World Literature in English: Colonialism and its Aftermaths  
ENGL-UA 163 – 001  
Monday / Wednesday / Thursday 11am – 1:20pm

Instructor:  Nicholas Matlin  
Email:  nick.matlin@nyu.edu

Office Hours:  TBA  
Office:  19 University Pl, B-05

Course Description:

This course focuses on World Literature produced within the context of colonialism and decolonization. We will read a broad selection of twentieth and twenty-first century texts that are situated in a variety of locations including Britain, the Belgian Congo, India, Kenya, New Zealand, South Africa, Zimbabwe, and the United States. Students will have the opportunity to think through how colonial power has shaped—and indeed, continues to shape—the world in which we live. Tracing a path from Joseph Conrad and E. M. Forster's classic texts of European imperialism to more recent novels by J. M. Coetzee and Louise Erdrich, we will engage with questions of power and representation, violence and memory, gender and sexuality, political activism and critique, and economics and privilege. What are the tensions that arise between present and past, between East and West, and between the Global North and the Global South? How are distinctions drawn between places, peoples, and histories?

Central to our concerns in this course is the relationship between ‘world literature’ and ‘postcolonial literature.’ What do these terms reveal or conceal? How does postcolonial literature and criticism engage us in more ‘worldly’ ways of knowing, thinking, and writing? Do literary texts provide a constructive site for generating a coherent politics or ethics? Through discussion we will tackle these questions, probing issues of canonicity, nationalism, cultural and linguistic translation, and the politics of print.

Required Texts: [Books marked with * are available at the NYU Bookstore.]

E. M. Forster A Passage to India (Harcourt; ISBN 0156711427)*
Ngugi wa Thiong’o Matigari (Africa World Press; ISBN 0865433607)*
Course Requirements:

Attendance and Participation: Participation is a must in this class. At each class you should come prepared with a passage to discuss and close read. The Penguin Dictionary of Literary Terms & Literary Theory defines close reading as ‘detailed, balanced and rigorous critical examination of a text to discover its meanings and to assess its effects’ (142). Close reading entails interpretive attention to word choice, language, symbolism, tone, and rhetoric. Try formulating a critical question about the passage and be ready to share this question with your colleagues. Your participation will also be evaluated based on your attentiveness to the comments and questions of your colleagues. Remember that when you come to class you are a member of a community of readers.

Weekly Reading Journal:

Every Friday you will bring to class a one-page close reading of a passage from the text for that day. This assignment is designed as a replacement for quizzes, but it also serves as a venue for you to hone your writing and analytic skills. Late journals will not be accepted.

Presentations:

Each student will be responsible for a five-minute presentation at one point during the semester. These presentations are intended to allow you to pose questions for discussion and for you to present your particular analytical response to the texts that we are reading. Five minutes is approximately 2.5 pages of double-spaced text (12 pt. Times New Roman)

Essays:

Two essays are required for this course: one 3-page midterm paper, and one 4-5 page final paper. These essays should be double-spaced, Times New Roman, and should include a Works Cited list. Essays should be proofread, and citations should be in MLA format. Spelling and grammatical mistakes will be penalized.

Evaluation:

Attendance and Participation: 25%

Presentation: 5%

Weekly Reading Journals (1 page/week double-spaced): 20%

Mid-term Paper (3 pages double-spaced): 15%
Final Exam (in class): 10%
Final Paper (4-5 pages double-spaced): 25%

Class Schedule:

**Week 1: Course Introduction**

May 29: Course Introduction
May 30: Conrad, *Heart of Darkness*

**Week 2: Colonialism and Narrative Form**

June 3: Forster, *A Passage to India* (to Chapter XX)
June 5: Forster, *A Passage to India* (to Chapter XXVIII)
June 6: Forster, *A Passage to India* (to end) [Forster reading journal due]

**Week 3: Decolonization, Neocolonialism, & the Politics of Language**

June 10: Ngugi, “Decolonizing the Mind”; Frantz Fanon, selections from *The Wretched of the Earth* [NYU Classes]
June 12: Ngugi, *Matigari*
June 13: Ngugi, *Matigari* (to end) [Ngugi reading journal due]

**Week 4: Settler Colonialism and Reparation**

June 17: Marechera, “House of Hunger”; Scarry, selections from *The Body in Pain* [NYU Classes]
June 19: Coetzee, *Disgrace* (up to p. 110); selected photographs by David Goldblatt
June 20: Coetzee, *Disgrace* (finish); Graham, “Reading the Unspeakable: Rape in J. M. Coetzee’s *Disgrace*” [Graham journal due]
**Week 5: Postcolonial Fiction, Magical Realism, & National Allegory**

June 24: Roy, *God of Small Things*

June 26: Roy, continued.

June 27: Jameson, “Third World Literature in the Era of Multinational Capitalism”; Slemon, “Magical Realism as Postcolonial Discourse” (NYU Classes) [Jameson journal due]

**Week 6: Colonial Legacies in the United States**

July 1: Erdrich, *The Round House*

July 3: Review / Final Exam (in class)

July 4: NO CLASS

FINAL PAPERS DUE: Tuesday, July 9th at 12 noon. Submit via NYU Classes
Basic Information
Instructor: Randall Sessler
Email: ras559@nyu.edu
Office: 19 University Place (basement); room TBA
Office hours: TBA

Course Description
This course charts the emergence and re-imaginations of “English” literature over the course of nearly 10 centuries. Starting with Beowulf and continuing through the English Civil War, we will see how print technology, scientific advancements, and political upheaval both affect and are affected by literary production. We will examine the ways in which literary texts represent and attempt to influence their cultures, with special attention being paid to issues of history, genre, media, and politics.

In addition to covering famous writers like Chaucer, Shakespeare, and Milton, we will engage several lesser known but important figures such as Milton’s amanuensis Andrew Marvell and John Wilmot, the 2nd Earl of Rochester. Students should also be prepared to examine the “afterlives” of key works in a variety of media, including adaptations of Shakespeare’s plays, Gustave Doré’s images of Paradise Lost, and the biographic film of John Wilmot, The Libertine.

Required Texts


Course Requirements
Papers: You will write two papers for this course: a 4-5 page close-reading paper and a 6-8 page paper that incorporates close-reading and research.
Final Exam: The final exam will include passage identifications and 2 short essays.
Discussion: Your active and consistent participation is required. Please come to class every day having done the assigned reading and ready to participate.

Grade Breakdown

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<tr>
<th>Requirement</th>
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<tr>
<td>Close-Reading Paper</td>
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<td>Research Paper</td>
<td>30%</td>
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<td>Final Exam</td>
<td>25%</td>
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<td>Class Participation</td>
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Course Policies
Attendance: Attendance is mandatory. More than three unexcused absences from class will cause you to fail the course. Attendance without the text under discussion counts as half an absence. Please let me know of any extenuating circumstances as soon as possible.

Help with writing:
You have two options for extra writing assistance.
1. I am available to discuss ideas or drafts with you during my office hours. I strongly encourage you to visit, as one-on-one discussions are generally more productive than reading comments on a graded paper.
2. The NYU Writing Center, located on the 3rd Floor of 411 Lafayette St. is a very helpful resource. Check http://www.nyu.edu/cas/ewp/html/writing_center.html. You can make appointments either by phone or online, though they also offer a walk-in service.

Academic honesty:
Any idea, phrase, or passage that comes from an outside source must be cited. Please see NYU’s Statement on Academic Integrity: http://map.cas.nyu.edu/page/academicintegrity.

Your health matters:
Adjusting to life in New York City, living away from home for the first time, and meeting the demands of college can be overwhelming. While I care about your well-being, I am not adequately trained to help you with personal matters. NYU offers many services that can be of great use to you. Consult the Wellness Exchange either online at http://www.nyu.edu/999/ or call 212-443-9999.

Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments Due</th>
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<tr>
<td>Tuesday, May 28</td>
<td>Introduction and Defining “English” Literature</td>
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<td>Thursday, May 30</td>
<td>Chaucer’s The Canterbury Tales</td>
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<td>Monday, June 3</td>
<td>Chaucer’s The Canterbury Tales</td>
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<td>Tuesday, June 4</td>
<td>Tales from Arthur’s Court</td>
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<td>Thursday, June 6</td>
<td>Tales from Arthur’s Court and the Introduction to the Renaissance</td>
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<td>Monday, June 10</td>
<td>Elizabethan Poetry</td>
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<td>Tuesday, June 11</td>
<td>Epic and Allegory</td>
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<td>Thursday, June 13</td>
<td>Shakespeare’s Historical Tragedies</td>
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<td>Monday, June 17</td>
<td>Shakespeare</td>
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<td>Tuesday, June 18</td>
<td>Shakespeare on Film (screening of King Lear)</td>
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<td>Beowulf lines 1-500</td>
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<td>Beowulf lines 1799-end</td>
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<td>Geoffrey Chaucer General Prologue</td>
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<td>Chaucer, The Miller’s Prologue and Tale (selections)</td>
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<td>The Wife of Bath’s Tale and Prologue</td>
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<td>Sir Gawain and the Green Knight, parts 1, 2, and 3</td>
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<td>Sir Gawain and the Green Knight, part 4</td>
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<td>John Skelton, “Speak, Parrot,” “Upon a Deadman’s Head,” “The Tuning of Elinor Rumming”</td>
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<td>Sir Philip Sidney, The Defense of Poesy</td>
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<td>Sidney, selections from Astrophil and Stella</td>
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<td>Edmund Spenser, “A Letter to Authors,” The Faerie Queen, Book I, Cantos 1 and 12 and selections</td>
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<td>William Shakespeare, King Lear, Acts I and II; selections from Geoffrey of Monmouth’s History of the Kings of Britain [handout]</td>
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<td>Shakespeare, King Lear, Acts III and IV</td>
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<td>Shakespeare’s Sonnets [handout]</td>
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<td>Thursday, June 20</td>
<td>Reimagining Foundational Myths (POSSIBLE CATCH UP DAY)</td>
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<td>Monday, June 24</td>
<td>Metaphysical Poetry</td>
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<td>Tuesday, June 25</td>
<td>Milton’s Amanuensis and Preparing to Lose Paradise</td>
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<td>Thursday, June 27</td>
<td><em>Paradise Lost</em></td>
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<td>Monday, July 1</td>
<td><em>Paradise Lost</em> and the Libertine of the Court</td>
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<td>Tuesday, July 2</td>
<td>Film screening <em>The Libertine</em> and Final Exam Review</td>
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<td>Wednesday July 3rd</td>
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<td>Final Exam</td>
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This course offers an intensive introduction to representative or renowned works of British literature from the English Restoration to the beginning of the 20th century. Proceeding swiftly but attentively, we will consider how canonical and lesser-known writers from the period responded to the conflicts and continuities of their culture. By focusing on the writers’ specific manipulations of English and on the social and historical contexts in which they wrote, we will trace changing and enduring ideas about the nature and purpose of literature through texts drawn from a variety of genres. You will learn how to perform critical analyses of texts, and you will learn to support your critical readings in writing with relevant and specific textual evidence as well as with secondary evidence.

Required texts

The Longman Anthology of British Literature, Volumes 1C (The Restoration and the Eighteenth Century), 2A (The Romantics and their Contemporaries), 2B (The Victorian Age), and 2C (The Twentieth Century and Beyond). [edition TBD], ed. David Damrosch.

Jane Austen, *Persuasion* [edition TBD]

Week 1

Tuesday 7/9  
Samuel Pepys, “The Royal Society” (1C, 2027-31); “Perspectives: The Royal Society and the New Science” (1C, 2039-2058); Margaret Cavendish, Introduction (1C, 2058-59), excerpts from Observations upon Experimental Philosophy and The Description of a New Blazing World (1C, 2068-74); “Perspectives: Mind and God” (1C, 2613-22)

Wednesday 7/10  
“Perspectives: Reading Papers” (1C, 2310-2337); Jonathan Swift, Introduction (1C, 2337-39), “Description of a City Shower” (1C, 2341-42); Alexander Pope, Introduction (1C, 2438-40), The Rape of the Lock (1C, 2470-91)

Week 2  
Monday 7/15  
Jonathan Swift, “The Lady’s Dressing Room” (1C, 2346-49), Gulliver’s Travels (1C, 2370-80); Lady Mary Wortley Montagu, “The Reasons that Induced Dr. S. to write a Poem called The Lady’s Dressing Room” (1C, 2350-52); “Perspectives: Novel Guises” (1C, 2791-92)

Samuel Richardson, Introduction (1C, 2813-14), excerpts from Pamela (1C, 2814-19), excerpt from “Preface” to Clarissa (1C, 2819); Henry Fielding, Introduction (1C, 2820), excerpt from An Apology for the Life of Mrs. Shamela Andrews (1C, 2821-23), excerpt from “Preface” to Joseph Andrews (1C, 2823-26), excerpt from Tom Jones (1C, 2826-28)

Tuesday 7/16  
James Thomson, “Rule, Britannia” (1C, 2655-56); Thomas Gray, “Elegy Written in a Country Churchyard” (1C, 2670-73); Samuel Johnson, Introduction (1C, 2674-77); selections from The Rambler (1C, 2687-96), selections from The Idler (1C, 2697-704), excerpts from A Dictionary of the English Language (1C, 2704-18)

Wednesday 7/17  
“Perspectives: The Rights of Man and the Revolution Controversy” (2A, 104); Edmund Burke, Introduction (2A, 109), excerpts from Reflections on the Revolution in France (2A, 109-18); Mary Wollstonecraft, Introduction (2A, 286-88), excerpts

**Week 3**

**Monday 7/22**


**Tuesday 7/23**

William Wordsworth, excerpts from “Preface” to *Lyrical Ballads* (2A, 394-406); Samuel Taylor Coleridge, excerpts from *Biographia Literaria* (2A, 617-29); Thomas De Quincey, “What Do We Mean by Literature?” (2A, 1017-19); John Keats, “Letter to John Woodhouse” (2A, 957-58)

**Wednesday 7/24**

Jane Austen, *Persuasion*

**Week 4**

**Monday 7/29**

Edmund Burke, excerpts from *A Philosophical Enquiry* (2A, 37-43); Samuel Taylor Coleridge, “Frost at Midnight” (2A, 563-564); George Gordon, Lord Byron, Introduction (2A, 644-46); excerpts from *Childe Harold’s Pilgrimage* (2A, 699-713)


**Tuesday 7/30**

“The Victorian Age” (2B, 1049-73) (please have read this introduction by next week); “Perspectives: The Industrial Landscape” (2B, 1088-1113); John Stuart Mill,

Wednesday 7/31


Week 5

Monday 8/5


Tuesday 8/6


Wednesday 8/7

Selection from “The Twentieth Century and Beyond” (2C, 1924-38) (please have read this selection by next week); Joseph Conrad, Introduction (2C, 1949-52), Heart of Darkness (2C, 1954-2010)

Week 6

Monday 8/12


Wednesday 8/14  Virginia Woolf, Introduction (2C, 2331-34), *Mrs Dalloway* (2C, 2338-2437)
This course explores American literature and culture through what has been called our uniquely national art form, the short story. Writer Ann Patchett likens reading short stories to the experience of a swarm of bees, “blocking out sound and sun and becoming the only thing you can think about.” We’ll be doing a lot of thinking about the short story—as a literary art form, as a social and historical record, and as a reflection of the cultural values that shape our ideas of who we are. From the ghosts and fantasies that haunted the nineteenth-century short story to the casual cruelties and everyday redemptions in twentieth-century stories to today’s experimental fictions, the short story represents diverse visions of American identity and experience. We will thus roam widely to construct methods for thinking about and a critical vocabulary for discussing and writing about the short story.

Students will examine the genre, learning about its formal structures and strategies, as well as its place among various historical literary movements, including realism, naturalism, modernism, and postmodernism. Special attention will be paid to the material conditions of short story writing and publishing—the 19th century rise of the literary magazine, the Little Magazines and anthology collections of the 20th century, and the possibilities for the short story in today’s digital environment. We will read individual stories and at least one contemporary collection, as well as view a couple examples of television adaptations of short stories. Authors may include: Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Catharine Sedgwick, Sarah Orne Jewett, Willa Cather, Kate Chopin, Henry James, Charles Chestnutt, Ambrose Bierce, Zora Neale Hurston, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, Flannery O’Connor, John Cheever, and Philip Roth, among lesser known and more contemporary authors.

As an English course, we will also devote energy to critical writing skills. Written assignments will be designed to help students gain expertise in a variety of academic writing modes—the formal essay, yes, but also concise close-reading reflections, blog posts, and the critical review. Students may choose to do a final project in lieu of the traditional essay.
Images of medieval men pervade television, film, and myth, but how well do we really know the men of the Middle Ages? In the Old English poem *The Wanderer*, an exiled warrior “dreams he clasps and that he kisses his liege-lord again, lays head and hands on the lord’s knees as he did long ago.” This is not a poem about forbidden love; rather, it glorifies the affection between warriors. How well do we know medieval heroism? Beowulf’s people call him a great king even after his exploits bankrupt them, but their tone suggests ambivalence. How manly were medieval men, and was manliness exclusive to men? This course investigates medieval structures of manliness from *Beowulf* and the Icelandic sagas through Arthurian legends and romances to the historical fictions of *Braveheart* and *Merlin*, focusing on heroes, knights, and holy men. We examine the link between heroism and homoeroticism, the tensions between heroic and Christian ideals, the rise of chivalry, Christian images of Jewish and Muslim men (and vice versa), transvestism and transexuality, and the use of medieval masculinity to stand for all manner of virtues and vices in the 20th and 21st centuries.

**REQUIREMENTS and GRADING:**

**Participation and Attendance (20%):**

Each person owes every other (and him/herself) the respect of preparing and participating as fully as possible. You must always do the assigned reading, watch the film(s), and bring your book to class. Two or more absences from class will result in a reduction of your grade. If you need to miss a single class for religious reasons, illness, or some other legitimate reason, you need not tell me your reason, but please notify me in advance if possible and make up the material.

**Midterm: In-Class Close Reading (20%)**

In this exam, you will closely analyze a passage from *Beowulf*. Examining the use of language, imagery, and literary devices, you will situate the passage within the work as a whole and the themes of the course.
Final Paper (40%)

This paper will be an argumentative essay, based on close reading, that links two texts from our syllabus.

Final Exam: In-Class Essay (20%)

You will write an essay linking several texts from our course. Potential topics will be distributed ahead of time.

Academic Honesty

Plagiarism, whether intentional or “careless,” will result in immediate dismissal from the course. If you have any questions about academic honesty and proper citation, please come to me.

Required Texts:


All other readings will be posted on the course website.

Weeks 1 and 2: Heroic Masculinity and the Construction of the Past

7/9 
Introduction: Masculinity, the Middle Ages, the Case of Braveheart

7/10 
The Wanderer, Dream of the Rood, Deor, The Ruin

David M. Halperin, “Heroes and their Pals”

7/11 
Beowulf, lines 1-1382

Old Irish heroic material

7/16 
Beowulf, lines 1382-3182
Readings from Thomas Meyer, *Beowulf*

*Beowulf* (film, 2007)

7/17  from Geoffrey of Monmouth, *History of the Kings of Britain*

Excerpts from the Icelandic Sagas

7/18  In-class essay

*The Hobbit* (film, 2012)

**Weeks 3 and 4: Chivalry and Heterosexuality**

7/23  *Sir Gawain and the Green Knight*, lines 1-1126 (fitts 1-2)

Introduction to Eve Kosofsky Sedgwick, *Between Men*

7/24  *Sir Gawain and the Green Knight*, lines 1127-2530 (fitts 3-4)

Carolyn Dinshaw, “A Kiss is Just a Kiss”

7/25  Chrétien de Troyes, *The Knight with the Cart (Lancelot)*

from Sir Thomas Malory, *Morte Dartbur*

*Merlin* episode (TV series)

7/30  Chrétien de Troyes, *Erice and Enide*

*Game of Thrones* episode (TV series)

7/31  *Cleanness*; French *fabliaux*

**Weeks 5 and 6: Christian Masculinity and the Other Man**
8/1  Old English Lives of Edmund, Malchus, and Euphrosyne
     from Aldhelm, *On Virginity*
     from *The Rule of St. Benedict*

8/6  from Ælred of Rievaulx, *Spiritual Friendship*
     Michel Foucault, “Friendship as a Way of Life”
     Early Irish monastic lyrics
     *The Secret of Kells* (film, 2009)

8/7  from Peter Damian, *The Book of Gomorrab*
     Homoerotic poetry of the High Middle Ages
     Guibert de Nogent on Jews and Muslims

8/8  Muslim, Arab, and Jewish perspectives on medieval Western Europe
     *Saladin the Victorious* (film, 1963) or *The 13th Warrior* (film, 1999)

8/13 Chaucer, *The Pardoner’s Prologue and Tale*
     “The Questioning of John Rykener, A Male Cross-Dressing Prostitute, 1395”

8/14 Julian of Norwich, “Jesus as Mother”
     Devotional texts on the body of Christ
     *The Passion of the Christ* (film, 2004)

8/15 The Croxton Play of the Sacrament
SHAKESPEARE AND ENGLISH RENAISSANCE DRAMA

ENGL-UA 412.001

Summer 2013

Location: TBA
Meeting Times: T/W/Th, 3:30-5:40pm
Instructor: David Sterling Brown (email: dsb329@nyu.edu)
Office Hours and Location: TBA

COURSE DESCRIPTION
Shakespeare was the most popular playwright of his time, but he was certainly not the only one. Thus, the aim of this course is to depart from the focus of a general Shakespeare course and expand our understanding of English Renaissance drama. As such, we will examine Shakespeare’s plays and the works of other great Renaissance dramatists such as Thomas Kyd, Christopher Marlowe, Thomas Middleton, and Thomas Dekker; and we will explore the three major dramatic subgenres: tragedy, history, and comedy. In so doing, we will develop a sense of the theater’s function in the sixteenth and seventeenth centuries. As we read, we will consider theater history and cultural context, and think about the impact of English Renaissance politics on playwrights and play production. Our topics and themes will include but are not limited to: sexuality, race, religion, miscegenation, death, playwright collaboration, homosocial bonds, lineage, and rhetoric.

REQUIRED TEXTS
Thomas Kyd, *The Spanish Tragedy*
William Shakespeare, *Titus Andronicus*
Christopher Marlowe, *The Jew of Malta*
William Shakespeare, *Hamlet*
Christopher Marlowe, *Edward II*
William Shakespeare, *The Winter's Tale*
Thomas Middleton and Thomas Dekker, *The Roaring Girl*

You can purchase the texts at the NYU Bookstore (726 Broadway) or from any other book vendor. It is not required that you purchase the editions that I have selected, but the editions you use must have clearly marked acts, scenes, and line numbers as well as notes at the bottom of the page or in the margins (or on the facing page in the case of the Folger editions of Shakespeare). E-books are acceptable as long as they have these features and so long as your e-reader is used in class solely for accessing the text. Please do not use internet texts.
**COURSE REQUIREMENTS**

*Short Paper (20%)*
You will write a 2-3 page paper focused on the close analysis of an assigned passage from one of the plays we have read (I will provide a selection of passages from which to choose). This paper will help you develop the close reading and analytical skills that will be useful for writing the longer paper.

*Long Paper (30%)*
In a 7-8 page paper, you will develop a critical argument on a topic of your choice, which will be pre-approved by me during a brief meeting. You must clearly state your argument and support it with textual evidence. We will use class time to discuss the selection of appropriate topics, the crafting of a clear and effective thesis statement, and other essential writing skills and techniques.

*“Playing Game” (10%)*
You will be paired and asked to perform a selected scene from a play we are reading. I will provide a set of guidelines for the “playing game” performances. The performances will conclude with a set of questions that will initiate and guide a portion of class discussion.

*Class Participation (15%)*
You are expected to come to each class fully prepared to discuss the readings. Discussion questions will be posted on NYU Classes or emailed to you on the Monday evening prior to our discussion of a play. You should think through these questions, keep them in mind as you are reading, and be prepared to provide answers in class. Cell phone use is not permitted in class.

*Midterm Exam (25%)*
The midterm exam will consist of key terms and concepts, passage identification, and an essay.

*Attendance*
Attendance is mandatory. No more than one unexcused absence will be allowed over the course of this short summer semester. More than one absence will adversely affect your grade, and you will not be able to pass the course if you have three or more unexcused absences.
CLASS SCHEDULE

July 9 Introduction to the course, *The Spanish Tragedy* Act I

July 10 *The Spanish Tragedy*, Acts II-III

July 11 *The Spanish Tragedy*, Acts IV-V

July 16 *Titus Andronicus*, Acts I-III

July 17 *Titus Andronicus*, Acts IV-V

July 18 *The Jew of Malta*, Acts I-III

July 23 *The Jew of Malta*, Acts IV-V **Short Paper Due**

July 24 *Hamlet*, Acts I-II

July 25 *Hamlet*, Acts III-IV

July 30 *Hamlet*, Act V

July 31 *Edward II*, Acts I-III

August 1 *Edward II*, Acts IV-V **Midterm Exam**

August 6 *The Winter's Tale*, Acts I-III

August 7 *The Winter's Tale*, Acts IV-V

August 8 *The Roaring Girl*, Acts I-III

August 13 *The Roaring Girl*, Acts IV-V

August 14 “The Playing Game” and Performance Discussion
August 15 Final class, wrap up

August 16: Long Paper Due

COURSE POLICIES AND RESOURCES

Communication and Office Hours
I encourage you to come to my office hours or schedule an appointment with me if you have questions or would like to discuss your writing or your progress in the course. The best way to contact me outside of class and office hours is by e-mail. Any communication I send out to the entire class will be through NYU Classes, so please check your university e-mail on a regular basis.

Writing Center
In addition to meeting with me during office hours to discuss your drafts and your writing, I strongly encourage you to take advantage of the NYU Writing Center. Please consult the following website for information about how to schedule an appointment: http://www.nyu.edu/cas/cwp/html/writing_center.html

Plagiarism
Please remember that any words or ideas that come from an outside source must be cited. We will discuss conventions for using and citing sources in academic papers. If you have further questions about proper citation, please see me. For NYU’s policy on academic integrity, please consult the following website: http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

Students with Disabilities
If you have a disability and require specific accommodations, please contact the NYU Moses Center for Students with Disabilities so that your needs are appropriately met. For information, please see the following website: http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html
The Romantic Movement
ENGL-UA 520.001
Summer 2013 • Monday, Tuesday, Wednesday 3:30-5:40 p.m.

Instructor Information
Instructor: Veronica Goosey
Office: TBA
Office hours: Wednesdays 2:30-3:30, or by appointment
Email: veronica.goosey@nyu.edu

Required Texts

Course Description
The Romantic Movement covers an important shift in British Literature c. 1780-1830. We will study representative works from major poets of British Romanticism, focusing on the influence of the French Revolution and their conceptualizations of nature and the self. We will also analyze their formal innovations in poetry, drama, and prose, while considering the role of Romanticism in society, and the impact of the movement in psychological, philosophical, and political thought.

Course Requirements
Papers: You will write two short papers for this course, a 4-5 page close reading and an 8-9 page argument incorporating close reading and research.
Format: Papers must be double-spaced, use Times New Roman 12-point font, have one-inch margins, and conform to the MLA guidelines for in-text and bibliographic citations.
Late paper policy: Assignments turned in after the date they are due will be marked down at a rate of one half grade per day.
Plagiarism: Plagiarizing will cause you to fail that assignment and may cause you to fail the course; in addition, a letter on the plagiarism will be sent to the dean of CAS and be placed in your file. More than one such letter can result in suspension from NYU.
Exam: The final exam will include passage identification and short essays.
Discussion: Discussion will be richer, more productive, and much more entertaining if everyone participates, and full participation requires adequate preparation.
Readings and Assignments: This course is reading-intensive, and in addition to reading, homework may include response papers, online postings, and other short written exercises.

Course Policies
Attendance: Attendance is mandatory. More than three unexcused absences from class will cause you to fail the course. If you need to be excused, contact me in advance and obtain any necessary documentation.
Grading: Class participation constitutes 20% of the course grade. Much of this grade comes from your homework and participation in discussion.

Etiquette: Please turn off all cell phones and other electronic devices during class. You are welcome to bring covered beverages where the building rules permit, but please do not eat in class.

Writing Help: I am available during office hours or by appointment to discuss your work and how you can improve it. The NYU Writing Center (411 Lafayette, 3rd floor, 212-998-8866) is also a useful resource. Students may make appointments online or by phone, or simply walk in.

Academic Integrity: Any idea or information from an outside source must be correctly cited. See NYU’s statement on plagiarism and academic integrity at (www.nyu.edu/cas/map/integrity.html). Plagiarism will result in failure of the course, and will be reported to the dean. If your life falls apart this semester, come see me before succumbing to the dark side; we’ll work it out.

Grade Breakdown
- Close Reading………………………………………………………..20%
- Argument………………………………………………………………30%
- Exam………………………………………………………………...30%
- Participation…………………………………………………………20%

Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments Due</th>
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<tr>
<td>What is “Romanticism”?</td>
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<td>Romantic Precursors: Charlotte Smith</td>
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<td>Romantic Precursors: The Ballad Tradition</td>
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<td>Wednesday, June 12</td>
<td>Romantic Drama: Baillie</td>
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<td>Monday, June 17</td>
<td>Romantic Drama: Mental Theater</td>
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<td>Tuesday, June 18</td>
<td>Romantic Poetics</td>
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<td>Wednesday, June 19</td>
<td>Romantic Cosmopolitanism</td>
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<td>Monday, June 24</td>
<td>Satire &amp; Romanticism</td>
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<td>Tuesday, June 25</td>
<td>Romantic Politics</td>
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<td>Wednesday, June 26</td>
<td>Romantic Forms: The Greater Romantic Lyric</td>
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<td>Monday, July 1</td>
<td>Romantic Forms: The Fragment</td>
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<td>Tuesday, July 2</td>
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<td>Topic</td>
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<td>Critique of Romanticism</td>
<td>William St. Clair “Frankenstein”  <em>The Reading Nation in the Romantic Period</em> 357-73</td>
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<td>Wednesday, July 3</td>
<td>Shelley <em>Frankenstein</em></td>
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<td>Critique of Romanticism</td>
<td>Anne Mellor  <em>English Romantic Irony</em> 3-30</td>
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<td><strong>Researched Argument Due</strong></td>
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<td><strong>Final Exam</strong></td>
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This course will define “critical theory” in terms of its restless relation to aesthetics, or what we now recognize as the philosophical question of the past, present, and future of art (literary and otherwise). The etymology of the “aesthetic” is ultimately ancient Greek for “sensitive” or “perceptive,” and aesthetics as we know it descends from eighteenth-century discourses (chiefly German) regarding sensory perception as a basis for judgments about natural and artificial forms of beauty. But nature and art alike have been nothing if not both more and less than the merely beautiful, and so aesthetics has been informed as much by beauty as by its opposites and others (the cathartic, the grotesque, the sublime, the uncanny, the ambiguous, the old, the new, the negative, the imperfect). Likewise, the shadow of the aesthetic falls even, or especially, on those discourses which would seem to exclude or preclude it. With these and other considerations in mind, the syllabus will be based in no small part on the German canon of the eighteenth and early nineteenth centuries, especially Kant and Hegel. From this basis, we will go on to consider crucial texts and contexts in the prehistory and afterlife of aesthetic theory and practice, including: relevant selections from the classics (Plato and Aristotle); some predecessors and contemporaries across the English Channel (Hume and Burke); Nietzsche and his critique of critique in the later nineteenth century; the fate of art and artists in political economy (especially Marx’s dialectical materialism) and in psychoanalysis (Freud); the kritische Theorie of the Frankfurt School before and after World War II (Benjamin, Horkheimer, and Adorno); the sociology of taste (Bourdieu); and some more recent works of aesthetic theory (Stanley Cavell on Shakespeare and Sianne Ngai’s Ugly Feelings and Our Aesthetic Categories: Zany, Cute, and Interesting). Our critical-theoretical readings will be supplemented by case studies mostly drawn from English literary history (poetry, prose and drama), but expect examples of other kinds including cinema and the fine arts. Above all, the course is an opportunity to read in depth and at length the aesthetic core of critical theory. All readings in English or in English translation.