xV41.0033.001 Middle Ages at The Movies
The abundant depictions of the Middle Ages in film and popular culture offer themselves up for several lines of analysis and study. They can be compared with the original source material that inspired them, in order to reveal a historical imagination at work. They can be studied as examples of "medievalism," that is, of how the "modern" imagines the "medieval" and uses it to define itself. They can be studied as artistic products, each with their own aesthetic vocabulary and vision. This course will address the popular Middle Ages through all of these approaches in an attempt to understand how historical material, modern concerns, and artistic ideals are woven together in the creation of such an artifact, and to see what can be learned when the strands are separated.

Materials to be studied may include Brian Helgeland's *A Knight's Tale*, Pasolini's *Canterbury Tales*, Disney's *Robin Hood*, *Monty Python and the Holy Grail*, Michael Crichton's *Timeline*, and others.-Dinshaw/Cannon

xV41.0058.001 Reading Race and Representation: Race Matters in Contemporary American Culture
In this course, we will consider contemporary (i.e. late twentieth century) American cultural politics by writers and artists of color in order to consider the social and political valences of race therein. Some of the central questions we will consider include: What does it mean to narrate race and racial identity in a post-civil rights, purportedly “multiculturalist” moment? What social and political work does literary and cultural production by minority Americans (attempt to) accomplish? How does one read race, ethnicity, and nation in this work? How does cultural production participate in nation- (or race-) building? What is the role of the state in racial formation and, vice-versa, the role of race in state formation? How does the idea of the nation mediate racial formation and justice? How are our concepts of injury, crime, grief, responsibility, and rights shaped by racial and racist histories and presence, and vice-versa? What are the implications of “racelessness” or “colorblindness” for the (self) representations of people of color? Students will become familiar with key works of scholarship in critical race theory, comparative U.S. ethnic studies, and emergent American literature. This course will also provide students with an understanding of close reading as a method of cultural critique. -Parikh

xV41.0126.001 History of Drama and Theatre II
This course is a survey of dramatic literature and major theatrical movements from the middle of the seventeenth century to the present. We begin with a consideration of Restoration and eighteenth-century English comedy and continue through Romanticism and Naturalism/Realism to the anti-realistic experiments of the twentieth century. The focus will be on the plays and the approaches to theatrical art they represent. Among the playwrights we study in this course are: Wycherly, Congreve, Sheridan, Goethe, Buchner, Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Brecht, O'Neill, Beckett and representative contemporary writers.

xV41.0180.001 Writing New York
This course examines the evolution of New York City as a literary construct as well as the city's emergence and continual reinvention as one of the country's--and the world's--premiere sites of literary and cultural production. Beginning with the earliest New York theaters in the eighteenth century and continuing to the present, we will examine a range of drama, fiction, non-fiction, and poetry that reveal a variety of New York experiences. Patell and Waterman

V41.0200.001 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.
V41.0210.001 British Literature I
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. Recitation required. Newman

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 the literature of colonial Anglo-America and the early national United States, from 17th-century engagements with “the New World” to the literature of the “American Renaissance” on the eve of the Civil War. We will read high and low literary genres, the sermons, lyrics, captivity narratives, literacy primers, autobiographies, journals, tales and novels that arose in response to the historical pressures of migration, of encounters between cultures, of independence from England, of slavery and abolition, of Indian “removal.” Along the way, we will consider the status of children in a historically and demographically young nation; the expansion of the print marketplace and the spread of literacy; the rise of sentimentality and domestic ideology; and the drive to create a national literature. Recitation required. Crain

V41.0310.001 Medieval Literature in Translation
This course explores the literature and culture of early medieval Britain by focusing on the representation of kings and queen in a wide range of literature. The course is recommended for students who are interested in the history (both political and social) and culture (both material and theoretical) of early medieval Britain, and for students who wish to engage in original research on a historical subject. Some of the questions that we will be asking are: Was Beowulf a good king? How did Queen Guinevere come to be considered the one responsible for the demise of Arthur’s kingdom? Did the Celts and the Vikings in Britain depict kings and queens differently? Did the Christian church have a specific view on ideal kingship and queenship? Why were some kings and queens worshipped as saints in medieval England? What types of literature did kings and queens produce as authors and patrons? What social roles did kings and queens play in events like conversion, cultural revival, and religious reform?

The following are some of the primary texts covered in the course:

- Bede’s *Ecclesiastical History of the English People* (conversion)
- *Beowulf* and other Old English heroic poems (kings and queens in warrior society)
- Cynewulf’s *Elene* and other Old English poems (imagining kings and queens)
- Celtic narratives (kings and queens in Wales and Ireland)
- Old Norse sagas that take place in Britain (memories of the Vikings)
- Alfred’s translation project (king as author)
- Aelfric’s lives of saints (canonizing kings and queens)
- Legal texts (kings as law-givers)
- *Encomius Emmae* and related treatises (queen as patron)
- Geoffrey of Monmouth, *History of the Kings of Britain* (Arthurian literature)
- Chrétien de Troyes, *Erec and Enide* (royal couple in feudal world)

Each week, we will close-read one or more medieval texts in translation and scrutinize an article or a book chapter dealing with related topics. Momma
V41.0320.001 Colloquium: Chaucer
Colloquium: Chaucer is an introduction to Chaucer's major poetry, with particular attention to *The Canterbury Tales*. We will concentrate on Chaucer's language and versification briefly but intensively at the beginning of the course, so that students will learn to read his 14th-century London dialect with comprehension and pleasure. We will pay special critical attention to Chaucer's narrative technique, his use of irony, his methods of characterization, and the wide range of styles, forms, and rhetorical strategies he employs. We will also explore Chaucer's artistry as a reflection of late medieval social and cultural history and pay some attention to the ways in which critical opinion and interpretation of Chaucer's work has changed in the 600 years since his death. The course will emphasize, throughout, the close reading and analysis of the poems and the pure pleasure of reading them. - *Hoover*

V41.0411.001 Shakespeare Survey II
Shakespeare II is a survey of nine plays by William Shakespeare from the second half of his career, beginning in 1600. The course will meet twice a week, on Mondays and Wednesdays from 2:00 to 3:15. The reading list contains examples of the major tragedies, the problem comedies, and the late romances. Students will write two essays and take a midterm exam and a final.

Attendance will be taken at each class, and unexcused absences or lateness will result in grade penalties if they become habitual. I'll pass around a signup sheet during each lecture.
I will hold office hours after class on Mondays and before class on Wednesdays in Room 504, 19 University Place.

The assigned text is *The Riverside Shakespeare*, but you may use any other text you own or wish to buy (a collected works or individual plays), provided that it contains editorial matter (notes, introductions) and act, scene and line numbers. Other required readings include whatever is posted on the course website, which is found at [www.nyu.edu/classes/horwich](http://www.nyu.edu/classes/horwich). Check each week for links connected to whatever play we're reading.

My e-mail address is [richard.horwich@nyu.edu](mailto:richard.horwich@nyu.edu). Don't hesitate to get in touch, either by e-mail or in person, to discuss matters pertaining to the course.

**READING LIST**

- TWELFTH NIGHT
- OTHELLO
- MACBETH
- KING LEAR
- MEASURE FOR MEASURE
- ALL’S WELL THAT ENDS WELL
- ANTONY AND CLEOPATRA
- THE WINTER’S TALE
- THE TEMPEST

V41.0415.001 Colloq. Shakespeare
We will read a number of Shakespeare’s plays from *The Taming of the Shrew* to *The Winter’s Tale* with attention to both formal and historical questions. Issues to be addressed include genre, the Shakespearean text, gender, sexuality, status, degree, and nation. Reading of selected essays presenting major critical approaches. One oral group assignment, a mid-term exam and a final paper, 12-15 pgs. - *Newman*
V41.0450.001 Colloq. Milton
The premise of this course is that Milton is the greatest of the English poets and *Paradise Lost* the greatest of English poems. The purpose of the course is to persuade you that the premise is correct, by immersing you in his densely organized language, his imagined worlds of an earthly paradise, heaven, hell, and the dark world after the fall, and the philosophical and theological problems that will challenge the best readers. To prepare for our 6 weeks on *Paradise Lost*, we will read some of Milton's early poems and prose, including *Areopagitica*, his ringing defense of freedom of expression, some of his political writings (to situate him in the strenuous politics of church and state during the English Civil War), and his tract defending divorce (which reflects not only on his own life, but also on the "marriage" of Adam and Eve). And we will conclude the course with three weeks on his other two great long poems, the magnificent and austere *Paradise Regained* and *Samson Agonistes*, which continue Milton's radical redefinition of the classical ideas of heroism and constitute his parting words on the apparent failure of the Puritan Revolution. – Griffin

V41.0510.001 The 18th Century English Novel
The purpose of this course will be to study the major 18th-century novelists, including Defoe, Richardson, fielding, Sterne and Burney. Siskin

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.

V41.0540.001 Translantic Modernism
Are British and American Modernism more alike than different, or more different than alike? Do they have common or distinct sources? Do they handle influence in similar or different ways? This course will begin with Pater, James and Conrad. Readings in British High Modernism will include Mansfield, Joyce and Woolf; readings in American Modernism will include Cather, Hemingway, Faulkner, Nathanael West, Zora Neale Hurston and Raymond Chandler. Meisel

V41.0600.001 Modern British and American Poetry
This lecture/discussion course examines the historical movement known as “Modernism” (1910-1960). The principal American and British Modernists we will study are Pound, Eliot, Stevens, Williams, and Auden. In addition to our readings of their most significant texts, we will also look into their own poetic theories—what they thought they were doing in their poems and why they thought it was important to do so. In order to put this movement in perspective, we will also read and discuss other important poets. We will begin, for example, with two pre-moderns (Whitman and Dickinson); go on to several other poets (Hardy, Yeats, and Frost) who were contemporaries of the Modernists but shared little of the poetic concerns; then end with three later poets who in various ways rebelled from this movement (Thomas, Lowell, and Plath). There will be a midterm exam, a final, and research paper (12-15pp.) Collins

V41.0607.001 Contemporary British Literature and Culture
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 fiction in an era of profound political and economic change and social upheaval. We will explore novels, poetry 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. The course combines literary and multimedia approaches. Particular attention will be paid to the interaction between literature and other cultural forms such as cinema, popular music and sport. Readings may be drawn from the work of Bowen, Orwell, Waugh, Beckett, Selvon, Lessing, Spark, Naipaul, Burgess, Ballard, Rushdie, Carter, Amis, Dyer, Smith, and Ishiguro. "Deer"

V41.0712.001 Major Texts in Critical Theory
In this course we study key texts in critical theory from Plato to Derrida. The first half of the course focuses on four major types of critical theory: mimetic, ethical, expressive, and formalist. The second half turns to 20th-century critical schools—such as Russian and American formalism, archetypal criticism, structuralism, psychoanalytic criticism, feminism, reader theory, deconstruction, and historicism. "Patell, Shireen"

V41.0721.001 History & Lit of the South Asian Diaspora
America is not always the answer. This class offers an introduction to the many and varied fictions that have been produced by diasporic South Asians across the globe over the last 150 years: in Australia, Africa, Europe, Caribbean. Our exploration of the poetics of immigration will involve looking at writers of canonical renown (VS Naipaul, Anita Desai), as well as younger voices such as Amitava Kumar, Anjalika Sagar, Hanif Kureishi, Hari Kunzru and Rana Dasgupta. There will be a strong film component with screenings and discussions of a diverse range of challenging and rarely-seen features, documentaries and avant-garde cine-essays. Our reading matter will encompass an eclectic array of critical and creative texts, including those from neglected genres such as science fiction, horror and comics. Particular attention will be paid to the diverse geographies of Asian migration – be they plantations, dance floors, restaurants or call centres. Themes to be addressed include abjection, globalisation, coolectude, gender and sexuality, the impact of 9/11 and techno-servitude. "Sandhu"

V41.0724.001 Italian American Life
Italian American writers have expressed their heritage and their engagement in American life in vivid fiction or poetry that reflects their changing status and concerns. From narratives of immigration to current work by "assimilated" writers, the course explores the depiction of Italian American identity. Addressing and challenging stereotypes, the course explores depictions in film and television as well as the changing family relationships, sexual mores, and political and social concerns evident in fiction and poetry. Situating the field of Italian American Studies in the context of contemporary ethnic studies, this course highlights its contribution to American literature. "Hendin"

V41.0728.001 Science Fiction
This course will offer an intensive study of the science fiction genre. It will be predominantly text-based, focusing on novels and short stories (as opposed to film/TV). While we will attend to the relevant historical periods and movements of science fiction (e.g. the pulp era, the Golden Age, the New Wave, cyberpunk), we will not pursue a strictly historical survey (we will concentrate mostly on mid- to late-20th C. science fiction). Instead, we will take a more comparative approach to the texts on the syllabus. A series of fundamental questions will guide our study of the genre: What is science fiction? (how do we define it? what are its conventions?); Why do we read it? (what impact is it designed to have on our imagination and intellect?); How do we read it? (what strains are placed on the hermeneutic process by the poetics of science fiction?). Science fiction has been called a "literature of ideas"; accordingly, we will study how it works as literature, and the ideas it conveys. Our texts will include the SFRA Anthology, Shelley's Frankenstein, Wells's The Time Machine, Bester's The Stars My Destination, LeGuin's The Left Hand of Darkness, Dick's Do Androids Dream of Electric Sheep?, Capek's R.U.R., Gibson's Neuromancer, Hopkinson's Midnight Robber, and Simmons's Hyperion. - "Nazare"
**xV41.0800.001 Medieval Misogyny**

Beginning with the biblical story of creation and moving through the powerful gendered tradition established by Saint Paul, this course will look at key texts of the Western Middle Ages (in modern English translation) in which men lay down the law, and occasionally, women talk back. Among other works we will take up the letters of Abelard and Heloise, the fictive but larger than life Wife of Bath, and the imagined feminine utopia of Christine de Pizan. **Dinshaw**

**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**

**V41.0955.001 Topics: War Literature and Culture**

What impact has war had on twentieth century literature and popular culture? How have writers struggled to create during wartime in the face of censorship, propaganda, trauma and the technologies of violence? This course examines representations of modern warfare in a range of British and American novels, poems, and films. Focusing in particular on questions of gender, imperialism and resistance, we will read texts from the First World War, World War Two and beyond. Readings may include the work of Ford, West, Woolf, Hemingway, Cather, Faulkner, H.D., Bowen, Waugh, Heller, Pynchon, Didion, Ballard, and Barker. **Deer**

**V41.0955.002 Topics: Mad Travelers: Drifters, Dreamers, Visionaries in Contemporary British Fiction**

Britain in the 21st century. A country one million of whose citizens are MIA, presumed loving it up and pursuing the narcotic sublime in warmer countries. A CCTV-camera-infested militarized territory gripped by race panics about insurgent Islam. A fraught interzone between turbo-imperialist USA and a rheumatic mainland Europe that has been deserted by millions of men and women dizzied by the deregulated, treasure-trove market- and imaginative economy of Greater London and its surrounding counties. A gobbing, puking, beering free for all. A rude-boy moodscape governed by the coercive cretinisation wrought by a degraded version of reality peddled by super-flattening media conglomerats.

Across this fragmented, pixellated, liquid terrain - one marked by almost unprecedented social and cultural upheavals – and by the collateral damage it inflicts on its inhabitants – drifts a rogue brigade of writers, artists and film makers. The work they release is lonesome, obsessed, stuckist, extreme. They mirror, wave fists at and try to exorcise the shame and insanity they see around them. They produce installations, graphic novels, cine-essays, hybrid memoirs, lunatic travelogues, unclassifiable anti-texts: Sebastian Horsley goes to the Philippines to get himself crucified; Andrew Kotting commissions a blow-up version of his violent father that he proceeds to cart around the world; Michael Landy makes a list of everything he owns and then systematically destroys all those items.

This class, focusing for the most part on texts and film works produced this millennium, is a series of speculative essays about a diverse and fanatical range of art works that elude the stiff-backed categories and theoretical tenets of contemporary literary analysis. Subjects to be discussed include techno servitude, consumption-as-liberation, the poetics of graffiti and stencil art, feral nature, extreme dandyism, suicidal scholarship. **Sandhu**

**V41.0961.001 Topics: African American Literature: James Baldwin and Toni Morrison**
This seminar will serve as an in-depth introduction to the work of two of the United States’ most accomplished and award-winning African American authors: James Baldwin and Toni Morrison. Students will come to know the literary and critical work of these authors through a variety of sources; in addition to their major novels, we will also read their essays, interviews, and critical interpretations of their work. We will consider unparalleled prominence of both writers, their critical and popular appeal, and the political and aesthetic legacy their work leaves. We will also consider the various historical and critical contexts in which Baldwin and Morrison’s interest in race, gender and nation might be considered. Readings in Baldwin and Morrison will be supplemented by explorations into movements like Black Nationalism or the Oprah’s Book Club craze, as well as cultural criticism, critical race theories, and black feminist thought. In addition to reading and active participation in class, students will be expected to give one oral presentation and write a seminar paper of approximately 15 pages.

\[\text{McHenry} \]

\[\text{V41.0961.002 Topics: Homeland Mythology}\]

Especially in times of crisis, Americans tend to rally around leaders who reassure them that God has blessed theirs above all other nations—given her a mission to feed, clothe, and enlighten the less fortunate, to liberate the world from tyranny and crime, and eventually to inaugurate an era of universal peace. This seminar will examine the biblical sources of this political mythology and the historical instances of its use, for example, in representing North America as a Promised Land reserved for a new Chosen People, in identifying Indians and Africans as cursed races, and in regarding American foreign policy as divinely ordained and therefore exempt from international law. The cynical exploitation of religion is important to expose, but it is, of course, an old story. While this seminar will tell that story, in doing so it will keep as its major focus the credulity of the many, rather than the mendacity of the few. Unlike other contemporary critiques, this text-centered historical survey of American “truthiness” will raise that one, crucial, but seldom asked question: \textit{why is it that so many of us believe the lies we are told?}

\textit{Theoretical approaches:} myth as an oral-cultural storage system; myth as an extension of metaphor; myth as a response to cognitive dissonance; and myth as meme (cultural units that survive by replicating in multiple hosts.) These and other theories will be applied to a wide range of American texts in sessions that will mix lecture with discussion.

\textit{Texts: }\texttt{The Scofield Study Bible} (Oxford U. Press)

Collins, \textit{Homeland Mythology: Biblical Narratives in American Culture}

(Penn State U. Press)

Additional textual material will be made available in the form of a xeroxed packet.

\textit{Procedures:} There will be a midterm exam, an oral presentation (on one’s chosen research topic), and a final research paper of from 15-20 pp. \textit{Collins}

\[\text{V41.0962.001 Topics in American Fiction since World War II}\]

The creative energy of fiction since World War II swept new voices and innovations in literary practice and critical discourse into the mainstream of American writing. Increasing diversity, changes in mores, and fears of cultural crisis all contribute to the ferment of the period. Through intensive readings in fiction and critical theory, the course explores works by writers who helped define the major currents at work, the role of violence in structuring fiction and the emergence of postmodernism as both a literary movement and means to capture and convey changes in culture and character. Through intensive readings in fiction and critical theory, the course explores a period of creative richness, diversity, and often troubling uncertainty.

\begin{itemize}
  \item \textbf{Week 1} Introduction. Cultural and Literary Currents in Postwar America.
  \item \textbf{Week 3} E.L. Doctorow. \textit{The Book of Daniel. } Plume, 1996. Geertz, “Blurred Genres: The Refiguration of Social Thought.” In Adams and


Week 14       Conclusion: Post modernity

Required:


Course Requirements:

1. **Class participation.** (a) Class will be conducted as a seminar. Your participation in discussion will be part of your final grade. (b) A class presentation on a critical reading is required of each student.
2. **Term Paper** Requirements TBA. May be submitted beginning Week 11.

V41.0970.001 Topics: Critical Theory: Reading Foucault
Reading Foucault
The question I asked myself was this: how was it that the human subject took itself as the object of possible knowledge? Through what forms of rationality and historical conditions? And finally at what price? This is my question: at what price can subjects speak the truth about themselves? In these words Foucault, who is sometimes described as the thinker who wedded philosophy and history, described his own work. In this seminar we will read four of Foucault's works -- Madness and Civilization, The Order of Things, Discipline and Punish, and The History of Sexuality Vol 1 -- together with some other essays and interviews -- in order to experience the quality and consequence of his ideas. No prior knowledge of Foucault's writing will be assumed. Course requirements are one short (5 page) and one long (10 page) essay, and participation in class discussion informed by the week's reading assignment. -Fleming

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. Literary texts are frequently discussed to raise issues of 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.

Anyone who has taken V41.0712 with Professor Lockridge is ineligible to enroll in this seminar.

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: 18th Century Women Writers Course Description [* REVISED *]
This course will serve as an intensive introduction to British women's writing between Aphra Behn (c. 1640-1689) and Jane Austen (1775-1817). We will read fiction, polemical writings, poetry, drama, and satire, considering issues such as sexuality, courtship, and marriage; personal liberty vs. familial, religious, and political duty; shifting social hierarchies in an increasingly commercial (vs. traditional agrarian) society; the rise of new genres such as the periodical essay and the domestic novel; and debates concerning women's (and non-elite men's) literacy and education. An important element of the course will be our reflection on the significance of how we access eighteenth-century texts. What difference does it make whether we read these texts on microfilm, in photocopies, in modern paperbacks or textbooks, or in digital form by means of electronic databases such as The Eighteenth-Century Collection Online? Several of our class meetings will be held at the Fales Library and Special Collections of Bobst Library, allowing students a rare opportunity to work with original eighteenth-century materials and to employ this historical evidence in their own oral and written projects.
Sample texts currently under consideration for inclusion: Aphra Behn, *The Rover: Or, The Banish'd Cavaliers* (1677) and/or *Oroonoko: Or, The History of the Royal Slave* (1688); Mary Astell, *Reflections on Marriage* (1700) and/or *A Serious Proposal to the Ladies* (1694); Alexander Pope, *The Rape of the Lock* (1712-1717) and/or *Moral Essays: Epistle II. To a Lady* (1735); Eliza Haywood, *Fantomina: Or, Love in a Maze* (1724); Henry Fielding, *The Female Husband* (1746); Richard Steele and Joseph Addison, selections from *The Tatler* (1709-11) and *The Spectator* (1711-14); William Hogarth, *Selected Engravings* (c. 1740s); Lady Mary Wortley Montagu, selected poetry; Jonathan Swift, selected poetry; Francis Burney, *Evelina: Or, the History of a Young Lady's Entrance into the World* (1778); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792); and Jane Austen, *Northanger Abbey* (wr. 1798-99) and *Pride and Prejudice* (wr. 1796-7).

Thoughtful weekly participation in class discussion is an essential aspect of this seminar. Additional requirements include substantial written work (both short response papers and longer papers), a class presentation, and one day leading part of class discussion, either individually or in teams.

Please note that this course will be tied to the symposium on "Writing Women 1700-1800: Literary History at the Crossroads" to be held at New York University on 10-11 April 2008. Students choosing to enroll should plan to keep their schedules clear for at least part of one of these two days (either Thurs. 10 April late afternoon or any time Fri. 11 April, or preferably both) as you will be required to report on one or more of the lectures.

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**V41.0976.001 Topics: The City on Stage: Urban Performance in 19th-Century New York**

This seminar will examine the trope of the city (New York City in particular) as a "stage" and representations of the city on stage in a range of cultural forms including, but not limited to, nineteenth-century plays that were popular in their own day but have gone largely unstudied and unstaged in ours. These and other works allow us to ask several questions about nineteenth-century literary and popular cultures in New York: What is the relationship between stage performers and urban "actors"? How do the social geographies of theater spaces -- the experiences and divisions of audience members in different types of theaters -- relate to social and political realities in the city outside the theater doors? Who gets to act? Who writes? Who attends what kinds of theaters? How might street performers -- slaves and free African Americans "dancing for eels" in a public market, for example -- comment on urban life? How do working-class theater and blackface minstrelsy serve the needs of their audiences? What can theatrical and extratheatrical performance tell us about the history of gender? What happens when the city intrudes on the stage, as in the case of the famous Astor Place Opera House riots? How can studying theater history deepen our previous understandings of nineteenth-century literature? Students should walk away from the seminar with a solid understanding of nineteenth-century theater history as well as a sense of New York City's cultural history and social developments in the same period.

Playwrights include Royall Tyler, Anna Cora Mowatt, William Henry Smith, Benjamin Baker, Augustin Daly, Dion Boucicault, and Clyde Fitch; we will also read short fiction by the playwright and actress Anna Cora Mowatt, Theodore Dreiser's novel *Sister Carrie*, and the autobiography of P.T. Barnum. Historical and critical material we examine will include treatments of the short-lived African Theater, blackface minstrelsy, the figures of the Bowery B'hoy and G'hal, Barnum's American Museum, and urban theater and cultural history in general.

In addition to reading and participation, requirements include one or two brief response papers, a class presentation, and a 15-page research paper.