V41.0125.001 History of Drama and Theatre I
Examines selected plays central to the development of Western drama, with critical emphasis on a cultural, historical, and theatrical analysis of these works. Includes Greek and Roman drama, medieval drama, French neoclassical drama, and theater of the European Renaissance. Topics will include ritual; the politics of theater; popular performance practices; and the histories of genres, especially tragedy.

V41.0130.001 Theory of Drama
Study of major issues in dramatic theory, including the nature of imitation and representation, the relationship of text to performance, the idea of dramatic genres, and the role of the spectator. Each topic is studied historically through analysis of classical texts such as Aristotle’s Poetics. A long section of the course is devoted to 20th-century dramatic theorists, including Brecht, Artaud, and Grotowski. Readings include both plays and theoretical essays.

V41.0132.001 Drama in Performance
Combines the study of drama as literary text with the study of theatre as its three-dimensional translation, both theoretically and practically. Drawing on the rich theatrical resources of New York City, approximately 12 plays are seen, covering classical to contemporary and traditional to experimental theatre. On occasion, films or videotapes of plays are used to supplement live performances. Readings include plays and essays in theory and criticism.

V41.0163.001 World Literature in English: South Asian Literature in English
This course is a broad exploration of writing produced in recent decades by Anglophone writers from Africa and South Asia and the theoretical questions raised by such writing. Our sampling will consider fiction that ranges from traditionally realist to formally experimentalist, fiction variously characterized as anti-colonial and Afro-pessimist, fiction by new writers and also by Nobel laureates, fiction about immigrant women and also the land-owning elite, and fiction that has been well-canonized and deconstructed as well as important writing that has been more or less forgotten. Beginning with the seminal Decolonising the Mind on the politics of writing in the English language, we will consider questions of empire, postcoloniality, authenticity, violence and the role of vernacular languages in the writing we characterize as “Anglophone”.
Each week we will tackle one novel and some theoretical reading.

Reading List
Ngugi’s Decolonising the Mind
Aravind Adiga’s The White Tiger
Bharati Mukherjee’s Wife
Daniyal Muenuddin’s In Other Rooms, Other Wonders
Ayi Kwei Armah’s The Beautyful Ones Are Not Yet Born
Ngugi’s Matigari
Salman Rushdie’s Shame
Dambudzo Marechera’s House of Hunger
V.S. Naipaul’s Guerillas—Gajrawala

V41.0200 Literary Interpretation
Introduction to the interpretation of literary texts. Teaches the student to talk and write about literature. Through study of the various forms of poetry, the short story, the novel, and the drama, students develop a critical language and approach appropriate to the experience of each work. Required of all English majors and minors.

V41.0210.001 British Literature I
The course is designed to study the development of English language and literature at selected moments between BEOWULF and Milton’s PARADISE LOST. The fact that the prescribed anthology gives BEOWULF
in modern translation (by the poet Seamus Heaney) is a problem, but we will discuss those aspects of the poem that have survived translation. A list of the poems and prose to be read will be given at the first class. Text: NORTON ANTHOLOGY OF ENGLISH LITERATURE, eighth edition, volume one, general editor Stephen Greenblatt. Mid-term examination and Final examination on dates to be arranged. Two papers required, due on dates to be decided.

V41.0220.001  British Literature II
This course offers an intensive introduction to major works of British literature drawn from poetry, prose, fiction and drama from the Restoration to the early 20th Century. We will consider how these writers responded to the conflicts and continuities of their culture, paying close attention to their explorations of questions of genre, power and the status of literary writing. Through lectures, class discussion, written responses, and longer essay assignments, students will master the fundamentals of literary history and critical reading and writing. Poovey

V41.0230.001  American Literature I
A survey of American literature and literary history, from the early colonial period to the eve of the Civil War. The goal is to acquire a grasp of the expanding canon of American literature by reading both established, canonical masterpieces and texts that have been traditionally considered to be marginal. Topics to be considered include: the relation between history and cultural mythology; the rise of “literature” as a discipline unto itself; the meaning of American individualism; the mythology of American exceptionalism; the dialectic of freedom and slavery in American rhetoric; the American obsession with race; the ideology of domesticity and its link to the sentimental; and the nature of the “American Renaissance.” Recitation required. Augst

V41.0235.001  American Literature II
This course surveys American literature since 1865. Though we will consider a broad range of genres (novels, letters, manifestoes, autobiographies, travel narratives, essays, and journals), the focus will be on formally and socially radical work in general and on poetry in particular. Shifting between close readings and historical contextualizations, we will consider authors including Whitman, Dickinson, Stein, James, Du Bois, Hughes, Kerouac, Ginsberg, O’Hara, Baraka and Hejinian in relation to shifting debates about nationalism, religion, science, race, historicism, class, gender and urbanism. Our analysis will frequently return to the politics of form, and to the social, historical and literary contexts that allow form to be understood as having a politics. Shaw

V41.0251.001  20th C African American Lit: Slavery in the Literary Imagination
“America has the mournful honor of adding a new department to the literature of civilization,—the autobiographies of escaped slaves,” wrote Ephraim Peabody in his 1849 essay, “Narratives of Fugitive Slaves.” “We know not where one who wishes to write a modern Odyssey could find a better subject than in the adventures of a fugitive slave.” This course will briefly examine this “new department” of literature as it developed in the nineteenth century, but it will focus on the development of the “neo-slave narrative” in the twentieth century. By looking at the slave’s story as it has been written and re-written into the American literary landscape of the 20th and 21st centuries, we will contrast the tropes and modes of 19th century slave narratives with re-visions of slavery in a variety of 20th century texts, to see how, for instance, rebellions and resistance are re-imagined in retrospect and how the forms and meanings of freedom differ in contemporary slave narratives (written well after slavery as an institution was abolished) from those written in the nineteenth century.

Readings may include:

Frederick Douglass: Narrative of the Life of Frederick Douglass, An American Slave; My Bondage, My Freedom; “The Heroic Slave”
Harriet Jacobs, Incidents in the Life of a Slave Girl
W.E.B. Du Bois, The Souls of Black Folk
Octavia Butler, Kindred
Gayl Jones, Corregidora
William Faulkner, *Go Down, Moses*
Ishmael Reed, *Flight to Canada*
Suzan-Lori Parks, *Venus*
Toni Morrison, *Beloved*
Toni Morrison, *A Mercy*
Charles Johnson, *Middle Passage*
Edward P. Jones, *The Known World*

*The course will be conducted as a seminar, not a lecture class. Students enrolling in the course should plan on participating actively in each class session.*

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**V41.0320.001  Colloquium: Chaucer**
Colloquium: Chaucer is an introduction to Chaucer's poetry, with particular attention to 'Troilus and Criseyde' and 'The Canterbury Tales'. We will begin with a series of workshops on Chaucer's language, his versification, and some of the more interesting aspects of his style so that it will be possible to read his poetry, not only with pleasure, but closely. We will pay some attention to important trends in the criticism of Chaucer (particularly the insights feminist, psychoanalytic, historicist approaches have brought to his writing of late), as well as the more important cultural facts shaping Chaucer's art (the availability of Continental writings, contemporaneous controversies in and around the church, insurgency, political complacency as well as unrest). Our main task will be to tease out what is particularly 'Chaucerian' in individual works and all the works we read taken together. The pay off will be an enjoyment of Chaucer's writing in exactly those particulars that have made it so lasting.

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**V41.0410.001  Shakespeare I**
We will read several of Shakespeare’s comedies, histories and tragedies from the first half of his career with attention to both formal and historical questions. Issues to be addressed include genre, the Shakespearean text, gender, sexuality, status and degree, and nation. Written work to include a mid-term, two short papers and a final examination.

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**V41.0415.001  Colloquium: Shakespeare: Shakespeare’s Languages**
Shakespeare wrote his plays in many verbal modes or styles -- chiefly prose, blank verse, and rhymed verse. Moreover, each of these modes appears in several varieties, some of them familiar to the audience from the language of other plays and of poetry (both by Shakespeare and by his dramatic and literary contemporaries) and some of them unique to Shakespeare himself. Shakespeare may not have displayed significant originality in the construction of his plots, but his use of language was both innovative and unique. What makes the language of the plays remarkable is not simply the intensity and power of what Northrop Frye called "Shakespeare's mighty rhetorical engine," but the uses to which it is put. For the plays, though they are poetic, are not poetry but drama. Dramatic speech must reflect and characterize the speaker; in addition, it must establish and sometimes question the social and psychological context in which it appears. Shakespeare, for a variety of reasons, often "foregrounds" language, calling attention to the rhetorical style both of the speaker and of theatrical speech itself. This semester, we will read seven plays to which the analysis of language provides a useful access: *Romeo and Juliet, A Midsummer Night's Dream, Hamlet, Twelfth Night, Measure for Measure, Antony and Cleopatra* and *The Tempest.*

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**V41.0520.001  The Romantic Movement**
William Blake, Mary Wollstonecraft, William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, Jane Austen, Lord Byron, Percy Shelley, Felicia Hemans, John Keats, and Mary Shelley are the principal writers considered in the course.

Among the topics to be discussed: Blake’s revolutionary satire and mythology; the literary relationship of William Wordsworth, Dorothy Wordsworth and Coleridge; Romantic autobiography; Coleridge as philosopher
of literature; Lord Byron as performance artist; Mary Shelley’s questioning of Romantic ideology; Percy Shelley and deconstruction; Keats and cultural poetics; the situation of the female writer (Dorothy Wordsworth, Jane Austen, Felicia Hemans, Mary Shelley); formal innovation in Romantic narrative and lyric; representations of gender and class; the subversion of Gothic in Jane Austen; and the Romantic canon.

Prominent schools in modern theory and criticism from archetypal, psychoanalytic, ethical, and biographical to feminist, deconstructive, narratological, and historicist have found in Romantic writers a literature of great import. We debate a variety of such approaches. Participants are encouraged to pursue their own critical interests.

Representative texts: Blake’s Songs, The Marriage of Heaven and Hell, Visions of the Daughters of Albion, America a Prophecy; Wollstonecraft’s A Vindication of the Rights of Woman; Wordsworth and Coleridge’s Lyrical Ballads, W. Wordsworth’s The Prelude; Dorothy Wordworth’s Journals; Coleridge’s conversation poems and mystery poems, Biographia Literaria; Byron’s Childe Harold’s Pilgrimage, Don Juan, and letters; Percy Shelley’s Alastor, Prometheus Unbound and The Cenci; Mary Shelley’s Frankenstein; Felicia Hemans’s Records of Woman; Keats’s Odes, The Fall of Hyperion, and letters; and Jane Austen’s Northanger Abbey.

Each participant will write four response papers of about two pages each on topics assigned in advance, a term essay of 10-12 pages on a topic of her/his choosing, and a final examination. (There is no midterm or short essay.)

V41.0530.001 English Novel in the 19th Century
The Victorian era is often described as the period of Britain's greatest security, influence, and power. As the center of a world-wide empire and enjoying unrivalled economic prosperity, Victorian England also produced some of the finest examples of literary realism, especially in the form of the novel. Nineteenth-century British novels also reveal fissures in Britain's self-confidence, however, partly by introducing sensational or supernatural features into realistic plots. This course examines novels that interrogate realism through features that belong to darker or more fantastic genres. Freedgood

V41.0540 Literature of the Transition
The course considers the development of modernism from its roots in the nineteenth century in relation to two themes: the advent of the "new woman" and the culture of imperialism, which became an articulated policy in this period. The course will engage with both fiction and non-fiction prose, poetry and drama. Readings will vary somewhat depending on what is in print, but will likely include Wilde, Pater, Schreiner and other "new woman" writers, Joyce, Woolf, Shaw, and Tagore. Spear

V41.0565.001 American Fiction, Twain to Faulkner
This course offers a survey of American novels and short stories written in the half-century between the 1880s and 1930s. Class discussions will focus on close readings of the texts, with special attention to form and genre, as well as on the fiction’s relation to historical circumstances. We will consider how these works shaped and were shaped by the major social, economic, and political transformations of the years between the Civil War and World War II: racial segregation and the failures of Reconstruction; the Gilded Age and its consolidation of a super-wealthy class; the rise of immigrant and laboring classes; the despair and disillusionment following World War I; and the unchecked materialism of the Jazz Age. We will begin with Twain’s Huckleberry Finn and conclude with Faulkner’s Light in August; other writers on the syllabus will likely include James, Crane, Dreiser, Chopin, Chesnutt, Wharton, Cather, Hemingway, Fitzgerald, and Larsen. Baker

V41.0600.001 Modern British and American Poetry
Readings from major modern American, British and Irish poets from the middle of the 19th C to the 1920’s—specifically, from Whitman’s Leaves of Grass (1855) to T.S. Eliot’s The Waste Land (1922). Poets considered generally include Whitman, Dickinson, Hardy, Hopkins, Yeats, Pound, Stevens, Frost, Williams and Eliot.

V41.0708.001 Post-Colonial Writer: Salman Rushdie
This course will cover the entire body of Salman Rushdie’s fiction, with a focus on his major novels. It will help
develop the critical tools with which to read Rushdie, and will contextualize him within the political and cultural milieus in which his work was shaped and received in three continents as well as within the paradigm of ‘postcolonial’ literature. Rushdie ‘belongs’ to different literary milieus: we will therefore ask what it means to identify him, variously, as a sub-continental novelist, as a contemporary British-Asian writer, as a ‘Third World’ or post-colonial writer, and as an ‘international’ writer. Rushdie’s novels, especially the early _Midnight’s Children_ and _Shame_, will be read in terms of the nation, exploring such problems as post-colonial nationhood, national histories, and the ‘allegory’ of nation. The controversy over the publication of _Satanic Verses_ will be considered in some detail, engaging questions like the political and theoretical implications of freedom of speech in the western democracy, censorship and Islamic fundamentalism, and the implied opposition between the two, leading to the larger question of the role of the writer today. Other thematic issues emerging from his work, such as the opposition ‘East, West’, migration, minorities, diaspora, the hybridity of cultures, and violence will also be covered. Finally, since Rushdie's narrative methods and formal techniques are of particular interest, we will attend to the genres and devices with which his work is associated: magical realism, allegory, epic, postmodern fragmentation, decentredness, alienation, non-linear narrative, the unreliable narrator, autobiography and history, cinema, mimicry, satire, hybridity, 'translation', memory.

**Assignments and Grading:** Attendance and class participation=10 %, Weekly 100-word response papers, or class quiz (10 best): 30%, Mid-term take-home exam (3 questions x 500 words): 30%, Final essay (10 pages, 3000 words): 30%

**Reading list**

- _Grimus_*
- _Midnight's Children_
- _Shame_
- _The Jaguar Smile_*
- _The Satanic Verses_
- _Haroun and the Sea of Stories_
- _East, West: Stories_
- _The Moor's Last Sigh_
- _The Ground Beneath her Feet_
- _Fury_*
- _Shalimar the Clown_
- _The Enchantress of Florence_
- _Step Across this Line_*

**Please note:** All texts are required except those marked with an asterisk*, which are optional.

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**V41.0712.001 Major Texts in Critical Theory**

Critical theory helps us to answer the question: what do literary texts do to us and for us? We will engage major texts of formalism, psychoanalysis, feminism, Marxism, deconstruction, queer theory, critical race theory, and postcolonial theory in order to begin to understand the myriad ways that texts position us, help us, annoy us, and get us to identify and dis-identify with characters, narrators, speakers and so on in bizarre, repressive, and/or illuminating ways. We will also try to generate new questions about methods of interpretation: for example, what is a “valid” interpretation and why, how has the idea of validity changed historically, and how might it continue to change. This course will, I hope, make the experience of literary and cultural interpretation a richer, a more problematic, and a more rewarding enterprise. Freedgood

**V41.0735.001 Readings in Contemporary Literary Theory: Reading Derrida**

This course will assume no prior knowledge of Derrida's thought: its aim is to provide students with the experience of reading Derrida’s writing in a close and sustained manner. The first half of the course will focus on two early works, 'Of Grammatology' and 'Writing and Difference,' which we will study in conjunction with the texts (by Rousseau, Levi-Strauss, Foucault, Freud, Levinas, Hegel and others) that Derrida addresses there. The second half of the course will be concerned with Derrida’s later writings as these
address the topics of literature, politics, and psychoanalysis. Requirements are engaged and informed participation in class discussion (which is to say it will be necessary to do the reading for each class), one short paper, and one long final paper. —Fleming

**V41.0735.002  Readings in Contemporary Literary Theory**
This course will concentrate on the increasingly important effects of the use of the computer and the World Wide Web on and in the study of literature. The course will be practical and implicitly theoretical as well as explicitly theoretical, and will be a distinctly hands-on experience. Some sessions will be divided into presentation and practice, some will be practice alone, and all sessions will be held in a laboratory setting. The course will have an on-line component via a course page in Blackboard that will collect readings, on-line resources and sites, and other materials. Although some attempt will be made to tailor the course to the interests of the students who register for the course, some of the topics to be covered are the following:

- the history of the computer and humanities computing digitization
- text markup and the representation of information
- electronic texts and the humanities
- text-analysis
- literary and linguistic corpora and corpus analysis
- statistical stylistics and authorship attribution
- hypertext and hypertext theory
- electronic publishing and dissemination
- access to and preservation of electronic resources
- copyright and intellectual properties issues
- scholarly resources, archives, and on-line research (Hoover)

**V41.0749.001  Queer Literature**
We will read a range of works written in the U.S. from the 1980s to the present in order to identify distinctly "post-Stonewall" literary and cultural preoccupations. Beginning with texts by Audre Lorde and by Kathy Acker we will trace deeply intertwined modes of identity-based and identity-dissolving writing. Authors whose works we will examine include David Wojnarowicz, Samuel Delany, Achy Obejas, Chay Yew, Dennis Cooper, and "JT Leroy." —Dinshaw

**V41.0780.001  Introduction to Post-Colonial Studies**
What does it mean to be “postcolonial”? How can we understand the mixture of cultures and peoples that seems to define our “globalized” age? The rise of interest in the postcolonial condition has been marked by a body of work that engages questions relating to empire and decolonization and creates new models for the analyses of power, identity, gender, resistance, nation and Diaspora. In this class, we will examine novels, poems, political writings and films from Africa, Asia, the Caribbean and their diasporic communities. Theoretical readings will draw from Edward Said, Frantz Fanon, M. K. Ghandi and Ngugi wa Thiong’o, while fictional and cinematic texts will include work by V. S. Naipaul, Bapsi Sidhwa, Raoul Peck, Assia Djebar, Tayeb Salih, Bharati Mukherjee and others. Our aim will be to understand both the ways in which these texts provide new models of analysis and have changed the traditional study of literature in the academy. Requirements: midterm paper and final exam. Prerequisites: Literary Interpretation or equivalent Watson/Gajarawala

**V41.0925/0926  Senior Honors Thesis/Colloquium**
To complete the honors program, the student must write a thesis under the supervision of a faculty director in this individual tutorial course. The student chooses a topic (normally at the beginning of the senior year) and is guided through the research and writing by weekly conferences with the thesis director. Students enrolled in the thesis course are also expected to attend the non-credit colloquium for thesis-writers (V41.0926). Consult the assistant director of undergraduate studies for honors concerning the selection of a topic and a thesis director. Information about the length, format, and due date of the thesis is available on the department’s website. —Patell
V41.0950.001  Topics Medieval Literature: Chaucer’s Italy
Chaucer traveled to Italy twice--to Florence and Genoa in the spring of 1373 and to Milan in the summer of 1378--and although he was traveling as a diplomat, these voyages changed the course of his career as a poet forever. On these journeys, he would have encountered Italian renaissance humanism in full flower: a culture of secular sophistication a world away from the relative provinciality of London, his hometown. In the cities of Genoa, Milan, and Florence especially, Chaucer would also have glimpsed a wide range of innovative developments in art and architecture, exemplified in works by Brunelleschi and Giotto. Here too he had his first contact with the poetry of Italy’s literary “stars”: Petrarch, Boccaccio, and, Dante. In this course we will read Chaucer in the contexts both of these poets’ work and of the literary and visual culture in which they were immersed. Beginning with a study of fourteenth-century Italy and its relationships with England, we will move on to focus on Chaucer’s *Troilus and Criseyde*, *The House of Fame*, and selected stories from *The Canterbury Tales*, studying them alongside the poetry of the Italian triumvirate--Petrarch, Boccaccio, and Dante--through whom Chaucer translated Italian art and literature to English readers.-Rust

V41.0950.002  Topics: Medieval Literature: History of the Philosophy of Language
Literature vs. Grammar, Linguistics, Philology, Philosophy of Language
Are literary criticism and language theory two separate fields of research, or can they inform each other in such a way that we may gain new perspectives through exploring the intersection of literary and linguistic issues? This seminar course will set out to answer these questions by reading various literary texts in conjunction with treatises on language. Authors dealt with in this course include ancient philosophers (e.g. Aristotle, Plato), church fathers (e.g. Augustine), medieval and early modern theologians, philosophers of language in the modern era, philologists of the nineteenth century, linguists of the twentieth century, and contemporary postmodernists. No previous training in linguistic studies is required, although the instructor welcomes students with a keen interest in one or more topics related to language. There will be weekly instructions in grammatical and linguistic terms and ideas. Weekly meetings will be dedicated to discussion on specific topics, for which students will most typically read one literary text and the work of several linguistic authors. Themes to be covered may include:

1. Word (history, thing, reality)
2. Semiotics (signifier, sign)
3. Grammar and the world (subject/object)
4. Language and identity (‘race’, ‘ethnicity’, Babel)
5. Translation (Bible, communication, body)
6. Sound and speech (orality, origin, communication)
7. Discourse and psychology (diegesis, mimesis, narrative)
8. Syntax and power (tree diagram, sentence, boundaries)
9. Language and the human (universalism, animal)-Momma

V41.0951.001  Topics: Renaissance: Inventing the Renaissance
This course will consider the invention of the Renaissance as a cultural formation and as part of the western cultural imaginary. We will take up the so-called discovery of "man," the recovery of the classical past, the production of scriptural identity or the "bibliographic ego," the formation of the early modern state and the discovery of the "new world" through readings of major English and continental writers of the period. Requirements include regular class participation, an oral presentation, a short paper, and a final research paper.-Newman

V41.0955.001  Topics: 20th C Brit Lit: Life on Mars: Radical Culture in 1970’s Britain
The 1970s, reduced to a cretinising bunch of cliches about flares, Abba and paedophilic glam-rock stars, dismissed as a fagged-out footnote to the dynamism of the 1960s, was in actual fact an especially fertile period for creative and social experimentation. This class offers an expanded vision of its literature - dub poetry, sound poetry, collaborative texts, photo essays, docu fictions, sci-fi dystopias, post-punk zines - and looks at its
connections with avant-garde music, cinema and visual art, as well as with homegrown terror movements, emergent eco-activism and squatting scenes. - Sandhu

V41.0962.001 Topics: 20th C American Lit: The Poetics of Everyday Life 1945-1980
This class will examine emergent explorations of everyday life in American poetry and poetics from the end of World War 2 to about 1980. How does poetry’s engagement with temporality, the event and historicity relate to other explorations of these questions in philosophy, history, and sociology? What drew both poets and historians to the category of daily life? Which new questions, new ways of conceptualizing time and agency, were opened up by the exploration of daily life? Poets we will read will include Frank O’Hara, Philip Whalen, Larry Eigner, Bernadette Mayer, Amiri Baraka, Anne Waldman, Ted Berrigan, Robert Creeley, Jackson Mac Low. We will also read a range of literary critics, historians, philosophers and political theorists including Maurice Merleau-Ponty, Paul de Man, Henri Lefebvre, Guy Debord, Ferdinand Braudel, Todd Gitlin, Tom Hayden and Jerry Rubin. - Shaw

V41.0970.001 Topics: Critical Theory: ‘What is World Literature?’
In recent years, the idea of ‘world literature’ has been the subject of increasing attention and debate. Ever since the concept of ‘Weltliteratur’ was first proposed by the German poet Johann Wolfgang von Goethe in 1827, and subsequently endorsed by Marx and Engels in the Communist Manifesto (1848), the idea of world literature has been opposed to the idea of ‘national’ literatures. Since the end of the nineteenth century, with the increasing mobility of authors, it has become more difficult to assign authors to specific national locations and identities—is Conrad, for example, an English novelist or a Polish novelist who wrote in English? Does a national literature have to be written in a single national language? Does the idea of a national literature tell us more about nationalism than about literature? What does the idea of a national ‘literary tradition’ do with the fact that countries, or their national languages, may change over time, or that individual writers may read far more widely across many different literatures? How valid is it to study instead the literature that has had most impact upon us, including literatures that have travelled far from their original cultures? How does that impact occur? Can we claim that the study of world literature increases cross-cultural understanding? How do particular texts become part of ‘world literature’, and do anthologies of ‘world literature’ tend to ignore the value of non-European literatures? Does translation play a marginal or a central role in our literary culture?

In this course we will be examining the history of ideas of world literature, from Goethe in the nineteenth century to Pascal Casanova and Franco Moretti in the twenty-first; issues of writing and the choices that writers face when choosing or changing their languages of expression; the possibility of cross-cultural understanding (and misunderstanding) through literary texts; and questions of the theory, practice and role of translation. Although the course will be primarily conceptual and theoretical, we will also be using literary examples in order to discuss these questions, and students will be encouraged to develop their own ideas with reference to their own choice of specific literary texts. - Young

V41.0970.002 Topics: Critical Theory: Romantic to Contemporary
This seminar considers major texts in critical theory from Kant to the present day. Readings are organized more conceptually than chronologically. Special emphasis is placed on how modern to contemporary critical debates have been anticipated in the writings of earlier thinkers. Although we begin with Kant, we necessarily make reference to such theorists as Plato, Aristotle, Horace, Longinus, Plotinus, Sidney, and Johnson. Not a survey course, the seminar considers specific critical issues that arise forcibly within various schools of thought.

Literary texts are frequently discussed to highlight the relationship of theory and practice.

Among the theories and critical schools discussed: theories of representation, literary imitation and influence, critical ethics, aesthetics, reader theory, reception theory, formalism, narrative theory, hermeneutics, archetypal
theory, psychoanalytic theory, structuralism, deconstruction, gender theory (feminism, gay, lesbian, queer),
historicism, cultural studies, and postcolonial theory.

The course will be conducted as a seminar with occasional lecture. Each participant will write five short
reaction papers (about two typewritten pages) on topics assigned in advance. These will serve as prompts for
discussion. There is no short essay and no midterm. A term essay of 10-12 pages is due near the end of the
semester. Participants are encouraged to devise their own topics in consultation with the instructor. There will
be a final exam at the appointed time based on a set of questions distributed in advance.

Anyone who has taken V41.0712 with Professor Lockridge is ineligible to enroll in this seminar. N.B.
Enrollment is strictly limited to twelve.

The principal text is The Norton Anthology of Theory and Criticism, ed. Vincent Leitch. Other texts, including
literary texts, will be distributed by the instructor.-Lockridge

V41.0972.001  Topics: Genre Studies: Virginia Woolf
An in-depth survey of Virginia Wool's writing, emphasizing both the fiction and the non-fiction and the link
between them. Reading will also include Wool's aestheticist influences and her Bloomsbury context.
Requirements: reader's diary; oral report; term paper.-Meisel

V41.0972.002  Genre Studies: American Short Story
The American short story both reveals and transcends the cultural and commercial preoccupations that surround
its creation. Once tracking the growth of magazines and inspiring countless how-to manuals, the short story has
also achieved the status of a complex art form. From Poe’s definition of the achievement of a “unity of effect”
and the revelation of “truth” as the story’s aesthetic goals, to contemporary emphases on unsettling the reader,
theories of the form reflect its creative ferment and rich diversity. The authors read will include: William
Faulkner, F. Scott Fitzgerald, Ernest Hemingway, William Saroyan, Tillie Olsen, Delmore Schwartz, Zora Neal
Hurston, Katharine Anne Porter, Shirley Jackson, Truman Capote, John Cheever, Bernard Malamud, Philip
Roth, John Updike, Thomas Pynchon, Flannery O’Connor, Ann Beattie, Raymond Carver, Junot Diaz, Gish
Jen, Jhumpa Lahiri, and Mary Gaitskill.-Hendin

V41.0974.001  Topics: Poetry and Poetics: Modernism and After
The course explores the origins and development of Modernist poetry in Britain and the United States.
Beginning with the early Symbolist writings of W. B.Yeats and Ezra Pound, we shall examine significant
strands of development which distinguish the Pound/Eliot version of Modernism from that which originates
with Gertrude Stein and leads on into the improvisatory poetries of William Carlos Williams. The course will
consider the emergence of a 'feminist' Modernism (Mina Loy, H.D., Lorine Niedecker), the poetics of
Objectivism, the early stages of Pound's Cantos, and Eliot's Four Quartets. We shall then trace several lines of
development from Modernism, looking at the work of poets including Robert Duncan, Charles Olson, John
Ashbery, Susan Howe, and J. H. Prynne. The relation of the poets' theories of poetry to their work is a central
concern of the course.-Nicholls

V41.0975.001  Topics: Emergency, Dictatorship, Coup: Power in Postcolonial Literature
Why has the so-called Third World been witness to so many authoritarian regimes, military coups and states of
emergencies? In what ways are these events related to their postcolonial condition? How have such situations
been narrated and imagined in literature and film, and what understanding of power can we come to by
engaging with these texts? In this course, we will read a range of postcolonial literature (and view one or two
films) from Africa, Latin America, East and South Asia in order to tackle such questions. Our texts deal with:
the rise of authoritarian regimes (V. S Naipaul), allegories of political collaboration (Yi Munyol), everyday life
under states of emergency (Hou Hsiao Hsien, Rohinton Mistry), and the psychological formations of dictators
(Gabriel Garcia Marquez and Pramoedya Ananta Toer). While we will read these literatures for
conceptualisations of power and insights into the lived experience under dictatorships, we will also consider
how the political is necessarily construed in and through literary/discursive terms. Primary texts will be supplemented by historical and theoretical readings where necessary. Requirements: an interest in global literature and formations of power.