Undergraduate English Spring 2006 Course Descriptions

V41.0060  Major British Writers
Assumes no prior work in literature. Recommended for English minors and non-majors. This class will study a mixture of highly canonical writers such as Shakespeare, Milton, Kipling and Woolf, and several less well-known Medieval, Renaissance, 19th and 20th century authors. All of the works on the syllabus will highlight themes of national identity, history, origins/roots, and the role that writing plays in submerging or highlighting the tensions which emerge from Britain’s incredibly complex history. Throughout the course, we will be exploring how each text presents “Britain”, what each text represents as quintessentially “British”, and the ways in which artistic writing mediates between history and identity. Schleck

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. Honerkamp

xV41.0132  Drama in Performance
This course will explore the relationship between dramatic text and theatrical performance by examining the interpretive choices made by actors, directors and designers in bringing a plat to life on the stage. Whenever possible a play will be analyzed before attending a production and then discussed again after the play has been seen in the performance. While the emphasis will be on plays from the classical repertory, contemporary plays and performance works will be considered as well. Approximately a dozen plays currently being produced in New York will be seen and studied during the course of the semester. Oliver

V41.0170  Film as Literature
The development of the film as a major art form and its relationship to other art forms. Particular attention to the language of cinema, the director and screenwriter as authors, and the challenges of translating literature into film, with extensive discussion of the potentials and limitations of each art form. Milestone films are viewed and analyzed. Badt

V41.0180  Writing New York
This course examines the evolution of New York City as a literary construct as well as the city's emergence and continual reinvention as one of the country's – and the world's – premiere sites of literary and cultural production. Beginning with the earliest New York theaters in the eighteenth century and continuing to the present, we will examine a range of drama, fiction, non-fiction, and poetry that reveal a variety of New York experiences. Patell and Waterman

V41.0200  Literary Interpretation
Introduction to the interpretation of literary texts. Teaches the student to talk and write intelligently about literature. Emphasis is placed on participation in class discussions and writing a number of interpretive papers. 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, but open to all interested students. Prerequisites: One college course in expository writing and one in Conversations of the West.

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. Starr
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. Poovey

V41.0230  American Literature I
This course is a survey of American literature and literary history, from the early colonial period to the eve of the Civil War. Our goal will be to acquire a grasp of the expanding canon of American literature by reading both established, canonical masterpieces and texts that have traditionally been considered to be marginal. Topics to be considered include: the rise of “literature” as a discipline unto itself; the meaning of American individualism; the conflict between liberty and equality in American social thought; the mythology of American exceptionalism; the relation between history and cultural mythology; the dialectic of freedom and slavery in American rhetoric; the American obsession with race; the ideology of domesticity and its link to the sentimental; the aesthetics of American romance; the role of biography in literary criticism and historiography; the nature of the “American Renaissance”; what it means to say “NO in thunder!” and why so many American writers seem to say it. Patell

V41.0235  American Literature II
This course surveys American literature since 1865. Though we will consider a broad range of genres (novels, letters, manifestoes, autobiographies, travel narratives, essays, and journals), the focus will be on formally and socially radical work in general and on poetry in particular. Shifting between close readings and historical contextualizations, we will consider authors including Whitman, Dickinson, Stein, James, Du Bois, Hughes, Kerouac, Ginsberg, O’Hara, Baraka and Hejinian in relation to shifting debates about nationalism, religion, science, race, historicism, class, gender and urbanism. Our analysis will frequently return to the politics of form, and to the social, historical and literary contexts that allow form to be understood as having a politics. Shaw

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 celestrial 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 crowed 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; 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. Shaw

xV41.0403  Shakespeare’s Adaptations of his Sources
A close study of Romeo and Juliet, Twelfth Night, Richard II, Antony and Cleopatra, and Othello, and of their primary sources: respectively, Brookes The Tragical History of Romeo and Julieta, Anonymous, Gilgannati, Holinsheds Chronicles, Plutarch’s Life of Antonius, Giraldi Cinthios The Moor of Venice. While the sources Shakespeare adapted will be considered for their own merits, recurring questions will include: what happens to a novella, a romance a chronicle, or a biography when it is reshaped into a dramatic work? Does dramatic form allow meanings to be expressed that cannot be so readily articulated in other genres? Can Shakespeare’s adaptation of his sources allow us to understand his authorial intentions? Are there limits to source study? What aspects of Shakespeare’s dramatic art are not illuminated by considering his treatment of sources? Javitch –Note: Permission of instructor is required. Please visit the Comparative Literature Department.
Shakespeare’s Contemporaries
In this broad survey of late sixteenth and early seventeenth century English drama exclusive of Shakespeare, we will read a range of plays within their generic and social contexts. In the introductory weeks, we will study two exemplary Elizabethan dramas that both define, and defy, common conceptions about tragedy and comedy and the differences between these genres. The first section of the course includes five lively comedies. We will emphasize their city settings and their often satirical depiction of middle class life, gender, and sexuality. In the second part of the course, we’ll refine our definition of tragedy by pitting the code of revenge that drives many of these tragic plays against the aristocratic and romantic ideals that also possess their male and female characters. The course is roughly chronological in its choice of plays. Thus, the development of each genre from Elizabethan to Jacobean times will guide our reading, but we will also consider how comedy and tragedy were often mixed together throughout the period from the 1580s through to the 1620s. We will read about one play a week and some introductory essays; assignments include 2 papers under 10 pages and tests. The textbook is: David Bevington, ed. *English Renaissance Drama* (Norton, 2002).

Shakespeare II
Shakespeare II is a survey of nine plays from the second, or Jacobean, portion of Shakespeare’s career. It is organized chronologically, and includes several of the major tragedies, examples of the so-called “problem comedies,” and two of the four romances written at the end of his career. The format of the course consists of two lectures a week plus a section meeting taught by a teaching assistant. Students will write two essays, a midterm exam and a final exam. The reading list is as follows: *Twelfth Night*, *Othello*, *Macbeth*, *King Lear*, *Measure for Measure*, *All’s Well That Ends Well*, *Antony and Cleopatra*, *The Winter’s Tale*, *The Tempest*. Horwich

Colloquium: Milton
The premise of this course is that Milton is the greatest of the English poets and *Paradise Lost* the greatest of English poems. The purpose of the course is to persuade you that the premise is correct, by immersing you in his densely organized language, his imagined worlds of an earthly paradise, heaven, hell, and the dark world after the fall, and the philosophical and theological problems that will challenge the best readers. To prepare for our 6 1/2 weeks on *Paradise Lost*, we will read some of Milton's early poems and prose, including *Areopagitica*, his ringing defense of freedom of expression, some of his political writings (to situate him in the strenuous politics of church and state during the English Civil War), and his tract defending divorce (which reflects not only on his own life, but on the "marriage" of Adam and Eve). And we will conclude the course with three weeks on his other two great long poems, the magnificent and austere *Regained* and *Samson Agonistes*, which continue Milton's radical redefinition of the classical ideas of heroism and constitute his parting words on the apparent failure of the Puritan Revolution. Griffin

Colloquium: The Lake School: Coleridge, Wordsworth, and Their Circle
We will be reading the prose and poetry of Coleridge, Wordsworth, and Dorothy Wordsworth as though it constituted a dialogue, or, as Coleridge said in letter to his publisher, as though it was one work. In other words, their poetry was written in collaboration, a kind of coterie poetry. Their collaboration began when they met in 1795 and continued through the second decade of the nineteenth century, when Coleridge became the critic of Wordsworth’s poetry. In the early years, their poetry was sometimes composed jointly and sometimes as statement and response. Later, with the publication of the Coleridge’s *Biographia Literaria*, it took the form of disputes over theory. In addition, we will glance at the very clever satires their poetry provoked.

We will read their dialogue within the wider context of political debates over the French Revolution and the theories of government that it generated. And we may want to raise theoretical questions about dialogic writing and the public discourse.

The major works we will read are Coleridge’s and Wordsworth’ *Lyrical Ballads*, their early poetry, *Wordsworth’s Poems in Two Volumes*, and *The Prelude*, and Coleridge’s *Christabel* volume. The prose selections will come from Coleridge’s early political lectures and journalism, *Wordsworth’s Preface to Lyrical Ballads*, Coleridge’s *Biographia Literaria*, and Dorothy’s journals. Selections will be added from other writers, like Lamb and Hazlitt, to sample the public discourse of the day. Magnuson
V41.0540  British Literature of the Transition
Early modern British literature from Pater, James, Hardy, and Conrad to Joyce, T.S. Eliot, Katherine Mansfield, and Virginia Woolf. The course will chart the movement from late Victorian to High Modern while also interrogating its viability. Readings will also include Freud, Klein, and Bakhtin. Meisel

V41.0621  Irish Renaissance
Examines the extraordinary achievements of Irish writers during the tumultuous period from the fall of Charles Stuart Parnell, through the Easter Rising in 1916, and into the early years of national government in the 1930s. Readings in several genres—poetry, short story, novel, drama—by Wilde, Yeats, Joyce, Gregory, Synge, O’Casey, Beckett, O’Brien, and others. Waters

xV41.0625  Colloquium: James Joyce
Considers the imaginative “logic” of James Joyce’s career and the extent to which the trajectory of his works constitutes a “development” of forces posited in the early writings. Readings span the entire oeuvre, from Dubliners to Finnegans Wake, and include Joyce’s poetry and his play, Exiles. Waters

V41.0626  Colloquium: Walt Whitman
In the 1850s the area from Union Square to Houston Street and from Cooper Square to Washington Square was the cultural center of New York. What we now refer to as the “NYU Area” was the locale where Walt Whitman discovered himself as a poet, the grid of streets he chose to wander through and weave into the new urban poetry he called *Leaves of Grass*. Though much here has changed over the past century and a half, enough of those “unseen presences,” those “resonances” that Whitman sensed on his strolls down Broadway and the cross streets has perhaps remained—and with it perhaps a bit of Whitman himself. In our readings we will focus on the ten-year period between 1855 and 1865, that is, between the first edition of *Leaves of Grass* and his elegy for Lincoln, *When Lilacs Last in the Dooryard Bloom’d*. We will also examine the cultural contexts of New York City that Whitman drew upon for these poems.

Topics will include: His relation to Emerson and the Transcendentalists; his poetics in the context of mid-19th-century American practice, such as that of Longfellow, Bryant, Lowell, Whittier, and Poe—and to the British poets Wordsworth and Tennyson; initial reviews of *Leaves of Grass* (including his own); his appropriation of current culture and ideology, e.g., phrenology, Egyptology, temperance, spiritualism, abolitionism, and evolution; his rhetorical models—preachers and political orators; his lyrical models—opera singers and birds; his visual art models—the Hudson River School, the panorama, and early photography; metaphor: correspondence theory and “tallying;” metonymy: the foundations of 19th and 20th-century symbolism; prosody: the foundations of free verse and speech-rhythm poetry; his direct and indirect representation of the sexualized body; New York and Brooklyn in the 1850s.


As with every colloquium, each student is encouraged to participate actively in open class discussion. There will be a midterm, a research paper, and a final exam. If you have further questions about the course, you may meet with me during my office hours this fall or reach me at cc3@nyu.edu. Collins

V41.0645  Faulkner and Hemingway
Norman Mailer claimed that reading Ernest Hemingway taught him “the power of simple language in English,” while from William Faulkner he learned “the exact opposite.” Mailer’s conclusion seems to be shared by most readers: Hemingway is “easy” and Faulkner is “confusing.” If so, one of the objectives of this class may be to complicate Hemingway and to clarify Faulkner. Each student should approach this course as an opportunity to gain his or her own experience of the writers, without being suffocated by prior generations’ conclusions, or being confined to a single theoretical lens. Biographical, historical, and critical context will be presented as our treatment of the texts require. Not only will this course examine the development of each writer’s career through close readings of short stories, novellas, and novels, but it will also explore the relationship between the techniques and
thematic concerns of the two writers.

This class will be conducted as a discussion, not a lecture.

Requirements: weekly response papers; active class participation; final paper of 5-7 pp. Texts: Faulkner: *As I Lay Dying, The Portable Faulkner* / Hemingway: *The Short Stories; The Sun Also Rises; A Farewell to Arms; The Old Man and the Sea; A Moveable Feast*.

Students wishing to prepare for the course may find it helpful to read Faulkner’s *The Sound and the Fury* and/or Hemingway’s *For Whom the Bell Tolls*, since we will not read those texts formally, although we will certainly make reference to them. Cirino

V41.0710  Narraatology
Drawing on both American literary texts and contemporary critical theory, this course examines the relation of narrative to history, politics, and ethics, with particular attention to the constitutive role of trauma, shock, and other cognitive blows, in the formation of subjectivity. S. Patell

V41.0712  Major Texts in 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.


V41.0721  South Asian Literature in English
Writers from South Asia have produced one of the richest literatures of the twentieth century. With a primary focus on contemporary fiction, in this course we will be reading and comparing novels by Indian, Pakistani and Sri Lankan writers, as well as writers of South Asian descent living in North America and the UK. Our authors will include Vikram Chandra, Amit Chaudhuri, Anita Desai, Amitav Ghosh, Romesh Gunesekera, Hanif Kureishi, Hari Kunzru, Michael Ondaatje, Arunhati Roy, Salman Rushdie, Shyam Selvadurai, Bapsi Sidhwa, Sara Suleri, and Meera Syal. Young

V41.0724  Italian American Life
Italian American writers have expressed their heritage and their engagement in American life in vivid fiction or poetry that reflects their changing status and concerns. From narratives of immigration to current work by "assimilated" writers, the course explores the depiction of Italian American identity. Addressing and challenging stereotypes, the course explores depictions in film and television as well as the changing family relationships, sexual mores, and political and social concerns evident in fiction and poetry. Situating the field of Italian American Studies in the context of contemporary ethnic studies, this course highlights its contribution to American literature. Hendin

V41.0735  Readings in Contemporary Literary Theory: The Frankfurt School and Critical Theory (Section 001) “The Frankfurt School” describes an institution: the Institute of Social Research, which began in Germany in 1924, moved into exile to Morningside Heights in Manhattan during the Nazi period, and was reestablished in Frankfurt after World War II. “The Frankfurt School” also describes the work of the members of
this School: the project of Critical Theory, which combines philosophy, sociology, Marxism, and psychoanalysis in order to analyze crucial problems in modern culture, from anti-semitism to the “authoritarian personality” to the administration of erotic life. While the sociological engagements of the Frankfurt School cannot be separated from any of its projects, this course will focus on Critical Theory’s struggles with the status of art in modernity. Looking closely at work by a number of central figures in the Frankfurt School, including Theodor W. Adorno, Walter Benjamin, Max Horkheimer, and Ludwig Marcuse, we will discuss a number of questions concerning the place of the aesthetic in modern culture. How does mass culture affect the traditional work of art? How has the increasing rationalization of society changed art? What is “modernism”? How can we think about the historical content of an abstract work of art?

We will also consider the exemplary status of art in works by figures in the Frankfurt School, looking, for instance, at Adorno and Horkheimer’s use of the *Odyssey* in *The Dialectic of Enlightenment*. We will also inevitably consider broader issues, including the development of the Marxist concept of reification in Critical Theory, the rise of fascism and Critical Theory’s attempts to explain this set of events, and questions of redemption and emancipation. We will end by considering the massively different positions of Adorno and Marcuse in relation to the student movements of the 1960s, when Adorno was marginalized while Marcuse’s *Eros and Civilization* (which we will read) became influential. *Harries*

**V41.0735 Readings in Contemporary Literary Theory: What's Literary Theory Got to Do with It? (Section 002)**

This course will examine the relation of theory to practice--practice understood as both specific forms of critical reading and writing, and as different modalities of intervening in the world. How does theory help us to read both literature and the world in which we live? Can one translate critical theory into new possibilities for agency? Drawing on both contemporary theoretical writings, and the traditions, which those texts reinscribe, we will investigate the rhetorical construction of world. *Patell*

**V41.0740 20th-Century Drama: Politics of Performance**

A study of modern drama as a political forum. We explore how different 20th century forms of drama, such as expressionism, minimalism and anti-realism, provoke and engage the audience. The construction of character, dialogue, setting, space, and lighting will be seen as political choices. Playwrights to be studied include Strindberg, Williams, Brecht, Beckett, Pinter, Albee and Hwang. Alongside the plays, students will read (and enact) performance theory by authors such as Grotowski, Brecht, Boal, and Turner. *Badt*

**V41.0755 Representations of Women**

This course offers a thorough introduction to the study of women. We will examine how femininity has been given different meanings in various cultural and historical contexts, while constantly keeping in mind how such meanings determine our relationship to our immediate cultural contexts. The course work will thus entail a constant dialogue between the course texts and our own experiences of the world. Readings include, for example, novels by Austen, Bronte, Faulkner, films like *Aliens* and *Bend It Like Beckham*, and theoretical texts by Virginia Woolf, Helene Cixous, Chandra Talpade Mohanty, and Judith Butler. *Ghose*

**V41.0906 Junior Honors British: Pop, Politics, and Literature in Contemporary Britain**

This seminar offers a thorough introduction to contemporary serious, pop and pulp British fictions (possible texts include JK Rowling's *Harry Potter* series; Zadie Smith's *White Teeth*; Alan Moore's *From Hell*; JG Ballard's *Crash*; Rachel Lichtenstein's *Rodinsky's Room*; Hanif Kureishi's *The Buddha of Suburbia*; Irvine Welsh's *Trainspotting*; Alex Garland's *The Beach*; Nick Hornby's *Fever Pitch*). It looks at them in the context of recent critical debates about Britain's shifting relationship to urbanism, imperialism, America and Europe. A wide range of music - from Nick Drake and The Smiths through Britpop and up to contemporary electronica and grime - will come under consideration, as well as a cross-section of British (comic) television and cinema. *Sandhu*

**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. Patell

V41.0951  Topics in Renaissance Literature: Shakespeare
We will read a number of Shakespeare's tragedies, comedies and histories, from The Taming of the Shrew to The Winter’s Tale, with attention to both formal and historical questions. Among issues to be addressed are genre, the Shakespearean text, gender, sexuality, status, degree, and nation. Reading of selected essays presenting major critical approaches. One oral group assignment, one short paper, and a final seminar paper, 12-15 pages. Newman

V41.0963  Topics in African American Lit: Rebuilding the Racial House: African American Cultural Production
In describing her role as a writer, Toni Morrison has stated, "I knew from the very beginning, if I had to live in a racial house, it was important, at the least, to rebuild it so that it was not a windowless prison into which I was forced, a thick-walled, impenetrable container from which no cry could be heard, but rather an open house, grounded, yet generous in its supply of windows and doors" (“Home,” 4). This course explores the myriad ways in which African-American novelists, literary critics, and cultural producers have attempted to redesign the house that race built and to construct a more hospitable social home. Our aim will be to consider various texts in relation to their contribution to long-standing debates about the relationship between aesthetics and politics, the relationship between history and narrative, and the possibilities of cultural studies and public intellectualism. In focusing on works composed in the late-nineteenth-, twentieth- and early twenty-first centuries, we will pay particular attention to the theoretical, cultural, and political contexts out of which various works emerge and to which they respond. Course materials may include works by: Pauline Hopkins, W.E.B. Du Bois, Richard Wright, Ralph Ellison, James Baldwin, Malcolm X, Alice Walker, Toni Morrison, Anna Deveare Smith, Kara Walker, Edward P. Jones, among others. McHenry

V41.0964  Topics in Emergent Literature: Writing Asian/America at War
Some scholars have described the latter half of twentieth century American history as “one long war with Asia.” This course will examine literature and other cultural production by and about Asian Americans as they respond to and participate in this construction of national culture. Our primary literature will engage American history between World War II and the current situation of the “war on terror.” At the same time, we will consider how U.S. military enterprise and political interventions in East Asia, the Pacific, Southeast Asia, and the Middle East have consolidated images of what it means to be American, especially in terms of race, gender, class, religion, and ethnicity. Thus, we will consider the forms by which Asians in the U.S. have been racialized, the rise of “American orientalism,” and the development of the U.S. as an empire “without territories” throughout the twentieth century. We will also address critical issues of formal and cultural citizenship, memory and witness, rights discourses, trauma, and the body in pain/wounded body as they are addressed in Asian American writings about war. Our primary texts tentatively will include literature by John Okada, Nora Okja Keller, Lawson Inada, Lan Cao, Susan Choi, David Henry Hwang, Jessica Hagedorn, Gish Jen, and Aimee Phan. Parikh

V41.0970  Topics in Critical Theory: The Life and Works of Walter Benjamin
Walter Benjamin was one of the most creative critical thinkers of the twentieth century: living through the final frenzied years of the Weimar Republic in Berlin, he moved to exile in Paris in 1933 after the Nazis came to power, and finally committed suicide while attempting to escape to America in 1940. His work combines Marxism with Jewish Messianism, philosophy and history with intense autobiography, literature with the material world in which it is produced. In this course, we will be looking primarily at the first two volumes of his Selected Writings, which represent his work between the years of 1913 and 1934, the first year of his exile. Among his many varied interests, we will be focusing on his writings on art, the city, film, hashish, literature and story telling, photography, technology, and translation. Young

xV41.0971  Topics in Dramatic Lit: “The Empire Acts Up: Postcolonial Drama and Cultural Critique"
What do the distinctive characteristics of drama and theatre—such as embodiment, narrative specialization, and dialogic exposition—offer to the new expressive cultures of formerly colonized peoples? In this seminar we will study contemporary Anglophone drama from Africa, Asia, Australia, Canada, the Caribbean and New Zealand. In
conversation with recent theorizations of dramatic postcoloniality by such critics as Christopher Balme, Helen Gilbert, Brian Crow and Awam Ampka, we will explore how contemporary world drama has used both traditional and innovative theatrical practices and dramatic forms to respond to the major issues of postcolonial theory and postmodern culture: nationalism and globalization, identity crisis and identity formation, resistance and appropriation, race and class, gender and sexuality, media and mythology, tradition and innovation, local and global. Main text: Postcolonial Plays: An Anthology, edited by Helen Gilbert.

V41.0972 Topics in Genre Studies: Lyric Poetry
(Section 001) We begin this study of lyric poetry with a month-long survey of the origins, development, and themes of the principal genres of poetry, e.g., epic, elegy, epitaph, pastoral, satire, lyric. The question we need to ask next is why, over the past two centuries, did this system of poetry virtually vanish? Our answers to this will lead to other questions: why did the rhetorical framework for these genres fall away at the close of the 18th century and the concept of imagination supplant it? Why did poets begin to see themselves as prophets and no longer as skillful "makers"? What was the impact of the novel on the structure of poems? What are the structures of the "modern lyric," which many regard as the only poetic genre to have survived into the 20th century? Finally, what is the evidence, and possible cause, for the decline of the lyric?

The theoretical approach I will apply to these issues is cognitivist. The structures that this approach identifies in the text are the conscious processes, e.g., perception, imagination, memory, belief, and emotion, processes that the reader is called upon to simulate—play—in the performance of the text.

Texts: Ferguson et al., eds., The Norton Anthology of Poetry; Collins, The Poetics of the Mind’s Eye; and additional xeroxed material. Collins

V41.0972 Topics in Genre Studies: Folklore and Children's Literature
(Section 002) The most familiar and mysterious of all literary forms, the literature associated with childhood originated as adult entertainment in the coffee houses, courts, and markets of 10th century Baghdad, traveled with merchants, religious pilgrims, and soldiers through the villages of Europe all the way to the American frontier. Valued for their erotic, philosophical, or linguistic insights, the tales were published first in France, then Germany, Scandinavia, and finally, in England where, moralized, they entered the nursery and later the theater. In this course we shall concentrate on the origins and transitional 18th and 19th centuries, when the tales were translated, collected, and published as The Arabian Nights, the French castle tales, the Brothers Grimm's cottage tales, an assortment of nursery rhymes, Jack Tales and Robin Hood stories from England, Hans Christian Andersen's Nordic tales, Alice in Wonderland and Peter Pan.

Our primary interest is in folklore, oral literature, the history and discipline of narrative form, the effects of transmission, translation, migration, and publication, how and why some tales become associated with children, their influence on canonical literatures, their aesthetic, linguistic, historical, psychological and cultural significance. We shall study the origins of writing, of literate culture, the survival of oral forms in parody, satire, festivals, parades, circuses and games, the vestiges of their primitive origins in social rituals, and their after-lives in popular culture. Our critical approach is structuralism and its survival in post-structural practice.

Students are expected to have a solid background in British and classical literature, an interest in language and cultural studies. We shall also develop those professional skills in writing, oral presentation, and collaborative research that are expected of college graduates. Along with reading the primary sources and relevant secondary texts, students will present one brief paper at every class and a major report at the end. Gaul

V41.0973 Topics in Interdisciplinary: Literature and Visual Culture
The seminar will examine the interplay between literature and visual culture, We will look at Romantic and Victorian and Modernist traditions in painting and the visual arts along with the poetry and fiction of the time. We will examine the birth of photography and its relationship to conventions of realism and end with a brief consideration of film adaptations of literary works. Spear
V41.0974  Topics in Poetry and Poetics: North American Poetry Since 1989
This class will survey developments in North American poetry since 1989. After a brief consideration of Language writing, we will examine a range of new poetic practices that both transform and challenge its terms. We will look, in particular, at how poets have turned to the visual arts and digital culture to develop new aesthetic and political models. Poets will include Lisa Robertson, Christian Bok, Juliana Spahr, Rob Fitterman, Rodrigo Toscano, Kevin Davies, Renee Gladman, K.Silem Mohammed, and Jeff Derksen. Theorists and essayists will include Louis Althusser, Judith Butler, Gorgio Agamben, Rem Koolhaas, Robert Smithson and Mike Kelley. Attendance at several readings will be required. Shaw