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.

xV41.0190  Topics in 20th-Century Literature: The Arabic Novel
This course will examine the intersections of history, politics, and identity and their representations in modern Arabic literature and film. How have Arab writers depicted the social, political and cultural upheavals that have shaped the Arab world in the 20th century? We will consider these changes-- the end of the colonial period, the rise of the nation state and Arab nationalism, narratives of progress and development, debates on tradition and their place in a “modern” society, gender, displacement and migration, and the spread of capitalism and globalization—in the context of the Arab world's economic, cultural, and military interactions with Europe and the United States. The class will explore a range of texts, from novels, to theory, to films, that address the relationship between identity and modernity, and between the particular/local/native and what is represented as universal-development, progress, modernization and liberalism. Attention will be paid to the relationships between politics and aesthetics, and between fiction and history, primarily through an exploration of the novel genre in the Arabic tradition. Authors: Naguib Mahfouz, Sonallah Ibrahim, Fu'ad al-Takarli, Tayib Salih, Ghassan Kanafani, Abd al-Rahman al-Munif, Amitav Ghosh, Betool Khedairi, Edward Said, Frantz Fanon. Films: The Battle of Algiers, Silences of the Palace. Bahoora

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.

(sections 001, 003, 005, 011) This course is an introduction to the English major. Our primary intention is to help students develop the critical tools necessary for becoming perceptive readers of literary texts and writers of critical papers. We will use our time in the classroom to discuss and analyze a broad spectrum of texts belonging to various genres and historical periods. As we read, we will pay special attention to formal and structural elements of the texts, without losing sight of broader theoretical and thematic contexts. Discussions will familiarize students with literary terms and tropes, and multiple assignments will be designed to help them use this critical vocabulary effectively in their writing.

The course is divided into three sections: poetry, prose and drama. The poetry section will include authors ranging the gamut from Robert Browning to Allen Ginsburg. We will also read shorter fiction from Herman Melville, James Baldwin, Virginia Woolf, Raymond Carver, and Ernest Hemingway. We will read longer fiction from Nathanael West, Jamaica Kincaid, and F. Scott Fitzgerald. We will conclude with Shakespeare’s King Lear. This course assumes no previous experience with the English major--enthusiasm is the only prerequisite. Rosen / Larose

(section 002) Students will develop the skill of analyzing texts through exposure to various forms of literature and the critical tools necessary to respond to them. Through intensive
reading of texts, frequent writing assignments, and active classroom participation, students will become more advanced, informed, and comfortable when writing responses and discussing literary works. Our objective will be to identify technical elements in each work, as well as discovering meaning and thematic significance through explication of the text. Both during class and in written assignments, students will utilize a critical vocabulary that allows them to discuss the work with the sophistication expected of English majors.

The syllabus is divided into three sections: poetry, prose, and drama. Our examination of poetry will amount to a survey of major works over a variety of periods, which will allow us to look at the forms and techniques used by different poets in different periods. In the prose section, we will first read short stories, and then F. Scott Fitzgerald’s *The Great Gatsby*. The drama module will include a close reading of Shakespeare’s *Hamlet*. Cirino

(Section 004) As the “gateway” for the English major, this course is designed as a formal introduction to literary language in its multiple forms and various and sundry modes of meaning. In this way, the course is a reading course; perceptive reading inevitably leads to interpretation, though, and interpretation leads to articulation—either in speech or writing. For this reason, the course is also one in speaking and writing—speaking in class discussion and writing in the form of short assignments for each class meeting and a series of essays of increasing length. The short assignments will ask students to engage in creative experiments with our texts as a means of gaining an intimate understanding of such features of literature as style, plot, metaphor, characterization, and so on. These experiments might include writing an alternative ending for a novel, altering a poem’s diction or point of view, or translating a plot from one genre to another (say, love story to detective story). In the formal essays, students will get a chance to learn and practice the conventions of academic writing about literature: learning what constitutes an argument, what counts as evidence, and a full range of terms for pinpointing and describing the textual effects that interest you most. Readings will include poetry, fiction, and drama. Rust

(Sections 006, 007) This course will explore the variety of possible ways to read a given text, and the scope of different meanings that are created from various approaches to reading. We will concentrate on a few fictional works: Charles Dickens’ *Great Expectations*, a few examples of Tennyson’s poetry, and Oscar Wilde’s *The Importance of Being Earnest*. The small amount of fictional reading required will permit us to examine these works in depth, using radically different reading methods to create meaning, and to examine what it means to create meaning out of a fictional work. We will explore reading methods that construct a literary work as timeless or as historically time-bound, as psychoanalytic or as authorless, as deconstructive or as molded by genre. We will also consider how each method imposes certain constraints or limitations upon our experiences of the texts. Thus, this course will include an important combination of class discussions and informal responses to each text as well as formal paper assignments that build from several drafts throughout the course of the semester, as an opportunity not just to develop the necessary skills and vocabulary of an English major, but also to explore what may be lost or gained by presenting and molding our reading experiences in and through the written formats required by our discipline. Nash

(Section 008) Literary Interpretation is the introductory course for English majors. While no absolute distinction can be drawn between “practical” criticism and literary theory, the emphasis of this course is on the practical side with interpretation tied to the close reading of specific texts. We will work from immediate and personal reactions to the works we read toward interpretations of the kind that should inform English papers. Technical vocabulary will be developed as needed. We will be reading poetry, prose fiction and drama with an eye to both genre and historical periods or movements. We will be reading two novels — Charlotte Bronte’s *Jane Eyre* and Toni Morrison’s *Beloved* — and two plays — Shakespeare’s comedy *As You Like It* and Tom Stoppard’s *Arcadia*. Writing will include an informal reaction to each week’s reading, a paper on each genre, and a final paper on any aspect of the assigned works. Spear
Interpretation involves explaining, commenting on, translating, making meaning. The “literary” is a category that continually escapes firm definition: literature has included, at various historical moments, every written thing, every written thing belonging to certain areas of knowledge like medicine or law, certain kinds of written things that English Departments teach, certain kinds of written things that “mean” in certain poetic kinds of ways, and so on. So the title of this course is of no help to us: its terms require literary interpretation. Accordingly, we will think about the history of these terms, the various ways that meaning can be made, the various kinds of meaning for which we can search and that we can construct. These will include the kinds of meaning that inhere in words and the histories of definitions, the kinds that inhere in histories of publication, the kinds that have to do with a work’s historical context, the sorts of meanings that psychoanalytic theory might suggest, the way that genre shapes our expectations and teaches us how to read, the way that “English” as a discipline disciplines us. There will be many papers to write, many texts to read incredibly carefully. Texts may include plays by Shakespeare and Caryl Churchill, fiction by Henry James, Eileen Myles, Samuel R. Delany, Junot Diaz, and Virginia Woolf, poetry by William Carlos Williams, John Donne, Audre Lorde, William Wordsworth, Lorine Neidecker, and Frank O’Hara. Freedgood

V41.0163 World Literature in English: South Asian Literature in English
This course will examine contemporary writing in English from South Asia. We will structure our reading by moving through several different cities via fiction: Calcutta (The Blue Bedspread- Raj Kamal Jha), Delhi (Untouchable- Mulk Raj Anand, Twilight in Delhi- Ahmed Ali), Lahore (Cracking India- Bapsi Sidhwa), Bombay (Love and Longing in Bombay- Vikram Chandra). We will also take a look at some non-fiction (Maximum City- Suketu Mehta) and poetry (selections from the work of Agha Shahid Ali) to get a sense of the diversity of South Asian Anglophone literary production. In addition to framing the major debates surrounding this literature (i.e. the questions of authenticity, postcoloniality and hybridity, language etc.) we will work through literature on urban space and third world cities to understand how representations of the city have become crucial to the rise of the postcolonial novel. Gajarawala

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. Newman

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

xV41.0309 Medieval Visionary Literature
Have you ever wondered why there are so many visions and prophetic dreams in medieval literature? From expressing their diverse political and religious views, to teaching difficult subjects like physics and biology, to exploring philosophical concepts like justice and love, medieval writers often had recourse to visions and dreams. During this semester, we will explore a number of medieval dream visions, beginning with the great prophetic visions of the Bible: Isaiah, Ezekiel, Daniel, and the Apocalypse. We will then read a number of early visions of journeys to heaven and hell, and versions of earthly paradise. The focus of our attention will be Dante’s _Divine Comedy_, which we will read in its entirety in the dual language (Italian and English) edition by John D. Sinclair, published by Galaxy Press. Carruthers
V41.0320  Colloquium: Chaucer: Pre-texts, Intertexts, and Meta-texts
In one of his early poems, *The House of Fame*, Geoffrey Chaucer tells the story of a dream he had, in which he was transported, in the grip of an eagle’s claws, to a celestial territory where he visited two fanciful houses: a House of Fame and a House of Rumor. In the first abode, he admires the poets of antiquity who uphold the fame of their nations; in the second house, he encounters a much humbler variety of text--the “tidings” that circulate among a motley crowd of pilgrims, pardoners, sailors, and messengers. In this colloquium we will explore Chaucer’s poetry by situating it in the context of the diverse “architectures” of literature that he himself surveys in the *House of Fame* though for the purposes of our exploration we shall term those structures pre-texts, intertexts, and meta-texts. Pre-texts will encompass the genres, historical contexts, and ideas about writing that precede Chaucer’s work, influencing its content and determining its form. A few important pre-texts for Chaucer’s poetry include the genres of dream vision, romance, and fabliau and the still-tenuous status of a poet writing in the vernacular. The category of intertexts will take in the vast library of texts in which Chaucer finds his materials and upon which he builds: from the Bible and patristic writers such as Jerome and Augustine to the thirteenth-century “best-seller” *The Romance of the Rose*. Finally, meta-texts will include writing about, on, or after Chaucer’s texts, including Chaucer’s reflections on his own writing practice, glosses on his texts in medieval manuscripts, selections from the centuries-long tradition of literary-critical response to Chaucer’s work, and, last, examples drawn from the rich hoard of take-offs on Chaucer’s oeuvre--from poems by his fifteenth-century admirers, to re-writes of Chaucer for children, to the BBC’s creative re-makes of the *Canterbury Tales*. Rust

V41.0410  Shakespeare I
This course will survey examples of Shakespeare's plays and poems from the first half of his career. Of the four genres of Shakespearean drama -- comedy, tragedy, history, and romance -- we will read examples of all but the last, as well as some of the sonnets. The tentative list of plays to be studied is as follows: *A Midsummer Night's Dream, The Taming of the Shrew, Romeo and Juliet, Julius Caesar, The Merchant of Venice, As You Like It, Richard II, 1 Henry IV, Henry V, and Hamlet.* Horwich

V41.0415  Colloquium: Late Shakespeare
This fall, the Shakespeare Colloquium will focus on later plays of Shakespeare, including *King Lear, Antony and Cleopatra, The Winter’s Tale, Coriolanus, Pericles, Cymbeline,* and *The Tempest.* We will discuss questions of genre, looking especially at the last tragedies and the development of the so-called “romance,” all along keeping in mind the historical nature of generic categories themselves. Other topics will include violence, the question of knowledge of others, and Shakespeare’s representation of the erotic life. While there will be some attention to the long history of criticism of Shakespeare, our main emphasis in class will fall on the close reading of the plays. Requirements for the class will include several short essays and exercises, and a longer paper of about twelve pages at the semester’s end. Harries

V41.0445  Colloquium: Renaissance Writer: Spenser
An in-depth survey of the major works in verse by England’s leading sixteenth-century poet, roughly in the order of their publication: *The Shepheardes Calendar, Faerie Queene* Books I-III, selections from *Complaints, Amoretti, Epithalamion, Astrophel, Colin Clouts Come Home Again, Prothalamion, Faerie Queene* Book V, and the *Mutabilitie Cantos*. The colloquium will discuss Spenser’s self-conscious construction of his poetic career, his engagement with poetic genre, his political experience and ideology, his engagement with religious debates, his extensive involvement in Ireland and its culture, and his obsession with gender roles and sexual choices under a powerful female monarch, Queen Elizabeth I. Assignments include avid participation in class discussion, presentations, a short paper and a research paper of 15-20 pages. Archer

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

**V41.0530 English Novel in the 19th Century**
The Victorian era is often described as the period of Britain's greatest security, influence, and power. As the center of a world-wide empire and enjoying unrivalled economic prosperity, Victorian England also produced some of the finest examples of literary realism, especially in the form of the novel. Nineteenth-century British novels also reveal fissures in Britain's self-confidence, however, partly by introducing sensational or supernatural features into realistic plots. This course examines novels that interrogate realism through features that belong to darker or more fantastic genres. *Spear*

**V41.0545 Colloquium: 19th-Century British Writer: Keats**
This colloquium reads John Keats through the lens of a full spectrum of critical concerns—textual, biographical, historical, cultural, political, and philosophical. We discuss the major poetry and approximately half of Keats’s surviving letters.

The most important focus is on his poetic art as art: much of the colloquium will be given over to close reading of the poetry, from early to late, with a view to poetic craft and development.

Early in the semester, each member of the colloquium will also read one of the modern biographies of Keats, which suggest interrelationships of life and work and illuminate the place of this powerful brief life within the larger culture of his day.

We consider such matters as Keats’s Cockneyism, his relationship with his Romantic contemporaries such as Byron, Percy Shelley, and Wordsworth, the problematics of sex and gender, and questions of reception from contemporary reviewers to Victorians to Modernists to today’s cultural and political revaluations.

There will be weekly reaction papers (about two pages) on the readings. Each participant will lead discussion on a pre-assigned topic at least once in the semester, depending on enrollment. A prospectus (two-three pages) of the term essay (twelve-fifteen pages) will be submitted early in the second half of the semester and returned by the instructor with suggestions. Because the colloquium meets only once weekly, participants will be expected to attend every session. *Lockridge*

**V41.0551 American Romanticism**
“How many a man has dated a new era in his life from the reading of a book!” wrote Thoreau, surely hoping that his own *Walden* would be one of the books “which will explain our miracles and reveal new ones.” The literate public of the mid-nineteenth century U.S. believed fiercely in the transformative social and personal force of print media. In this course we will read novels, tales, essays, poems, and autobiographies that aspired to effect inward or outward revolutions, along with some that critique this aspiration. We will consider the philosophical, literary, and political roots of this optimism toward education in general and literature specifically, when the evidence of sectarianism and sectionalism, the upheavals of industrial capitalism, the oppression of enslaved and free African Americans, and the ongoing war against Native Americans, along with the U.S.-Mexican War, would argue for, at least, guarded despair (as indeed it did for some writers).

Among other issues at stake in our reading: Transcendental vs. sentimental ethics; the written and the spoken voice; varieties of feminism; the romantic child vs. the child in the marketplace; representations of race and slavery. Along with *Walden*, our readings will include essays by Emerson, tales by Poe, Melville, and Hawthorne, Frederick Douglass’s *Narrative*, Harriet Wilson’s *Our Nig*, Whitman’s 1855 *Leaves of Grass*, Hawthorne’s *Blithedale Romance*, as well as works by Dickinson, B. Alcott, Apess, Poe, Stowe, and Fuller. The course is run as a seminar, and students will be asked to write frequent response papers and two longer essays. *Crain*

**V41.0565 Colloquium: 19th-Century American Writers: Emerson and Thoreau**
This course poses the question: What happens when the New England Puritan temperament becomes intoxicated by a mixture of European Romanticism and Hindu mysticism? Main topics: Nature as text and the doctrine of correspondence, transcendentalist psychology and poetics, social conscience and civil disobedience. While readings center on Emerson’s *Nature* (1836) and *Essays* (1841, 1844) and Thoreau’s *Walden* (1854), we will also examine these two writers’ poetry, journals, and letters and explore their careers in the context of such local contemporaries as Bronson Alcott, Nathaniel Hawthorne, and Margaret Fuller. (Midterm and final exam plus a research paper of from 12-15 pp.) *Collins*
V41.0605  British Novel in the 20th Century: Deep England: Nation and Representation

This course explores the profound transformations of British national identity during the twentieth century in response to total war, empire and decolonization, economic decline and class conflict. Focusing on questions of social class, gender, and violence, this course provides an introduction to the remarkable variety of twentieth century British narrative. By considering a variety of canonically “English” novels and poetry, as well as texts by exiles and migrants with a more marginal relationship to the dominant culture, we will explore the way British writers appropriated elements of Englishness to negotiate crises in national identity. Some writers pursued the narrative experiments of modernism, the avant garde and postmodernism, embracing the call to “make it new”; others struggled with the familiar legacies of realism, and the challenges of the colonial and postcolonial. Nothing remained the same.

This course will read literature in a wider cultural field that includes film, music, popular culture and sport. Reading in an international frame, the course will pay special attention to the obsessive, gendered imaginary of Englishness, from country houses, haunted home fronts, bombed cities, disturbed countryside, “mobile” women, soldiers, scientists, butlers, and hooligans.

Texts may include the work of: Ford, Conrad, Woolf, Joyce, Yeats, Forster, Green, Auden, Bowen, Orwell, Beckett, Lamming, Fleming, Larkin, Lessing, Naipaul, Amis, Ishiguro, Kureishi, Sebald, and Smith. *Deer*

xV41.0625  Colloquium: James Joyce

The course will be entirely and solely concerned with Ulysses, which we will read chapter by chapter.

Course Requirements: The text of *Ulysses* is the one edited by Hans Walter Gabler and his several associates, in one volume (Random House). No further texts will be prescribed, but students will find the following diversely useful: Don Gifford, *Notes for Joyce: An Annotation of Ulysses*, Hugh Kenner, *Ulysses*, Richard Ellmann, *Ulysses on the Liffey*, Robert Martin Adams, *Surface and Symbol*, Thomas F. Staley, *Approaches to Ulysses*, M. Keith Booker, *Ulysses, Capitalism, and Colonialism: reading Joyce after the Cold War*. Mid-Term Examination: to be arranged. Final Examination: to be arranged. Term Paper due on December 1. (details to be given in class). Full attendance, class preparation, and class participation are expected (silence in class is not golden). *Donoghue*

xV41.0652  Major Playwrights

(Sections 001, 002, 003) For detailed descriptions, contact Tisch Drama.

V41.0712  Major Texts and Critical Theory

In this course we study key texts in critical theory from Plato to Derrida. Raising theoretical questions is not necessarily inimical to literary art. More than half these theorists are also poets, dramatists, and novelists curious enough about the origin, structure, and purposes of literature to raise such questions themselves.

We begin with Plato’s attack on poets in *The Republic*. Much subsequent theoretical discussion, from Aristotle and Longinus to Sidney and Shelley, is an attempt to answer Plato, who may have hoped to be refuted.

In the first half of the semester, we focus on four major types of theory: mimetic, pragmatic, expressive, and formalist. In the second half, we study twentieth-century critical schools, such as Russian and American formalism, archetypal criticism, structuralism, psychoanalytic criticism, feminist critical theory, queer theory, reader theory, deconstruction, postmodernism, and historicism. We consider pertinent literary texts in light of theoretical issues.

The textbook for the course is *The Norton Anthology of Theory and Criticism*, ed. Vincent Leitch (W.W. Norton, 2001). *Lockridge*

xV41.0735  Readings in Contemporary Literary Theory: Guilt, Desire and the Law

(section 001) How do we constitute ourselves as desiring and guilty subjects of the Law? In conversation with theoretical texts, this course explores subject relations to sexual, racial, social, political and state power as represented in contemporary literature and film from Latin America and Spain. We will consider problems such as the allure of guilt or the paradoxical status of “necessary fictions” such as the “subject,” the “law” or the “past”—constructs that we have created but cannot renounce because they constitute what we are. Raising questions of desire and guilt, gender and sexuality, fictionality and essentialization, agency and responsibility, victimization and self-victimization, blindness and complicity, invisibility and power, ethics and politics, we will ask: can these narratives challenge the very relations of power from which they emerge? Readings Include: Literary / Filmic Works by: Luis Zapata, Fernando Vallejo, Reinaldo Arenas, Borges, Diamel Eltit, Fernando Arrabal, Carme Riera, Ana Lydia Vega, Javier Tomeo, Héctor Babenco, Pedro Almodóvar, Patricio Guzmán. Theoretical Texts by: Freud,
V41.0735  Readings in Contemporary Literary Theory: Literature and the Computer
(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 a distinctly hands-on experience, and will be practical and implicitly theoretical as well as explicitly theoretical. Some sessions will include both 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. Some of the topics to be covered are as follows:

- 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

Near the end of the course, students will present their final projects, which can be web pages, textual analysis, or a more traditional paper, briefly in class. Hoover

V41.0735  Readings in Contemporary Literary Theory: Re-imagining the Pacific: Asia-Pacific Literature and Cultural Studies
(section 003) The gleaming cityscapes of Hong Kong and Singapore, the verdant islands of Hawaii and the South Pacific, the high-tech industrial zones of South Korea, Taiwan, Indonesia and Malaysia: is there anything that unifies the “Asia-Pacific”? How can this region be understood beyond notions of tropical islands, the Cold War or capitalist hyper-development? In order to complicate such standard accounts, we will be interested in the stories, images and narratives of—amongst others—the Japanese and Chinese diasporas, competing Pacific colonialisms, the Korean wartime presence in Vietnam, Asian migration to Australia, the authoritarianism of the “Asian Tigers”, the urban experience of global Hong Kong, and the Eurasian community in Singapore. In this course, therefore, we will examine novels, poetry, films and critical texts with the aim of understanding how historical events, cultural flows and economic and population shifts have connected and shaped this diverse region.

By drawing on works from postcolonial theory, cultural studies, feminist and Marxist studies, students will also gain a solid grounding in the problematics of imperialism, diaspora, nationalism and gender. Fictional/cinematic texts include works by: Pramoedya Ananta Toer, Hwang Sok-yong, Goh Poh Seng, Huang Chun-ming, Hou Hsiao Hsien, Shirley Lim, Jessica Hagedorn and Xi Xi. Critical reading will draw on works by Rob Wilson, Arif Dirlik, Kuan-hsing Chen, Stuart Hall, Ien Ang, Naoki Sakai and Geraldine Heng. Watson

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. S. Patell

xV41.0761  Topics in Irish Literature: Contemporary Irish Poetry
Waters

xV41.0770  Topics in Caribbean Literature: Ancestors
Study of the literature and society of the Caribbean. Emphasizes Anglophone Caribbean within a comparative framework of French/Haitian, Spanish, Dutch, and Surinamese Caribbean modes. Topics vary yearly, from a
concentration on Caribbean poetry to other cultural forms and presentations. Readings of literature, history, and political theory supplemented with performance, music, film, and video. Subjects include women writers, orality, novels of childhood, and pioneer literary figures. For a more detailed description, contact the Comparative Literature department.

**xV41.0770 Topics in Caribbean Literature: Novel and “Philosophy of History”**

Novelist Wilson Harris once argued that Caribbean artists and intellectuals had failed to create a Caribbean "philosophy of history," while political thinker C.L.R. James noted that the best historians of the Caribbean have been its artists. History has been a central concern for Caribbean artists and intellectuals in the 20th century. This century witnessed emerging challenges to colonialism and the birth of new national narratives whose origins and genealogy were imagined and debated by artists and intellectuals. After independence another generation of artists and intellectuals would approach new cultural and political dimensions of this question. Why and how have Caribbean novelists imagined and debated the problem of historical knowledge? How have they imagined the relationship between history and literature? What is the relationship between collective and individual experience and history? What are the achievements and limits of literary representation as it relates to history? This course will examine a selection of novels from Haiti, Cuba, Trinidad, Guyana and Jamaica and examine why and how they imagine the history of the Caribbean region. Alongside these novels we will read the works of Caribbean political thinkers and historians. In the process we will attempt to frame our investigation within a larger context by familiarizing ourselves with decisive social and cultural movements and debates in the 20th century history of the Caribbean. Authors will include: Jacques Roumain, C.L.R. James, Alejo Carpentier, George Lamming, Walter Rodney, Wilson Harris, Edwidge Danticat, Michelle Cliff and Earl Lovelace. Love

**V41.0905 Junior Honors: The Bloomsbury Group**


**V41.0905 Junior Honors: Contexts for Samuel Beckett**

(Section 002) This seminar will focus on the work of Beckett, especially his writing for stage, film, radio, and television, and on particular contexts for this work. These contexts will include literary ones, especially Proust; early modern and modernist painting; film comedy, including Buster Keaton and the Marx Brothers; questions of audience, especially after World War II; and philosophy, especially epistemology, a life-long obsession of Beckett’s. We will consider Beckett’s works for performance in the light of his involvement with each of these contexts. While close attention to Beckett will be the heart of the seminar, there will also be more general discussion of methodological questions that extend beyond Beckett to other literary and cultural contexts.

Written work will include regular posts to a course Blackboard site and short exercises and papers. The main written work for the course will be a research paper of fifteen to twenty pages. Discussion of research methods, library resources, and strategies for writing long papers will be integral to the course. *Harries*

**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.

**V41.0950 Topics in Medieval Literature: The *Pearl* Poet**

One manuscript in the British Library, Cotton Nero A.x, contains some of the most compelling and engaging poetry written in English: *Pearl, Sir Gawain and the Green Knight, Patience,* and *Cleanness*. Closely associated with these poems is the hagiographical *Saint Erkenwald*. Dreams, death, dirt, sex, sin, betrayal, miracles, beheading—all are represented, in sometimes very elaborate poetic forms.

This seminar will focus intensively on these five alliterative poems written in a northern dialect of Middle English: we will read them minutely, line by line and word by word, and discuss their language and poetics. We
will learn about the contexts—e.g., social, literary, theological, chivalric—in which these works were produced. And we'll consider the place of these poems in the canon of English literature.

Constant and attentive participation will be required, as will a group presentation, a short paper, and a longer (12-15-page) term paper. Students must have had exposure to Middle English in Major British Writers or equivalent. Dinshaw

V41.0961 Topics in 19th-Century American Literature: Moby-Dick, Then and Now
(Secton 001) This course will use Herman Melville’s classic novel *Moby-Dick* as a lens through which to view both American literary history from its beginnings to the Civil War and current critical methodologies. In what ways might the novel be said to sum up the American literary tradition through the middle of the nineteenth-century? How well does the novel serve as a focal point for the critical methodologies most popular today? We will explore the novel’s relation to a variety of literary, intellectual, and historical contexts including Zoroastianism, Christianity, the American Enlightenment, Emersonianism, natural science, and American expansionism. Methodological approaches to be considered will include liberal humanism, neo-Marxism, New Historicism, feminism, gender studies, queer theory, critical race theory, and theories of canon formation. We will also be thinking about the legacies of the novel throughout later American literatures and in today’s popular and political cultures. Students are expected to have read *Moby-Dick* in its entirety before the beginning of the class. Patell

V41.0961 Topics in 19th-Century American Literature: Henry James
(Secton 002) In this seminar, we will read tales, novels, essays, and autobiography from the Civil War to WWI, immersing ourselves in the evolution of James’s modernism, which, in the late works especially, captures what he once called an “atmosphere of the mind.” Along the way, we will consider the use James makes of ghosts (in “The Private Life,” “The Jolly Corner,” “The Real Right Thing”) and of children (in “The Pupil,” *What Maisie Knew*, and “The Turn of the Screw”), as well as his relation to the changing media environment of the 1880s and 1890s (the typewriter, the telegraph) and to the popular magazines in which many of the works we will read were serialized. In addition, we will read *The Portrait of a Lady*, *The Ambassadors*, *A Small Boy and Others*, as well as some related criticism and theory. Students will be asked to write frequent short response essays and a final essay, and to give one 10-minute oral presentation. Crain

V41.0970 Topics in Critical Theory: Critical Race Theory
Critical race theory (CRT) began as a scholarly movement in legal studies that challenged conventional legal scholarship related to race. CRT queried the focus on individual rights, assumptions of meritocracy and color-blindness in culture, civil society, and the state, and a celebration of Enlightenment rationalism and the liberal order. Accordingly, CRT has examined racism, not primarily as isolated acts carried out by individuals, but as deeply embedded in the legal, political, and social institutions of the nation. In its emphasis on the historical, structural and material conditions of racial formation, CRT has drawn from and expanded across various disciplines. It offers us a significant interdisciplinary intellectual and political project for examining social practices and cultural production.

In this course, students will be introduced to the practice and scholarship of CRT, with a specific focus on understanding the intervention it makes in literary studies. Our readings in CRT will be directed towards helping us to understand how literature engages and produces concepts of citizenship, borders, bodies, cultures, sex and sexuality, the political, and the personal/private through representations of racial difference. We will consider the intersections between CRT and other prominent schools of critical theory, including feminist and queer theory, postcolonial theory, critical whiteness studies (which has been an outgrowth of CRT), psychoanalytic theory, and poststructuralism. By investigating the possibility that race “matters” in ways much more profound and troubling than simply constituting “diversity,” this course will grapple with the implications for “reading race” in American literature and culture, in texts that are both canonical and emergent. Parikh

V41.0972 Topics in Genre Studies: Narrative Poetry
(section 001) This seminar in British narrative poems, specifically the epic and romance, explores the origins, shapes, functions, techniques, and contexts of the first poetry, for some the only poetry, certainly the longest, often the grandest and most interesting poetry, and always a reflection and measure of the civilization in which it appeared.

We shall concentrate on the revival of the epic and romance in the 19th century. Our reading will include the challenging (and rewarding) landmark works: Wordsworth’s *Prelude*, Coleridge’s *Rhyme of The Ancient Mariner*, Byron’s *Childe Harold* and *Don Juan*, Keat’s *Hyperion* poems and *The Eve of St. Agnes*, Shelley’s *Prometheus*
Unbound, Tennyson’s *Idylls of the King*, Browning’s *Childe Roland to the Dark Tower Came*, and conclude with T. S. Eliot’s *The Wasteland*. To help illuminate our readings, weekly assignments will include other relevant poems, literary concepts and cultural contexts.

Because the readings are long and the semester short, students are expected to prepare by reviewing the Homeric epic, *The Fairie Queene*, *Paradise Lost*, and to read Cervantes’ *Don Quixote* (in the Norton edition), an ideal summer entertainment. Students may expect to spend six to eight hours each week in reading and writing assignments, to attend and participate in every class. Our goals: along with the pleasure of reading these extraordinary poems, students will develop skills in literary analysis, independent research, collaborative study, oral and written presentation. *Gaull*

**V41.0972 Topics in Genre Studies: Social Realism**

*(section 002)* “Realism is nothing more and nothing less than the truthful treatment of material.” --William Dean Howells, Harper's New Monthly Magazine (November 1889), p. 966.

This course will examine the genre of fiction categorized as ‘social realism’. This fiction, largely committed to an analysis of the translation of material reality to the page, as well as the actualization of a certain political program, raises serious question about the role of art in society, the job of the artist, and the nature of ‘reality’. How, for example, might we characterize the relationship between literature and politics, and, more specifically, literary representation and the ‘facts’ of social life? What kind of aesthetics is engendered by a belief in the realist project and the engagement of the reader? The reading for this course will be theoretical and fictional (novels*, some short stories) and students will write a final research paper. Some of the texts we will consider: excerpts from Emile Zola’s *The Naturalist Novel*, and *Naturalism in the Theater*, excerpts from Georg Lukacs’ *Studies in European Realism and The Theory of the Novel*, Zola’s *L’assommoir*, Premchand’s *Godan* [*The Gift of the Cow*], Theodore Dreiser’s *Sister Carrie*, Mulk Raj Anand’s *Untouchable*, Dicken’s *Our Mutual Friend*.

* These novels are often very large and very depressing—beware…. *Gajarawala*

**V41.0973 Topics in Interdisciplinatory Study: The Discourse of the Body in Modern South Asian Culture and Theory**

This course will focus on the body and its discourse in the modern South Asian context from a variety of perspectives. Fuller version: The body is the contradictory site of pleasure, pain, discipline, self-discipline, social regulation, freedom, identity, its erasure; it is irreducibly biological but is identifiable (only) by the marks of historical specificity and cultural difference it bears; knowledge of the body is generated by intimate self-knowledge (experience) as well as an array of disciplinary productions. This course will focus on the body and its discourse in the modern South Asian context from a variety of perspectives that will take these contradictions into account. The first weeks of the seminar will cover Gandhi (the ascetic body, technologies of self); the untouchable caste body; the labouring body and the ravaged body of hunger and disease; the collective body politic of population, census, and demographics. Since the body has been especially relevant to discussions of gender and sexuality, the second half of the seminar will focus on sexual regimes, violence against the female body, and the forms that resistance to these takes. The readings will include Gandhi’s *Autobiography* and recent commentary on Gandhi’s body, polemical and reformist writings on caste, literary texts, visual texts (cinema, advertisements), feminist and cultural theory related to sexuality, discipline, subjectivity, law, pornography, and the aesthetics of the body. *Sunder Rajan*

**V41.0974 Topics in Poetry and Poetics: Prosody**

Everything you ever wanted to know about the sound and rhythms of poetry: verse features such as syllable stress, length, and pitch; iambic, trochees, spondee; caesuras, endstopping, enjambment; rhyme and stanzaic structures—what all these are, and, more importantly, *what they are good for*. Over this semester we will trace English versification from Old to Modern English and consider how, as the language changed, so also did the poetic line. Cross-disciplinary topics will include: phonetics and speech prosody (linguistics) and auditory memory (cognitive psychology). (Midterm, oral presentation, and seminar paper of from 15-20 pp.) *Collins*

**V41.0975 Topics in World Literature: Marxism and Postcolonial Theory**
Most discussions of Marxist theory present Marxism as an overwhelmingly Western or European-oriented body of thought. This has marginalised what might be termed an alternative tradition within Marxism that developed from Marx’s own writings on colonialism and Lenin’s on imperialism, in the context of the anti-colonial struggles of the twentieth century. Postcolonial theory has been one product of this dissident tradition, but its relation to Marxism ‘proper’ has remained the subject of much debate and critique. In this course, we will be reconsidering this question by bringing a postcolonial perspective to bear on Marxism, emphasising the development of forms of Marxism outside Europe that were developed specifically to engage with the problems of the political and social realities of the non-Western world. Writers to be studied will include Marx, Lenin, Gramsci, Mao, Roy, Mariátegui, James, Fanon and Cabral. Young