20th-Century Visions: Word & Image from Modernism to the Present

This class explores the myriad connections of 20th-C literature to the visual arts. Rather than approaching literature and visual art as analogous forms of expression, this course will examine concrete socio-historical ties between artists and writers who collaborated and influenced each other through professional affiliations, geographic proximity, and coterie. From the Bloomsbury Group in England, to Gertrude Stein's Paris salon, to American Dada and Neo-Dada, to the Beats, Black Mountain, the New York School, and up through the present, this course offers a survey of the major moments of convergence between literary and visual arts in an Anglophone context (U.S. and Europe) from Modernism through postmodernity.

**Week 1: Modernisms**

Mon. 5/26: Bloomsbury Group
Virginia Woolf, *To the Lighthouse* (1927)
Roger Fry, from *Vision and Design* (1920)*

Tues. 5/27: Cubism and Futurism
Gertrude Stein, *Tender Buttons* (1914), & selections*
Mina Loy, "Aphorisms on Futurism" (1914), "O Marcel" (1917), & selections*

Wed. 5/28: Imagism
Ezra Pound, "Imagisme" and "A Few Don'ts" (1913), & selections*
H.D., *Sea Garden* (1916), & selections*

**Week 2: Dada and Surrealist Influences**

Mon. 6/2: Surrealisms I
Marianne Moore (+ Joseph Cornell), selections*

Tues. 6/3: Surrealisms II
William Carlos Williams, *Imaginations* (1920-1932)
Robert Smithson, selections*

Wed. 6/4: The Absurd

**Week 3: Black Mountain College & the Beats**

Mon. 6/9: Black Mountain
Robert Creeley, selections*

Tues. 6/10: Cut-up Method & Assemblage
William S. Burroughs, *Nova Express* (1964)
Wallace Berman, from *Semina* (1955-64)*

Wed. 6/11
Midterm Exam

**Week 4: New York Schools**

Mon. 6/16: New York School
Frank O'Hara, *Lunch Poems* (1964), and selections*
John Ashbery, selections*

Tues. 6/17: Black Arts Movement
Amiri Baraka and Fundi, *In Our Terribleness* (1970)*

Wed. 6/18: 2nd Generation New York School
Bernadette Mayer, *Memory* (1976)*
Joe Brainard, selections*

**Week 5 Downtown Scene**

Mon. 6/23: Pop
Andy Warhol, from *Popism* (1980)

Tues. 6/24: Fluxus and Conceptualism
Liz Kotz, *Words to Be Looked At* (2011), selected chapters*
Yoko Ono, *Grapefruit* (1964)*

Wed. 6/25: Punk Feminisms
Kathy Acker, selections*
Eileen Myles, selections*

**Week 6: (Post-)“Language” Writing**

Mon. 6/30:
Susan Howe, *That This* (2011)
Tues. 7/1:

Wed. 7/2
   Final Exam

*Indicates that text will be available in the coursepack or on NYU Classes.*
This course offers an intensive introduction to representative works of early British literature. Proceeding swiftly but attentively, we will consider how canonical and lesser-known writers from the period that spanned the late Middle Ages to the 17th century responded to the conflicts and continuities of their culture. By focusing on the writers’ specific rhetorical techniques 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.

**Required text** (available at the NYU bookstore)

**Prerequisites:**
Literary Interpretation

**Syllabus** (tentative)

**Week 1**
Caedmon’s *Hymn*
Bede, The Story of Caedmon from *An Ecclesiastical History of the English Nation*
King Alfred, Preface to the *Pastoral Care*
Roy Strong, *The Story of Britain*, chapters 4, 16-18

Chaucer, The General Prologue to *The Canterbury Tales*
“Chaucer’s Life”

**Week 2**
Chaucer, The Reeve’s Tale, the Cook’s Tale, the Wife of Bath’s Prologue and Tale

Excerpts from *The Book of Margery Kempe*
*Everyman*

Thomas More, *Utopia*

**Week 3**
More, *Utopia*

Petrarch, selected poems
Thomas Wyatt, selected poems
Roger Ascham, excerpts from *The Schoolmaster*
Thomas Hoby, excerpts from Castiglione’s *The Courtier*
Elizabeth I, selected works

Philip Sidney, *The Defence of Poesy* and selected sonnets from *Astrophil and Stella*
William Shakespeare, selected sonnets

**Week 4**
Edmund Spenser, *The Faerie Queene*, Book 1

William Shakespeare, *Twelfth Night* (or another play to be determined)

**Week 5**
Shakespeare, *Twelfth Night* (or another play to be determined)

Aemilia Lanyer, selected prose

John Donne, selected songs and sonnets
Francis Bacon, selected essays
George Herbert, selected poems from *The Temple*

Katherine Philips, “Upon the Double Murder of King Charles”
Andrew Marvell, selected poems
Margaret Cavendish, excerpts from *The Description of a New World, Called The Blazing World*

**Week 6**
John Dryden, *Astraea Redux*
John Milton, selected short poems, *Paradise Lost*, Books 1-4, 9, and 12
This course surveys the major texts, authors, and literary movements between the Restoration of the monarchy in 1660 and the early twentieth century. We’ll be considering not just the works themselves, but the sociopolitical realities that condition them, and then asking precisely what it means to construct and study an artistic canon of this sort today. Along the way, we’ll track changes in the status of knowledge, reason, imagination, beauty, and the self. Our guiding concern will be the role of “literature”—broadly construed—in making sense of experience, culture, and history. Although we’re aiming for coverage and cutting a wide swath, there will be opportunities to dilate on more specific themes, not limited to: urbanization and technology; discourses of rights and identity; and the evolution of genre. Apart from gaining exposure to some of the post-Miltonic heavyweights of English literature, you’ll be expected to hone your critical skills through a variety of close-reading exercises, written assignments, and discussions.

Generally speaking, the first half of each meeting will be devoted to lecture, while the latter portion will be given over to presentations and discussion. You will be expected to have read—and to be prepared to respond to—all texts on the day for which they are assigned. The density and pacing of this course necessarily entails reading many works in excerpted form. I will provide synopses where appropriate during lecture, but do not rely on this as a substitute for your own reading. Be sure to familiarize yourself with the headnotes and biographical material in our anthology.

Required Texts:

Texts not available in the anthology will be distributed via handout or on NYU Classes.

Assignments:

You are expected to attend all meetings having prepared in advance to discuss the scheduled material. Other assignments are as follows:

1. At least three brief, informal responses, each of which may address any aspect of an assigned reading, to be posted to our NYU Classes forum by 5 pm on the day before that reading is scheduled for discussion. You should also be sure to read your colleagues’ contributions before coming to class, as these will help structure our conversations.
2. One short (4-5 pages) paper and one longer (6-8 pages) final paper, due on July 16 and August 13, respectively.
3. One in-class presentation on a reading of your choice, to be followed the following week with a brief write-up incorporating your classmates’ feedback. You’ll receive additional instructions and be given a chance to sign up once the semester begins.
4. One midterm quiz and one final exam.

Grading:

Online reading responses: 10% First paper: 15%
Midterm quiz: 10%
Presentation: 10%
Final paper: 25%
Final exam: 15%
Participation: 15%

Schedule:

July 6 Mon Week 1: The Restoration
Samuel Pepys, “Diary” (excerpts)
John Dryden, “Annus Mirabilis” (excerpts)
Daniel Defoe, A Journal of the Plague Year (excerpts)
John Wilmot, 2nd Earl of Rochester, “The Disabled Debauchee,” “A Satire against Reason and Mankind”
John Locke, “An Essay Concerning Human Understanding” (excerpts)
July 7 Tue Dryden, “Absalom and Achitophel,” “A Discourse Concerning the Original and Progress of Satire” (excerpts)
July 8 Wed Aphra Behn, Oroonoko, or The Royal Slave
Locke, from Two Treatises of Government, “Chapter IV: Of Slavery”
July 13 M Week 2: The Eighteenth Century
Richard Steele, “The Spectator’s Club”
Jonathan Swift, “A Description of a City Shower,” “A Modest Proposal,” Gulliver’s Travels (excerpts)
July 14 T Swift, “The Lady’s Dressing Room”
Alexander Pope, “The Rape of the Lock,” “An Essay on Man” (excerpts)
James Boswell, The Life of Samuel Johnson (excerpts)
Thomas Gray, “Elegy Written in a Country Churchyard” Edward Young, “Night Thoughts” (excerpts)
July 20 M Week 3: Early Romantics
William Blake, “All Religions are One,” “There Is No Natural Religion,” Songs of Innocence (excerpts), Songs of Experience (excerpts), The Marriage of Heaven and Hell (excerpts), “A Song of Liberty,” “Two Letters on Sight and Vision”
Edmund Burke, Reflections on the Revolution in France (excerpts)
Mary Wollstonecraft, A Vindication of the Rights of Woman (excerpts)
July 27 M Week 4: Later Romantics
Lord Byron, “She walks in beauty,” “Darkness,” Manfred
July 28 T Byron, Childe Harold’s Pilgrimage (excerpts), Don Juan (excerpts)
Percy Bysshe Shelley, “Ozymandias,” “England in 1819,” “Ode to the West Wind,” “To — [Music, when soft voices die]”
John Keats, “On First Looking into Chapman’s Homer,” “On Seeing the Elgin Marbles,” “When I have fears that I may cease to be,” “On Fame”
De Quincey, “The Literature of Knowledge and the Literature of Power” Charles Lamb, “Detached Thoughts on Books and Reading”
Aug 3 M Week 5: Victorianism
Thomas Carlyle, Past and Present (excerpts)
Elizabeth Barrett Browning, “The Cry of the Children,” Aurora Leigh (excerpts)
Robert Browning, “My Last Duchess,” “How They Brought the Good News…,” “Love among the Ruins,” “Caliban upon Setebos”
Aug 5 W John Ruskin, Modern Painters (excerpts), The Stones of Venice (excerpts)
Matthew Arnold, “Dover Beach,” “Stanzas from the Grande Chartreuse,” Culture and Anarchy (excerpts)
Dante Gabriel Rossetti, “My Sister’s Sleep” Christina Rossetti, “After Death,” “Dead before Death,”
“In an Artist’s
Studio”
Aug 10 M Week 6: From Decadence to
Modernism
Algernon Charles Swinburne,
“Ave atque Vale”
Walter Pater, Studies in the History of
the Renaissance (excerpts)
Oscar Wilde, The Critic as Artist (excerpts),
“Preface” to The Picture of
Dorian Gray
Aug 11 T Thomas Hardy, Jude the Obscure
T. S. Eliot, “The Love Song of J.
Alfred Prufrock” William Butler Yeats, “Sailing to
Byzantium”
Virginia Woolf, “Street Haunting”

Attendance Policy
You are expected to attend every meeting.
Unexcused absences will result in a lowering of your
final grade. If you must miss class for a legitimate
reason, please contact me.

Written Work
You will be expected to produce two formal papers
for this course, which will cumulatively account for
40% of your final grade. All papers should be typed,
double-spaced, left-justified, page-numbered and
stapled. Please include your name, class details, and
due date on the first page. Each essay should have a
title. Papers must follow current MLA style and
include a list of works cited, if appropriate. For more
on the MLA style guide, see:
https://owl.english.purdue.edu/owl/resource/747/01/.

Remember to proofread your work carefully. I will
happily discuss any paper in greater detail during
office hours. Please take advantage of office hours as
an opportunity to improve your written work.

Plagiarism
Plagiarism or academic dishonesty of any kind will
not be tolerated. Plagiarism is an extremely serious
academic offense: it will result in a failure of the
course and must be reported to your dean. You
should familiarize yourself with the section on
plagiarism in the MLA Handbook and with the
College of Art and Science’s “Statement of
Academic Integrity”
This course offers a broad survey of American literary history, beginning with the European exploration of the Americas in the 16th and 17th centuries and ending in 1865 with the Civil War. We will examine the evolution of literary styles and forms deemed characteristically “American” as we consider the historical contexts in which our authors wrote. We will question the functions and purposes of literature at different points in American history. How did literature help our authors and their readers imagine and re-imagine what it meant to be “American”?

We will discuss a variety of themes, including religion, slavery and freedom, representations of women, the difference between fact and fiction, the development of national identity, what innovation is and why it matters, and how legitimacy and authenticity work in this period.

**Required texts:** The Norton Anthology of American Literature, Eighth Edition, Volumes A and B

**Grade breakdown:**
- Final exam: 25%
- Final paper: 25%
- Attendance and participation: 30%
- One-page response papers (weekly, due each Friday by 5 pm): 20%

**Attendance Policy:** The first missed class is excusable; the second missed class reduces your participation grade by half; missing three classes results in a zero grade for participation; missing four classes results in failure of the course. Repeated tardiness will count as absences.

**Week 1**
- T: Christopher Columbus
- Bartolome de las Casas
- Cabeza de Vaca

- W: John Smith
- Native American Trickster Tales

- R: William Bradford
- John Winthrop

**Week 2**
- T: Mary Rowlandson
- Edward Taylor
- Jonathan Edwards

- W: Native Americans: Contact and Conflict
- Benjamin Franklin (Autobiography Pt 1&2)

- R: Benjamin Franklin (Autobiography Pt 3)
- Thomas Paine (Common Sense)
- Phillis Wheatley

**Week 3**
- T: Thomas Jefferson
- Selections from Walter Johnson, River of Dark Dreams

- W: Washington Irving (plus handouts: Preface, The Author's Account of Himself, L'Envoy from The Sketchbook of Geoffrey Crayon)

- R: Philip Freneau
- William Cullen Bryant
- Edgar Allen Poe (plus handout: “Alone”)
- Henry Wadsworth Longfellow

**Week 4**
- T: Harriet Jacobs

- W: Frederick Douglass

- R: Ralph Waldo Emerson (“The American Scholar”; “Self-Reliance”; “The Poet”; “The Divinity School Address”; “Each and All”; Nature)

**Week 5**
- T: Henry David Thoreau (Walden)

- Lydia Maria Child (“Letters from New York”)

- R: Peer-editing final paper workshop

**Week 6**
- T: Walt Whitman

- W: Emily Dickinson
- Christopher Columbus (redux!)

- R: Final exam; Final paper due
ENGL-UA 412.001

Shakespeare and Popular Culture

TWR, 3:30-5:40pm

Instructor: Blevin Shelnutt
Email: mbs405@nyu.edu
Office: 244 Greene, Room 710

Course Description:
This course investigates the complex and reciprocal relationship between Shakespeare and popular culture from the sixteenth century to the present. We’ll closely examine key people, institutions, events, and media that have shaped how popular audiences have encountered Shakespeare over the years, from the publication of the First Folio to the nineteenth century’s spectacular stage productions to the influential film interpretations of Laurence Olivier and Kenneth Branagh. In addition, we’ll consider how Shakespeare responded to popular culture through his works, along with how and to what purposes those works continue to be refigured in popular culture today.

As we move through periods and media, we’ll explore a number of approaches to the study of Shakespeare’s plays and poems, combining questions of cultural studies, book history, critical history, and the digital humanities with formal literary analysis. Topics and themes to be discussed include the circulation, adaptation, and appropriation of Shakespeare’s works, the interpretive decisions behind textual editing, the construction of and relationship between “high” and “low” culture, the mass market, national identity, politics, and gender.

Your Responsibilities:

Attendance. Due to the pacing of this course, it is extremely important that you attend each session. If you must miss a class, please notify me immediately. Missing more than three classes results in failure of the course. Repeated tardiness will count as an absence.

Reading and Participation. You should come to class with your textbook and prepared to participate in discussion about the assigned reading.

Written Assignments. Follow MLA Guidelines for formatting. All papers should be double-spaced, with one inch margins, in a 12 point font (like the one on this syllabus), pages numbered, with your name on every page. Assignments handed in after the deadline will be reduced by one third of a letter grade for each day late.

Course Requirements and Grade Distribution:

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<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>July 16</td>
<td>Final paper proposal</td>
<td>10%</td>
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<tr>
<td>July 29</td>
<td>Midterm exam</td>
<td>15%</td>
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<tr>
<td>July 30</td>
<td>Guided research assignment</td>
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<td>August 4</td>
<td>Final paper draft</td>
<td>10%</td>
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<tr>
<td>August 13</td>
<td>Final paper</td>
<td>20%</td>
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<tr>
<td>August 15</td>
<td>Final exam</td>
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Participation 20%

Schedule:

Tues., Jul. 7  “Popular,” “Culture,” “Shakespeare,” and Other Keywords
Raymond Williams, “Culture,” "Keywords"
Marjorie Garber “Introduction,” Shakespeare and Modern Culture
Elizabeth Abele, “Whither Shakespop?”

Wed., Jul. 8  Print
Hamlet
select sonnets
Ben Jonson, Preface to the First Folio (1623)

Thurs., Jul. 9  Hamlet

Tues., Jul. 14  Public Occasions and Festivals
A Midsummer Night’s Dream

Wed., Jul. 15  A Midsummer Night’s Dream
David Garrick, Ode upon Dedicating a Building, and Erecting a Statue, to Shakespeare (1769)
Douglas Lanier, “Shakespeare in Tourism and Festivals”

Thurs., Jul. 16  National Rhetoric
The Tempest
Thomas Carlyle, On Heroes, Hero-Worship, and the Heroic in History (1841)
Tues., Jul. 21  **Theater**  
*Macbeth*

Weds., Jul. 22  *Macbeth*  
Thomas De Quincey, “On Knocking at the Gate in Macbeth” (1823)  
Charles Lamb

Thurs., Jul. 23  *Henry IV, Part 2*

Tues., Jul. 28  midterm

Weds., Jul. 29  guest lecture

Thurs., Jul. 30  guided research assignment

Tues., Aug. 4  **Literary Criticism**  
select sonnets  
T. S. Eliot  
Ezra Pound

Weds., Aug. 5  **Film and Television**  
*Henry V*  
Susan Willis, “The BBC and The Shakespeare Plays”

Thurs., Aug. 6  *Henry V*  
Laurence Olivier, *Henry V*  
Russell Jackson, “Two Films of Henry V: Frames and Stories,” *The Show Within and Other Dramatic Inserts*

Tues., Aug. 11  *Much Ado About Nothing*  
Kenneth Branagh, *Much Ado About Nothing*

Weds., Aug. 12  **Marketing**  
Carol Chillington Rutter,  
“Shakespeare’s Popular Face: From the Playbill to the Poster” (2007)

Thurs., Aug. 13  **Digital Shakespeare**  
final presentations/exam
The British Romantic Movement

ENGL-UA 520
Summer I 2015 (May 26 – July 2)
Mondays, Tuesdays, and Thursdays, 3:30 – 5:40 pm
Classroom Location: TBD

Instructor: Omar F. Miranda
Office: 244 Greene Street, 610
Office Hours: TBD
Email: ofm203@nyu.edu

Course Description:

This course is an advanced introduction to the literature of the Romantic era (c. 1780-1830), the shortest and arguably most intense of all literary periods. While Romanticism is a global movement, we will focus our six-week course on writings from British authors who saw their world change at a rapid pace. As such, we will explore many of Romanticism’s literary and formal innovations in relation to various historical, political, and social contexts (including the French, Haitian, and Spanish American revolutions, war across continents for over 25 years, British colonial expansion, slavery and its abolition, an expanding global market system, a growing middle class, and major technological innovations). We will also consider how these matters relate to Romantic writers’ more intimate concerns regarding selfhood, nature, love, desire, loss, and memory. While the course is grounded heavily in poetry, including various genres of lyric poetry (sonnets, odes, hymns, and elegies), we will also be reading a gothic novel (*Frankenstein*), a gothic tale (“The Vampyre”), an autobiographical epic (*The Prelude*), a dramatic poem (*Manfred*), a lyrical drama (*Prometheus Unbound*), and a mock epic (*Don Juan*).

Required Texts:


Grading:

Attendance and Participation: 20 %
Midterm Quiz: 10 %
Midterm Paper: 20 %
Final Exam: 25 %
Final Paper: 25 %
Tentative Schedule: Week One:

5/26 (T)  
Introduction: What is Romanticism?
Selections by John Dryden, Anne Finch, Alexander Pope, Thomas Gray, William Cowper, and Thomas Warton (Handout)

5/28 (R)  
William Blake, *Songs of Innocence and Experience*, *Marriage of Heaven and Hell*, *Book of Urizen* (Introduction to *The Blake Archive*); Helen Maria Williams, *Letters Written in France*; Charlotte Smith, “Beachy Head” and selections from *Elegiac Sonnets*

Week Two:

6/1 (M)  

6/2 (T)  

6/4 (R)  

Week Three:

6/8 (M)  
Wordsworth, Preface to the *Lyrical Ballads* (1800); “The Ruined Cottage”; Excerpts from *The Prelude*
6/9 (T)  **Wordsworth, The Prelude** (Continued); Sonnets: “Composed Upon Westminster Bridge,” “The world is too much with us,” “To Toussaint L’Ouverture,” “The Solitary Reaper,” “Elegiac Stanzas,” “I Wandered Lonely as a Cloud”; **Dorothy Wordsworth**, from *The Grasmere Journal*; **Coleridge, On the Slave Trade**; **Anna Barbauld**, Eighteen Hundred and Eleven, A Poem

6/11 (R)  **Wordsworth**, “Ode. Intimations of Immortality,” “Resolution and Independence,”  
**Coleridge**, “Dejection: An Ode”

6/12 (F)  Midterm Paper due by 5 pm by email

**Week Four:**

6/15 (M)  **Lord Byron**, *Childe Harold’s Pilgrimage: A Romaunt* (1812, 1816); “She Walks in Beauty,”  
*Manfred*, Introduction to *Don Juan*, *Selected Letters*,  
**Midterm Quiz**

6/16 (T)  **Byron, Don Juan** I – II; **Percy Shelley, Alastor**, “Mont Blanc,” “Hymn to Intellectual Beauty,”  
*A Defence of Poetry*

6/18 (R)  **Shelley**, “Ozymandias,” “The Mask of Anarchy,” “England in 1819,” “Ode to the West Wind,”  

**Week Five:**

6/22 (M)  **Mary Wollstonecraft Shelley, Frankenstein** (1818), *Selected Letters*; **John Polidori**, “The Vampyre: A Tale” (1819)

6/23 (T)  **Percy Shelley, Prometheus Unbound** (1820), from *Hellas* (1821); **Byron**, “Prometheus”


**Week Six:**

6/30 (T)  Keats, “This Living Hand,” “Ode on a Grecian Urn,” “Ode to A Nightingale,” “To Autumn,” Shelley, “To a Skylark,” *Adonais*

7/2 (R)  *Final Exam and Final Paper Due.*

**Online Romanticism Resources:**

The William Blake Archive: [www.blakearchive.org](http://www.blakearchive.org)

The Shelley Godwin Archive: [http://shelleygodwinarchive.org/](http://shelleygodwinarchive.org/)

The British Association of Romantic Studies: [http://www.bars.ac.uk/](http://www.bars.ac.uk/)


*Romantic Circles:* [http://www.rc.umd.edu](http://www.rc.umd.edu)
This class, an introduction to contemporary British culture, will explore the intersection of literature and other forms such as music and cinema: the memoirs of Morrissey, documentaries about Depeche Mode and Northern Soul obsessives, pulp drum ‘n’ bass fictions, Nick Drake’s imprint on the recent ‘rural turn’. There will also be a focus on horror – whether in the graphic fictions of Alan Moore, movies such as Berberian Sound Studio and Shaun of the Dead, digital sociologies by China Mieville. There will be demons – the War on Terror, plutocratic urbanization, emergent xenophobias – and texts about stalking, about pornographic spam, about dandy nihilism.
This course is a survey of Marxist literary and cultural theory, with an emphasis on new work in that tradition from the twenty-first century. Our goal will be not so much to master old material as to collaboratively confront a question: what are the most important social and cultural problems to think about now? And how do different cultural artifacts and practices—television, shopping, hydroelectric dams, literature classes—help us articulate that question? We will ask why things are the way they are—how we work and make money, how we make and talk about art, how we identify ourselves and other people—and how they might be otherwise. Among other topics, we will consider why we so often evaluate art as merely "interesting," why some films and photographs captivate us, and the blunders of scientific and economic expertise. No prior knowledge of the texts or authors is assumed.

Requirements:
- two essays and a final book review; weekly one-page annotations; student presentations

Required Texts:
- Barthes, *Image Music Text*
- Jameson, *The Ancients and the Postmoderns*
- Ngai, *Our Aesthetic Categories*

[N.B. additional readings, film, images, etc. will be provided to you]

1
- 5.26 Ngai, *Our Aesthetic Categories*, Introduction, Ch1
- 5.28 Ngai Ch 2

2
- 6.1 Barthes, *Image Music Text*
- 6.2 Barthes cont.
- 6.4 Barthes cont.

PAPER 1 (5 pages)

3
- 6.8 Marx
- 6.9 Kojeve, from *Introduction to the Reading of Hegel*; Freud
- 6.11 Lukacs; CLR James, from *The Black Jacobins*; Floyd “Rethinking Reification: Marcuse, Psychoanalysis and Gay Liberation”
4
6.15 Benjamin
6.16 Adorno; Brown “Kurt Weill, Caetano Veloso, White Stripes”
6.18 Althusser

PAPER 2 (5 pages)

5
6.22 Jameson. *The Ancients and the Postmoderns*
6.23 Jameson, cont.
6.25 Jameson, cont.

6
6.29 Gramsci, “The Intellectuals,” “Hegemony”; Viswanathan, from *Masks of Conquest*
6.30 Bourdieu “The Scholastic Point of View,” “The Forms of Capital”; Guillory, from *Cultural Capital*
7.2 Haraway, from *Primate Visions*; Mitchell, from *Rule of Experts*

BOOK REVIEW (6 pages)