# New York University
## Department of English
### Spring 2012 Course Lists and Descriptions

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<th>Course Code</th>
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<th>Time</th>
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<tr>
<td>x-ENGL-UA 126</td>
<td>History of Drama and Theater II</td>
<td>Oliver</td>
<td>TR, 9:30-10:45AM</td>
<td></td>
<td>Satisfies advanced elective requirement for the English Major</td>
<td>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-realist 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.</td>
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<tr>
<td>x-ENGL-UA 132</td>
<td>Drama in Performance</td>
<td>Martin</td>
<td>T, 11:00-1:45PM</td>
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<td>Satisfies advanced elective requirement for the English Major</td>
<td>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.</td>
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<tr>
<td>x-ENGL-UA 142</td>
<td>Dante's Divine Comedy in Translation</td>
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<td>MW, 11:00-12:15PM</td>
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<td>Satisfies Pre-1800 Requirement</td>
<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). <strong>THIS COURSE IS CANCELLED VIA ITALIAN STUDIES DEPARTMENT.</strong></td>
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<tr>
<td>x-ENGL-UA 165.001</td>
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<td>What makes a novel &quot;Jewish&quot; or &quot;American&quot;? What's at stake in thinking of popular and literary fiction in</td>
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### Jewish American novel
**MW, 3:30-4:45PM**
**Instructor:** TBA

Satisfies advanced elective requirement for the English Major

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.

### ENGL-UA 181.001
**Modernism and the City:**
**New York and London**
**MW, 11:00-12:15PM**
**Instructors:** Deer/Nicholls

Satisfies advanced elective requirement for the English Major

This course will explore the cultural dynamics of transatlantic modernism as seen through the lens of urban experience. Focusing on London and New York as centers of gravity for modernist culture, we will explore the reciprocal relationship between modernism and the city: how was modernism shaped by the urban experience and how, in turn, did modernism help to mold our conception of the modern city? The course will explore the parallels and contrasts among a variety of forms including literature, film, art, music, stressing the uneven developments of the period, with special attention paid to the tension between highbrow and popular forms. We will investigate patterns of migration and diasporic movement from London, to Paris, to New York, and examine the relationship between the modernist metropolis and other modernist spaces such as rural areas and underdeveloped regions, the suburbs, and colonial metropolises and territories, and homelands during two World Wars. The course will read modernist texts as both response to and symptom of the crises of modernity unleashed by urbanization, immigration, war, imperialism, revolution, shifts in gender roles, race relations, and class conflict. We will consider the claims of the modernists to represent the dominant cultural response to the age alongside the transformations of literary realism, the rise of mass culture and advertising, and revolutionary changes in modern architecture and in technologies of mass communications like film, documentary, radio and popular music.

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<tr>
<td>ENGL-UA 190.001</td>
<td>Topics in 20th C Lit: Poetry and Politics in NYC</td>
<td>In this course we will study the relation between some important poems written in and about New York City during the mid-twentieth century and the major oppositional political and social movements that were influential here during that era -- communism, the popular front, anarchism, feminism, the Black civil rights movement, and gay liberation. Charles Reznikoff, Hart Crane, Marianne Moore, Elizabeth Bishop, Langston Hughes, George Oppen, Muriel Rukeyser, Frank O'Hara, Paul Goodman, Amiri Baraka, and James Schuyler are the poets whose works will center the course. Two short papers and one longer paper of about ten pages will be required. Class meetings will be discussion-based. There will be no tests and no examination. Every student will be expected to acquire the four paperback books from which crucial readings will be drawn. These are: Norton Anthology of Modern Poetry, 3rd edition, ed. Ramzani et al., Vol. I; Elizabeth Bishop, Poems, ed. Hamilton; Frank O'Hara, Selected Poems, ed. Ford; James Schuyler, Selected Poems. Please be sure to bring to the first class meeting your copy of the Norton anthology specified above.</td>
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<tr>
<td>ENGL-UA 200.001-007</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. Required of all English majors.</td>
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<tr>
<td>ENGL-UA 0210.001</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. <strong>Recitation required.</strong></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 at length, 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...</td>
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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, class 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.

**Required texts:**


Maria Edgeworth, *Castle Rackrent* (Oxford World's Classics)

Charlotte Bronte, *Jane Eyre* (Penguin)

All of these texts will be available at the NYU Bookstore; other (short) readings will be posted on the course's BlackBoard site.

**Prerequisites:**

Literary Interpretation (V41.0100)

**Recitation required.**
This course surveys the literature of colonial Anglo-America and the early national United States, from seventeenth-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.

Major texts:

Smith, *The General History of Virginia, New England, and the Summer Isles*

Rowlandson, *Narrative of the Captivity*
Edwards, *Personal Narrative*
Franklin, *Autobiography*

Jefferson, “Declaration of Independence”

Paine, *Common Sense*
Rowson, *Charlotte Temple*

Douglass, *Autobiography of Frederick Douglass*
Thoreau, *Walden*
Stowe, *Uncle Tom's Cabin*
Melville, *Moby Dick*

Poetry of Bradstreet, Taylor, Sigourney, Bryant, Longfellow, Whitman, Dickinson
Tales of Irving, Poe, Hawthorne

Essays by Emerson

**Recitation required.**
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<tr>
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<tr>
<td>ENGL-UA 252.001</td>
<td>20th C African American Literature</td>
<td>McHenry</td>
<td>T, 9:30-12:15PM</td>
<td>Topics: 20th C African American Literature</td>
<td>This course begins with the most basic of questions: What is African American Literature, and what forms has it taken in the twentieth century? To answer this question we will look at a variety of texts, beginning with W. E. B. Du Bois’s classic 1903 text, The Souls of Black Folk from which the concept of double consciousness and the phrase “the problem of the 20th century is the problem of the color line” emerge. The main focus of our inquiry will be the African American novel, but we will look at other genres as well, in order to understand and appreciate the different forms African American literary expression has taken. Titles may include: James Weldon Johnson, <em>Autobiography of an Ex-Colored Man</em>; Jean Toomer, <em>Cane</em>; Alain Locke, <em>The New Negro</em>; Zora Neale Hurston, <em>Their Eyes Were Watching God</em>; Nella Larsen, <em>Quicksand and Passing</em>; Richard Wright, <em>Native Son or Black Boy</em>; Ralph Ellison, <em>Invisible Man</em>; Gwendolyn Brooks, <em>Maud Martha</em>; James Baldwin, <em>Go Tell It on the Mountain</em> and <em>Native Son</em>; Alice Walker, <em>Meridian</em>; Gayl Jones, <em>Corregidora</em>; Rita Dove, <em>Thomas and Beulah</em>; Toni Morrison, <em>Jazz</em>; Charles Johnson, <em>The Middle Passage</em>.</td>
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<tr>
<td>x-ENGL-UA 252.002</td>
<td>Mimicry and Mimesis</td>
<td>Freedgood</td>
<td>T, 2:00-4:30PM</td>
<td>Topics: Mimicry and Mimesis</td>
<td>This course will center on the concepts of mimesis, and its poor relation, mimicry. Mimesis refers to the way in which aesthetic works refer: that is, it is about the representation of reality in art. Mimicry is about closely imitating the superficial characteristics of something or someone: it tends to be less about art and more about life. Together, these concepts provoke anxiety and interest about the ways in which reality and the people and things in it can be reproduced, copied, faked, and fictionalized. We will explore the related concepts of denotation, appropriation, reference, plagiarism, and repetition. Texts may include: Plato’s <em>Phaedrus</em>, Aristotle’s <em>Poetics</em>, Michael Taussig’s <em>Mimesis and Alterity</em>, Derrida’s <em>Dissemination</em>, Svetlana Alper’s <em>The Art of Describing</em>, Roland Barthes, “The Reality Effect,” Homi Bhabha, “Of Mimicry and Man,” Luce Irigary, <em>Speculum of the Other Woman</em>, Eric Lott, <em>Love and Theft</em>, Theodor Adorno, “The Radio Voice.”</td>
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<td>x-ENGL-UA 252.003</td>
<td>17th Century Theatre</td>
<td>Blake</td>
<td>T, 2:00-4:45PM</td>
<td>Topics: 17th Century Theatre</td>
<td>This course explores plays written by Shakespeare’s collaborators, rivals and followers- English drama in the age of Shakespeare written by playwrights other than Shakespeare. These are plays about world-conquering heroes, murderous conspirators, riotous good-fellows and star-crossed lovers; they are also about the fast-changing culture of early modern England, dealing with new patterns of urban life, emergent notions of republican politics and personal liberty, the discovery of new worlds and new sciences, and the increasing pressures of European war, revolution, and civil war. A different play each week. Plays by Beaumont, Brome, Dekker, Fletcher, Ford, Jonson, Marlowe, Massinger, Middleton, Milton, Shirley and Webster.</td>
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<td>ENGL-UA 252.004</td>
<td>Topics: Cross Cultural Encounters on the Renaissance Stage</td>
<td>Forman</td>
<td>TR, 2:00-3:15PM</td>
<td>pre-1800 Requirement</td>
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<td>ENGL-UA 302.001</td>
<td>Medieval Misogyny</td>
<td>Dinshaw</td>
<td>TR, 9:30-10:45AM</td>
<td>pre-1800 Requirement</td>
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<td>ENGL-UA 415</td>
<td>Colloquium: Shakespeare: Shakespeare’s Languages</td>
<td>Horwich</td>
<td>MW, 2:00-3:15PM</td>
<td>pre-1800 Requirement</td>
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The Renaissance witnessed both an explosion in theatrical innovation and an increasingly global world—the beginnings of global trade, the “discovery” of the New World, and bouts of both conflict and cooperation among the world’s powers. By reading plays that stage encounters between Europeans from different countries and of different religions, between Europeans and the Ottoman Empire, among natives of “India,” and among Europeans, Native Americans, and African slaves, we will explore how and why the stage became such a significant site for the representation of cross-cultural encounters. Some questions we will explore include: how do these plays represent conflict—between self and other and over goods and territory—and what possibilities for reconciliation do they imagine? How do these plays understand the differences encountered as a result of travel, trade, and exploration? Why did the theatre develop a fascination with the exotic (for example, with cannibals and pirates)? In what ways did what it means to be European, Christian, or even a good wife or husband get defined and altered by these encounters? In keeping with the theme of encounters, this course will stage a number of creative encounters from the period: between works from different European nations; between plays and the prose works with which they were in dialogue; and between written and visual materials, for example, engravings of the New World and its inhabitants. In the cases where translations exist, we will also read accounts of how non-Europeans viewed Europe. Likely authors include, Shakespeare, Marlowe, Cervantes, Montaigne, Behn, Fletcher, DeBry, and Massinger.

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 life of the enclosed Christina of Markyate, the tale of the fictive but larger than life Wife of Bath, and the imagined feminine utopia of Christine de Pizan. Students will be asked to write two essays and a final exam, in addition to keeping a biweekly misogyny journal relating our medieval readings to current events.

Shakespeare wrote his plays in many verbal modes or styles - chiefly prose, blank verse, and rhymed verse. Moreover, each of these modes appears in several varieties, some of them familiar to the audience from the language of other plays and of poetry (both by Shakespeare and by his dramatic and literary contemporaries) and some of them (unlike the plots of the plays) unique to Shakespeare himself. What makes the language of the plays remarkable is not simply the intensity and power of what Northrop Frye called “Shakespeare’s mighty rhetorical engine,” but the uses to which it is put. For the plays, though some of them are poetic, are not poetry but drama. Dramatic speech must reflect and characterize the speaker; in addition, it must establish and sometimes question the social and psychological context in which it appears. Shakespeare, for a variety of reasons, often “foregrounds” language, calling attention to the rhetorical style.
both of the speaker and of theatrical speech itself. This semester, we will read eight plays to which the analysis of language provides a useful access.

The assigned text is The Riverside Shakespeare (2nd ed); it is available at the NYU Bookstore. (However, if you already own any other modern edition of the plays and poems assigned, you may use that instead.) There will be two papers, a midterm examination and a final examination.

ENGL-UA 445.001
Colloquium: Renaissance Writer
MW, 11:00-12:15PM
Instuctor: Puljcan Juric
Satisfies the Pre-1800 Requirement

Papists, Saracens, Jews, and other devils: Southeast Europe in Renaissance English Drama

What did the English read and write about the peoples and polities of Southeast Europe in the sixteenth and early seventeenth century? How did they represent the cultures, inhabitants, and locales of the Habsburg Empire, Venice, Illyria, and the Ottoman Empire in their plays and prose? What did they observe on their travels through these lands and record in their journals? These are some of the questions we will answer in this seminar. We will read six or seven English plays set in Southeast Europe, including two “Turk plays” and plays by Shakespeare, Marlowe, and others. In order to locate these works in their historical contexts, we will also examine a variety of Renaissance English and continental non-fiction, including ethnographies and maps in Ortelius’s *Theatrum orbis terrarum* and the Mercator-Hondius *Atlas*, selections from the histories of Venice and the Ottoman Empire, and travelogues written by English and Scots adventurers. Reading all of these texts in relation to one another will allow us to map out England’s political and economic interests in the eastern Mediterranean and some of the chief anxieties and discursive patterns associated with parts of Southeast Europe. To facilitate our understanding of the ways in which these peoples and places participated in English nation building and self-definition, we will use several analytical tools and concepts currently important in postcolonial theory, including the practices of “othering,” as well as ideas of cultural hybridity and liminality.

ENGL-UA 510.001
18th C Novel: 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
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<tr>
<td>ENGL-UA 530.001</td>
<td>English Novel in the 19th Century</td>
<td>Jeffery Spear</td>
<td>TR, 11:00-12:15PM</td>
<td>Satisfies the advanced elective requirement</td>
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<tr>
<td>ENGL-UA 540.001</td>
<td>Transatlantic Modernism</td>
<td>Perry Meisel</td>
<td>M, 02:00-04:45PM</td>
<td>Satisfies advanced elective requirement</td>
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<td><em>May also be listed under the title “British Literature of the Transition”</em></td>
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<tr>
<td>ENGL-UA 565.001</td>
<td>Colloq. 19th C Writers: Fictions of Childhood in 19th Century US T</td>
<td>Crain</td>
<td>T, 2:00-4:45PM</td>
<td>Satisfies advanced elective requirement</td>
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This course will test that hypothesis by examining the 18th-century “rise” of the novel.

This survey of nineteenth-century fiction focuses on issues of representation. In the first instance we will explore the novel as a genre with particular attention to what constitutes “realism”. Thematically we will be looking primarily at issues of gender, class and empire.

The texts will include: *Pride and Prejudice*, *Wuthering Heights*, *Bleak House*, *North and South*, *Lady Audley’s Secret*, *The Moonstone*, *Middlemarch*, and *Kim*.

Requirements: Attend class. Post a comment or respond to a posting every week on the on the Blackboard discussion board. The midterm paper will be a close reading of a passage from one of the novels of roughly three pages. There will be a term paper of 8-10 pages, open topic, consultation with Prof. Spear is advised. There will be a final exam consisting of a take-home question to be written out in class and a section of identification questions based on what is discussed in class.

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.

This course approaches literature of the U.S. nineteenth century through the discourses of childhood and figures of children that so obsess American culture, then and now. We’ll begin with the new transatlantic discourse of childhood that emerges in the eighteenth century, especially in British Romanticism, and pursue its evolution in literature for and about children across the century in major literary narratives and poems, as well as the popular poetry and fiction of gift books, magazines, and anthologies. In a demographically and historically young country, what does nineteenth century U.S. culture think that children—real and imagined—are for? What do the figure of the child and the concept of childhood make possible for authors and for their...
narratives? What is the child reader meant to do with the nostalgic image of salvific (often dead) children?

Students will be encouraged to think historically and critically and pursue archival research in Fales Library and in other local special collections as well as in digital databases.

Tentative reading list:

Poetry by Wordsworth, Hemans, Sigourney, Longfellow, Whittier, Stevenson

Nathaniel Hawthorne, Tales

Susan Warner, *The Wide, Wide World*

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Harriet Wilson, *Our Nig*

Louisa May Alcott, *Little Women*

Horatio Alger, *Ragged Dick*

Mark Twain, *Adventures of Huckleberry Finn*

Henry James, ---. *The Turn of the Screw*

*What Maisie Knew*


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<tr>
<td>x-ENGL-UA 572.001</td>
<td>Postmodern Travel Fiction</td>
<td>Saldana</td>
<td>TR, 4:55-6:10PM</td>
<td>Advanced Elective Requirement</td>
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This class studies travel narratives by post-World War II authors and film makers of the Americas, including the Caribbean. It is designed to investigate the relationships that exist between travel narratives and the legacy of colonialism in the Americas; between the concept of "freedom" embodied in travel writing and the ideology of conquest engraved in historical memory; between lost idealism of youth and melancholic romps across continents; between literary representation and the perpetuation of racialized myths about North and South America. It explores the gendered dynamic of traveling across the Americas and writing about it as well. How
are our notions about freedom and mobility tied to sexuality? Why do the protagonists of these novels and films—be they white, black, Latino, Asian-American, or indigenous—"go West," South, East, or North? Why do they ping-pong among these geographic and symbolic poles? What are the evaluative meanings assigned to the cartographically given spaces these protagonists choose to visit and these authors/directors choose to revise in their novels and films? Central to this course is a consideration of the political significance of representation. What are the psychic and social effects of these authors'/directors' representations of places and races of people in their novels? How might autobiographical desire of the authors underwrite the journeys of these texts' protagonists? What do we make of the images of "the West," of "ol' Mexico", of "mother Africa," and of "exotic Asia" that these protagonists inevitably confront and/or perpetuate in their travels? In some cases, authors unwittingly participate in a literary "expansionism" and "Manifest Destiny" analogous to imperial expansion by Europeans in the Americas. In other cases, authors and film makers respond to the effects of this literal imperialism with their own alternative travel narratives representing different kinds of migrations and interpretations of freedom. In all cases, these authors/directors and their narratives have contributed to a re-figuration of the construct of identity in a post-modern Americas, where temporal, geographic and psychic distances between the self and the other have collapsed. Consequently, this course also investigates the rise of the postmodern aesthetic in travel writing and films, and its role in representing these new, discordant proximities. This postmodern aesthetic emerges after the nuclear devastation of World War II and the failure of modernity to deliver on its promises. Consequently, most of the authors we study consciously adopt postmodern aesthetics as a form of protest writing. Writ large, we are asking ourselves how identity is constructed by the authors in a post-modern "Americas"? Theoretical essays on modernism, post-modernism, and subjectivity by Foucault, Freud, Jameson, Habermas, and Hall will supplement our fiction reading and film viewing.

x-ENGL-UA 622.001
Irish American Lit: Memory and Memoir
MW, 12:30-01:45PM
Instructor: Almeida
Satisfies advanced elective requirement

For more information, please contact the Irish Studies Department.

ENGL-UA 626.001
Colloquium: DeLillo and Pynchon

Thomas Pynchon and Don DeLillo are conventionally understood as two of the most important practitioners of American literary postmodernism. But what, formally, makes them postmodern? What exactly is
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| ENGL-UA 635.001     | American fiction, 1900-1945  
Satisfies advanced elective requirement; recitations required  
Instructor: Hendin  
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. **Recitation Attendance Required.** |
| ENGL-UA 712.001     | Major texts and 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. Raising theoretical questions is not necessarily inimical to literary art. More than half these theorists are also poets, dramatists, and novelists curious enough about the origin, structure, 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, expressive, and formalist. In the second half, we study twentieth-century critical schools, such as Russian and American formalism, archetypal criticism, structuralism, psychoanalytic criticism, feminist critical theory, queer theory, reader theory, deconstruction, postmodernism, and historicism. We consider pertinent literary texts in light of theoretical issues.  
| x-ENGL-UA 721.001   | History and 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, |
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<tr>
<th>MW, 9:30-10:45</th>
<th>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, coolitude, gender and sexuality, the impact of 9/11 and techno-servitude.</th>
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<tbody>
<tr>
<td>Instructors: Sandhu</td>
<td><strong>Satisfies advanced elective requirement</strong></td>
</tr>
<tr>
<td><strong>xENGL-UA 724.001</strong></td>
<td>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 &quot;assimilated&quot; 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.</td>
</tr>
<tr>
<td><strong>Italian American life in Literature</strong></td>
<td><strong>TR, 11:00-12:15</strong></td>
</tr>
<tr>
<td><strong>Instructor: Hendin</strong></td>
<td><strong>Satisfies advanced elective requirement</strong></td>
</tr>
<tr>
<td><strong>x-ENGL-UA 729.001</strong></td>
<td>ATTENTION: This course is now listed under ENGL-UA 950.001 Topics: Medieval Literature: the Virgin Mary in Medieval Culture.</td>
</tr>
<tr>
<td><strong>Religion and Literature</strong></td>
<td><strong>TBA</strong></td>
</tr>
<tr>
<td><strong>Instructor: Kearns</strong></td>
<td><strong>Satisfies Pre-1800 Requirement</strong></td>
</tr>
<tr>
<td><strong>ENGL-UA 735.001</strong></td>
<td>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:</td>
</tr>
<tr>
<td><strong>Readings in Contemp. Lit Theory</strong></td>
<td><strong>TR, 3:30-4:45PM</strong></td>
</tr>
<tr>
<td><strong>Instructor: Hoover</strong></td>
<td><strong>Satisfies critical theory requirement</strong></td>
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<tr>
<td><strong>Satisfies critical theory requirement</strong></td>
<td><strong>the history of the computer and humanities computing digitization</strong></td>
</tr>
<tr>
<td><strong>ENGL-UA 735.001</strong></td>
<td><strong>text markup and the representation of information</strong></td>
</tr>
<tr>
<td><strong>Readings in Contemp. Lit Theory</strong></td>
<td><strong>electronic texts and the humanities</strong></td>
</tr>
<tr>
<td><strong>Instructor: Hoover</strong></td>
<td><strong>text-analysis</strong></td>
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<tr>
<td><strong>Satisfies critical theory requirement</strong></td>
<td><strong>literary and linguistic corpora and corpus analysis</strong></td>
</tr>
</tbody>
</table>
ENGL-UA 735.002
Readings in Contemporary Lit Theory:
The Frankfurt School
TR, 02:00-03:15PM
Instructor: Harries
Satisfies critical theory requirement

This course will consider theories of art in work by authors associated with the Frankfurt School, including Theodor W. Adorno, Walter Benjamin, Max Horkheimer, and Ludwig Marcuse. We will discuss a number of questions concerning the place of the aesthetic in modern culture. What is the history of the category of the “aesthetic”? How does mass culture change the traditional work of art? How has the increasing rationalization of society changed art? What is “modernism”? While the focus will be on aesthetic questions, we will inevitably consider questions of domination, administration, and utopia that are essential to the work of many in the Frankfurt School.
### Selected Reading List


Arato, Andrew and Eike Gebhardt, ed. *The Essential Frankfurt School Reader*. (Continuum, 1982).


### Course Descriptions

**x-ENGL-UA 755.001**  
Representations of Women  
TR, 11:00-12:15PM  
Instructor: Parikh

This course surveys representations of sexual and gender difference in literary and cultural production, focusing especially on texts authored by women. Students will be introduced to theories of gender and sexuality that enable us to consider how literature depicts and engages social relations and, conversely, how our reading practices enact (or transform) social conventions regarding gender difference.

**x-ENGL-UA 761.001**  
Topics Irish Lit: Contemporary Irish Lit  
TR, 9:30-10:45AM  
Instructor: Londe  
Satisfies advanced elective requirement

For more information, please contact the Irish Studies Department.

**x-ENGL-UA 800.001**  
Topics: Theatrical Genres: Theater after Film  
TR, 11:00-12:15PM  
Instructor: Harries

What did film do to theater? Histories tend to narrate a movement from theater to film, as though film had swallowed theater whole and then spat it out. But what if we think about a process from screen to stage, from cinema to theater? To think this way goes against some standard narratives, but not against history: no form had a more powerful impact on the development of theater in the twentieth-century than film. Just as art historians have traced a dialectic between photography and painting – a dialectic involving problems of
Satisfies advanced elective requirement

Satisfies Advanced Elective Requirement

MIT has its famous Media Lab to "to envision the impact of emerging technologies". NYU now has its own laboratory/workshop—The Mediation Lab—where we will scale up our visions to include “media” of every kind. As our shorthand for the work done by tools, “mediation” embraces all forms of agency—technological and human—everything that intervenes, enables, supplements, or acts in and on the world. This lab is thus for students across the disciplines who want to participate in the making of new knowledge—knowledge that anticipates a future. Our choice of project(s) for this edition of the Lab will be guided by the genre best known for envisioning futures: science fiction. And our selection of SF texts will be framed by turns to both the past—Sir Francis Bacon’s arguments about new tools and new knowledge—and the present—the physicist David Deutsch’s new book The Beginning of Infinity. The point of working together as a “lab” rather than a “seminar” is that we will do as well as think—and do so collaboratively rather than solely as individuals.

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Satisfies advanced elective requirement

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x-ENGL-UA 800.002
Topics: The Mediation Lab: Sci-Fi Edition
T. 2:00-4:45PM
Instructor: Siskin

Selected Readings

Antonin Artaud, Selected Writings, ed. Susan Sontag (California)
Samuel Beckett, Collected Shorter Plays (Grove/Atlantic)
Walter Benjamin, The Work of Art in the Age of Its Mechanical Reproducibility and Other Writings on Media (Harvard)
Bertolt Brecht, Brecht on Theatre, ed. John Willett (Hill and Wang)
Adrienne Kennedy, The Adrienne Kennedy Reader (Minnesota)
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
<th>Notes</th>
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<tr>
<td>x-ENGL-UA 800.003</td>
<td>Topics in Performance Studies: Gender and Performance</td>
<td>Moore</td>
<td>This class is a work in progress - a performance in its own right. During this semester we will examine how gender theory has shaped performance studies and practice and vice versa. The course will interrogate and stage the relationship between theatre and performance, between text and the body, between ideology and stagecraft, between ourselves and the performances we enact in our daily lives. We will engage the perils of gender insofar as desire is itself a transformative activity, how we might perform our resistance to gender norms, our desire for change, demanding and enacting the impossible? In addition to performance projects, course requirements will include extensive theoretical reading and writing, weekly response papers as well as attendance at scheduled performances, gallery trips and museum visits. You will need to keep Tuesday evenings free for performances and you will be responsible for paying for tickets to these performances and museum visits in addition to the tuition fee for the course.</td>
</tr>
<tr>
<td>x-ENGL-UA 800.004</td>
<td>Topics: Shakespeare's Mediterranean</td>
<td>Wofford</td>
<td>This course examines Shakespeare’s Mediterranean plays in relation to the cultural and imaginative geography established for this region in the classical, medieval and early Renaissance periods. It also provides a brief introduction to the new field of &quot;ocean studies&quot; and will include some readings in marine environmental studies. We will spend about one third of the class on the Ancient Mediterranean, seen through the lens of comedies by Plautus, Virgil’s Aeneid, and writings by Plutarch, among others. We will consider how the various cultures around the Mediterranean opened emotional, physical, imaginative and political possibilities for Renaissance writers and thinkers, particularly as exemplified in Shakespeare’s plays. Topics for study will include the sea as a space of economic and political possibility and threat, including piracy; the differences created by intermingling gender, genre and diverse geographies; romance and comedy and their relation to travel writing; early map making in relation to other kinds of representation; questions of exoticism, orientalism, and the attraction and fear of the foreign. Along with studying how classical and renaissance writers may imagine the Mediterranean differently, we will consider some representations of religious and cultural divides between the Christian and the Muslim worlds in traveler’s accounts and in literature. Readings will include plays by Plautus, Cervantes and Shakespeare, Virgil’s Aeneid, selections from Boccaccio, Ibn Khaldûn, and Don Quixote.</td>
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<tr>
<td>ENGL-UA 0925/0926</td>
<td>Senior Honors Thesis/Colloquium</td>
<td></td>
<td>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 (V41.0926). Consult the director of 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.</td>
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<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Instructor</td>
<td>Requirements</td>
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<tr>
<td>ENGL-UA 950.001</td>
<td>Topics: Medieval Literature: The Virgin Mary in Medieval Culture&lt;br&gt;Instructor: Kearns, Cleo&lt;br&gt;Satisfies the Senior Seminar Requirement OR Pre-1800 requirement</td>
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<tr>
<td>ENGL-UA 953.001</td>
<td>Topics: 18th C British Literature: Satire and Social Commentary in Eighteenth Century British Literature&lt;br&gt;R, 9:30-12:15PM&lt;br&gt;Instructor: McDowell&lt;br&gt;Satisfies the Senior Seminar Requirement OR Pre-1800 requirement</td>
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</table>
Collections of Bobst Library and the New York Public Library, allowing students a rare opportunity to view and work with three hundred year-old materials.

Books on order at NYU Bookstore:

Samuel Richardson, *Pamela; Or, Virtue Rewarded* (Penguin edition only please)


Richard Brinsley Sheridan, *School for Scandal and Other Plays* (Penguin)

Jane Austen, *Northanger Abbey* (Broadview)

----------, *Pride and Prejudice* (Oxford)

William Hogarth, *Selected Engravings*, ed. Shesgreen (Dover)

Simon Dickie, *Cruelty and Laughter: Forgotten Comic Literature and the Unsentimental Eighteenth Century* (Chicago, Nov. 2011) [available at a discount from Amazon; also to be put on reserve]

Plus extensive additional materials to be printed from our Blackboard course site

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ENGL-UA 954.001
Topics: 19th C British Literature
R, 3:30-6:10PM
Instructor: Lockridge
Satisfies the senior seminar requirement

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 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 four 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.

Selected Readings:


ENGL-UA 954.002
Topics: 19th C British Literature:
Charles Dickens
W, 2:00-4:45PM
Instructor: Robson
Satisfies the senior seminar requirement

While this course will consider four major works by Dickens in a broad range of contexts (historical, cultural, biographical, critical, and so forth), our major concern will be to pay minute attention to the workings of the novelist's prose. Close reading, then, is the essence of this course: we'll analyse the building blocks of each novel --words, sentences, paragraphs and chapters - to see how Dickens creates his distinctive settings, characters and plots. In our investigations of Dickens criticism, we'll be particularly attentive to the ways in which critics deploy (or do not deploy) close readings to make their arguments; further, these examinations will help us to think about the ways we might move between Dickens's text and other kinds of texts, contemporary and otherwise, in our own critical writings. Assignments: one close reading presentation, one critical essay presentation, and frequent writing exercises on each of our novels, culminating in a fully documented research paper.

Texts (please buy the most recent Penguin edition of each novel):

Oliver Twist
<table>
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<th>Course Code</th>
<th>Course Information</th>
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</table>
| ENGL-UA 961.001 | **Topics:** 19th C American Lit: American Wilderness  
**R, 2:00-4:45PM**  
**Instructor:** Baker  
**Satisfies the senior seminar requirement**  
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 several modes of colonial writing: the early promotional tract, which linked wilderness with economic opportunity; the Puritan spiritual narrative, which viewed wilderness as a place of savagery and temptation; and the Enlightenment travel narrative, which sought to bring order to nature by means of classification and analysis. 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). Our study of nineteenth-century writing 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. We will conclude the course by examining the construction of wilderness in the literature of twentieth-century counter-cultural movements and contemporary environmentalism. |
| ENGL-UA 962.001 | **Topics:** 20th C American Literature:  
**Frank O'Hara**  
**M, 9:30-12:15PM**  
**Instructor:** Shaw  
**Satisfies the senior seminar requirement**  
This class will focus closely on the writings of post-war American poet, art critic, and curator Frank O'Hara (1926-1966). Concentrating particularly on his *Collected Poems*, we will read O'Hara across a number of overlapping contexts: earlier influential avant-gardes in Russia, France and England; the work of his contemporaries—other New York School poets, as well as Beat and Black Mountain poets; art of the 1950s and 60s, especially Pollock, de Kooning, Rauschenberg, and Joe Brainard; theory and political writing that helps us understand O'Hara's work (from Paul Goodman to Judith Butler). |
<table>
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<tr>
<th>ENGL-UA 965.001</th>
<th>The Age of Lifestyle: The Cultural Milieu of Oscar Wilde</th>
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<tbody>
<tr>
<td>Topics: Oscar Wilde</td>
<td>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.</td>
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<tr>
<td>Instructor: Guillory</td>
<td>Tentative Syllabus</td>
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<td>Satisfies the senior seminar requirement</td>
<td>Week #</td>
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<td>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</td>
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<td>Unit 1: Aestheticism</td>
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</table>
Gautier, Preface to *Mademoiselle de Maupin*

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


“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

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Baudelaire, “The Painter of Modern Life”

Simmel, “The Metropolis and Modern Life”

Baudrillard, “The Society of Consumption”

Gilbert and Sullivan, *Patience*

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**Unit 2: Decadence**

Poems by Douglas, Dowson, Le Gallienne, Johnson

Symons, “The Decadent Movement in Literature”
Nietzsche, *The Twilight of the Idols*

Wilde, “The Portrait of Mr. W.H.,” “Pen, Pencil, Poison”

Paul Verlaine, *Les Poètes Maudits*

Huysmans, *A Rebours (Against the Grain)*

Baudelaire, “Enivrez-Vous” (“Intoxication”)

Wilde, Poems in Prose, “The Critic as Artist”


Pater, review of *Dorian Gray*

Wilde, defenses of *Dorian Gray*

Johnson, “In Honorem”

Wilde, *The Picture of Dorian Gray* (concluded); *Salomé* (with illustrations by Aubrey Beardsley)

**Unit 3: Socialism**

Wilde, “The Soul of Man Under Socialism”

Morris, “The Dawn of a New Epoch”

Engels, selection from *The Condition of England*
Marx, selection from *The German Ideology*

Marx and Engels, selection from *The Communist Manifesto*

Hobsbawm, “Standards of Living”

**Unit 4: Dandyism**

(9)

D’Aurevilly, *Dandyism*

Beerbohm, “Dandies and Dandies”

Baudelaire, “The Dandy,” “In Praise of Make-Up”

Simmel, “Fashion”

Wilde, “The Relation of Dress to Art,” “The Truth of Masks,” “A Few Maxims for the Instruction of the Over Educated,” *Lady Windermere’s Fan*

Visual Culture:

Men’s and Women’s Fashion 1880-1900

(10)

Wilde, *A Woman of No Importance, An Ideal Husband*

**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*
We all know what Freud said, but what did he write—and how did he write? In this course, we will be reading Freud’s work not as a body of psychoanalytic doctrine but as an extended literary production. For Freud was, above all, a great writer who produced a body of writing that is at once literature, autobiography, cultural criticism, anthropology, psychology, and philosophy. Can he also be regarded as one of the great writers of literary Modernism? How far was he a product of the thinking and preconceptions of his own times and how far did he break from them? What was his relation to the new developments with respect to commodities and technology in his era? How far is the concept of anxiety (angst) foundational for his writings and why? These are some of the many questions that we will be asking and seeking to find answers to. During the course of the semester, we will be reading Freud’s writings on anxiety, art, dreams, everyday life, hysteria, jokes, literature, mourning, the ‘case histories’, the uncanny, and war. There will also be opportunity to read some writings by Freud’s contemporaries, such as the German cultural critic Walter Benjamin, the Viennese short story writer Arthur Schnitzler as well as other related material by Thomas de Quincey, Rider Haggard, and Robert Louis
<table>
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<th>Course Code</th>
<th>Topic</th>
<th>Time</th>
<th>Instructor</th>
<th>Notes</th>
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<tr>
<td>ENGL-UA 972.001</td>
<td>Poetry and Poetics: Modernism and Beyond</td>
<td>W, 3:30-6:10PM</td>
<td>Nicholls</td>
<td>The course will explore the origins and development of modernist poetry in the US and Britain. Beginning with the early symbolist writings of W. B. Yeats and Ezra Pound, we shall examine significant strands of development that distinguish the Pound/Eliot version of modernism from that which originates with Gertrude Stein and leads on into the improvisatory poetics of William Carlos Williams. The course will consider the emergence of a “feminist” modernism (Mina Loy, HD, Lorine Niedecker), the poetics of Objectivism, the early stages of Pound’s <em>Cantos</em>, and Eliot’s <em>Four Quartets</em>. We shall go on to trace several lines of development from modernism, looking at a range of poets that may include Robert Duncan, Charles Olson, Amiri Baraka, Dylan Thomas, Susan Howe and Geoffrey Hill. We shall use the two-volume <em>Norton Anthology of Modern and Contemporary Poetry</em> as the course reader. Emphasis will be placed on close reading of particular poems and on the relation of poets’ theories and manifestos to their own poetry.</td>
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<tr>
<td>ENGL-UA 974.001</td>
<td>Poetry and Poetics: Romanticisms/Modernisms/Afterlives</td>
<td>T, 2:00-4:45PM</td>
<td>McLane</td>
<td>&quot;What is Poetry?&quot; Asked Coleridge; asked Gertrude Stein; ask contemporary poets. This course explores several poetic and theoretical genealogies: anchoring ourselves in romanticism (circa 1800), we will explore as well the complex and ongoing conversation between poets and poeties typically designated &quot;romantic,&quot; &quot;modernist,&quot; and “contemporary.” Our primary readings will be in English and its kindred languages, including American English and Scots, but those working in other languages are welcome. Among the poets, critics, theorists, and essayists we’ll likely consider: romantics—Wordsworth, Blake, Shelley, Coleridge, Burns, Scott, Keats; modernists—T. S. Eliot, Ezra Pound, H. D., William Carlos Williams, Stein; contemporaries—Anne Lauterbach, Tom Pickard, Bob Perelman, Anne Carson, Lisa Robertson, Susan Howe, Charles Bernstein. Other readings: ballads (traditional and literary), various manifesti, anthologies, and treatises. While not disregarding chronology, much less historicity, this class will proceed in part through juxtaposition—romantics and moderns and contemporaries read alongside one another most weeks, in order to blast us out of complacency.</td>
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**Bibliography:** We will be using the new English translation of Freud, which is published by Penguin, where available: *Beyond the Pleasure Principle*, *Civilization and Its Discontents*, *The Interpretation of Dreams*, *The Joke and Its Relation to the Unconscious*, *On Murder, Mourning, and Melancholia*, *The Psychology of Love*, *The Psychopathology of Everyday Life*, *Studies in Hysteria*, *The Uncanny*, *The Wolfman and Other Cases*.
<table>
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<th>Required Texts:</th>
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<tr>
<td>— Tom Pickard, <em>The Ballad of Jamie Allan</em> (Flood Editions, 2007)</td>
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<tr>
<td>— William Carlos Williams, <em>Spring and All</em> (New Directions, 2011)</td>
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