xV41.0126.001 History of Drama and Theatre II
The History of Drama and Theater II will survey drama in Europe and the United States from the early
eighteenth century to the middle of the twentieth century. Topics will include genre and its relation to social
change (tragedy, domestic tragedy, melodrama, realism, and various reactions against realism); the organization
of theatrical space; theatrical representations of the consolidation of capitalism; staging revolution; and why
realism is the word we use to describe the supposed aesthetic naiveté of others. Plays will include George
Lillo’s *The London Merchant*, Lessing’s *Nathan the Wise*; Georg Büchner’s *Danton’s Death* and *Woyzeck*;
Goethe’s *Faust*; Victor Hugo’s *Hernani*; Dion Boucicault’s *The Octoroon*; Henrik Ibsen’s *A Doll House* and
*Hedda Gabler*; Strindberg’s *Miss Julie*; Oscar Wilde’s *Salome* and *The Importance of Being Earnest*; Beckett’s
*Endgame*; Brecht’s *Galileo*; and Peter Weiss’ *Mara/Bo/Juliette*.

xV41.0132.001 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.

xV41.0165.001 Jewish American Novel
What makes a novel "Jewish" or "American"? What's at stake in thinking of popular and literary fiction in these
terms? In this course, we will ponder these questions as we read recognized classics of American Jewish
fiction—by writers including Abe Cahan, Anzia Yezierska, Saul Bellow, Philip Roth, Cynthia Ozick, and
Bernard Malamud—as well as a number of less conventionally studied texts. Attention will be devoted to
fictions that test the limits of the so-called "Jewish American novel," including texts composed in Yiddish,
Hebrew, and German (all of which will be made available in English translations), fiction written by non-Jews
about American Jews, and graphic novels. We will attend to the most prevalent thematic concerns of American
Jewish fiction—identity, assimilation, ideology, language, and history—while questioning what the traditional
focus on such themes has tended to obscure. Students will be expected to analyze the formal qualities of novels
and to research their contexts as we explore what makes Jewish writers so stylistically influential in
contemporary American and international literary culture.

*Books to purchase:*

- Abraham Cahan, *Yekl* (1896)
- Anzia Yezierska, *Bread Givers* (1925)
- Philip Roth, *Goodbye, Columbus, and Five Stories* (1959)
- Saul Bellow, *Herzog* (1964)

xV41.0170.001, 002 Film as Literature

THE "MAGIC" OF CINEMA:
Cinema has often been considered magic a fantastic invitation to imagine another world of possibility. Using
anthropological theory on magic (Mauss, Levi Strauss, Taussig), this course examines how the magic of cinema
actually works—through manipulations of sound, image, time, and narration—to accomplish what Luis Bunuel
termed "a dream the dark". Films include classics by Tarkovsky, Fleming, Cocteau, Bergman and Murnau,
along with contemporary films by Kunuk, Reygadas, Jarmusch, Von Trier and Lynch. Students will be required
to do 15 pages of writing, as well as weekly homework assignments, creative exercises and group work.
TEXT INTO FILM:
What does it mean to adapt a literary text for film? This course introduces students to the specific choices that must be made by a director to transform "the printed word" into a visual auditory experience. For example, point of view becomes a challenge of camera shots; a described room becomes a matter of lighting, color, and sound; and the sense of time becomes a product of editing, rhythm, music and splicing. Throughout the course, we will pit director's view against author's view, to examine how the same story may express different agendas, depending on the rendering. Works will include Euripides' "Medea" (Pasolini), Nabokov's "Lolita" (Kubrick), Tennessee Williams' "Streetcar Named Desire" (Kassan), Paul Schrader's "Taxi Driver" (Scorsese), Virginia Woolf's "Orlando" (Potter) and Thomas Hardy's "Tess" (Polanski). Creative exercises required along with three five page papers.

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--premier 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.

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. Recitation required.

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.

V41.0240.001 American Short Story
This course focuses on the nineteenth-century magazine tale, a genre brimming with fantasy, horror, national counter-narratives, racial gothicism, adultery, murder, and ghosts. Through readings of works by Irving, Poe, Hawthorne, Sedgwick, Sigourney, Melville, Chessnut, Twain, James, Jewett, Freeman, Chopin, Wharton (for example), we will explore the origins and development of the modern “short story,” considering along the way
the changing conditions of authorship, publishing, and reception across the nineteenth and early twentieth century.-Crain

V41.0315.001 Introduction to Old English Language and Culture
The proposed course is designed for students who are interested in the language, literature, and culture of England up to the Norman Conquest of 1066. It will provide solid practice in Old English and close reading of a wide range of Anglo-Saxon texts, while introducing students to the historical backgrounds of northwestern Europe, social practices of early medieval Britain, and the literary tradition and innovations of the Anglo-Saxons.

The course is divided into two parts. In the first, students learn basic grammar and memorize core vocabulary, just as they would while studying a foreign language. There will be weekly quizzes at least for the first several weeks of the course. Students will begin reading Old English passages early on, first with the help of translations and then only with study aids such as a glossary and notes. The instructor will also provide a survey of the history and culture of pre-Conquest England. Potential topics include: the heroic code; conversion and cultural syncretism; the rise of English national identity; monasticism and spirituality; the law and customs of the Anglo-Saxons; the Viking invasions and the Norman Conquest; and hybridity and multilingualism.

In the second part, students read poetic texts and related secondary material, while studying more advanced grammar and syntax. There will be a brief introduction to Old English versification before students begin with poems like The Seafarer and The Dream of the Rood. There will be discussions on topics such as oral culture (e.g. how to recite Old English poems), material objects (e.g. the runic inscription on the Ruthwell Cross), women's voice (e.g. elegies and Riddles), and translation (e.g. Ezra Pound’s controversial translation of The Seafarer). The course will end with close reading of one or more passages from Beowulf and students’ performances of Beowulf based on various audio and audio-visual recordings of the poem.

V41.0320.001 Colloquium: Chaucer
Introduction to Geoffrey Chaucer’s major poetry, with particular attention to The Canterbury Tales. Chaucer’s language and versification are studied briefly but intensively so that students are able to read his 14th-century London dialect with comprehension and pleasure. Special critical attention is given to his narrative skills, methods of characterization, wide range of styles and forms, and other rhetorical strategies. Students are also encouraged to explore Chaucer’s artistry as a reflection of late medieval social and cultural history.

V41.0411.001 Shakespeare Survey II
In this survey of the latter half of Shakespeare’s career as a playwright we will consider the relation between the genres of his plays (festive and problem comedy, tragedy, romance) 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 its guiding thread. We will discuss at least eight plays, including Measure for Measure, King Lear, Macbeth, and The Winter’s Tale. The requirements include two essays, short writing assignments, a midterm exam, a final exam, and consistent attendance at both lectures and recitations.-Archer

V41.0415.001 Colloquium: Shakespeare: Shakespeare’s Metadramas
In Shakespeare's early-modern Globe, reality and illusion had no firm boundaries; one encroached on, surrounded, mirrored, was contained by, or spilled over into the other. Shakespeare’s favorite metaphor was the one quoted above, his favorite theatrical devices for embodying this conceit were the play-within-a-play and the disguising of identity, and his favorite model of psychological development was the actor assuming his or her role -- all of which will provide the focus of our readings (and viewings) this semester.-Horwich

V41.0450.001 Colloquium: Milton
In this seminar we will be reading through Milton's major poetry and a selection of his prose, in the context of the Puritan rebellion of mid-century England and with attention to his uniquely influential position in English literary history. In setting out to read Milton’s work, I will foreground the contradictory construction of Milton as man and poet: either the last great writer of the Renaissance, both classicist and Christian, or the first
"modern" writer, a fierce anti-monarchical revolutionary, even a proto-Romantic “Satanic” figure. We will try to understand why this contradictory Milton was so enormously influential in English literary culture, so important, in fact, that nearly every literate person in England before the twentieth century knew *Paradise Lost* thoroughly, and very many were able to recite large parts of the poem by heart.-Guillory

**V41.0510.001**  **The 18th Century English Novel: The Rise of the Novel**  
In 1803, Samuel Miller, worried about living in an “Age of Novels,” warned that any “young person” who became “devoted” to them “is in a fair way to dissipate his mind, to degrade his taste, and to bring on himself intellectual and moral ruin.” This course will test that hypothesis by examining the 18th-century “rise” of the novel.- Sisin

**V41.0515.001**  **Colloq. African American Lit: When and Where They Entered: Black Women Writers of the 1940s and 1950s**  
In 1950 Gwendolyn Brooks won the Pulitzer Prize for her verse collection *Annie Allen*. Eight years earlier, *For My People* brought Margaret Walker the Yale Younger Poets award. Ann Petry’s *The Street* became a million-seller novel upon its publication in 1946. *A Raisin in the Sun*’s twinned successes as a Broadway hit and winner of the New York Drama Critics Circle Award in 1959 established Lorraine Hansberry as a playwright of note.

This second “woman’s era” in African American literature is often neglected as one compared to those of the late 19th and 20th centuries. In this course, we will attend to this group of writers, to account for the unprecedented critical and popular acclaim that they received during the 1940s and 1950s. Focusing on the writings of Brooks, Walker, Petry, Hansberry, Zora Neale Hurston, and Paule Marshall, we will consider the following issues:

How might we theorize the thematic and formal appeal of their works—what traditions did these writers continue, what innovations did they establish, and why did their craft and concerns resonate so keenly with mid-20th century American reading publics? What historiographies and sociologies might account for their formation as a cultural cohort—in what friendship and professional networks did these writers circulate? Why was their work so readily accommodated by the mainstream print venues? How did their circuits of contact and influence differ from support systems that black women writers enjoyed (or lacked) in prior or subsequent times? When read in sync with the governing ideals of literary culture and public intellectual life during the post-World War II/pre-Civil Rights Movement eras, this course aims to re-think models of black female authorship and intellectual authority which emerge during these decades.- Goldsby

**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. *Spear*

**V41.0540.001**  **Transatlantic Modernism**  
A survey of modern literature in English on both sides of the Atlantic, including the role that British precedent plays in the creation of American anxieties. Readings will include James, Pound, Eliot, and Hemingway. The emergence of a different kind of global modernism will be assessed in Joyce, Mansfield, Cather, and Woolf.

**V41.0565.001**  **Colloquium: Herman Melville**  
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.-Nicholls
V41.0635.001  American Fiction 1900-1945
American fiction in this period embodies the variety and anxiety of an era of rapid change. How writers and critics attempted to define and respond to the idea of the “new” or the “transformed” illuminates specific works of literary art and the cultural contexts in which they were created. In literary practice and critical discourse, passages from realism to naturalism to modernism and the reinvention of forms in an era of variety and synthesis help shape the imagination of domestic and political reality. Through readings in fiction and selected critical essays, this course explores an aesthetic of change forged by working artists and analyzed by critics. The course is intended as a survey of forms and practices with an emphasis on modernism and contemporary, eclectic style. *Hendin*

xV41.0650.001  Modern American Drama: American Drama and the American Dream
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.-*Oliver*

V41.0711.001  Topics in Criticism: Holocaust Literature
Is Quentin Tarantino's film *Inglourious Basterds* a postmodern masterpiece or an act of vulgar insensitivity to history? Could it be both? In this course, we will examine the formal and ethical questions raised by authors, filmmakers, critics, and theorists about the representation and memorializing of the Nazi genocide of European Jews and its aftermath. Focusing on stylistically inventive literature, with some incursions into popular media such as cinema, television, comic books, and video games, we will consider both the transnational dimensions of these projects as well as the light shed onto them by contemporary literary and cultural theory. Students will be encouraged to read closely through a corpus of difficult texts, and will be challenged to produce original, creative insights into this literature. Authors studied will include Avram Sutzkever, Yankev Glatshteyn, Paul Celan, Sylvia Plath, S. Y. Agnon, John Hersey, Flannery O’Connor, Cynthia Ozick, Edward Lewis Wallant, David Grossman, Georges Perec, Raymond Federman, Henryk Grynberg, Art Spiegelman, and Jonathan Litell.

*Books to purchase:*
Raymond Federman, *Double or Nothing: A Real Fictitious Discourse* (1971)

V41.0712.001  Major Texts in Critical Theory
The attempt to describe ideas and events in relation to their “context” is one of the most valued and widely pursued intellectual practices in the humanities. But how are contexts themselves produced? What authorizes thinkers both to describe contexts and to assign events to them? Are contexts primarily a matter of “siting” an idea spatially in relation to its relevant social or physical environment? Or are they a matter of “timing” it by placing it in a determinate sequence that unfolds temporally? This class will use these larger questions of contextualization to organize a path through contemporary theory, first addressing spatial, next temporal contexts. Our point of departure will be post-structuralism’s critique of the Enlightenment: we will read Barthes, Foucault, Derrida, Deleuze and Guattari, and De Man in relation to Hooke, Linneaus, Diderot, Locke, and Johnson. From there we will examine the would-be correctives to post-structuralism’s excesses offered by turns to culture and history. The second half of the course will focus on temporal models of contextualization. Throughout we will track contemporary debates about contextualization and description across a wide range of disciplines including literary criticism, art history, politics, anthropology, philosophy, and historiography.-*Shaw*
xV41.0711.001  Topics: 20th C Chinese Lit in Translation
This course will trace the emergence of modern Chinese literature from the late-19th century through to the present. We will begin by considering traditional Chinese theories of literature, examining them in relation to traditional Chinese fictional narratives. Next, we will consider modern China’s engagements with Western literature beginning at the turn of the century. Our focus will be upon how Chinese writers and critics creatively assimilate a specifically modern understanding of literature according to the specific needs of a “semi-colonial, semi-feudal” modern nation-state in the process of formation. The course will combine close readings of a broad selection of modern Chinese literary texts in English translation with an effort to situate those texts in relation to the radical social changes provoked by modernity and revolution.

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, cooietude, gender and sexuality, the impact of 9/11 and techno-servitude.

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.

V41.0735.001  Readings in Contemporary Literary Theory: Thing Theory
We are all commodity fetishists now: things make us nervous—they all seem to be commodities and commodities all seem to be false or hollow or somehow ersatz. But our forebears may have maintained a richer set of relations to the things by which they were surrounded and intrigued: ideas and even social relations still swarmed in the many and various objects of that busy world. I have recently argued that the processes of commodification—abstraction, alienation, spectacularization—were perhaps achieved slowly and unevenly rather than suddenly and consistently. In this course we will think about the ways in which commodity criticism and theory has obscured a different set of literal object relations, one that has left us a rich if neglected archive—of texts that are both sitting on our shelves in Penguin jackets and gathering dust in call numbers that feature histories of cotton production or the polemics of writers like Charles Babbage and Andrew Ure. Theoretical readings will include these last-named pro-industrial sages as well as Victorian anthropologists E.B. Tylor and Mary Kingsley, Adam Smith, Marx, Lukacs, Emily Apter, Naomi Schor, William Pietz, Bill Brown, and Michael Taussig. Fiction may include: Robinson Crusoe; Great Expectations; Middlemarch and the notebooks which formed the “quarry” for this most material of texts; Arnold Bennet’s Clayhanger and Virginia Woolf’s polemic against “Mr Bennet and Mrs. Brown,” as well as To the Lighthouse and V.S. Naipaul’s A Bend in the River. As we read these novels, we will make forays into the more obscure reaches of “thing culture,” investigating primary texts that chronicle the social lives of things in ways that we would never think to do, given our own immersion in commodity culture and its criticism.
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)

xV41.0800.001  Topics: Emergent Literature
As a result of two decades of scholarship and criticism, there now exists a substantial archive of American literature by writers of color. This course will introduce students to the literary production of nineteenth- and twentieth-century writers of African American, American Indian, Asian American, and Latina/o descent.-Parik

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.

V41.0951.001  Topics: Renaissance Literature: Shakespeare: The Nation and its Limits
The last decade in Shakespeare studies has seen an increasing amount of work on the developing idea of the nation in sixteenth and seventeenth century English culture. What is, or was, a nation? Did English people see themselves as part of a nation? What role did gender and sexuality play in their self-image? How did Wales, Scotland, and particularly Ireland define the immediate limit or boundary of English nationality? And what are the “limits” of the nation as a category of (post) modern critical analysis when the idea of the nation is applied to early modern texts? Our class will address these questions through the careful reading of seven plays. Along with each play, we shall take up one or two recent critical articles that deal with the nation in Shakespeare from different points of view, including formalist, new historicist, and feminist approaches. We shall begin in the Elizabethan period with Richard II and the Henry IV plays, and proceed to Henry V. A few weeks on Ireland will follow, during which we shall look at the anonymous Stukeley play along with Irish tracts and historical materials on how the London audience saw its Irish neighbors. During the final part of term we shall consider two nearly contemporary tragedies from the Jacobean period: the Scottish play of Macbeth and King Lear. This course will be useful to students interested in Shakespeare and early modern drama, gender and sexuality, colonial and postcolonial studies, ethnicity, and Irish studies. In addition to the plays, we will read critical articles or selections from Benedict Anderson, Stephen Greenblatt, Jean E. Howard, Claire McEachern, Richard Helgerson, Phyllis Rackin, and others. Requirements will include presentations, papers, and constant, well-informed class participation.-Archer
V41.0954.001  
**Topics: Centers and Margins in 19th-Century Fiction**

This course will look at nineteenth-century British fiction through the interplay of center and margin. Most obviously novels trace movement between the metropolitan center and rural England, not to mention the empire, but there are cultural centers and peripheries as well that engage gender and ethnic or religious identities – even issues of the divided self. We will be reading a variety of texts, some central to the canon, some less so. We will also take a glance at later representations of the nineteenth-century through film adaptation and historical fiction. Books are not yet on order, but if all is in print likely writers to be covered include Austen, Eliot, Dickens, Stevenson, Gaskell, Doyle, Wilde, Kipling, George DuMaurier, Sarah Grand and A.S. Byatt. Apart from attendance and participation in the seminar, the course will require the oral presentation of a term paper draft summary and the paper itself.-Spear

V41.0961.001  
**Topics: 19thC American Lit: American Wilderness**

This course will examine the literary construction of the American wilderness from the colonial era to the present day. We will begin with a study of two modes of colonial writing: early promotional tracts that linked wilderness with economic opportunity and Puritan spiritual narratives that saw the wilderness as a place of savagery and temptation. Taking up writings of the nineteenth century, we will then examine how Romantic and Transcendentalist writers revised these earlier views of nature, depicting nature as a retreat from commerce as well as a place where humans could restore themselves (or, in the words of John Muir, wash their spirits clean). This unit will also consider the figure of the Native American as an embodiment of wildness in both positive and negative senses; the growing awareness of America’s limited natural resources; and the impact of evolutionary biology on the American understanding of animality and human nature. In the last unit of the course, we will examine the construction of wilderness in the literature of twentieth-century counter-cultural movements and contemporary environmentalism. Readings will likely include works by John Smith, Mary Rowlandson, Jonathan Edwards, William Bartram, John Jay Audubon, James Fenimore Cooper, Ralph Waldo Emerson, Henry David Thoreau, Emily Dickinson, John Muir, Jack London, Willa Cather, James Dickey, John McPhee, Jon Krakauer, and Jennifer Price. We will also look at visual art (if time permits, view collections of paintings by Audubon and the Hudson River School at the New-York Historical Society) and film adaptations of some of the books on the syllabus.-Baker

V41.0961.002  
**Topics: 19thC American Lit: Fictions of Childhood**

This seminar will explore the emergent transatlantic discourse of childhood in the eighteenth century and follow its transformations into the American nineteenth century. What do the figure of the child and the concept of childhood make possible for authors and for their narratives? Readings may include theories of pedagogy by Locke and Rousseau; poems by Wordsworth; anonymous eighteenth-century children’s literature (Goody Two-Shoes, “Babes in the Wood”); nineteenth century children’s literature by Jacob Abbott; fictions of childhood by Nathaniel Hawthorne and Henry James; some “classic” works of children’s literature like Peter Pan and Little Lord Fauntleroy. Students will be encouraged to think historically and critically about children’s literature and to explore “lost” works of the genre from the nineteenth century through research in Fales Library.-Crain

V41.0963.001  
**Topics: Afr. American Lit.: Memory and Culture in African American Lit and Culture**

This senior seminar addresses cultural memory in African American texts. In recent years, memory has become a critical object of inquiry across academic disciplines. Narratives and acts of memory are credited with bridging the past and the present, contesting history’s silences and omissions, and shaping collective identities. Hence, memory studies attest to the contested nature of the past. With this in mind, we will consider the politics of memory: how power, class, gender, and sexuality condition what events and figures are remembered and how they are mourned and/or commemorated. We will analyze literature, music, monuments, performance, and visual culture as narratives of cultural memory. Works include Toni Morrison's Beloved, Carrie Mae Weems' visual art, and Haile Gerima's Sankofa. -Williams

V41.0970.001  
**Topics: Critical Theory: Romantic Literature and Modern Theory**

The seminar reads selected works by Blake, Coleridge, Mary Shelley, Percy Shelley, and Keats in light of modern critical and theoretical schools of thought. These perspectives should provide strong insight into Romantic literature well beyond the five writers under consideration.
Illustrative topics: representation and archetype in the “composite art” of William Blake; Coleridge’s poetry in light of expressivist theory and his own theoretical writings; Mary Shelley’s fiction as a challenge to Romantic Prometheanism and gender conventions; critical ethics in Percy Shelley; Keats and narrative theory.

Each participant will write four brief response papers on topics set in advance by the instructor, and a term essay of 10-12 pages on a topic of her/his choosing. A prospectus of this term essay will be submitted earlier in the term. There is no short essay and probably no midterm, but there will be a final exam based on a set of questions circulated in advance.

*The Norton Anthology of Theory and Criticism* (2nd ed, 2009) supplies most of the brief theoretical texts by such figures as Kant, Wollstonecraft, Nietzsche, Wilde, Bakhtin, de Beauvoir, Foucault, Bloom, and Derrida. Some earlier theorists who anticipate modern critical issues, from Plato through Lessing, are also considered. These are supplemented with pertinent readings in modern criticism directed specifically toward the Romantic writers under consideration.

The seminar will be mostly discussion with occasional lecture.-Lockridge

**V41.0970.002**  **Topics: Critical Theory: Intertextuality: Architecture of the Infinite Library**  
Taking Umberto Eco’s novel *The Name of the Rose* as its centerpiece, this course will explore literary theories and critical methods through the lenses of intertextuality and bibliography—or “biblio-graphy,” writing about books. As we follow the trail of the mysterious book that seems to motivate the murders in the fourteenth-century Italian abbey depicted in Eco’s novel, we’ll consider the monk-detectives’ strategies for gathering clues and forming hypotheses in the light of both medieval and contemporary theories of the semiotics of literature and language. Along the way we’ll venture into the intertextual labyrinth this novel constructs, a bookish region in which books may be overheard, as Eco’s narrator observes, to speak “among themselves” (286). Works that we’ll read along with or after *The Name of the Rose*--pieces by authors as chronologically and culturally far-flung as Augustine, Dante, Poe, Arthur Conan Doyle, and Matthew Pearl--will provide additional perspectives on the nature of written artifacts and the obsessions they inspire.-Rust

**V41.0972.001**  **Topics: Genre Studies: The NYU Mediation Lab**  
MIT has its famous Media Lab to "to envision the impact of emerging technologies". NYU English now has its own laboratory/workshop--The Mediation Lab--where we will experiment with the emerging technologies of literary study, from the electronic and algorithmic (databases and new forms of scholarship online) to the conceptual (the history of mediation). We will be looking in particular to explore the links between genres of literature and forms of media.-Siskin

**V41.0973.001**  **Topics: My Space: Writing Modern Selves, from the Diary to the Internet**  
Why do people write diaries, and how should we read them? What kind of evidence do journals or blogs offer about the historical and social contexts from which they emerge? What can they tell us about the physical and virtual spaces in which people come to recognize themselves as individuals and about cultural meanings and forms of individuality in general? This course explores the meaning and practice of diary-writing as it has evolved with technologies of manuscript, print, and digital computing. The course will have two major objectives. First, we will seek to situate contemporary internet sites of self-presentation such as Facebook, My Space, You Tube [“Broadcast yourself"], and blogs in historical and literary perspective. We will consider how the diary has been shaped by religious traditions of self-examination, changing concepts of time, and the expansion of literacy, and define its relation to other literary genres such as the chronicle, autobiography, the novel, and the essay. Second, we will seek to develop a set of concepts to guide us in the interpretation and practice of self-representation across various media. Reading both celebrated and obscure examples of the diary, and conducting research on contemporary digital culture, this seminar will develop cross-cultural perspectives on literary practices of self-creation and the experiences of isolation, sincerity, narcissism, theatricality, privacy, and networking that inform them.-Augst