

ENGL	GU4091	Introduction to Old English Language and Literature
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Patricia Dailey

This class is an introduction to the language and literature of England from around the 8th to the 11th centuries. Because this is predominantly a language class, we will spend much of our class time studying grammar as we learn to translate literary and non-literary texts. While this course provides a general historical framework for the period as it introduces you to the culture of Anglo-Saxon England, it will also take a close look at how each literary work contextualizes (or recontextualizes) relationships between human and divine, body and soul, individual and group, animal and human. We will be using Mitchell and Robinson's *An Introduction to Old English*, along with other supplements. We will be looking at recent scholarly work in the field and looking at different ways (theoretical, and other) of reading these medieval texts. Requirements: Students will be expected to do assignments for each meeting. The course will involve a mid-term, a final exam, and a final presentation on a Riddle which will also be turned in.

ENGL	GU4791	Visionary Dramas and Dramatic Visions
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Eleanor Johnson

This class is designed to interrogate the genre-boundary that has traditionally separated visionary writings from dramatic ones in the study of English medieval literature. Although this separation has long existed in scholarship, it is deeply problematic, and produces an understanding of the relationship between private devotion and publically performed religious ritual that is untenable, and does considerable violence to our understanding of the medieval imagination. As we will see, notionally "private" visionary writings and notionally "public" dramatic writings have a great deal in common, not just in terms of their overt content, but also in terms of their formal construction, their poetic devices, their favorite rhetorical maneuvers, and their articulated relationship with history and English literature. The works we will read this term are all phenomenally strange, many of them extremely difficult because of their unfamiliarity. For this reason, we will divide the semester into three sections: the first will deal with the famous medieval cycle dramas, which narrate events from the New Testament. The second section will transition to examine three important visionary texts that were written between 1370 and 1430, contemporaneous with the efflorescence of dramatic composition and performance in England, and two late Antique visionary texts that inspired them. The final section of class will turn to examine the so-called "morality plays," which emerge just slightly after the cycle dramas and after the visionary works we will have read. Since all of these works are linguistically challenging, we will work with translations in certain instances (*Piers Plowman*, Julian of Norwich, Margery Kempe). For all of the other works, we will be reading in Middle English, but you are welcome to consult translations, online summaries, or anything else that helps you get up to speed on what's going on in the plays. Bear in mind, however, that your midterm and final will be based on the Middle English texts, so you do need to make a serious effort to read them (except in the case of *Piers Plowman*, which will be in modern English).

ENGL	GU4210	Writing Early Modern London
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Alan Stewart

This course explores the literature that represented, was created for, and was inspired by the city of London in the early modern period. It will encourage students to analyze the ways in which literature relates to its geographical, social, cultural, religious and political contexts -- in this case, the very specific contexts provided by a single city in the period from 1500 to 1700. It will cover such topics as London's experience in the Reformation; London's suburban expansion; the Civil War and Restoration; the Great Fire and the subsequent rebuilding; London's government, and relations with the Crown; social issues including immigration, unrest, the place of women, the place of strangers, the plague and prostitution. The course will highlight the importance of London as the hub of print publication, and as the site for the public theatre -- it will therefore deal predominantly with drama but also draw on prose pamphlets, entries, maps, diaries, prospectuses and poetic mock-will.

ENGL	GU4211	Milton in Context
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Julie Crawford

This course will look at the major works of John Milton in the context of 17th-century English religious, political and social events. In addition to reading Milton's poems, major prose (including *The Doctrine and Discipline of Divorce*, *Areopagitica*, and *The Ready and Easy Way to Establish a Free Commonwealth*), and the full texts of *Paradise Lost* and *Sampson Agonistes* (the course text will be Orgel and Goldberg, eds. *John Milton*), we will look at the authors and radicals whose activities and writings helped to provide the contexts for Milton's own: poets and polemicists, sectarians and prophets, revolutionaries and regicides, Diggers and Levelers. Requirements for this course include two short primary research papers (3 pp.) and an exam. Graduate students will also be required to write a seminar paper.

ENGL	GR6120	The Rhetorical Tradition
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Kathy Eden

Major works of rhetorical theory from Greek and Roman antiquity to early modern Europe with a focus on the continuities and changes and with special attention to the forensic elements of both their inventional and stylistic strategies.

ENGL	GU4801	History of the Novel I
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Jenny Davidson

When people talk about the "rise" of the novel, where do they imagine it rose from and to? We will read some of eighteenth-century Britain's major canonical fictions alongside short critical selections that provide vocabularies for talking about the techniques of realism and the connections between literature, history and culture; other topics for discussion include identity, sex, families, politics— in short, all the good stuff.

ENGL	GU4402	Romantic Poetry
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Erik Gray

This course examines major British poets of the period 1789-1830. We will be focusing especially on the poetry and poetic theory of William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and John Keats. We will also be reading essays, reviews, and journal entries by such figures as Robert Southey, William Hazlitt, and Dorothy Wordsworth.

ENGL	GU4406	Dickens, Thackeray, Eliot
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Nicholas Dames

This course will investigate the three Victorian novelists who were most successful in imagining how to narrate the new, complex forms of social interaction that emerged most fully in the nineteenth century, and that we live with still. Their essential questions— how are individuals altered by such facts as credit economies and finance, rapid scientific progress, more fluid class boundaries, technologies of rapid transport and rapid information dispersal (the railroad, telegraphs, newspapers and mass media), imperial rule?— required the large, multiplot, serially-published novel format that was the Victorian period’s primary way of confronting modernity and modern consciousness. At the heart of the course are the three most notable examples of the genre: Thackeray’s *Vanity Fair* (1847-8), Dickens’s *Little Dorrit* (1855-7), and Eliot’s *Middlemarch* (1871-2). The recurrent topics of these novels, such as financial fraud, debt, crime, social ambition, class conflict, and the role of women in modernity, will be described in detail, as will the formal solutions— the intertwined set of multiple plots, the analytic narrator, the sketch set-piece— that expressed them. Our concern throughout, however, will be how these novels imagine the possible shapes of human interaction and human self-consciousness in a society governed above all not by family, or nation, or religion, but by money and its exchange. We will therefore be looking at these novelists as, in the largest sense, the storytellers of capitalism, intent on finding the right combination of themes and formal means by which to express the shape of the world capitalism creates.

ENGL	GR6322	Movement and Feeling in the 18th C.
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Literature, we like to say, moves us. We also say that it makes us feel for others, moved on their behalf. This seminar asks what it means to think of literary experience as both feeling for someone (but whom?) and traveling to someplace (but where?). We will trace the history of this connection between motion and emotion back to the Restoration and eighteenth century, an age of remarkable expansion for the British Empire. Though travel and sentiment are often kept separate in studies of this exuberant period, we will find that British writers working across a range of genres—novels, plays, poems, sermons, journals, and philosophical treatises— frequently drew the two together. Their works raise questions about empire and relocation even as they contribute to a new psychological and textual emphasis on the sympathetic heart. enslaved people, prisoners, servants, and political or religious outliers test this emphasis, and we’ll discuss how our authors by turns facilitate and foreclose emotional identification with them.

CLEN	GR6421	The Global 19th C.
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Bruce Robbins

Though the nineteenth century novel is widely credited as the model and inspiration for much of the most exciting global fiction of the 20th and 21st centuries, readers looking in the novel for the global interconnectedness of people and events will often assume that it was only after 1900 that novelists were capable of making such connections outside the borders of their nations or, therefore, recognizing the way distant places are bound up in what is happening to their characters at home. After all, where are the realist novels that talked about the Irish Famine, a world-historical catastrophe that was happening a stone's throw from Britain's shore? And if even Ireland was too far, what about India or the Caribbean?

CLEN	GU4625	Poetry of the African Diaspora
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Brent Edwards

This course will focus on twentieth century poetry written by authors of African descent in Africa, the Caribbean, and the United States. The readings will allow us to cover some of the most significant poetry written during the major black literary movements of the century, including the Harlem Renaissance, Negritude, and the Black Arts movement. In particular, the course will be designed around a selection of books of poetry by black writers, such as Langston Hughes's *Fine Clothes to the Jew*, Aimé Césaire's *Notebook of a Return to My Native Land*, Audre Lorde's *The Black Unicorn*, Rita Dove's *Thomas and Beulah*, and Claudia Rankine's *Citizen*. We will thus spend a substantial amount of time reading each poet in depth, as well as discussing various strategies for constructing a book of poetry: thematic or chronological arrangements, extended formal structures (suites, series, or montages), historical poetry, attempts to imitate another medium (particularly black music) in writing, etc. We will use the readings to consider approaches to the theorization of a diasporic poetics, as well as to discuss the key issues at stake in the tradition including innovation, the vernacular, and political critique. Other authors covered may include Gwendolyn Brooks, Nicolás Guillén, Christopher Okigbo, Amiri Baraka, Edward Kamau Brathwaite, Nathaniel Mackey, and Harryette Mullen. Requirements: weekly response papers, a 5-7 pg. midterm paper and a 9-12 pg. final paper.

CLEN	GU4550	Narrative and Human Rights
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Joseph Slaughter

We can't talk about human rights without talking about the forms in which we talk about human rights. This course will study the convergences of the thematics, philosophies, politics, practices, and formal properties of literature and human rights. In particular, it will examine how literary questions of narrative shape (and are shaped by) human rights concerns; how do the forms of stories enable and respond to forms of thought, forms of commitment, forms of being, forms of justice, and forms of violation? How does narrative help us to imagine an international order based on human dignity, rights, and equality? We will read classic literary texts and contemporary writing (both literary and non-literary) and view a number of films and other

multimedia projects to think about the relationships between story forms and human rights problematics and practices. Likely literary authors: Roberto Bolaño, Miguel de Cervantes, Assia Djebar, Ariel Dorfman, Slavenka Drakulic, Nuruddin Farah, Janette Turner Hospital, Franz Kafka, Sahar Kalifeh, Sindiwe Magona, Maniza Naqvi, Michael Ondaatje, Alicia Partnoy, Ousmane Sembène, Mark Twain We will also read theoretical and historical pieces by authors such as Agamben, An-Na'im, Appiah, Arendt, Balibar, Bloch, Chakrabarty, Derrida, Douzinas, Habermas, Harlow, Ignatieff, Laclau and Mouffe, Levinas, Lyotard, Marx, Mutua, Nussbaum, Rorty, Said, Scarry, Soyinka, Spivak, Williams.

CLEN	GU4628	Intro to Latinx Literature
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Frances Negron-Muntaner

This course will focus on Latinx literature in the United States from the mid-twentieth century to the present and provide a historical, literary, and theoretical context for this production. It will examine a wide range of genres, including poetry, memoir, essays, and fiction, with special emphasis on works by Cubans, Dominicans, Mexican-Americans and Puerto Ricans. Among the authors that the course will study are Richard Rodríguez, Esmeralda Santiago, Rudolfo Anaya, Julia Alvarez, Cristina García, Gloria Anzaldúa, and Piri Thomas.

ENGL	GU4635	Science Fiction Poetics
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Michael Golston

A book of philosophy should in part be a kind of science fiction. How else can one write but of those things which one doesn't know, or knows badly? It is precisely there that we imagine having something to say. We write only at the frontiers of our knowledge, at the border which separates our knowledge from our ignorance and transforms the one into the other." -- Gilles Deleuze, *Difference and Repetition*.

ENGL	GU4604	American Modernism
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Ross Posnock

This course surveys cultural responses to the historical, technological, intellectual, and political conditions of modernity in the United States. Spanning the period from the turn of the century to the onset of World War II, we will consider the relationship between key events (U.S. imperialism, immigration, World War I, the Jazz age, the Great Depression); intellectual and scientific developments (the theory of relativity, the popularization of Freudian psychoanalysis, the anthropological concept of culture, the spread of consumer culture, Fordism, the automobile, the birth of cinema, the skyscraper); and cultural production. Assigned readings will include novels, short stories, and contemporary essays. Visual culture--paintings, illustrations, photography, and film--will also play an important role in our investigation of the period. Past syllabus (which will be somewhat revised).

CLEN	GR6422	Global Shakespeare
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Julie Peters

In the seventeenth century, Shakespeare had already begun to serve as a vehicle of British colonial aspirations, bearing conjoined messages about nation, empire, and civilization, justifying cultural domination, and serving as the touchstone of literacy for new British subjects. At the same time, the multiple geographies of the plays themselves—moving across “The Globe” from Inverness to Libya, Syria to Navarre, the “seacoast of Bohemia” to the never-never-island of *The Tempest*—helped to destabilize their meaning, revealing “more things on heaven and earth” than British Shakespeare missionaries might ever have dreamt. In the twentieth- and twenty-first centuries, rapidly changing media, the acceleration of global communication, norms of interpretive innovation, and the desire to turn imperial cultural tools against themselves combined not only to multiply the number of Shakespeare productions but to diversify still further their settings and implications. In this course, we will examine adaptations of Shakespeare (primarily on film) by directors working in a variety of media, languages, and places. Close reading of performance and cinematic detail will undergird broader discussions of how media, politics, economics, local, national, and cosmopolitan identities (and more) shape interpretation. (Note: This course fulfills the post-1700 requirement, and may be taken as either a 6000- or 4000-level course.)

CLEN	GR6600	Contemporary Literature and the Contemporary Critic
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Matthew Hart

This seminar asks how the study of very recent literature relates to literary scholarship in general. Are there stable critical values or methods that should apply to our study of J. M. Coetzee as much as Miguel de Cervantes? How might one combine an interest in the contemporary with historicist method? Does it make a difference—and, if so, what kind of difference—if the authors one studies are alive and still writing? What are the points of connection between academic scholarship and journalistic or para-academic criticism? Since her possible objects of study are so numerous and diverse, what is the specific expertise of the academic specialist in contemporary literature?

The first two seminar meetings focus on the question of how we define “the contemporary” as a temporal category and field of study. From that point, we take two main tracks. First, four clusters of classes, each dedicated to a major contemporary author: China Miéville, Maggie Nelson, W. G. Sebald, and Claudia Rankine. By sampling four literary oeuvres, three of them still in formation, we will explore (among other topics) issues of canon-formation, genre, identity, class, translation, and the relation between literary parts and wholes. Between each cluster, we will pause for classes focused on selected methodological problems of peculiar relevance to contemporary literature: the value of literary sociology; the problem and pleasure of working on and with living authors; and the possibility of doing literary criticism differently—that is, for different audiences and according to different values.

CLEN	GR6837	Global South Atlantic: Comparative
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Joseph Slaughter

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ENGL	GU4619	African American Literature I
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Saidiya Hartman

This lecture course is intended as the first half of the basic survey in African-American literature. By conducting close readings of selected song lyrics, slave narratives, fiction, poetry, and autobiography, we will focus on major writers in the context of cultural history. In so doing, we will explore the development of the African- American literary tradition. Writers include, but are not limited to, Wheatley, Equiano, Douglass, Jacobs, Harper, Dunbar, Chestnutt, Washington, Du Bois, and Larsen. Course requirements: class attendance, an in-class midterm exam, a five-page paper, and a final exam.

CLEN	GU4560	Backgrounds to Contemporary Theory
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Bruce Robbins

In chapter 4 of Hegel's Phenomenology of Mind, a story is told about a confrontation between a Lord (Herr) and a Bondsman (Knecht). The story conveys how consciousness is born. This story, subsequently better known as the confrontation between Master and Slave, has been appropriated and revised again and again in figures like Marx and Nietzsche, Sartre, De Beauvoir, and Fanon, Freud and Lacan, Emmanuel Levinas, Carl Schmitt, Slavoj Zizek, and Judith Butler. The premise of this course is that one can understand much of which is (and isn't) most significant and interesting in contemporary cultural theory by coming to an understanding Hegel's argument, and tracing the paths by which thinkers revise and return to it as well as some of the arguments around it. There are no prerequisites, but the material is strenuous, and students will clearly have an easier time if they start out with some idea of what the thinkers above are doing and why. Helpful preparatory readings might include Genevieve Lloyd, *The Man of Reason: "Male" and "Female" in Western Philosophy* and Judith Butler, *Gender Trouble*. Requirements: For undergraduates: two short papers (6-8 pages). For graduate students, either two short papers or one longer paper (12-15 pages).

ENGL	GU4911	Technologies of Dissent
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Our engagement with technology entails political, not just instrumental choices. Email clients, social networks, and word processors have a profound effect on the way we relate to each other: work, organize, relax, or make art. Yet, we rarely have a chance to reflect on the civic, cultural virtues implicit in numerous everyday acts of computation: connecting to a wi-fi access point, sending a text message, or sharing a photograph online.

This course will introduce humanities students to foundational concepts in computer literacy. We will pry open many "black boxes"---personal computers, routers, mobile phones---to learn not

just how they work, but to interrogate them critically. Readings in ethics, philosophy, media history, and critical theory will ground our practical explorations.

This course advances research in computational culture studies understood both as the study of computational culture and as computational approaches to the study of culture and society. In addition to traditional reading, discussion, and writing components of the class, participants are expected to work on a semester-long data-driven lab-based research project. Students and scholars from any field, at any stage of their academic or professional career, and at all levels of technical and critical proficiency are welcome to attend.

ENGL	GR6530	Queer Modernisms
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Jack Halberstam

Recent scholarship on modernism speaks of “bad modernisms” and “ugly modernisms” and, of course, we have regularly taught and thought about “good modernisms.” Modernism has also been cast as “reactionary” and as a site of “political inversions.” But what might be queer about modernism and how do queer modernisms interact with the good, the bad and the ugly? At stake here are questions about aesthetic experimentation and politics and unpredictable links between beauty and power, alternative subjects and domination and bodies and language. Reading modernist texts as part of a grand attempt in the early 20th century to rescale relations between morality, sexuality, this course investigates odd relations between homosexuality and totalitarian masculinity on the one hand and lesbianism and fascism on the other. We will read Adorno’s *Minima Moralia* and consider his claim, in a section subtitled “Tough Baby” that “totalitarianism and homosexuality belong together”? Is this sentiment homophobic? Accurate? Irresponsible? How and when and where does Fascism make an appearance in queer modernism?

ENGL	GR6551	Procedure, Form, Trope
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Michael Golston

This seminar will examine European and American avant-garde aesthetics through the poetry, poetics, theory, and politics of "movements" like Surrealism, Objectivism, Oulipo, Minimalism, and Conceptualism. Texts include works from C. S. Peirce, Walter Benjamin, Theodor Adorno, Andre Breton, Louis Zukofsky, Ezra Pound, John Ashbery, Robert Smithson, Clark Coolidge, Fredric Jameson, Lyn Hejinian, Susan Howe, Craig Dworkin, Tan Lin, Caroline Bergvall, and others.

CLEN	GR6565	Varieties of Enchantment
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This course examines how conflicting knowledges and belief-systems have been rendered occult, marginal, or repressed, and it refocuses attention on enchantment in modernity and modern disciplines as a means of their recovery. Among the questions we will explore are the following: From what place, and by what means, is the world enchanted? Is enchantment a compensation for what Freud called “the lost appeal of life on this earth”? Or is it ultimately a privileging of the irrational in a world dominated by reason? What is the place of science in enchantment?

Does the decline of religion precipitate the re-enchantment of the world via art? And finally and most importantly, can we understand intellectual formations by revisiting the processes of enchantment and disenchantment? Readings will include conceptual works by Weber, Adorno, Gauchet, Bennett, Saler, Owen, Latour, and Bilgrami; and literary works by Kipling, Haggard, du Maurier, Wells, Blavatsky, Lovecraft, and Dick.

ENGL	GR6229	History of the Book
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Karla Nielsen

Whatever they may do, authors do not write books. Books are not written at all.” So proclaimed bibliographer Roger Stoddard. Rather than the pursuit of authorial intent, Stoddard describes that the work of bibliography as the elucidation of the work of the “scribes and other artisans, mechanics and engineers...printing presses and other machines” that do make books. This type of bibliography, he proposes, will limn the distinction between text and book, or in Foucault’s terms text and work.

This course will focus on the range of agents in book production precisely to expand our focus beyond the author to include other agents of book production and preservation to include composers, editors, bookbinders, librarians, collectors and other book dissemblers and compilers, censors, publicists, “pirates,” readers, and designers. Doing so brings authorship and authority into a new focus. It also allows our reach to extend from late medieval scribes to twentieth-century literary agents and poet/publishers.

The course will introduce students to various methodologies for interpreting text in book form: descriptive and critical bibliography, codicology, critical editing, digital forensics, and press and publication history. Some of these ancillary sciences were part of advanced study in modern languages for decades but how do we return to those methods “after theory,” in the new media landscape, and with the aim of literary interpretation? What concerns can they bring forward that much theory leaves under-explicated? Necessarily this work entails a survey of the development of new technologies, but it attends to the social, cultural, and political conditions that shape how these technologies were and are developed and deployed.

The first half of each class session will be spent examining rare books, documents, and other artifacts from the Rare Book & Manuscript Library, including books from the handpress, industrial, and digital eras of book manufacturing, prospectuses, contracts, oral histories, and archival materials. Because of the hands-on component auditors will not be allowed and the course is limited to 12 students. There will be no final paper for this class, but rather three shorter assignments. By the end of the class students will have a developed vocabulary for discussing the book as physical object, will have a sense of the sets of concerns scholars have brought to such interpretations over the last hundred years, and will be able to trace the general contours of book production in the west from the fifteenth century to the present.

ENGL	GR6609	Current Topics in American Literary Studies
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Rachel Adams

This course surveys some of the most influential recent critical works in American literary studies, with particular emphasis on the twentieth and twenty-first centuries. It is intended to build a framework for students interested in advanced study and research within the field of American literature and culture. We will ask how critical works are constructed, their methods and argumentation, what texts constitute their archive, and what questions animate their analysis. We will also attempt to situate contemporary critical scholarship in the context of more longstanding debates within the field. In addition to studying how a book of criticism is constructed, we will also consider other important scholarly genres such as the article, essay, book review, and conference paper. Particular areas of interest are the literary history of the present, institutional criticism, digital humanities, object oriented ontology or “thing theory,” the place of aesthetics within contemporary literary studies, eco-criticism, queer and sexuality studies, and illness and disability. Readings will include *The Program Era* (Mark McGurl), *Cruel Optimism* (Lauren Berlant), *Network Aesthetics* (Patrick Jagoda), *Other Things* (Bill Brown), *After the American Century* (Brian Edwards), *Abstractionist Aesthetics* (Philip Brian Harper), *Projections* (Jared Gardner), *Deafening Modernism* (Rebecca Sanchez), *Bodily Natures* (Stacey Alaimo), *Making Literature Now* (Amy Hungerford), and *In A Queer Time and Place* (Jack Halberstam).

ENGL	8010	Ecofeminism
Branka Arsic		

The course will reconstruct the major arguments formulated by ecofeminist theorists by reading some of the major ecological treatises of the 19th and 20th centuries, and by introducing some of the questions that have preoccupied feminist philosophers in the last couple of decades. We will thus begin by inquiring into how philosophers, and later ecologists, from Schelling, Hegel and Nietzsche to Jakob von Uexküll, Simone Weil, and Gilles Deleuze, understood the earth, matter, and life on earth, before moving to discuss questions of gendered subjectivity and embodied personhood as formulated in the works of Simone de Beauvoir (selections from *The Ethics of Ambiguity*), Luce Irigaray (selections from *The Forgetting of Air, Marine Lover*) and Julia Kristeva (selections from *Black Sun* and *Tales of Love*). In this introductory part of the course we will pay special attention to how feminist thinkers developed a philosophy of elements and vegetal life in order to articulate aspects of the feminine, or what some of them also called “woman’s” subjectivity

ENGL	8xxxx	Genealogies of Feminism
Saidiya Hartman		

Prerequisites: introductory class in gender or sexuality studies, or introduction to human rights. Instructors permission. This seminar examines contemporary issues of sex work and trafficking into forced prostitution, with emphasis on implications for human rights and health. The class explores the use of ethnographic and social research methods in producing complex and culturally grounded descriptions of diverse combinations of work, sexuality, migration, and

exploitation, globally and in the US. The seminar also considers the relationship between social research and the development of policy and interventions. Historical background, gender theory, and current legal frameworks are also examined.