## New York University
### Department of English
#### Fall 2012 Course Descriptions

**X= Cross-listed Course**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Time</th>
<th>Instructor</th>
<th>Prerequisites</th>
<th>Description</th>
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<tr>
<td>x-ENGL-UA 130.001</td>
<td>Theory of Drama</td>
<td>TR, 3:30-4:45</td>
<td>Osburn</td>
<td>satisfies the critical theory requirement</td>
<td>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.</td>
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<tr>
<td>x-ENGL-UA 132</td>
<td>Drama in Performance</td>
<td>T, 2:00-4:45PM</td>
<td>Mee</td>
<td>satisfies advanced elective requirement for the English Major</td>
<td>We will explore a rich variety of theatre and performance in New York City every Thursday evening as a way of examining how performance both reflects and constitutes culture. Our central question will be: what do these productions reveal about our world in general, and New York in particular? We will examine the relationship between page and stage; the worldviews inherent in different dramaturgical structures and artistic processes; the role of the spectator; the role of the theatre space; and the ways in which meaning is made and communicated. Finally, we will develop a critical vocabulary for analyzing performance. Students will be asked to read a variety of plays, interviews, reviews, manifestos, and articles over the course of the semester, to attend post-show discussions with artists involved in the productions we attend, to participate in class discussions and exercises in a way that furthers our understanding of the material; and, of course, to attend all Thursday night performances; attendance at all performances is mandatory.</td>
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<tr>
<td>x-ENGL-UA 142</td>
<td>Dante’s Divine Comedy in Translation</td>
<td>M,W 11:00-12:15PM</td>
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<td>Students study the Divine Comedy both as a mirror of high medieval culture and as a unique text that breaks out of its cultural bounds. The entire poem is read, in addition to selections from the Vita Nuova and other complementary minor works. (Source: Italian Studies Department)</td>
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(Source: Italian Studies Department)
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Required of all English majors</th>
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<tr>
<td>ENGL-UA 200 Sections 001-008</td>
<td>Literary interpretation</td>
<td>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.</td>
<td>Required of all English majors</td>
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<tr>
<td>x-ENGL-UA 210.001</td>
<td>British literature I</td>
<td>Survey of English literature from its origins in the Anglo-Saxon epic through Milton. Close reading of representative works, with attention to the historical, intellectual, and social contexts of the period.</td>
<td>Recitation required.</td>
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<tr>
<td>ENGL-UA 220.001</td>
<td>British literature II</td>
<td>This course offers an intensive introduction to major and minor works of literature written in English from the Restoration to the twentieth century in a wide ranges of genres (including, but not limited to, essays, poems, autobiography, plays, novels, novellas and short stories); for some interesting historical and institutional reasons, which will be discussed, we'll exclude American literature, for the most part, but we'll spend a great deal of time with authors from countries other than England (Ireland will be particularly well-represented, but expect to meet authors from Scotland, India, Poland, Kenya and a few other places too). We will consider how our various writers responded to the conflicts and continuities of their culture, paying close attention to their explorations of questions of genre, power and identity. Through lectures, section discussion, written responses, and longer essay assignments, students will become familiar with some major lines through, and movements within, literary history and will work to improve their skills in critical reading and writing.</td>
<td>Required texts:</td>
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*The Norton Anthology of English Literature, The Victorian Age (volume E), Ninth Edition.*
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<tr>
<td>ENGL-UA 230.001</td>
<td>American Literature I</td>
<td>Harper</td>
<td>This course surveys the evolution of literary themes and forms from the period of European exploration of the Americas through the Civil War, tracing the distinctive traditions of writing and thinking that have been influential in the development of modern thought and letters in the United States. How did early Americans value diverse forms of reading, writing, and speaking, and how did they use them to address religious, political and economic conflicts? What might their texts and ideas teach us about fundamental questions we face in our individual and collective lives: about the sources of wisdom and beauty, the nature of freedom and community? This course will addresses these and other questions by exploring diverse genres of literature — sermons, poems, letters, autobiographies, plays, essays, novels, etc. — and considering the social and intellectual contexts in which they circulated. Focusing on major works of learned and popular culture, the course will analyze encounters between European and native American cultures; the arts of religious devotion and cosmopolitan enlightenment; the cultural politics of revolution and modern nationalism; responses to the expansion of capitalism and slavery; the development of print media and modern literary values; and the philosophy and aesthetics of American transcendentalism, among other topics. Major readings will include: Rowlandson, <em>Narrative of the Captivity</em>.</td>
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Maria Edgeworth, *Castle Rackrent* (Oxford World's Classics)  
All of these texts will be available at the NYU Bookstore (Please note that we'll be working with the new Ninth Edition of the Norton Anthologies -- volumes C D E F come bundled together in a shrink wrap with a copy of the Norton Critical Edition of Jane Eyre); other (short) readings will be posted on the course's BlackBoard site.  

**Prerequisites:**  
Literary Interpretation (ENGL-UA 200)  

**Recitation required.**
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<tr>
<th>ENGL-UA 250.001</th>
<th>This course addresses the history of African-American literature from its mid-eighteenth-century beginnings to the turn of the twentieth century. We will examine transcriptions of oral folk productions, slave narratives, speeches, autobiography, essays, poetry, and prose fiction in order to trace the rapid development of African-American literary culture from a primarily oral tradition. We will pay particularly close attention to the various rhetorical qualities of the works in order to identify key aspects of early African-American literary practice. Authors to be read include Phillis Wheatley, Jupiter Hammon, George Moses Horton, Frederick Douglass, Harriet Jacobs, Harriet Wilson, William Wells Brown, Frances E. W. Harper, Charles Chesnutt, Paul Laurence Dunbar, and Booker T. Washington.</th>
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<tr>
<td>18th and 19th C African American Literature</td>
<td><strong>x-ENGL-UA 250.001</strong></td>
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<tr>
<td>MW, 2:00-3:15PM</td>
<td><strong>Satisfies the advanced elective requirement</strong></td>
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<td>Instructor: Harper</td>
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| ENGL-UA 252.001 | It is a cliche universally acknowledged that we (where “we” means, variously, the Twitter generation, the Millennial generation, participants in the Network Society) no longer read, or if we do read, we read poorly, with insufficient attention and affect. Reading, by which is meant literary reading, is said to be a “lost art” and certainly “at risk.” We multitask and thus cannot sustain the kind of focus and attention required for a long, complex narrative. Our primary source of information, education, and entertainment is the screen. The evidence for these claims is often anecdotal but at times calculated: our daily information consumption in print is .6 hours (UC San Diego); there has been a 10% decline in literary reading and a 28% decline in the 18-24 age group (NEA), etc. The task for our seminar will be to consider a set of large but pressing questions that both emerge from and engage this general account of technological transformation: What are the different modes of reading and what is their relationship to different media environments? How do contemporary works of print and electronic literature both reflect and anticipate |
| Topics: Distracted Reading | **ENGL-UA 252.001** |
| TR, 3:30-4:45PM | **Satisfies the advanced elective requirement** |
| Instructor: Raley | |

| | **Recitation required.** |

| | **Recitation required.** |
different modes of reading? What is the place of “close reading” – still the most important basic skill taught to English majors – in a complex media ecology that encourages skimming, browsing and watching? How can we meaningfully situate our own reading practices within that same media ecology? Is all reading now distracted reading and, if so, can we still speak of rigor? With Henry James at one pole and Talan Memmott’s *Lexia to Perplexia* at another, we will be reading a range of literary texts that help us to think through these questions. We will also consider a sample of creative works produced for the iPad and other mobile devices. Along the way, we will review the debates about attention, the futures of the book, and the effects search algorithms have had on both cognitive habits and knowledge production. Written assignments are likely to include a close reading, an exercise in computer-assisted reading, a personal log of information consumption, and a short position paper.

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<tr>
<td>x-ENGL-UA 252.002</td>
<td>Topics: South African Literature After Apartheid</td>
<td>3</td>
<td></td>
<td>M, 12:30-3:15PM</td>
<td>For more than 40 years, apartheid provided the critical frame of reference for South African literature, as writers lent their pens to opposing (and in certain cases defending) the system of racial separation and white minority rule. What has become of South African literature in the years after 1994, the year after the country’s first non-racial elections? To what extent have writers imagined a South Africa different from the one they inherited? In this course we will explore, among other things, the influence of the Truth and Reconciliation Commission on prose, poetry and drama of the late 1990s, the response of writers to the xenophobic violence of 2008, as well as allied developments in the animated films of William Kentridge, and the music videos of Die Antwoord (The Answer), Spoek Mathambo and others. Authors to include, among others, J.M. Coetzee, Antjie Krog, and Phaswane Mpe. Readings will be in English and/or in translation from Afrikaans and Zulu.</td>
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<tr>
<td>x-ENGL-UA 310.001</td>
<td>Medieval Lit in Translation</td>
<td>3</td>
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<td>MW, 9:30-10:45AM</td>
<td>This course will introduce students to the world of Old English poetry through translations of representative Anglo-Saxon verses made by contemporary poets: e.g. <em>Beowulf</em> and other heroic poems; <em>The Dream of the Rood</em> and other religious poems; <em>The Wanderer</em> and other elegies; <em>Riddles; Charms</em>; and more. There will be a joint guest lecture, to be given by one of the editors of <em>The Word Exchange</em>, Michael Matto, and one of the poets in this anthology. Topics to be covered in the course will include: how best to translate Old English poems; kennings and other Old English poetic words; Anglo-Saxon oral poets (scops); the culture of pre-Conquest England including paganism and conversion; kings, thanes, and wars; bishops, monks, and learning; women, sex, power, and spirituality; runes, manuscripts, and material culture; Vikings and the Norman Conquest.</td>
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In addition, students will be introduced to secondary material and also to research methods so that they can
develop their own project, give an oral presentation on the project, and possibly develop a plan for presenting
a paper at an academic conference.

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<tr>
<td>x-ENGL-UA 410.001</td>
<td>Shakespeare I</td>
<td>TR, 11:00-12:15PM</td>
<td>Archer</td>
<td>Satisfies the Pre-1800 Requirement</td>
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<tr>
<td>x-ENGL-UA 445.001</td>
<td>Colloq. Renaissance Writer: Edmund Spenser</td>
<td>TR, 02:00-03:15PM</td>
<td>Archer</td>
<td>Satisfies pre-1800 requirement</td>
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In this survey of the first half of William Shakespeare’s career as a playwright we will consider the
relation between the mingled genres of his plays (festive comedy, history, tragedy) and the social and
political conditions that shaped his developing sense of dramatic form. Critical analysis of the plays as
both performances and written works will form the fabric of this course; the connection of drama to its
culture will be the lectures’ guiding thread. Excerpts from film, television and audio versions of the plays
will be shown and discussed in class along with other visual materials. We will discuss ten great plays,
including *The Merchant of Venice, As You Like It, 1 Henry IV, Romeo and Juliet, Julius Caesar* and
*Hamlet*. The requirements include two essays, short writing assignments, a midterm exam, a final exam,
and consistent attendance at both lectures and recitations.


Recitation Required.

Edmund Spenser was both “England’s Arch-Poet” and a mid-level colonial administrator in Ireland. He
became the most prolific and influential writer of lyric and long-form poetry in English during the later
sixteenth century, even as he served as an ambivalent representative of Queen Elizabeth I’s regime. Closer
to our own time, his combination of lyric intensity and narrative romance influenced poets like Keats,
Yeats, and T. S. Eliot, and fantasy writers like C. S. Lewis, Tolkein and LeGuin. This colloquium invites
you to a selective survey of Spenser’s major works, roughly in the order of their publication: *The
Shepheardes Calendar, Faerie Queene* Books I-III, selections from *Complaints, Amoretti, Epithalamion,
Astrophel, Prothalamion, View of the Present State of Ireland, Faerie Queene* Book V, and the *Mutabilitie
Cantos*. We will discuss Spenser’s self-conscious construction of his poetic career, his remaking of literary
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<tr>
<td>ENGL-UA 515.001</td>
<td>Colloquium: 18th C Writer: Jonathan Swift and Jane Austen</td>
<td>McDowell</td>
<td>9:30-12:15PM</td>
<td>A comparative study of two of the greatest writers of the eighteenth century -- authors who are rarely (if ever) read together by scholars. The premise of this course is that reading Jonathan Swift (1667-1745) and Jane Austen (1775-1817) in dialogue (along with some of their contemporaries) profoundly shifts our understanding, not only of Swift and Austen and their works, but also of the &quot;long eighteenth century&quot; and the way that &quot;English literary history&quot; has been constructed. Readings will consist of fiction, travel narratives, poetry, letters, juvenilia, satire, and political writings; we will supplement these readings with visual materials such as engravings and (possibly) with film clips. <strong>Requirements</strong>: meticulous attendance, seriously engaged participation in discussions, a short digital archives assignment, two formal (i.e. polished) papers, and informal writing throughout the semester.</td>
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<tr>
<td>ENGL-UA 520.001</td>
<td>The Romantic Movement</td>
<td>Lockridge</td>
<td>3:30-6:10PM</td>
<td>William Blake, William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, Mary Shelley, and John Keats are the canonical British Romantic writers considered in this seminar. Not a survey, the seminar considers pointed critical issues related to modern and contemporary debate. Prominent schools of modern theory and criticism—from archetypal, psychoanalytic, and ethical to feminist, historicist, and deconstructionist—have found in British Romantic writers a literature of great</td>
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import. We debate a variety of such approaches. Among topics to be discussed: Blake’s revolutionary satire and mythology; the literary relationship of Coleridge, Dorothy Wordsworth, and William Wordsworth; Romantic autobiography; Coleridge as philosophic critic; William Wordsworth and the uses of memory; Lord Byron as performance artist; Percy Shelley and the Romantic theory of mind; Mary Shelley’s questioning of Romantic ideology; Keats and cultural poetics; formal innovations in Romantic narrative, lyric, and drama; Romantic politics; representations of gender, race, and class; and issues concerning the Romantic canon.

Participants will write three short essays (about four pages each) on topics set in advance by the instructor and make brief presentations of them to the seminar. A term essay of 12-15 pages will be due shortly after the final seminar meeting.

Required texts:


**ENGL-UA 525.001**
**Major British Writers: Bildungsroman**
**TR, 9:30-10:45AM**

Sometimes taken as the quintessential nineteenth-century fiction genre, the *Bildungsroman* turns out to be one of the era’s most protean and hybrid forms. The “novel or development” or the “novel of education” (as *Bildungsroman* is frequently translated) crosses several generic boundaries, encompassing elements of
### Instructor: Vargo  
**Satisfies the advanced elective requirement**

Christian autobiography, the gothic tale, social-problem fiction, upward-mobility stories, and urban panoramas. This course will consider a variety of coming-of-age stories, looking at their distinctive vocabulary and conventions and describing how these change over time. Beginning with three European novels (by Goethe, Balzac, and Stendhal), we will ask why the classical *Bildungsroman* so frequently figures the passage from adolescence to adulthood as the journey of a young man from a culturally backward rural province to a political, economic, or intellectual capital. We will explore the relationship between economic mobility, geographic displacement, and the process of maturation. In the second section of the course, we will look at British revisions of the classical *Bildungsroman* by following the youthful protagonists of novels by Charlotte Brontë, Elizabeth Gaskell, Thomas Hardy, and others, asking how their peripatetic and sometimes directionless wanderings rewrite a tradition that seems to valorize an individual shedding his or her bonds to a childhood community. Possible readings include *Wilhelm Meister’s Apprenticeship Years, The Red and the Black, Père Goriot, Mary Barton, Jane Eyre, The Mill on the Floss, Great Expectations, A Sentimental Education,* and *Jude the Obscure.*

### ENGL-UA 565.001  
**Colloquium: Herman Melville**  
MW, 12:30-01:45PM  
**Instructor: Nicholls  
Satisfies advanced elective requirement**

The course will involve in-depth study of most of Melville’s major works, from *Typee* (1846) to the posthumously published *Billy Budd, Foretopman.* Special attention will be paid to the works of Melville’s maturity: *Moby-Dick* (1851), *Pierre* (1852), and *The Confidence Man* (1857). Some reference will also be made to Melville’s late poetry and to his journals. We shall read Melville’s works in the context of an industrializing America in which the nation confronts pressing questions of class, race, and gender.  
*Juniors and Seniors only.*

### ENGL-UA 607.001  
**Contemporary British Literature and Culture**  
MW, 11:00-12:15PM  
**Instructor: Deer  
Satisfies the advanced elective requirement**

How have British writers responded to the end of empire, Cold War, economic decline and radical changes in racial and sexual politics?  This course offers an introduction to contemporary British culture in an era of profound political and economic change and social upheaval. In order to give students a rich sense of context and history, the course will integrate multimedia elements drawn from visual culture, film, art and popular music, with rigorous textual analysis of contemporary British literature. We will explore novels, poetry, music and film profoundly influenced by the shadow of war, by immigration from the former colonies, by dramatic shifts in gender relations and sexuality, by class conflict and deindustrialization, environmental catastrophe, and by the potential “break up” of Britain. Caught between an ambivalent “special relationship” with America and a technocratic European superstate, how has British culture adapted to its uneasy geopolitical position?  How does a nation so obsessed with images of its past traditions remain at the cutting edge of music and popular culture?  What is Britain’s position in the global cultural economy?  We will examine a range of avant-garde, postcolonial and popular texts which
challenge received notions of Englishness. Particular attention will be paid to the interaction between literature and other cultural forms such as cinema, popular music and sport.

**Readings may include:**

Evelyn Waugh, *Brideshead Revisited* (Back Bay Books)

George Orwell, *1984* (Signet)

Samuel Selvon, *The Lonely Londoners* (Longman)

Kingsley Amis, *Lucky Jim* (Penguin)

John Osborne, *Look Back in Anger* (Penguin)

Ian Fleming, *Dr. No* (Penguin)

Muriel Spark, *The Prime of Miss Jean Brodie* (Harper Perennial)


B.S. Johnson, *The Unfortunates* (New Directions)

Caryl Churchill, *Cloud Nine* (Samuel French)


Alan Moore, *V for Vendetta* (Diamond)


**Recitation Required.**
| Instructor: Bender  
Satisfies advanced elective requirement |
|-----------------------------------------|
| **x-ENGL-UA 650.001**  
Modern American Drama  
TR, 9:30-10:45AM  
Instructor: Oliver  
Satisfies advanced elective requirement |
| From Eugene O'Neill's transformation of the American theater in the 1920's and 1930's to the present day, American drama has often reflected and embodied key social and political trends. This course will use the theme of the "American Dream" as an organizing point to explore such issues as American materialism, the immigrant experience and the emergence of multiculturalism as seen in the works of such playwrights as Odets, Hellman, Williams, Miller, Albee, Hansberry, Shepard, Mamet, August Wilson, Suzan Lori-Parks, Tony Kushner and others |

| Instructor: Lockridge  
Satisfies critical theory requirement |
|-------------------------------------|
| **ENGL-UA 712.001**  
Major texts in critical theory  
T, 3:30-6:10PM  
Instructor: Lockridge  
Satisfies critical theory requirement |
| In this course we study key texts in critical theory from Plato to Derrida and beyond. Raising theoretical questions is not necessarily inimical to literary art. More than half the theorists studied are also poets, dramatists, and novelists curious enough about the origins, structures, and purposes of literature to raise such questions themselves.  
We begin with Plato’s attack on poets in “The Republic.” Much subsequent theoretical discussion, from Aristotle and Longinus to Sidney and Shelley, is an attempt to answer Plato, who may have hoped to be refuted.  
In the first half of the semester, we focus on four major types of theory: mimetic, pragmatic, expressivist, and formalist. In the second half, we primarily study twentieth- to twenty-first-century critical schools, such as archetypal theory, structuralism, psychoanalytic theory, reader theory, historicism, gender and sexuality theory, deconstruction, and postmodernism. We consider pertinent literary texts in light of theoretical issues.  
This is not a survey course. Readings are organized more by conceptual convergence than by chronology.  
Participants will write three “reaction papers” of 3-4 pages on preassigned topics—to be used as prompts for discussion—and a term essay of 10-12 pages on a topic of their own choosing.  
**Recitation Required.** |
The history of dramatic tragedy has been inconsistent, to say the least. The genre flourished most notably in two disparate cultures: ancient Greece and Renaissance England. This semester, we will study representative examples from those periods, and finally, to test the viability of the form, we will read representatives of what may or may not be considered American tragedies from the 20th century.

READING LIST:

Aeschylus, *Agamemnon*.

Sophocles, *Oedipus the King*.

Euripides, *Hippolytus*.

Shakespeare, *Othello*.

Shakespeare, *Macbeth*.

John Ford, *'Tis Pity She's A Whore*.

Thomas Middleton, *The Changeling*.

Arthur Miller, *Death of a Salesman*.

Tennessee Williams, *A Streetcar Named Desire*.
This course will examine recent writing in English from South Asia while also interrogating the category of “global” Anglophone fiction. The spectacular success of fiction by Salman Rushdie, Arundhati Roy, and others has now produced a cosmopolitan reading public for newer writers like Mohsin Hamid, Aravind Adiga and Daniyal Mueenuddin, both at “home” and “abroad”. This work is taking up new questions, creating new paradigms and imagining new worlds: that of the global elite as well as the underclass, that of anti-state revolt, and the bucolic hinterland. What are the central categories of this body of text? What kind of image of South Asia is it producing in the global imaginary? In addition to framing the major debates surrounding this body of text (i.e. the questions of authenticity, postcoloniality and hybridity, language etc.) this course will take up the new forms of writing now emerging and the question of genre: poetry, narrative non-fiction, travelogue. Course requirements: An oral presentation, one short essay, a midterm exam, a final research paper. We will be reading a book every week so be prepared!

Texts:

Salman Rushdie’s *Shame*

Arundhati Roy’s *The God of Small Things*

Aravind Adiga’s *The White Tiger*

Daniyal Mueenuddin’s *In Other Rooms, Other Wonders*

Daljit Nagra’s *Look we have Coming to Dover!*

Mohsin Hamid’s *Mothsmoke*

Rana Dasgupta’s *Solo*

Michael Ondaatje’s *Anil’s Ghost*

Suketu Mehta’s *Maximum City*
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

Tentative reading list (only the first two texts need to be purchased):

| ENGL-UA 735.002  
**Readings in Contemporary Lit Theory: Reading Derrida**  
MW, 9:30-10:45AM  
**Instructor:** Fleming  
Satisfies the critical theory requirement OR advanced elective requirement. |
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<td>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.</td>
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| ENGL-UA 800.001  
**Topics:** Critical Theory  
M, 3:30-6:10PM  
**Instructor:** Carmody  
Satisfies the critical theory OR advanced elective requirement. |
|---|
| We live in an age when technology has profoundly changed how we read and enjoy media. I don’t mean the last five years, but the last one hundred and fifty. Books, newspapers, photography, records, radio, cinema, telecommunications, and computing haven’t changed our world and our culture just one time, but dozens. This class will examine the transformation of media technology and its connection to literature, philosophy, science, history, and politics over that time period. We’ll also be reading the most relevant media theory and criticism that emerged in the 19th and 20th centuries, always with an eye towards how it can be applied to emerging issues today.  

Readings for the course will include (in part):  
Marshall McLuhan, The Medium is the Massage  
Walter Benjamin, The Work of Art in the Age of its Technical Reproducibility and Other Writings on Media  
Roland Barthes, Image Music Text  
Jacques Derrida, Paper Machine  
Fredrich Kittler, Gramophone Film Typewriter  
James Gleick, The Information  
Harold Innis, Empire and Communications |
Plus readings by Susan Sontag, Lisa Gitelman, Johanna Drucker, Miriam, Bratu Hansen, DF McKenzie, Cornelia Vismann, and John Guillory, and works of art by Franz Kafka, Orson Welles, Fritz Lang, Marcel Duchamp, and more.

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<th>Course Title</th>
<th>Instructor</th>
<th>Credit Hours</th>
<th>Instructor Notes</th>
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<tr>
<td>x-ENGL-UA 800.002</td>
<td>The Ballad, Medieval and Early Modern</td>
<td>Vitz</td>
<td>2.00</td>
<td>Satisfies the advanced elective or Pre-1800 requirement</td>
</tr>
<tr>
<td>ENGL-UA 925.001</td>
<td>Senior Honors Thesis/Colloquium</td>
<td>Halpern</td>
<td>2.00</td>
<td>Restricted to Honors Students Only.</td>
</tr>
<tr>
<td>ENGL-UA 950.001</td>
<td>Hamlet, Before and After</td>
<td>Halpern</td>
<td>2.00</td>
<td>Satisfies the senior seminar requirement</td>
</tr>
<tr>
<td>ENGL-UA 951.001</td>
<td>The Writing of Science in the</td>
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There is a rich tradition of stories told in song throughout medieval and early modern Europe, from Scandinavia down to Iberia, from England and Scotland in the West to Greece (and beyond). This course focuses on high points from this tradition, which is full of fairies, trolls, and devils; knights (some of them outlandish) and strong women; love and adventure, violence and death. French, Spanish and Italian songs will receive special emphasis, along with the vibrant tradition from the British Isles. We will also examine the enduring appeal of the sung ballad in the modern period, in contemporary performances by major artists.

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 colloquium for thesis-writers (ENGL-UA 926). Consult the director of honors concerning the selection of a topic and a thesis director.

For *Hamlet* as for Hamlet, the time is out of joint. We will take a semester-long look at the past and future of Shakespeare’s most famous play, focusing both on its transformation of source materials and on subsequent dramatic, critical and philosophical responses. Inserting *Hamlet* into a long arc of literary and cultural history will allow us to see how it both rewrites the past and anticipates its own future. We will look at early versions of the Hamlet story by Saxo Grammaticus and Belleforest, classical tragedies by Sophocles and Seneca, and revenge tragedies by Thomas Kyd to see how Shakespeare transforms these sources and analogues. We will also explore twentieth-century responses to *Hamlet* by playwrights such as Tom Stoppard and Heiner Müller, philosophers such as Jacques Derrida, and the psychoanalytic theorist Jacques Lacan. We will look at some major critical studies of *Hamlet*, mostly from the psychoanalytic and historicist traditions. And we will study the complex textual history of the play.
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<th>Course Code</th>
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<tr>
<td>ENGL-UA 954.001</td>
<td>19th C British Lit: The Brontes</td>
<td>Robson</td>
<td>W, 2:00-4:45PM</td>
<td>This course will consider all of the novels and some of the poetry written by Charlotte, Emily and Anne Bronte in the 1840s and 50s. We'll be placing these works in a broad range of contexts (historical, cultural, biographical, critical, and so forth), but will devote the bulk of our attention to the formal structures of each novel on both the macro- and micro-level; in order to be able to talk with precision about the features we'll encounter, students will become familiar with narratological terminology and concepts, and will spend a fair amount of time in class analysing the workings of short passages of text. Throughout we'll be attentive to the &quot;Bronte myth,&quot; the compelling story of three sisters on the Yorkshire moors who creating timeless works of elemental passion and power: we'll consider Charlotte's pivotal role in disseminating this myth and examine its structural effects upon both popular and academic receptions of the Bronte canon. The last two class meetings will focus on &quot;Bronte Legacies&quot;: we'll decide as a group which film and television adaptations to watch, and which &quot;rewritings&quot; to read. Possible contenders in this last category include Frances Hodgson Burnett's <em>A Little Princess</em> and <em>The Secret Garden</em>; Pauline Clarke's <em>Twelve and the Genii</em>; Jean Rhys's <em>Wide Sargasso Sea</em>; Daphne du Maurier's <em>Rebecca</em>; Anne Carson's &quot;The Glass Essay&quot; and Jasper Forde’s <em>The Eyre Affair</em>. Assignments: one close reading presentation, participation in two group presentations (one on a film or television adaptation of a Bronte novel; the other on a rewriting of a Bronte text), and frequent writing exercises and essays on each of our novels, culminating in a fully documented research paper.</td>
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ENGL-UA 954.002  
Topics: The Age of Lifestyle: The Cultural Milieu of Oscar Wilde  
T, 2:00-4:45PM  
Instructor: Guillory  
Satisfies the senior seminar requirement

In this course we will use the concept of “lifestyle” to orient an examination of the literature and art of the 1890s. The concept of “lifestyle” refers to the “stylization” of life, or life as work of art. We will begin our study by observing that new modes of self-invention were made possible by altered social conditions in the later nineteenth century, when social roles were no longer wholly determined by external factors such as family, gender, class, and other “given” circumstances of individual existence. This development is concurrent with the movement in art and culture known as “aestheticism,” exemplified in the life and work of Oscar Wilde, who famously remarked that he put his genius into his life, and his talent into his work. What does it mean to construct one’s life as a work of art? Using texts by Wilde to anchor the syllabus each week, we will work through five strategies for inventing new relations between life and art: (1) Aestheticism, or the modeling of life as a work of art; (2) Decadence, the cultivation of sensation as a means of stylizing life; (3) Socialism, the extrapolation of lifestyles only possible beyond the condition of want; (4) Dandyism, the use of dress or “fashion” to signal the equivalence of art and life; (5) Homoeroticism, the use of aberrant sexuality or the “double life” to cultivate a secret lifestyle behind the “normal” familial life. Each week we will read works by Oscar Wilde along with other works by the aesthetic or decadent poets, novelists, philosophers, and critics. We will also examine these literary experiments in relation to works of visual culture in painting, the decorative arts, and fashion.
**Tentative Syllabus**

**Week #**

(1)

Introduction: The concept of “style” and the concept of “lifestyle.” Five lifestyle concepts of the later nineteenth century: (1) Aestheticism (2) Decadence (3) Socialism (4) Dandyism (5) Homoeroticism

**Unit 1: Aestheticism**

(2)

Gautier, Preface to *Mademoiselle de Maupin*

Pater, selections from *The Renaissance*; “Style,” “Aesthetic Poetry”

Wilde, “Helas,” “Impression du Matin,” “Athanasia,” “The Sphinx”; “The Decay of Lying,” “Whistler’s Ten O’Clock,” “Mr. Pater’s Last Volume”

Beerbohm, from “1880,” in *The Yellow Book*

Visual Media:

Whistler and Singer Sargent: paintings; Whistler, the “Peacock Room”

Morris et al: furniture and decorative arts of the Aesthetic Movement

(3)

Baudelaire, “The Painter of Modern Life”
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<th>Unit 2: Decadence</th>
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<tr>
<td>(4)</td>
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<tr>
<td>Poems by Douglas, Dowson, Le Gallienne, Johnson</td>
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<td>Symons, “The Decadent Movement in Literature”</td>
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<td>Nietzsche, <em>The Twilight of the Idols</em></td>
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<td>Wilde, “The Portrait of Mr. W.H.,” “Pen, Pencil, Poison”</td>
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<td>Paul Verlaine, <em>Les Poètes Maudits</em></td>
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<td>Huysmans, <em>A Rebours (Against the Grain)</em></td>
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<td>Baudelaire, “Enivrez-Vous” (“Intoxication”)</td>
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<tr>
<td>Wilde, Poems in Prose, “The Critic as Artist”</td>
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<td>(6)</td>
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<td>Pater, review of <em>Dorian Gray</em></td>
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<td>Wilde, defenses of <em>Dorian Gray</em></td>
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<td>Unit 3: Socialism</td>
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<tr>
<td>Wilde, “The Soul of Man Under Socialism”</td>
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<td>Morris, “The Dawn of a New Epoch”</td>
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<td>Engels, selection from <em>The Condition of England</em></td>
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<td>Marx, selection from <em>The German Ideology</em></td>
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<td>Marx and Engels, selection from <em>The Communist Manifesto</em></td>
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<td>Hobsbawm, “Standards of Living”</td>
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<td><strong>Unit 4: Dandyism</strong></td>
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<td>D’Aurevilly, <em>Dandyism</em></td>
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<td>Beerbohm, “Dandies and Dandies”</td>
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<tr>
<td>Baudelaire, “The Dandy,” “In Praise of Make-Up”</td>
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<td>Simmel, “Fashion”</td>
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<td>Wilde, “The Relation of Dress to Art,” “The Truth of Masks,” “A Few Maxims for the Instruction of the Over Educated,” <em>Lady Windermere’s Fan</em></td>
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<td>Visual Culture:</td>
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<td>Men’s and Women’s Fashion 1880-1900</td>
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<tr>
<td>Wilde, <em>A Woman of No Importance, An Ideal Husband</em></td>
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**Unit 5: Homoeroticism**

(11)

Wilde, *The Importance of Being Earnest*; “Phrases and Philosophies for the Use of the Young"

Stevenson, *Dr. Jekyll and Mr. Hyde*

(12)

Hyde, *The Trials of Oscar Wilde*

John Addington Symonds, “Sexual Inversion”

Text of the Labouchère Amendment (1885)

Newspaper reports on the Cleveland Street Scandal

(13)

Wilde, “De Profundis,” “Ballad of Reading Gaol”

Hichens, *The Green Carnation*

Yeats, selections from *Memoires, and Autobiography*

Gide, selection from *Oscar Wilde*
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<th>Meeting Time</th>
<th>Topics</th>
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<tr>
<td>ENGL-UA 963.001</td>
<td>Topics: African American Literature: Zora Neale Hurston on the Page and Beyond</td>
<td>Posmentier</td>
<td>W, 9:30-12:15</td>
<td>Zora Neale Hurston (1891-1960) is now well known for her 1937 novel <em>Their Eyes Were Watching God</em>, which was rescued from obscurity by Alice Walker in the 70s. She was also a prolific cultural critic, anthropologist, folklorist, singer, and dramatist. In this seminar we will be interested in Hurston's production of music, dance and literature, but also in Hurston as a lens onto the academic and creative movements of her time. In that sense this is not a single author course. Rather, we will inquire into disciplinarity, modernism, and diaspora through an analysis of Hurston as an incredibly mobile and versatile figure who defined all of these key terms. In addition to a final seminar paper, students will complete several shorter writing assignments inspired by Hurston's various critical modes. Possible readings include <em>Their Eyes Were Watching God</em>, <em>Dust Tracks on the Road</em>, <em>Mule Bone</em> (Hurston's theatrical collaboration with Langston Hughes), <em>Seraph on the Sewanee</em>, folklore and essays from <em>Folklore, Memoirs &amp; Other Writings</em>, and additional creative critical, and theoretical readings by Langston Hughes, Franz Boas, Melville Herskovitz, Richard Wright, Alice Walker and others (available on the course website).</td>
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<td>ENGL-UA 972.001</td>
<td>Topics: Genre Studies: Virginia Woolf</td>
<td>Meisel</td>
<td>M, 2:00-4:45PM</td>
<td>A comprehensive assessment of Woolf's career, emphasizing what Woolf's fiction and non-fiction share. Woolf's technique is dialogical, making her essays and novels continuous. Woolf is interactive or transactional, whether in her sketches and diaries, her formal essays and polemics, or in her fiction. The course will begin with the historical contexts that situate the Bloomsbury Group as a whole, particularly aestheticism, and the way in which Woolf's portraiture resembles that of Pater. Chronological coverage of Woolf's works will begin with the early stories, <em>Jacob's Room</em> (1922), and the influence of Katherine Mansfield, followed by the study of her canonical phase, from <em>Mrs. Dalloway</em> (1925), <em>To the Lighthouse</em> (1927), and <em>Orlando</em> (1928) to <em>A Room of One’s Own</em> (1929), <em>Three Guineas</em> (1938), and <em>Between the Acts</em> (1941).</td>
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<td>ENGL-UA 972.002</td>
<td>Topics: Genre Studies: American Short Story</td>
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<td>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</td>
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**ENGL-UA 972.003**  
**Topics: Genre Studies: Literature and Protest**  
**W, 9:30-12:15PM**  
**Instructor: Vargo**  
**Satisfies the Senior Seminar requirement**  
This course will trace a tradition of protest literature from nineteenth-century “social-problem” fiction in Britain and the United States to contemporary science fiction connected to our own day’s ecological movement. The class will have three emphases. First, we will analyze the various literary modes (including parody, melodrama, didacticism, and realism) authors affiliated with popular movements have utilized to criticize the present or imagine alternative futures. In particular, we will attend to the challenge of representing in narrative form broad social formations or abstract economic theory, as we explore why literature has so frequently played a prominent role in agitations for social change. Second, we will sharpen our vocabulary about the nature of political art by revisiting seminal debates on artistic autonomy (by Theodor Adorno, Walter Benjamin, Georg Lukács, James Baldwin, and Richard Wright). Third, students will devise individual research projects which examine the print culture context for protest literature: the alternative, movement presses central to protest campaigns from the abolitionism to Occupy Wall Street. Students will learn ways of approaching periodicals which treat them as more than contextual resources, examining them as genres and institutions in their own right, which helped shape the literature appearing in their pages. Possible readings include: Charles Dickens, *Oliver Twist*; Elizabeth Gaskell, *Mary Barton*; Harriet Beecher Stowe, *Uncle Tom’s Cabin*; Frederick Douglass, *Narrative of the Life of Frederick Douglass* and selected speeches; John Steinbeck, *The Grapes of Wrath*; Kenneth Fearing, *Selected Poems*; Clifford Odets, *Waiting for Lefty*; Paolo Bacigalupi, *Pump Six*; Margaret Atwood, *The Year of the Flood*; Justin Taylor, *The Gospel of Anarchy*; and Bill Talen, *What Should I Do if Reverend Billy Is in my Store?*

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**ENGL-UA 973.001**  
**Topics: Interdisciplinary Studies: Literature and the English language**  
**R, 3:30-6:10PM**  
The obvious fact that language is the medium of literature makes the connection between the study of language and the study of literature seem inevitable. Yet, in spite of a tremendous amount of interest in interdisciplinary studies in recent years, language-centered approaches to literature have not figured very
Instructor: Hoover
Satisfies the senior seminar requirement

prominently among them. In this seminar, we will begin by considering some of the reasons that many modern approaches to literature seem to ignore the language of the texts they study, to the extent that it is not difficult to find critical discussions of literature that barely mention the text itself. We will then turn our attention briefly to the nature and origin of language itself. Finally, and mainly, we will explore some of the many and varied ways that the study of the English language can inform and enhance the study of literature in English.

Tentative Reading list:

Literary Texts:

Bierce, Ambrose. “An Occurrence at Owl Creek Bridge” (online).
Twain, Mark. *A Connecticut Yankee in King Arthur’s Court* (online).
Thomas, Dylan. Assorted poetry (online).
cummings, e. e. Assorted poetry (online).
Dickinson, Emily. Assorted poetry (online).

Critical Texts:

Hoover, David L. *Language and Style in The Inheritors* (Blackboard).
Assorted online articles.
Active participation in class discussion will be an essential aspect of this course. The work for the semester will include one or two short language exercises, a class presentation, and a substantial final paper.
| ENGL-UA 973.002 | How can we write about photography and the effects that the medium has on us? How have people written about photography over the past two centuries? What effects have changing technologies had upon writing about photography? How did photography change painting and literature? How have changing political and social environments affected the use of photography and how we “read” it? In this seminar, we will be addressing these and other questions through a sustained study of the history of writings about photography since the nineteenth century, while at the same time considering closely the effects on photography itself of its ever-changing technologies. The course will thus combine theoretical and practical elements. Writers to be studied will include Charles Baudelaire, Roland Barthes, Walter Benjamin, John Berger, W.G. Sebald, Susan Sontag, as well as photographers such as Lewis Hine, Tina Modotti, Alfred Stieglitz, Edward Weston. The course book is likely to be *Photography in Print: writings from 1816 to the present*, ed. Vicki Goldberg. |
| Topics: Interdisciplinary Studies: Photography and Literature | TBA |
| Instructor: Young | |
| Satisfies the senior seminar requirement | |

| ENGL-UA 975.001 | You spit on your people, Your people applaud, Your former oppressors laurel you. The thorns biting your forehead Are contempt Disguised as concern. “At Last’, from Derek Walcott’s Sea Grapes |
| Topics in World Literature: V.S. Naipaul and His Critics | |
| Instructor: Gajarawala R, 2:00-4:45PM | |
| Satisfies the senior seminar requirement | This seminar takes on the towering figure and enigmatic oeuvre of 2001 Nobel Prize winner V.S. Naipaul. Born and raised in Trinidad to a family of Indian descent, and immigrating to London at the age of 18, Naipaul has become one of the most important contemporary British writers of our time. Moving between fiction and reportage, travelogue and memoir, Naipaul’s writings, on Trinidad, on Africa, on India and contemporary Britain have been admired, emulated and canonized, as well as vilified and demonized. A trenchant figure, in addition to the dogged racism and misogyny that characterizes much of his fiction, Naipaul has made a range of |
reactionary public statements: on Islam, on Indian civilization, on African culture. He has also been responsible for the creation and refinement of a modernist prose and for major contributions to the English novel. As such, Naipaul occupies a range of interesting positionalities: the paradigmatic figure of the “writer-in-exile”, the postcolonial novelist, the international prize winner, the British writer. We will consider Naipaul’s work in these various incarnations, while also discussing the major theoretical concerns that emerge from it: colonial culture and its legacy, diaspora, migration, identity, fundamentalism, modernity and violence. We will also consider Naipaul as the public intellectual, in dialogue, as well as in contention, with others including the literary critic Edward Said, and the Nobel Prize winning poet Derek Walcott. As such, this course is a triangulation of contemporary British fiction, postcolonial studies and genre theory of the novel.

Required Texts, V.S. Naipaul:

* A House for Mr. Biswas
* An Area of Darkness
* Mimic Men
* The Enigma of Arrival
* Half a Life
* Guerrillas
* Michael X and the Killings in Trinidad

Secondary Materials:
| Derek Walcott- *Sea Grapes*  
| Aravind Adiga- *The White Tiger*  
| Edward Said- From *Reflections on Exile*  
| Rob Nixon-From *London Calling: V.S. Naipaul, Postcolonial Mandarin* |