V41.0060  Major British Writers
Assumes no prior work in literature. Recommended for English minors and non-majors. Major writers of 19th to 20th centuries, including the romantic poetry of Keats and Shelley, the industrialized British empire celebrated and criticized in the works of Victorian writers like Dickens and Tennyson, to the modernist writers Eliot, Yeats, and Joyce, Woolf, and contemporary writers.

V41.0065  Major American Writers
Assumes no prior work in literature. Recommended for English minors and non-majors. Acquaints the student with major texts in American literature as aesthetic achievements and as documents of dramatic points in the development of American culture. From the optimism of Emerson and Thoreau and the darker anticipations of Hawthorne and Melville to the Civil War poetry of Whitman and Dickinson, through the work of Twain, Crane, and Dreiser to the modernism of Eliot and Faulkner, literature has provided both the timeless pleasure of art and insight into the historical moment.

xV41.0130  Theory of Drama
Study of major issues in dramatic theory, including the nature of imitation and representation, the relationship of text to performance, the idea of dramatic genres, and the role of the spectator. Each topic is studied historically through analysis of classical texts such as Aristotle’s Poetics. A long section of the course is devoted to 20th-century dramatic theorists, including Brecht, Artaud, and Grotowski. Readings include both plays and theoretical essays.

xV41.0132  Drama in Performance
Combines the study of drama as literary text with the study of theatre as its three-dimensional translation, both theoretically and practically. Drawing on the rich theatrical resources of New York City, approximately 12 plays are seen, covering classical to contemporary and traditional to experimental theatre. On occasion, films or videotapes of plays are used to supplement live performances. Readings include plays and essays in theory and criticism.

xV41.0132  Dante and His World
Interdisciplinary introduction to late medieval culture, using Dante, its foremost literary artist, as a focus. Attention not only to the literature, art, and music, but also to the political, religious, and social developments of the time as well as to new philosophical and scientific currents. Emphasizes the continuity of the Western tradition, especially the classical backgrounds of medieval culture and its transmission to the modern world. Cinematic re-creations, documentaries, other visual aids, and museum trips.

V41.0200  Literary Interpretation
Introduction to the interpretation of literary texts. Teaches the student to talk and write about literature. Through study of the various forms of poetry, the short story, the novel, and the drama, students develop a critical language and approach appropriate to the experience of each work. Required of all English majors.

V41.0210  British Literature I
Survey of English literature from its origins in the Anglo-Saxon epic through Milton. Close reading of representative works, with attention to the historical, intellectual, and social contexts of the period. Recitation required. Rust

V41.0220  British Literature II
Survey of English literature from the Restoration to the 20th century. Close reading of representative works with attention to the historical, intellectual, and social contexts of the period. Recitation required. Waters

V41.0230  American Literature I
A survey of American literature and literary history, from the early colonial period to the eve of the Civil War. The goal is to acquire a grasp of the expanding canon of American literature by reading both established, canonical
masterpieces and texts that have been traditionally considered to be marginal. Topics to be considered include: the relation between history and cultural mythology; the rise of "literature" as a discipline unto itself; the meaning of American individualism; the mythology of American exceptionalism; the dialectic of freedom and slavery in American rhetoric; the American obsession with race; the ideology of domesticity and its link to the sentimental; and the nature of the "American Renaissance." Recitation required. Waterman

V41.0310  Medieval Literature in Translation
This course is ideal for English majors who have successfully completed British Literature I and hope to further their knowledge of the literature and culture of medieval England. The overarching theme of the course for this semester is "History, Love, and Ownership." Texts for weekly reading will be assigned according to topics such as war and politics, male and female virginity, women and property, and monastic life. In addition to medieval English literature, students will be introduced to other medieval literature and secondary material including articles and chapters from academic books. Momma

V41.0410  Shakespeare I
This course will survey examples of Shakespeare's dramatic works from his earliest efforts to his best known and most popular tragedy, Hamlet. This period corresponds with the last years of the reign of Elizabeth I, so we call it "Elizabthan" (as opposed to "Jacobean," which describes the second half of Shakespeare's career under the reign of James I). Of the four genres of Shakespearean drama -- comedy, tragedy, history, and romance -- we will read examples of all but the last, together with some of the sonnets. Horwich

V41.0415  Colloquium: Shakespeare
Explores the richness and variety of Shakespearean drama through an intensive study of selected major plays. Approximately six to eight plays are read intensively and thoroughly examined in class.

V41.0510  18th-Century English Novel
Before the 1680s there is no such thing as an English novel. What came before it? How did it develop? Why did people read it? Who read it? Who refused to be seduced by the new form? This class offers the tools, the facts, and the texts to begin answering these questions. The English novel is a unique object in the history of literature and of mass media, and in examining its history we have the opportunity to investigate a thoroughly modern phenomenon. We begin with the earliest of English novels and proceed to works by the great masters of early fiction: Defoe, Richardson, Fielding, and Austen. But while the novel is now so well respected as to have "classics," for much of its early history it was considered beneath the interest of intelligent, well-bred men and women. How did the novel become respectable? We will explore developing conventions of representation as well as challenges to the way things are done and said in each of the most important types of early novel, from the incredible voyage to the autobiography, epistolary novel, picaresque, bildungsroman, and burlesque. Requirements: Three 3-5-page papers; midterm; final. Starr

V41.0520  Romantic Movement
We will trace the Romantics' reaction to the French Revolution and the political and social debates that accompanied it in the writings of Edmund Burke, Thomas Paine, Mary Wollstonecraft and others. We will trace literary Romanticism in lyric poetry, literary theory, and the Romantics' ideas of nature and self-consciousness, and we will contextualize literary Romanticism with a cultural criticism that considers the position of women, English nationalism, and the anxieties of Empire. We will read in the poetry and prose of William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, John Keats, and Thomas De Quincey. In addition we will read the following novels: Edgeworth's Absentee, Austen's Mansfield Park, and Mary Shelley's Frankenstein. Magnuson

V41.0540  British Literature of the Transition
The course considers the development of modernism from its roots in the nineteenth century in relation to two themes: the advent of the "new woman" and the culture of imperialism, which became an articulated policy in this period. The course will engage with both fiction and non-fiction prose, poetry and drama. Readings will vary somewhat depending on what is in print, but will likely include Wilde, Pater, Schreiner and other "new woman" writers, Joyce, Woolf, Shaw, and Tagore. Spear
V41.0607  Contemporary British Literature and Culture
How have British writers responded to the end of empire, Cold War, economic decline and radical changes in racial and sexual politics? This course offers an introduction to contemporary British fiction in an era of profound political and economic change and social upheaval. We will explore novels, poetry and film profoundly influenced by the shadow of war, by immigration from the former colonies, by dramatic shifts in gender relations and sexuality, by class conflict and deindustrialization, environmental catastrophe, and by the potential break up of Britain. Caught between an ambivalent special relationship with America and a technocratic European superstate, how has British culture adapted to its uneasy geopolitical position? How does a nation so obsessed with images of its past traditions remain at the cutting edge of music and popular culture? What is Britain's position in the global cultural economy?

We will examine a range of avant-garde, postcolonial and popular texts which challenge received notions of Englishness. The course combines literary and multimedia approaches. Particular attention will be paid to the interaction between literature and other cultural forms such as cinema, popular music and sport. Readings may be drawn from the work of Bowen, Orwell, Waugh, Beckett, Selvon, Lessing, Spark, Naipaul, Burgess, Ballard, Rushdie, Carter, Amis, Dyer, Smith, and Ishiguro. Deer

V41.0635  American Fiction 1900-1945
American fiction in this period embodies the variety and anxiety of an era of rapid change. How writers and critics attempted to define and respond to the idea of the “new” or the “transformed” illuminates specific works of literary art and the cultural contexts in which they were created. In literary practice and critical discourse, passages from realism to naturalism to modernism and the reinvention of forms in an era of variety and synthesis help shape the imagination of domestic and political reality. Through readings in fiction and selected critical essays, this course explores an aesthetic of change forged by working artists and analyzed by critics. The course is intended as a survey of forms and practices with an emphasis on modernism and contemporary, eclectic style. Hendin

xV41.0707  Colonialism and the Rise of African Lit: Southern African Literature Apartheid and After
The goal of this course is for us to explore the imaginative responses of Southern African fiction writers, poets and dramatists to the devastating social and psychological effects of apartheid, and to the period of freedom that has followed the end of the apartheid era in 1994. The course concentrates on works from South Africa, but also draws from the literatures of Zimbabwe, Angola, Mozambique, and Botswana, neighboring countries profoundly affected by events in South Africa and undergoing their own struggles against colonialism during the period. We will read works written English, and (in translation) Afrikaans, Xhosa, and Portuguese, and will develop a larger sense of historical context by reading articulations of racial ideology in South African literary and theoretical writings predating the beginning of apartheid era in 1948. Our aim will be to understand apartheid and colonialism and their impact in its specifics, through the eyes of the writers, and to reflect more broadly on the complex and fraught relationship between literature and politics. Topics are likely to include: race and miscegenation in colonial fiction; liberal fiction and the novel of native crime; Afrikaans literature and apartheid ideology; 1950s black autobiography and social protest; anti-colonialism in Lusophone poetry; Black Consciousness and the poetry of the 1970s; the theater of resistance; postmodernism and the post-apartheid novel; testimony, literature, and the Truth and Reconciliation Commission. Probable authors to come from among the following: Sarah Gertrude Millin, N.P. van Wyk Louw, Doris Lessing, Alan Paton, A.C. Jordan, Bloke Modisane, António Agostinho Neto, Mongane Serote, Sipho Sepamla, Steve Biko, Nadine Gordimer, Athol Fugard, Breyten Breytenbach, J.M. Coetzee, Njabulo Ndebele, Antjie Krog, Zoë Wicomb, Mia Couto, Yvonne Vera, and Zakes Mda. Films relating to various authors and topics will also be screened as part of the course.

V41.0721  South Asian Literature in English
This course explores literature written by South Asian American authors, writers of South Asian descent living and writing in English in the United States. The course will focus on the experiences of immigration and diaspora, and the history of European imperialism as it is refracted through American social formations. In addition to considering how these writers explore gender, class, religious, and other differences amongst South Asians in the U.S., the course will examine the position of South Asian Americans in the U.S. in relation to other Asian American populations, to the black and white dichotomy of racial discourses, and to the global cultures of
transnational capital including those of the homelands. We will focus on themes of identity, memory, alienation, assimilation, and resistance. The tentative reading list includes authors such as Indran Amirthanayagam, Agha Shahid Ali, Chitra Banerjee Divakaruni, Ginu Kamani, Amitava Kumar, Jhumpa Lahiri, Bharati Mukherjee, Sameer Parekh, Salman Rushdie, Sara Suleri, and Bapsi Sidwa, in addition to scholarly and creative pieces from the collections A Part, Yet Apart and Contours of the Heart. We will also review films such as Miss India Georgia, Junky Punky Girlz, Mississippi Masala Taxi-Vala/Auto-Biography. Parikh

V41.0735  Readings in Contemporary Literary Theory: Introduction to Postcolonial Studies (section 001) This course, envisaged as an introduction to postcolonial studies, will identify and investigate some of the major topics addressed in this field: colonial discourse analysis; anti-colonial and oppositional discourses; the concepts of 'nation' and nationalism; the problematics of 'culture' in colonial and post-colonial contexts; questions of gender in relation to empire and nation; diaspora, cosmopolitanism and identity; the problems of decolonization and the post-colonial state; and the theoretical debates around the term 'postcolonialism'. We shall address these topics through a combination of literary and other kinds of texts, including some of the major anticolonial and postcolonial theoretical works by Fanon, Memmi, Said, Spivak, Bhabha and others. Young

V41.0735  Readings in Contemporary Literary Theory (section 002) This course will concentrate on the increasingly important effects of the use of the computer, the World Wide Web, and the Internet on and in the study of literature. The course will be practical and implicitly theoretical as well as explicitly theoretical, and will be a distinctly hands-on experience. Some sessions will be divided into presentation and practice, some will be practice alone, and all sessions will be held in a laboratory setting. The course will have an on-line component via a course page in Blackboard that will collect readings, on-line resources and sites, and other materials. Although some attempt will be made to tailor the course to the interests of the students who register for the course, some of the topics to be covered are the following:

- the history of the computer and humanities computing
- digitization
- text markup and the representation of information
- electronic texts and the humanities
- text-analysis
- statistical stylistics and authorship attribution
- hypertext and hypertext theory
- electronic publishing and dissemination
- access to and preservation of electronic resources
- copyright and intellectual properties issues
- scholarly resources, archives, and on-line research

Hoover

V41.0735  Readings in Contemporary Literary Theory: Thing Theory (section 003) Commodities, fetishes, souvenirs. The realistic, the abstract, the literal, the figurative. How do we think about things, how do we represent them? In this course we’ll read Marxist, psychoanalytic, anthropological, literary and art historical perspectives on these vexed and vexing categories and questions. We’ll think about exhibitions and museums, and take a trip back in time to the Crystal Palace Exhibition of 1851 as it is preserved at the Cooper-Hewitt Museum and a trip in the present to the Museum of Modern Art to consider, with the help of an art historian, the Modernist object. We’ll also examine representations--textual, visual, digital, and virtual--and ask how they allow or encourage or prohibit or limit us in our object relations. Texts will include selections from Marx’s Capital, Freud’s “Fetishism,” Winnicott’s Playing and Reality, Michael Taussig’s My Cocaine Museum, Slavoj Zizek’s The Sublime Object of Ideology, Susan Stewart’s On Longing, Jean Baudrillard’s The System of Objects, Michael Fried’s Courbet’s Realism, Clement Greenberg’s, “Modernist Painting,” Virginia Woolf’s “Modern Fiction,” as well as “primary” objects like poems, stories, movies, photographs, paintings, portraits, advertisements and even objects themselves—hats, books, chairs, coffee cups, pencils, stuffed owls, and so on. Requirements: papers, but also a museum-like project in which you imagine or create a collection that allows for
unforeseen object relations. “No ideas but in things,” William Carlos Williams wrote, but lots of ideas in things (he didn’t write that but we will). *Freedgood*

**V41.0755 Representations of Women**

Selected readings in British and American poetry and fiction provide the focus for an exploration of woman’s place in the writings of such authors as Jane Austen, the Brontës, George Eliot, Elizabeth Barrett Browning, Virginia Woolf, Edith Wharton, Emily Dickinson, Kate Chopin, Willa Cather, Gertrude Stein, Lillian Hellman, Doris Lessing, Sylvia Plath, Adrienne Rich, and others.

**xV41.0761 Topics: The Politics of Irish Literature from Yeats to Heaney**

‘Politics are, indeed, the forge in which nations are made, and the smith has been so long busy making Ireland according to His will that she may well have some important destiny.’ W.B. Yeats, “The Literary movement in Ireland” (1901). This course examines the encounter between politics and literature in late nineteenth and twentieth century Ireland, specifically in the work of W. B. Yeats and Seamus Heaney, both Nobel Laureates. Several key political moments, such as the fall of nationalist leader, Charles Stewart Parnell, the rise of the labor movement, republication rebellion, the fight for independence from Great Britain, the challenges of state-building, and the outbreak of violence in Northern Ireland since 1969, will be examined in detail, as will themes of famine and nationalism in excerpts from James Joyce's *Ulysses*. *Donoghue*

**V41.0905 Junior Honors**

*(Section 001)* The seminar will explore the literature and culture of the *fin scìecle* -- work produced in roughly the last decade of the nineteenth century. We will be reading works in all genres and examining the cultural context of their production. In addition to reading the work of such figures as Pater, Wilde, Hardy, Conrad, the decadent poets and the like we will be looking at politics, the visual art of the period and popular culture, particularly the music hall. Because we will be looking at a wide range of work within a narrow context, each student will be able to explore his or her favorite approach to literary study in anticipation of the senior thesis. *Spear*

**V41.0905 Junior Honors: Major American Writers: James Baldwin and Toni Morrison**

*(Section 002)* This seminar will serve as an in-depth introduction to the work of two of the United States’ most accomplished and award-winning authors, both of African descent: James Baldwin and Toni Morrison. Students will come to know the literary work of these authors through a variety of sources; in addition to their major novels, we will also read their essays, interviews, and critical interpretations of their work. In doing so, students will gain practical experience with critical interpretation skills as well as the research methods that are essential to literary study and that will enhance their ability to do Honors work. Students interested in race, class, and gender and the intricacies with which these have been addressed in twentieth-century American literature will be particularly interested in the course materials, but the reading should prove captivating to all students committed to advanced literary study. *McHenry*

**V41.0925/0926 Senior Honors Thesis/Colloquium**

To complete the honors program, the student must write a thesis under the supervision of a faculty director in this individual tutorial course. The student chooses a topic (normally at the beginning of the senior year) and is guided through the research and writing by weekly conferences with the thesis director. Students enrolled in the thesis course are also expected to attend the non-credit colloquium for thesis-writers (V41.0926). Consult the assistant director of undergraduate studies for honors concerning the selection of a topic and a thesis director. Information about the length, format, and due date of the thesis is available on the department’s website.

**V41.0962 Topics in 20th-Century American Literature: Imagining Postwar America**

*(Section 001)* Fiction since 1945 reflects the creative ferment of a period of extraordinary cultural change and unrest. How writers and poets attempted to define and respond to the idea of the “new” or the “transformed” may illuminate specific works of literary art and the cultural contexts in which they were created. This course explores the aesthetics and cultural meanings forged by major contemporary writers and analyzed by critics. Through intensive readings in fiction and critical theory, the course explores a period of creative richness, diversity, and often troubling uncertainty. Authors assigned may be: Saul Bellow, Toni Morrison, John Updike, E. L. Doctorow,
V41.0962  Topics in 20th-Century American Literature: Language Writing
(Secton 002) This course focuses on the emergence of Language writing in New York and San Francisco in the 1970s and 1980s. Looking at criticism written by the Language writers themselves, we will consider at once their contributions to recent poetry theory and the genealogy they have set up for themselves in the work of Stein, Zukofsky, Oppen, Creeley, Eigner, Mac Low, Mayer and Coolidge. At the same time we will also study the emergence of the Language writers in relation to a range of non-literary discourses—especially political theory, linguistics and philosophy. Language writers we will read will include Lyn Hejinian, Barrett Watten, Ron Silliman, Charles Bernstein, Bruce Andrews, Rae Armantrout, and Carla Harryman. Key terms and concerns in the course will include the serial poem, the small press and the little magazine, the critique of lyricism, the shift from poem to book as unit of composition, the development of experimental critical forms, collaboration, and the relation of individual works to a literary group or social formation.

Shaw

V41.0970  Topics in Critical Theory: Self & Subject
What is the difference between "self" and "subject"? What different notion of subjectivity does each term present? Why does criticism distinguish between the two? The course will examine this difference in a series of literary and theoretical texts. Theoretical readings will include Freud, Lacan, Althusser, Klein, Barthes, Buber, Fanon, and Bhabha. Literary readings will include Pater, Conrad, Hardy, Cather, Woolf, Roth, and Pynchon.
Requirements: oral report. Meisel

V41.0972  Topics in Genre Studies: Forms and Voices in 19th Century Poetry
This course concentrates on major British and American poetry in the 19th century. We shall study the lyrics, romances, epics, odes, ballads, satires, sonnets, verse drama, prosody and diction in selected poems by major authors, male and female, British and American, including Wordsworth, Byron, Keats, Shelley, Tennyson, Browning, Arnold, Whitman, Dickinson, Rossetti, Hopkins, Hardy, Yeats, and T. S. Eliot.

Concentrating on specific major texts, our primary concern is form, what it is, what it means, and how it evolves. The poetry we shall study summarizes this evolution, originates new forms, and anticipates the experiments that were to follow. Overcoming both national and chronological boundaries, we shall examine the conventions, assess the experiments, and speculate on how they influenced subsequent poets. We shall relate the poetry to contemporary aesthetic principles and to the culture that it reflected and shaped, to music, painting, theatrical performance, and major concepts from Darwin, Marx, Frazer, and Freud.

Students should be prepared to attend every class, participate in discussion, and present a brief paper (250 – 500 words) every week. Ideally, students will have a strong background in 19th century literature and history and enjoy writing literary analyses. Offering new perspectives on familiar literary works and on cultural history, this course can be a summary of all your literary studies and prepare for a life-time of learning about the literary culture in which you participate. Gaull

V41.0973  Topics in Interdisciplinary Studies: Human Conditions: Narratives of Illness and Disease
(Secton 001) The two disciplines this seminar in interdisciplinary study juxtaposes are medicine and literature, but our investigations will proceed from a vision of these ostensibly quite different disciplines as two sub-fields of one overarching meta-discipline: the study of patterns of living and dying. Within this larger, single discipline, we will focus on the narrative patterns through which both biological processes of disease and human experiences of illness are recognized and understood. These patterns fall into a range of generic categories—from anecdote to case study to a new sub-species of autobiography, pathography--and encompass a fascinating array of narrative types: here are detective stories and war stories, accounts of restitution and rebirth, tales of quests, epic journeys, of rites of passage, and passing on. In turn, these stories draw from a cast of stock characters, and it is this collection of personae that will provide the organizational structure for the seminar. In this way, we will begin with a look at "stories" pathologists tell, move on to doctors' stories--particularly in their role as diagnosticians--turning thence to narratives of epidemiologists, nurses, public health policy makers, and, last but not least, “patients” of both human and metaphorical types. As scheduling and availability permits, this course will include guest visits by medical or
allied-health professionals and a field trip to one session of Columbia University’s “Narrative Medicine Rounds.”

Rust

V41.0973  **Topics in Interdisciplinary Studies: The Great American Myth?**

*(Section 002)* What is the Great American Myth? If we define myth as a socially significant symbolic narrative, does our nation have its own founding myth? Writers and critics have perennially asked this question and some have tried to supply an answer in the form of the “American epic” or the “great American novel.” My starting premise in this course is that Europeans came to America already possessed of a mythic heritage as old as Homer, a symbolic narrative that they found in the first several books of the Old Testament and in the last book of the New Testament. There consequently is no “great American myth” but rather hundreds of mythologies, i.e., systems of symbolic narrative, derived from the Bible and focused on the themes of blessing and curse. For example, for almost four centuries now Americans have seen themselves as God’s chosen people blessed with the destiny to reenact the story of Exodus and the conquest of Canaan, while at the same time being haunted by those ancient visions of curse and catastrophe—the Flood and the Apocalypse. America’s Bible-based mythologies have been used to justify a broad array of social agendas from isolationism to imperialism, from the slave trade and the genocide of the indigenous population to the abolitionist movement and the promotion of worldwide human rights. Borrowing the rhetoric of this dominant tradition to justify their actions, even those Americans indifferent or hostile to religion have drawn on the sacred myths to fashion new, secular mythologies, such as the Myth of Nature and the Myth of Progress.

*Theoretical approaches*: myth as an oral-cultural storage system; myth as an extension of metaphor; myth as a response to cognitive dissonance; and myth as meme (cultural units that survive by replicating in multiple hosts.) These theories will be applied to a wide range of American texts in sessions that will mix lecture with discussion. There will be a short midterm paper, a final research paper, and a final exam.

*Brief outline of major topics*. 1. **Biblical Sources of American Mythologies**: an intensive study of selections from Genesis, Exodus, Numbers, Judges, and Revelation. 2. **Self-Justifying Constructions**: Puritan use of typology, Wigglesworth’s *Day of Doom*, Dwight’s *Conquest of Canaan*, Barlow’s *Columbiad*; post- and premillennialisms; racist mythologies. 3. **Apocalypse and Unapocalypse**: Romanticism and the Eden myth; electricity and the theft of fire; UFOs and space-age apocalypses; secular millennialism—Santa Claus and the Fourth of July. 4. **Modernism and Postmodernism**: The “Cambridge Ritualists,” Eliot and the “mythic method,” Barthes and Lyotard on Modernist myths and master-narratives. 5. **Biblical Rhetoric Since 9/11**: defining the “Homeland,” narrative logic vs. factual logic in politics and journalism. *Collins*