an original research project, embodied in a final essay.

ENGL 80100. “Theory Colloquium.” Steven F. Kruger. 2/4 credits. Monday 11:45AM-1:45PM [CRN 96621].

This course provides a space for considering where “theory” stands currently in relation to the discipline of “English” and, more generally, literary and cultural studies. What counts as theory? What is gained, and lost, through the maintenance of a distinction between theory and practice? How do we bring theory to the reading of literary and cultural texts? What would it mean, as some have claimed, to be at a point post-theory?

In addressing these, and other, questions, we will consider some of the major theoretical positions and movements of the past several decades—feminism, queer theory, formalism, structuralism, post-structuralism, materialism/Marxism, postcolonial studies, critical race theory,

psychoanalysis—looking at how these stand in relation to each other, at where they differ and where they intersect. Course readings will include both shorter essays that represent particular theoretical stances and recent books that bring together in interesting, quirky, powerful ways different strands of theoretical inquiry.

Each member of the class will be responsible for presenting, once in the semester, her/his understanding of a particular theoretical position. Final essays for the course can address students' individual areas of interest, presenting, for instance, a theoretically-informed reading of texts representing a particular period, genre, author, etc.

ENGL 86100. “Virginia Woolf.” Jane Marcus. 2/4 credits. Wednesday 4:15-6:15PM (cross listed WSCP 81000) [CRN 96626].

Looking at the issues of class, gender and war/peace in Virginia Woolf’s work, the seminar will read, for example, her suffrage novel *Night and Day* in the context of the history of the British Women’s Suffrage Movement, Midge McKenzie’s *Shoulder to Shoulder*, and other women’s suffrage novels by Rebecca West, May Sinclair, Elizabeth Robins, etc. with attention to figures like the Pankhursts. *A Room of One’s Own* and other essays on women will be read both as essays in themselves and as developing “theory” of her own socialist feminism. *The Voyage Out* in its drafts provides an interesting picture of VW’s backing away from her initial post-colonial critique of imperialism. Alison Light’s *Virginia Woolf and the Servants* will help us work on VW’s complicated thinking about class. *Orlando* will be read as a Turkish novel, in relation, not to Vita Sackville-West but to her husband Harold and British policy in the Balkans. Woolf’s fictions of World War I, *Jacob’s Room* *To the Lighthouse* and *Mrs. Dalloway* may be seen more clearly by reading in depth in histories and poetries of the war.

ENGL 89010. “Queer Lines of Communication: Speaking/Listening/Writing/Reading to the Non-normative.” Mark McBeth. 2/4 credits. Monday 4:15PM-6:15PM (cross listed WSCP 81000) [CRN 96657].

For such an everyday phenomena, communicating can pose huge challenges. But is the act of communicating so difficult because we take the tasks of conveying and retrieving ideas for granted? Have we become so accustomed to the "standard" (read: normative) commerce of words that we have forgotten how to be creative with them -- to make them do new things? Drawing upon cross-disciplinary sources ranging from the ancient to the contemporary, students will explore the odd daily utterance and reception of words. Participants in the course will investigate subjects such as the non-locutionary power of silence, the rhetoric of listening, the inventive opportunities of reading, and the passive role of the writer. They will revisit the common tropes of communication -- "the silent treatment," "in one ear and out the other," "verbal diarrhea," "order in the court"-- to see what these phrases imply about the power dynamics and social perceptions of correspondence. They will invent and play with new figures of speech (as

well as listening, reading, and writing) to see how fresh metaphors might open new lines of communication.

Ultimately, members of the class will explore how the "normativizing" of communicative performances affects the acquisition of these primarily linguistic activities. How do we recognize when the novice communicator falters? We often hear the term advanced readers and writers; what do advanced communicators have to do to prove themselves? Once we have grown proficient at speaking, listening, reading, and writing, why do we forget that we were once not masters of these communicative performances? As educators of the communicative arts, why do the questionable performances of inexperienced readers and writers (a.k.a., assignments) foment such strong reactions in us? Why as seasoned readers and writers in unfamiliar writing scenarios do we still become so "angst-written"? How do we rehearse both our students and ourselves into better intercommunication? If we "queer" the lines of communication, can we make them clearer?

Some authors informing this course: Jonathan Alexander (*Literacy, Sexuality, Pedagogy*), J. L. Austin (*How to Do Things with Words*), M. M. Bakhtin (*The Dialogic Imagination*), Cicero (*Rhetorica ad Herennium*), Cheryl Glenn (*Unspoken: A Rhetoric of Silence*), Krista Ratcliffe (*Rhetorical Listening*), A. A. Milne (*Winnie the Pooh*).

ENGL 87500. "Experimental Selves." Nancy K. Miller. 2/4 credits. Thursday 4:15PM-6:15PM (cross listed WSCP 81000) [CRN 96646].

"I do not know how far I differ from other people," Virginia Woolf worries in "A Sketch of the Past." Woolf's perplexity summarizes the memoirist's dilemma. In this course we will explore the process of self-discovery undertaken by twentieth and twenty-first century writers and artists for whom questions of identity and difference have required experiments in form. In addition to literary memoirs and graphic narrative, we will discuss essays, photographs, visual culture, and critical theory.

Gloria Anzaldúa, Roland Barthes, Alison Bechdel, Samuel Delany, Leslie Feinberg, Zora Neale Hurston, Maxine Hong Kingston, Mary McCarthy, Michael Ondaatje, Adrienne Rich, Marjane Satrapi, Gertrude Stein, Virginia Woolf and others.

ENGL 75100. "American Renaissance." David S. Reynolds . 2/4 credits. Wednesday 2:00PM-4:00PM (cross listed with ASCP 82000) [CRN 96623].

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

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

ENGL 85000. “American Aesthetics: Transcendentalist Pragmatism.” Joan Richardson. 2/4 credits. Thursday 11:45AM-1:45PM (cross listed with WSCP 81000) [CRN 96631].

An awkward phrasing “Transcendentalist Pragmatism”—why? Why not “Transcendental Pragmatism”? The answer begins in the following passage from Stanley Cavell’s “What’s the Use of Calling Emerson a Pragmatist”:

To my mind, to understand Emerson as essentially the forerunner of pragmatism is to consider pragmatism as representing most effectively or rationally what Emerson had undertaken to bring to these shores. This is the latest in the sequence of repressions of Emerson’s thought by the culture he helped to found, of what is distinctive in that thought. Such a repression has punctuated Emerson’s reputation from the moment he could be said to have acquired one. So my question becomes: What is lost if Emerson’s voice is lost? [...] To repress Emerson’s difference is to deny that *America is as transcendentalist as it is pragmatist, that it is in struggle with itself at a level not articulated by what we understand as the political....* What Emerson calls for is something we do not want to hear, something about the necessity of patience or suffering in allowing ourselves to change. [Emphasis mine]

The answering will continue over the course of the semester as we read Emerson, William James, and Barack Obama keeping this admonition of Cavell’s in mind. There will also be additional readings in Cavell as well as the examples from classical and contemporary pragmatists collected in Russell Goodman, *Pragmatism: A Contemporary Reader* (Routledge, 1995). Supplemental material will include items from recent pertinent publications in *The New Republic*, *The Nation*, the *New York Times* and elsewhere.

A brief seminar report and a term paper will be required.

ENGL 91000. “Dissertation Workshop.” Joan Richardson. 0 credits. Friday 2:00PM-4:00PM [CRN 96633].

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 79010. “7 WRDS U CNT SAY ON TV’: Rhetorics of Domination and Resistance.”
Ira Shor. 2/4 credits. Thursday 6:30PM-8:30PM [CRN 96638].**

George Carlin, who practiced Foucault’s “fearless speech,” became a comic legend in 1972 after his arrest in Milwaukee for obscenity. He had just delivered his stand-up routine on the “seven words you can’t say on TV.” Carlin’s nasty lexicon prompted his arrest and a long litigation that eventually brought the Pacifica Foundation to the Supreme Court, which narrowly upheld the FCC’s right to restrict indecent speech in 1978.

Carlin’s famous “seven words” were actually *ten* obscenities (see the You Tube clip posted after Carlin died last June at 71). Forty years ago, when mass movements put government and corporations on the defensive, Carlin was targeted by a second (hidden) harassment. After a 1969 TV appearance where he “lampooned” FBI-chief Hoover and the Bureau, Carlin became targeted for undercover surveillance. One arm of the state (the FCC) went after Carlin in plain sight and another (the FBI) shadowed him in secret, Carlin discovered from his FOIA file.

With discourse as his weapon (in this case the rhetoric of satire performed in public and reproduced for circulation), Carlin attracted a lot of official scrutiny, as did other dissident artists, scholars, authors, and activists then. Clearly, rhetoric was not then and is not now neutral, harmless, innocent or ideology-free; it is a site of power relations; it is a tool to affect how self and society develop.

Control of communication has always been practiced by dominant groups to secure their dominance. Domination of “the rhetorical setting” helps ruling groups maintain the unequal status quo in which we all come of age. However, the rhetorical setting, while dramatically unequal, is not flat, linear, static or one-dimensional; it has always been a contradictory space of complex agency and unpredictable contention. We are indeed spoken or inscribed by the social contexts in which we speak but we also “write” these contexts by our interventions. All in all, then, rhetoric is the particular medium for the social construction of the self and for the self’s construction of society, but certainly as a complex of contention rather than as a simplex of domination.

This seminar will explore rhetoric as a productive and contested terrain of social practices. Rhetoric, which emerged 2500 years ago as an oral art of civic deliberation, was understood from the first as generative; it enabled the production of discourses capable of influencing belief and action (teaching us what is good, what is possible, and what exists, according to Goran Therborn). Rhetoric, then, hardly “mere words,” is an extraordinary human invention, a phenomenal tool for articulating and bringing to life one world or another as the best outcome of our human potential.

World-making, self-creating, and meaning-driven, rhetoric in society includes powerful “legitimate discourses” and “legitimate speakers” (to use Pierre Bourdieu’s formulations) and “disqualified discourses” and subjugated knowledges” (to use Foucault’s notions). The rhetorical setting thus presents a suite of hegemonic, alternative, emergent, and residual discourses

unequally circulating at any specific time or place(to adapt Raymond Williams's cultural schema). This seminar will examine this contention of circulating discourses, between rhetorics of domination and those of resistance. How does hegemony work rhetorically to sustain itself and to contain alternatives? How do counter-hegemonic practices emerge and gain traction? George Carlin persisted in his use of the 7(10) dirty words in his art of public satire while the state has expanded surveillance since Carlin's famous arrest. In such ongoing conflict, what is effective resistance?

Readings: Foucault(*Society Must Be Defended; Discipline and Punish*), Bourdieu(*Distinction; Language as Symbolic Action*), Ohmann(*The Politics of Letters*), Scott(*Domination and the Arts of Resistance; Thinking Like a State*), Therborn(*The Ideology of Power*), Pratt("Arts of the Contact Zone"), Freire(*Pedagogy of the Oppressed, "Adult Literacy"*), Elbow(*Writing Without Teachers, Writing With Power*), and others.

Writings: Weekly discussion journals, brief class presentations, final short paper.

ENGL 71100. "Spenser's Queens." John Staines. 2/4 credits. Monday 2:00PM-4:00PM (cross listed with WSCP 81000) [CRN 96618].

Queens appear the early-modern British imagination as objects of both desire and revulsion, fear and admiration. In confronting their confusion over a female body with the "heart and stomach of a king" and their anxiety over the "monstrous regiment" of women heading the patriarchal order, poets (male and female) employ their rhetoric to speak to, shape, and master the royal image, simultaneously celebrating and resisting the seductive power of queenship. This course will focus on the various guises under which Spenser engages Elizabeth and her opposite Mary Queen of Scots in *The Faerie Queene*, the fullest, most brilliant of these conflicted meditations on the problems of modern monarchy and queenship. Together we will read *The Faerie Queene*, with some attention to Spenser's shorter lyrics (*The Shepheardes Calender, Colin Clout's Come Home Again, Amoretti*). We will read these poems against other representations of Elizabeth (especially her own speeches) and Mary Queen of Scots (like the forged sonnets of "Casket Letters"), also giving some attention to other contemporary poets (Philip and Mary Sidney, Walter Raleigh, Mary Wroth). Some issues to consider: the poet as political counselor; sex and gender in religious and political polemics; the gendering of romance, epic, and lyric; mutuality vs. hierarchy in Protestant sexuality and marriage; the place of emotions in political life; male counsel and the paradox of the "Elizabeth's monarchical republic." Each student will also prepare an oral presentation and a final paper.

ENGL 84200. "Coleridge's Reputation." Alan Vardy. 2/4 credits. Monday 2:00PM-4:00PM [CRN 96627].

Samuel Taylor Coleridge began his career as a committed radical dissenter, making political speeches against the war with France in the 1790s, publishing a radical weekly, *The Watchman*, etc. Later in his life, after abandoning his earlier Unitarian principles, he sought to rehabilitate his reputation as a conservative patriot, the sage of Highgate. From the outset then, Coleridge's reputation has been highly contested, from his defending himself against charges of Jacobinism to charges of political apostasy by his old friends (William Hazlitt foremost among them) to being a failed husband, a bad father, an opium addict, etc. This seminar will make a systematic study of Coleridge's poetry, poetics, political writing and philosophy from this particular perspective. For example, "Rime of the Ancient Mariner" was considered incoherent and a drag on sales when first published, but now enjoys a reputation as a work of genius and "pure imagination" (his phrase). We will study the works themselves, initial responses, and subsequent critical judgments. Particular attention will be paid to Coleridge's self-conscious efforts to construct his reputation as a philosopher, critic and theologian, and on his family's furthering those efforts in the face of posthumous scandal. The Norton edition, *Coleridge's Poetry and Prose*, will serve as the main text, and essays, reviews, book chapters, etc. will be available on e-reserve. Frequent short papers of 2-3 pages and a research paper of 15-20 pages are required.

ENGL 85500. "Autobiographies of Twentieth-Century Black Women." Jerry Watts. 2/4 credits. Thursday 6:30PM-8:30PM [97424].

This class will read and intensely analyze black female autobiographies written during the twentieth-century. We will utilize theoretical texts on autobiography as a distinct genre. Moreover, we will attempt to isolate various themes, arguments, and tendencies that seem to be present in most black female autobiographies. The class will focus on the ways that black female autobiographers utilize narratives and language to construct themselves as dynamic racialized and genderized subjects. The list of Afro-American female autobiographies written during the twentieth century would be far too large to confront in a single class. Consequently, I will choose the autobiographies that we are to study and discuss. However, I will leave class periods open to discuss black female autobiographies chosen by the students. I would like to see us read the autobiographies of Anna Julia Cooper; Mary Church Terrell; Ida B. Wells; Zora Neale Hurston; Pauli Murray; Nikki Giovanni; Maya Angelou; and bell hooks.

ENGL 80600. "Listening to the Other: Readings in Psychoanalysis." Nancy Yousef. 2/4 credits. Wednesday 2:00PM-4:00PM [CRN 96651].

This course will survey psychoanalytic writing with particular attention to its conceptualization of the relationship between self and other(s). Beginning with Freud's important essays on the technique and practice of psychoanalytic treatment, we will proceed to examine major developments and revisions in modes of writing and thinking about insight, interpretation, work,

and cure in psychoanalysis. Post-Freudian writers to be studied include Winnicott, Klein, Balint, Loewald, Bollas, Benjamin, Chodorow, and Lear. Our readings of theoretical and clinical writings will focus on concepts of transference, countertransference, projection, enactment, resistance, and reverie. Study of psychoanalytic writing will be punctuated by readings of exemplary literary texts that offer alternative or complementary modes of understanding and representing the challenge of understanding other minds.