

26S.01. The Edge of Civilization. Instructor S. Bigsby
WF 8:30-9:45

The concept of civilization seems to pop up almost everywhere. You've probably come across grand narratives about civilization: the rise (and fall) of "great civilizations," the "civilizing mission" that accompanied the territorial gains of European imperialism, or the modern "clash of civilizations" which threatens to tear the world apart. More broadly, we often use "civilization" as a blanket term to indicate modern society at large, and we tend to regard advances in the realms of technology, manners, education, or politics as "triumphs" of human civilization. Yet in spite (or perhaps because) of its ubiquity, *civilization* is hard to define and even harder to evaluate.

In this course, we will explore a rich history of literary works in which characters and narrators alternately resist the magnetic pull of civilization, aspire to possess its bounties, or reveal its inner contradictions. Some big questions will motivate our investigations: What does it really mean to be called "civilized"? Is civilization always a force for progress, or does its advance sometimes bring about irreversible decay? What ideas, cultures, and practices are lost or displaced in the wake of a dominant civilization? Furthermore, what does it mean to call civilization (and all that it represents) into question? Is it really possible to *abandon* or *escape* civilization?

Many of our readings will take us to places that lie beyond civilization's influence—among them, an island on which a ship-wrecked man constructs a modern life for himself and faces a foreign, "uncivilized" culture (Defoe, *Robinson Crusoe*), an isolated cabin which serves as the home base for an experimental, ecologically-informed lifestyle (Thoreau, *Walden*), a homestead in the frontiers of nineteenth-century South Africa (Schreiner, *The Story of an African Farm*), a community in Maine just beyond the reaches of urban modernity (Jewett, *The Country of the Pointed Firs*), and a highly-symbolic hunting camp in the forests of Mississippi (Faulkner, "The Bear"). In these works, the perspective from the very outskirts of society will allow us to reflect deeply on the meaning and impact of civilization, and will often offer alternatives to modern ways of living.

Other readings will explore the very core of civilization. In this vein, we will inspect the curious social practices of the American cultural elite in Edith Wharton's *The House of Mirth*. More substantially, we will engage with the history of European colonialism and observe its long-term effects by reading a cluster of works that represent cultural subordination as a central feature of modern Western civilization (Conrad, *Heart of Darkness*; Zitkala-Sa, *American Indian Stories*; Salih, *Season of Migration to the North*; and Coetzee, *Waiting for the Barbarians*). Above all, we will ask ourselves how our understanding of civilization influences our views on politics, education, and culture.

26S.02. Prison and The Literary Imagination. Instructor P. Alexander
WF 2:50-4:05

With over 2 million people warehoused in jails, correctional centers, prison plantations, supermax prisons, and special housing units (SHUs) across the United States, imprisonment is quickly becoming an ordinary experience in "the land of the free." Now, more than ever, thinking about how and why prisons are represented in literature is a must. In this course, our study of prison and the literary imagination will be guided by the following questions: How do works of literature represent prisons and the people who inhabit them? Do literary accounts of imprisonment humanize, glamorize, or demonize the imprisoned? How does literature cast the relations between the imprisoned and those who watch over them? Is there a relationship between imprisonment and literary production? What role do prisons play in literary meditations on freedom?

We will explore these questions primarily through the lens of African American literature. For one, the modern prison figures prominently in African American literature. Additionally, many of African American literature's signing scenes can help us grasp how systems of discipline and punishment have historically impacted the literary activity of imprisoned people: for instance, it is precisely when an enslaved Frederick Douglass is threatened and "most narrowly watched" by his master and mistress that he cleverly succeeds in learning how (and why) to read and write. Finally, African American literature often illustrates the environments and experiences of systematically-imprisoned people: because so many works of African American literature present characters whose relationships to mobility (whether physical, social, and economic) are fundamentally shaped by "peculiar institutions" that resemble prisons—institutions like slavery, and its post-Civil War descendant, segregation—we will have a rich supply of perspectives from which to consider just how deeply prison is entrenched in the literary imagination.

Requirements:

Active participation, short written responses, a mid-term paper (5-7 pages), and a final paper (10-12 pages). No exams.

Possible Literary & Film Texts:

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Chester Himes, "To What Red Hell?"
Richard Wright, *Native Son*
Eldridge Cleaver, "A Day in Folsom Prison"
Assata Shakur, *Assata: An Autobiography*
John Edgar Wideman, *Brothers and Keepers*
Ernest Gaines, *A Lesson Before Dying*
C.D. Wright, *One Big Self: An Investigation*
Vondie Curtis-Hall, dir., *Redemption: The Stan "Tookie" Williams Story*

26S.03. Shame. Instructor D. Mozes

WF 4:25-5:40

"It seemed as if the shame of it was to outlive him." With these words *The Trial* ends and our discussion begins, as we consider the question of the kind of man who gives up his humanity, becoming animal-like out of shame. In this course, we'll consider the question of why nineteenth- and twentieth-century fiction seems invariably to redefine man in terms of the possibility of his dehumanization, animalization and instrumentalization; the loss of all his so-called "rights" and his intrinsic and incommensurable humanity. Does shame offer an alternative framework for reconsidering how to remain human within such a world and/or for understanding the human (without property, rights or dignity) as in alliance with, for example, the dog? In short, we'll consider shame in relation to the dehumanization and instrumentalization of bodies in capitalism and colonialism, WWII and the Holocaust, and the new technologies for the unprecedented destruction of populations by national and international bodies. We'll explore shame in literature, film and television, focusing on the gendering of shame; the relationship between shame and the body (and the pleasures, traumas and abuses of the latter); collective and historical shame as a way of making sense of what had allowed human beings to perpetrate such unthinkable atrocities on a global scale; and shame and shamelessness as means of resistance.

Reading will include a selection of texts by Edgar Allan Poe, "The Imp of the Perverse" and "The Premature Burial"; Fyodor Dostoevsky, *Man from the Underground*; Cornelia Sorabji, *Love and Life Behind the Purdah*; Franz Kafka, *The Trial and/or The Metamorphosis*; Primo Levi, *Survival in Auschwitz*; Michael Ondaatje, *The English Patient*; J. M. Coetzee, *Disgrace*; Salman Rushdie, *Shame*; Toni Morrison, *Beloved*. Films/TV episodes may include: *Hiroshima Mon Amour*, *The English Patient*, *Redacted*, *The Office*.

26S.04. Human/Inhuman. Instructor A. Khan

WF 10:05-11:20

"No, they were not inhuman. Well, you know, that was the worst of it — this suspicion of their not being inhuman. It would come slowly to one. They howled, and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity — like yours — the thought of your remote kinship with this wild and passionate uproar."

The above quote, taken from Joseph Conrad's *Heart of Darkness*, a novel set in colonial Africa, lays out the terms of engagement for this course. For in this course, we will be asking a set of questions that speak back to Conrad's novel: Who is being described in the above quote? Who is doing the describing? How is humanity defined? What marks the distinction between the "human" and the "inhuman," and what kind of categories open up once the *idea* of "humanity" is disavowed? Extending these questions to a set of eighteenth and nineteenth century novels, for example Daniel Defoe's *Robinson Crusoe* and Charlotte Brontë's *Jane Eyre*, and the postcolonial iterations of these novels in the twentieth century, for example J.M. Coetzee's *Foe* and Jean Rhys *Wide Sargasso Sea*, in this course we will read specifically for the manner in which the colonial subject is represented in these texts as the "inhuman" — variously coded, for example, in the figure of the animal, the monster, the mad woman, the ghost, the political prisoner. In addition to the literary archive, we will also explore representations of the human in visual archives (photography, paintings, film), focusing on how traces of the literary figures have survived in our own historical moment. Some of the authors we will be reading include, Daniel DeFoe, Joseph Conrad, Charlotte Brontë, Franz Kafka, J.M. Coetzee, Assia Djeber, Jean Rhys, Nawal al Saadawi, and Tayeb Salih.

49BS. Great American Novels. Instructor B. Jones (freshmen seminar)

MW 11:40-12:55

This course will focus on several remarkable American novels published mostly between the years 1850 and 1950. Students will read a total of four or five novels from a list of fifteen. Three or four of the novels will form the basis for class discussions and writing several short critical essays (about two pages each) during the first part of the course. During the second part of the course each student will do an in-depth study of an additional novel and write a term paper of 15-20 pages, using the literary, historical, political, and theoretical contexts previously explored. Among the authors represented are Hawthorne, Melville, Harriet Beecher Stowe, John William De Forest, Stephen Crane, F. Scott Fitzgerald, William Faulkner, and John Updike. No final exam. Various brief ad hoc assignments, written and oral, to facilitate class discussion.

52. Representative American Writers. Instructor M. Belilgne
WF 2:50-4:05

Beginning with Frederick Douglass's seminal speech, "What to the Slave is the Fourth of July" (1845), and concluding with the postwar fiction of Flannery O'Connor (1955), this course examines over a century of American writing. Along the way we will read works by Herman Melville, Kate Chopin, James Weldon Johnson, Ernest Hemingway, William Faulkner, Ralph Ellison, and Gwendolyn Brooks. We will pay close attention to how the literary imagination constructs notions of citizenship, national borders, and national bodies, and examine why elements of the fantastic, the occult, or the uncanny are so prevalent in these authors' texts. What does "familiarizing the strange and mystifying the familiar" have to do with consolidating a national identity throughout a century of upheaval? What might Melville's *Bartleby* (*Bartleby the Scrivener*), Chopin's *Edna Pontellier* (*The Awakening*), and Ellison's *Invisible Man* (*Invisible Man*) have in common? What's at stake in identifying the commonalities?

63S.01. Intro to Creative Writing. Instructor F. Fox
Mon. 10:05-12:35

This course is designed to give students an opportunity to practice and explore three genres of creative writing (fiction, poetry, and creative non-fiction). Part of each class will be devoted to peer critique of student work ("workshopping"), and part to discussions of craft and close-reading of published poems, fiction, and creative non-fiction. There will be weekly writing assignments (both creative and critical) and students will also submit a final story, essay, or group of poems.

63S.02. Intro to Creative Writing. Instructor F. Fox
Mon. 1:15-3:45

Same as above.

63S.03. Intro to Creative Writing. Instructor O. Hijuelos
Tues 10:05-12:35

90AS.01. Readings in Genre. F. Moten.
TuTh 1:15-2:30

This course will consist of close and careful readings of Afro-diasporic poetic experimentation over the last century. The course will focus primarily on poetry but will also include readings and discussion of criticism by and about the poets in question. We'll investigate the relations between poetry and other art forms, poetry and reproductive and cybernetic technology, and poetry and experimental modes of social organization. We'll be especially interested in thinking through the very idea of a relationship between poetry, poetics and experimentation and we'll take special care to consider the place of experimental poetry and the experiment, more generally, within the black radical political tradition.

90AS.02. Readings in Genre. Instructor S. Metzger
WF 10:05-11:20

The Cotton Club in New York, the Chat Noir in Paris, the Carlton Club in Shanghai. . . these metropolitan venues were centers of nightlife and artistic activity in the late-nineteenth and twentieth centuries. This course investigates both how literature has represented such sites and how such spaces have been shaped by literature. In this vein, we will read a comparative selection of poetry and prose focusing on American authors like Langston Hughes, Christopher Isherwood, and Claude McKay, but we will also consider writers from several other national traditions, including European modernist movements (Dada, Futurism, etc.) that used the cabaret as a primary means of expression. Our inquiry will also offer multiple opportunities to engage other aesthetic forms from the art of Henri de Toulouse-Lautrec and Georg Grosz to the films of Josef von Sternberg, Baz Luhrmann, and Zhang Yimou that attempt to display the historic worlds of cabaret.

90AS.03. Readings in Genre. Instructor M. Wallace
TuTh 11:40-12:55

Passing Fancies/Passing Fictions: This course will focus on literary and filmic representations of racial and ethnic passing. We will be concerned to point out the social politics and multiple fictions at play in passing acts as well as that act's historical policing under the law. We will look to some canonical representations of racial passing like James Weldon Johnson's *Autobiography of an Ex-Colored Man*, Nella Larson's *Passing*, John Howard Griffin's *Black Like Me* and Douglass Sirk's (dir.) *Imitation of Life* for their explorations of the transgressive character of passing, historically considered. We will also look to more recent works like Phillip Roth's *The Human Stain*, Danzy Senna's *Caucasia*, Colson Whitehead's *The Intuitionist*, Adam Mansback's *Angry Black White Boy*,

and the short-lived FX network documentary *Black/White* for a critical contemplation of the new cultural meanings (and the new political and social stakes they imply) of racial passing in our so-called post-race era. Among the course requirements are four (4) papers, each one five pages in length.

90AS.04. Readings in Genre. Instructor V. Strandberg
MW 10:05-11:20

Studies in a variety of literary genres--short stories, the epic, the novel, poetry, drama, essays. Our purpose will be to better understand and appreciate the specific works of art on the syllabus while at the same time developing critical tools, skills, and attitudes for more general literary application. The syllabus will range from works of long ago--the Bible, Sophocles, Chaucer, Shakespeare--to more recent writers like Melville, Poe, Whitman, Dickinson, T. S. Eliot, Faulkner, Updike, Plath, and Oates. Textbooks: Assignments: Students in this class should bring from home or otherwise obtain a Bible. A short novel will be on order in the bookstore, and some xerox pages will be provided by the instructor. Otherwise, the central text in this course will be THE BEDFORD INTRODUCTION TO LITERATURE which contains an enormous range of readings Exams: The instructor plans to schedule three hour exams; there will be no three-hour final exam. Term Papers: A 5-7 page term paper will be required. Students may also submit an optional additional term paper. Grade to be based on: Term Paper(s) plus Exams. Additional Information: English 90 fulfills the basic requirement for the major in English.

90AS.06. Readings in Genre: Instructor T. Ferraro
WF 1:15-2:30

WAR AND WORSHIP, WINE AND WOMEN
(POETRY, COLOR, AND LINE)

Our age has lost much of its ear for poetry, as it has its eye for color and line, and its taste for war and worship, wine and women.

Henry Adams (1904)

Why read when there is so much else to do? What is there in a story, a poem, an essay to hold our imagination captive? to make us smarter, wiser, more artful and more courageous? to bring us closer to each other, to the world at large, to the wonder and the terror and the majesty? How are we to know "it" when we see it; get there when we're not; speak of it when we are? And how are we to take the next step--to the point where bearing witness becomes a form of making present? embodying, a form of propagating? critical analysis, a form of collective self-interrogation?

These questions are the biggies--the overarching, meta-issues of deeply engaged, bloody demanding, fiercely intelligent, achingly beautiful reading.

Nice to contemplate, for sure. But, speaking practically, how to begin?

I will gather for us some of the best stuff I know, American novels especially, treating those matters of nearly universal interest: "war and worship, wine and women" (and, as Henry Adams took for granted, "work"): the kind of texts worth reading again and again. We will take character to heart, query idea and plot, describe the sound and sight and feel of the language. We'll ask each text to tutor us on how it wishes, in particular, to be read. And we'll work methodically on our game: 1) reading aloud, to catch the tone and the drama of the words on the page, even in expository prose, experiencing form as content; 2) cross-interrogating between part and whole, whole and part (a given phrase vs. its sentence or paragraph, a given passage vs. the text, the text-at-hand vs. the texts-so-far); and 3) cultivating self-reflexivity, in which what is going on in a text is seen to be at stake in how, separately and together, we discuss it. The ultimate goal is to be able to inhabit a text in its own terms, so intimately that it lives in us; to analyze it so cogently that it, in effect, analyzes us.

An introduction, in sum, to the pleasuring intensities of sustained reading during the age of cyber-immediacy and virtual contact: the visceral texture it offers, the analytic trenchancy (including capacity for contradiction) it demands, the repartee it solicits, the essaying that honors it, and the kinship of word and thought it ultimately inspires.

TEXTS TO BE DRAWN FROM: Frost, Stevens, Hughes, Oscar Brown, Jr.; James, Cather, McCarthy, Morrison, Hansen; Emerson, Herr, Hong Kingston; Hawthorne, Melville, Hemingway, di Donato, Lispector.

PREREQUISITES: an appetite for risk, a willingness to dig in, and that extra something.

INVITATION/WARNING: I know that English 90 fills a requirement, which produces an allergic reaction to all and sundry, even the majors! More damaging still, it is a clear that--thanks to high-school pedagogy, not to mention the current cultural climate--the pendulum has swung back to certain whispered assumptions about "English": above all, that it is a touchy-feely enterprise of dreamy subjectivity for those without the brains or the gumption to do the "real stuff." But let me say, at the risk of sounding defensive:

Dream on. As President Brodhead reminds us, almost every single American winner of the Nobel Prize in the Sciences of the last 25 years began intellectual life with an undergraduate Liberal Arts degree heavy on English. Now is the time to start wondering, what am I missing?

DISCLAIMER: IF you are willing to set aside a goodly proportion of your semester--time, energy, emotion--then the reading will take you to places not dreamt of in our daily philosophies. But if you are not ready to commit fully, better to take a hint from Don Vito Corleone: "If you do not wish my friendship, so be it. But I must tell you that the climate in this city is damp; unhealthy for Neapolitans, and you are advised never to visit it." Capisce?

90BS. Reading Historically. Instructor J. Knowles
TuTh 2:50-4:05

The Pilgrimage of Life: Readings in English Religious Literature

Does literature need religion to give it a sense of purpose? Can stories just be stories without laying claim to some higher moral or theological truth? Does it really matter whether Chaucer was a Catholic, or Milton a Protestant? How do religious values shape and inform ethical and political commitments, and how might these values affect artistic expression? This course explores these and similar questions through the close reading of major English writers spanning nearly three centuries, from the 1380s to the 1660s. This time period is split right down the middle by a momentous religious and political upheaval: the Protestant Reformation. Or so we have been taught by our standard history books. We will learn to examine critically the historical and theological claims underlying this story of rupture, just as we learn the historical and theological vocabularies needed to engage with these amazing and challenging texts on their own terms.

Texts will include selections from Chaucer's *Canterbury Tales*; *Pearl* and *Gawain and the Green Knight*; Julian of Norwich, *Revelations*; Thomas Wyatt, *Penitential Psalms*; Edmund Spenser, *The Faerie Queene*; and poems by George Herbert, John Donne, and John Milton.

Requirements: Regular attendance and habitual participation in discussion are required. Written work will include short weekly response papers or Blackboard posts, two short (5-7 page) essays, and one longer essay (10-12 pages). No final exam.

100AS. Writing Fiction. Instructor C. Askounis
Mon 2:50-5:20

Permission is Not required.

This is an intermediate course in writing short fiction for those with some background in creative writing. The class functions both as a seminar in which we read and analyze the work of exemplary writers past and present, and as a workshop, with students offering their stories for oral and written critique before revising and submitting a portfolio of final drafts. We will explore aspects of craft including point of view, characterization, the uses of narrative summary and scene, plot and others.

Be prepared for a good deal of reading, writing and revision: weekly responses to the reading (200+ words); a daily Writer's Journal; written critiques of others' work; 2-3 revised short stories; a brief reflective essay.

Texts: Janet Burroway, *Writing Fiction: A Guide to Narrative Craft*, 7th ed.; Francine Prose, *Reading Like a Writer*, and an anthology of fiction, TBA.

100CS. Writing Poetry. Instructor J. Donahue
Tues 2:50-5:20

Permission is Not required.

This class is a poetry writing workshop with a significant reading component. We will read some of the defining works of modern poetry, and look at the history of various avant garde movements such as Dadaism, Surrealism, Imagism, Futurism and Expressionism. But our main focus will be on writing poetry. We will explore various styles and techniques, collage, random procedures, simulated madness, trance writing, hyperrational nonsense, dream narratives, incantation, spells, arbitrary rules, confessions, and much else as we deepen our own understanding of the sources of human creativity in language, and write our own ever more astonishing poems.

109BS. Poetry and Memory. Instructor D. Pope
Thurs. 2:50-5:20

Extensive reading in range of contemporary poetry - Weekly writing assignments - Intensive workshop discussions of poems by students - ongoing discussions of creative process. In addition to being an intensive immersion in the practice of poetic craft and

voice, this workshop will focus on reading and writing connected to memory--personal memory, cultural memory, historical memory. There is no course prerequisite, but preference in admission will be given to those who have already had previous writing workshops.

109S.01. Writing Persuasively. Instructor L. Carlson

Wed 1:15-3:45

Permission is Not required.

This course will explore the techniques of “writing persuasively.” How do you craft an essay that will convince your best friend that his politics stink? How do you fashion an amorous epistle that will turn disinterest into requited love? Ever try getting your parents to agree to that summer vacation in Greece by composing a one-page note that wows them? There will be a substantial number of writing exercises in this class as well as the reading of fiction/letters/speeches/poetry/essays that have changed attitudes and lives through the ages by means of their perfect-pitch composition. This course is open to all undergrads, no matter their major. The only requirements are a passion for self-expression and a desire to write well. Grades will be determined by class participation, writing assignments, and a final project.

109S. Works – in – Progress. Instructor O Hijuelos

Wed 2:50-5:20

Permission is not required.

In this course, which meets on a weekly basis, students will be invited to bring in short stories, novels, memoirs in progress, such pieces to be shared and critically discussed in class. Students will also be invited to commence any form of narrative, if they so choose.

Class members will function as each others’ editors and critics. Books at instructor’s whim will be discussed along the way. Since course meets only once a week, any latenesses and absences will have an impact on final grade

117BS. Stylistic Imitation. Instructor G. Gopen

Tues 6:15-8:45

This course will try to change the way you write -- permanently. If you write extremely well already, it will help you understand why - and thereby give you far more conscious control over the process. If you are not thoroughly pleased with your writing at the moment, it will help you discover the sources of your concerns -- and thereby give you ways of gaining control of that which is now out of your control.

The course combines two distinctly different approaches, which, by the end of the term, coalesce: (1) We will explore the interpretive process common to most readers of English. Understanding how readers go about reading will give you a new way of looking at your own prose, new strategies for exploring your own thought process, and new abilities to control what readers will do with the prose you give them. (2) We will analyze the styles of a number of successful, extreme stylists from the past four and a quarter centuries. (The last third of the course will be devoted to the twentieth century.) We will explore what they did to make themselves so recognizably individual on the page; but we will also take note of what powerful similarities there are in works written in 1575 and 1995.

Students will work both individually and in groups, both formally and informally. The course has been structured to increase the sense of collaborative learning and decrease the sense of competitive performance. Limited to 12 students.

117ES. Writing Humor. Instructor C. Askounis

Wed. 4:25-6:55

“ . . . humorous writing, like poetical writing, has an extra content. It plays, like an active child, close to the big hot fire which is Truth. And sometimes the reader feels the heat.” --E.B. White

This is a writing course, with a great deal of reading, about the serious business of humor. We will investigate the multiple purposes of written humor: to deflate, deflect, defuse, defy, and demolish; to provide comic relief in difficult circumstances; to jolt readers into looking at the foibles and paradoxes of human behavior and society; to offer fresh perspectives on the enduring realities of everyday life; and to promote reform by subverting authority.

Students in this course will read and analyze the work of well-known humorous writers from several centuries (Swift, Twain, Mencken, Thurber, Parker, E.B. White, Kurt Vonnegut, Fran Lebowitz, Nora Ephron, David Sedaris and others). We will also, on occasion, view comedic material from film and television. We will study and experiment with various comic forms (parody, satire, portrait, social commentary and criticism), giving careful attention to recurrent writing techniques used to produce the humorous response of the reader. Students will then deploy these structural and strategic secrets and comic techniques in their own work.

Student work will be read and critiqued in class throughout the semester before being revised and presented in a portfolio for a final grade.

Writing requirements: weekly short responses (1-2 pages) to readings; numerous exercises and experimental sketches; revised work of varying lengths.

**121A.01. Heresy in the Middle Ages (DS1). Instructor F. Somerset
TuTh 8:30-9:45**

For the most part, we study medieval heretics through the writings of their accusers and their enemies. This of course gives us only a very partial and biased view of the heretics' practices and beliefs – after all, they themselves didn't think they were heretics at all. This is a problem that has been bothering scholars of medieval heresy for many years, and in this class we'll spend time looking at the scholarly debates. But for the most part we will focus on reading modern translations of writings by one group of heretics in medieval England (lollards or Wycliffites) who, very unusually, produced and circulated many poems, translations, polemical tracts and treatises of their own. We will compare these with records of the trials of lollards and anti-lollard writings. It used to be that scholars dismissed lollard writings because what they said did not match up neatly with what inquisitors had said about the heretics. Now, instead, these mismatches seem like a unique and fascinating opportunity.

Readings for this course will be translated into modern English. Attendance is required, as are weekly Blackboard posts, a presentation, and a final research paper.

**126B. Victorian Poetry (DS3). Instructor K. Psomiades
TuTh 1:15-2:30**

This course is an introduction to Victorian Poetry. Among the poets we'll cover, Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Dante Gabriel Rossetti, Christina Rossetti, William Morris, Algernon Charles Swinburne, Alice Meynell, Michael Field, Augusta Webster, Gerard Manley Hopkins. We will mainly use the Broadview Anthology of Victorian Poetry. Three five-page papers, some short response papers.

**127. British Lit: 1900-1945 (DS4). Instructor M. Moses
MW 2:50-4:05**

We will survey modern British and Irish literature from 1900 to the mid-1940s. Our attention will chiefly be devoted to works of high-modernism considered in the context of modern British and Irish political and cultural history. Among the issues raised in the course will be the following: What formal and generic innovations characterized the modernist works of the early twentieth century? What was the relationship between modernism and modernity? How are we to think of those writers who eschewed the formal demands of high modernism? How were artistic experiments and formal aesthetic practices related to wider cultural developments of modern society such as urbanization, secularization, mass warfare, the rise and consolidation of the nation state, and the advent of new technologies? What was the relationship of this literature to the First World War, the rise of communism and fascism in Europe, and to British imperialism? What special role have non-Anglo-Saxon and foreign-born writers played in the history of modern British literature? What were the reactions of twentieth-century writers to the increasing democratization of modern society and to the changing place of women in public and private life? Is modern British literature a national cultural phenomenon, an amalgam of discrete regional literatures, or a subspecies of a cosmopolitan global literature?

READING ASSIGNMENTS: Readings will likely include the following: selected poetry by Yeats, Eliot, Pound, and H. D. (Hilda Doolittle); dramas by Wilde, Yeats, and Lewis; fiction by Conrad, Joyce, Woolf, O'Brien, and Waugh.

Individual texts: Joseph Conrad, *Heart of Darkness*

Ezra Pound, *Personae*

T. S. Eliot, *The Waste Land*

H. D., *Trilogy (The Walls Do Not Fall, Tribute to the Angels, The Flowering of the Rod)*

W. B. Yeats, *At the Hawk's Well, The Only Jealousy of Emer, The Death of Cuchulain, Purgatory, The Tower*

Virginia Woolf, *Mrs. Dalloway*

Wyndham Lewis, *Enemy of the Stars*

Oscar Wilde, *Salome*

James Joyce, *A Portrait of the Artist as a Young Man*

Evelyn Waugh, *Decline and Fall*

Flann O'Brien, *At Swim-Two-Birds*

EXAMINATIONS: None

TERM PAPERS: Two medium-length essays of eight pages each.

GRADE TO BE BASED ON: Papers, one-page weekly journal submissions, class participation. Attendance is mandatory.
ADDITIONAL INFORMATION/COMMENTS: This is primarily a lecture course with some in-class discussion.

129C. Shakespeare: Comedies and Romances (DS2). Instructor M. Quilligan
TuTh 1:15-2:30

A reading of 13 plays by Shakespeare spanning his entire career in the genre of comedy. What is comedy? How does it differ from tragedy? Why did Shakespeare turn to "late comedy" (aka "romances") at the end of his career? Is comedy more serious than tragedy? We will explore the plays not only in terms of genre, but also in terms of their differing states as artifacts: as poems to be read in book-form and as texts for performance. We will watch clips from various filmed productions to aid in our discussion of performance. Two papers (5-8 pp): one on a play as a poetry text and one on a play as performed. Because film is, in fact, a pale substitute for staged performance, student groups may opt to perform a scene in lieu of the second paper. The scene must be memorized, blocked, costumed, with props, but no scenery (as in Shakespeare's own stage). At least two students must participate. The scenes will be performed during the lecture, with the lecture ideally built around the scene. One midterm, one final.

The Comedy of Errors
The Taming of the Shrew
Love's Labour's Lost
Twelfth Night
A Midsummer Night's Dream
As You Like it
Much Ado About Nothing
All's Well that Ends Well
Measure for Measure
Timon of Athens (for contrast)
Pericles
The Winter's Tale
The Tempest

131AS.01. D. H. Lawrence (DS4). Instructor J. Ruderman
WF 11:40-12:55

This seminar examines many of the major novels and stories of D. H. Lawrence, along with a representative sampling of the non-fiction prose, poems, and paintings. Called by some an artist and prophet, by others a pornographer and charlatan, Lawrence is a complex, controversial, and fascinating figure. Through reading, discussion, and the multi-stage development of a term paper, students will explore Lawrence's themes and techniques, place his works in the context of his life and times, and develop an understanding of one of the twentieth century's most important writers in English.

READING ASSIGNMENTS: The novels *Sons and Lovers*, *The Rainbow*, *Women in Love*, *The Plumed Serpent*, and *Lady Chatterley's Lover*; the novellas *The Ladybird*, *The Fox*, *The Virgin and the Gipsy*, and *The Man Who Died*; representative additional works including short stories, essays, letters, and poetry.

EXAMINATIONS: None.

TERM PAPERS: 15-20 page term paper on topic of student's choice.

GRADE TO BE BASED ON: class participation: class discussions, the on-line forum on the Blackboard course site, and peer reviews (35%); term paper, including all its stages of development (50%); facilitation of discussion on a short work (15%).

ADDITIONAL INFORMATION/COMMENTS: Slide presentation on Lawrence's paintings.

131S. Studies in a Single Brit Author: Poetry of W.B. Yeats. (DS4) Instructor M. Moses
MW 10:05-11:20

We will focus on Yeats's major poetry, particularly the volumes published from 1914 onwards. In addition we will read a generous selection of Yeats's dramatic works, with particular attention to his involvement in the Abbey Theater as well as to his most innovative and formally avant-garde plays (such as his dance and Noh inspired works). Our readings of the poetry and plays will be complemented by an examination of a few of his most important critical essays and political speeches. *Students in the course will be expected to have read at least one of the standard biographies of Yeats's life before the first meeting of class.* In general, our chief concern will be to locate Yeats's writings within the context of the political, cultural, and artistic debates taking place in early twentieth-century Ireland, Britain, and Europe. In particular, we will investigate Yeats's concern with the struggle for Irish

independence, his critique of “postcolonial” Irish cultural and political nationalism, the relationship of his work to forms of cosmopolitan and vernacular modernism, his interest in the rise of the new mass politics of both the left and the right in Europe, and the vexed question of Yeats’s elitism and his shifting political affiliations over the course of his career. Students interested in modernism, postcolonial studies, and Irish studies are particularly encouraged to enroll.

TERM PAPERS: Students will be asked to write two essays of eight to ten pages.

GRADE TO BE BASED ON: Two essays, class participation, a brief oral seminar presentation, and weekly one-page response papers.

ADDITIONAL INFORMATION/COMMENTS: The course will be a seminar format with enrollment strictly limited to 15 participants. Those enrolling in the course should read one of the standard biographies of Yeats’s life before the first class meeting. Highly recommended is Terence Brown’s **The Life of W. B. Yeats**. Also recommended are Richard Ellmann’s **Yeats: The Man and the Masks**, and R. F. Foster’s **W. B. Yeats: A Life**. Extra credit for those who can describe the Steinach operation on the first day of class.

136.01. 18th Century British Novel (DS3). Instructor N. Armstrong
MW 11:40-12:55

This course focuses on Jane Austen and her predecessors. By the beginning of the 19th century, Austen’s fiction had become the very model of what a novel should be. As one soon discovers, however, it is impossible to place her 18th-century predecessors in a clear line of development leading up to Austen’s major novels. Instead, we encounter something more like a struggle among various forms to determine which can best tell the story of a new kind of individual, a narrative form that Austen eventually mastered better than anyone else. The class will try to figure out what Austen does with and to her competitors, as we read her major novels paired with works of fiction so different as Defoe’s *Moll Flanders*, Haywood’s *Fantomina*, Johnson’s *Rassalas*, Sterne’s *Sentimental Journey*, Fielding’s *Joseph Andrews*, and Radcliffe’s *The Mysteries of Udolpho*. Requirements include three short (4-6 page) papers.

139CS.01 (DS3). The Brontë Sisters. Instructor C. Shuman
WF 2:50-4:05

We will read the major novels of Charlotte (*Jane Eyre*, *Shirley*, *Villette*), Emily (*Wuthering Heights*), and Anne (*The Tenant of Wildfell Hall*) Brontë, and Elizabeth Gaskell’s *Life of Charlotte Brontë* in the context of their critical reception from the 19th century to the 21st. Responsibilities will probably include participation in class discussion, weekly informal response papers, a shorter (5-7 page) midterm paper, a longer (15-20 page) final paper, and a short in-class presentation.

144. Shakespeare after 1600 (DS2). Instructor J. Porter
TuTh 11:40-12:55

The class will read, discuss, and write about ten plays from the second decade of Shakespeare’s career.

Reading Assignments: Hamlet, Measure for Measure, Troilus and Cressida, Othello, King Lear, Macbeth, Antony and Cleopatra, Cymbeline, The Winter’s Tale, The Tempest.

Examinations: A final. Papers: A 3-4 pp. paper and a 10-12 pp. paper. Grade to be based on: Class participation and written work.

145. Milton (DS2). Instructor R. Price
TuTH 11:40-12:55

The poetry and thought of John Milton, beginning briskly with the apprentice poems of his adolescence; next a longer look at such youthful masterpieces as *Comus* and *Lycidas*; then a thorough study of *Paradise Lost* and *Samson Agonistes*. Textbooks: All required readings are in Milton’s poems. Exams: A three-hour in-class final. Term Papers: One personal-critical paper. Grade to be based on Active participation in class discussions, term paper, exam (three parts weighed equally). Students who will not participate in class conversation should not enroll.

148BD.01. Secularization and Modernity. Instructor T. Pfau
MW 2:50-3:40; Friday discussion 2:50-3:40

While it is common to hear the present era described as “secular” and “modern,” these twin epithets often lack a clear meaning. This new course will explore the relationship between these two key concepts from a variety of disciplines and genres of writing—in

particular literature, theology, sociology, and philosophy. Among the questions we will take up are the following: a) How does the notion of a “secular” world relate to the rise of experimental science and to the reorganization of knowledge as a system of “professions” embodied in the modern research university? b) What kinds of narratives (of progress, of decline) have helped consolidate the widespread notion that we now inhabit a “secular modernity”? c) Often the process of secularization is causally linked to the rise of modern disciplines and their notion of knowledge as a professional commodity (a.k.a. “information”). If we accept that claim (which, implicitly, we seem to do just by being here and doing what we do), what vantage-point is left for us from which to evaluate the “secular” and the “modern”? Isn’t any such perspective already prepossessed by those very disciplines and methods associated with a secular modernity? d) Are there limits to the project of nineteenth-century Liberalism and its commitments to pluralism, social progress, and an overwhelmingly economic idea of human flourishing? Is it sufficient to conceive of modern society strictly in terms of “horizontal” (utilitarian) relations between anonymous individuals and in a language of efficient causes? Or is there something profoundly wrong with that model, as has been argued by a number of major intellectuals and writers who have dissented from the majority view in creative and uncompromising ways (e.g., Goethe, Schopenhauer, Newman, Dostoevsky, Nietzsche et al.). e) What are the consequences of a radical critique of modern, secular, and liberal society as these writers have variously proposed it? Is it that modern society still requires some “vertical” point of reference to the “sacred” (Newman, Dostoevsky), or that it has simply not succeeded in shedding its metaphysical, Christian baggage (Schopenhauer, Nietzsche)? -- A syllabus for the class has already been posted at a website for this course (see below for the URL). Readings will mostly be selections from a wide array of major voices in a) literature (Lessing, Goethe, Coleridge, Blake, Hölderlin, G. M. Hopkins, Dostoevsky); b) philosophy (Hume, Kant, Nietzsche); sociology (Comte, Weber, Durkheim); cultural criticism (Coleridge, M. Arnold, Nietzsche); and theology (Schleiermacher, Feuerbach, Newman).

Highly qualified graduate teaching assistants will also be on hand to assist you with your research- and writing projects.

This class carries both an R, CCI, and a EI designation and thus will satisfy both the research and writing requirements set out as “modes of inquiry” by Trinity College. For more information, go to <http://www.t-reqs.trinity.duke.edu/curriculum/modes.html>. With support from the office of the Dean of Trinity College, a comprehensive website has been created for this course designed to encourage reading/browsing primary texts, images, a sample syllabus, as well as working with general and specialized bibliographies for the research and writing projects that you’ll be undertaking as part of the class. For more information, go to www.duke.edu/web/secmod/.

152. American Lit: 1820-1860. (DS3). Instructor B. Jones
MW 2:50-4:05

The course will consider several literary masterpieces by such writers as Irving, Emerson, Thoreau, Hawthorne, Poe, Melville, and Whitman. Major attention will be given to close reading and analysis of the texts, with appropriate individual direction in library research when/if desired by the student. Class meetings will be mainly lecture-discussion with the central focus on the assigned masterpieces, although we shall also consider various questions of genre (development of the short story and novel and the wide-ranging contrasts in the poems), as well as the biography and career pattern of each writer. The papers will be carefully planned and read with a view to improving each student’s writing skill and to learning about various critical approaches to literature. Assignments: Short stories by Poe, Melville, Hawthorne; selected poems by Emerson, Poe, Whitman; essays by Emerson and Thoreau. Longer works will include Thoreau’s *Walden*, Hawthorne’s *Scarlet Letter*, and Melville’s *Moby-Dick*.

Exams: Two hour quizzes and a final examination: combination of short answers and essays., Term papers: Two short interpretive papers of 5-7 pp. and 10-12 pp., Grade to be based on: Quizzes and exam 50%; papers 50%.

153. American Lit: 1860-1915 (DS4). Instructor L. Harris
TuTh 10:05-11:20

This course will look at the transformation of American literature from the end of the American Renaissance to the beginning of modernism. We will consider the relation between literary expression and new experiments in mechanical reproduction, particularly photography and film, which become increasingly popular during this period. We will consider both in conjunction with the violent reconfiguration of class, race and gender relations as the U.S. firmly establishes itself as a modern industrial and imperial nation, and critiques of these relations. We will read literary works such as Henry James’s *Daisy Miller*, Mark Twain’s *Adventures of Huckleberry Finn*, Edith Wharton’s *The House of Mirth*, Stephen Crane’s *Maggie: A Girl of the Streets*, Kate Chopin’s *The Awakening*, W. E. B. Du Bois’s, *The Souls of Black Folk*, Albion W. Tourgée’s *Bricks Without Straw*, Ida B. Wells’s *Southern Horrors and Other Writings*, Sui Sin Far’s *Mrs. Spring Fragrance*, Abraham Cahan’s *The Imported Bridegroom, and Other Stories*, and Zitkala-Sa’s *American Indian Stories*. And we will consider the way mechanical reproduction, as used in visual works by war documentarian Matthew Brady, muckraker Jacob Riis, salvage ethnographer Edward S. Curtis, innovators Edward Muybridge and Thomas Eakins and early films, particularly D.W. Griffiths’s controversial *Birth of a Nation*, draw from, compete with and transform literary practices during this period.

**155. Contemporary American Writers. (DS4) Instructor V. Strandberg
MW 1:15-2:30**

A study of selected American fiction and (to a lesser extent) poetry from 1960 to the present. Within the time limits imposed by the semester, we shall include a wide range of ethnic, racial, geographic, and gender diversity in the syllabus, while at the same time choosing--so far as the instructor can determine--only first-rate literature.

Reading Assignments: Assorted poems (TBA) and fiction by John Updike, William Styron, Toni Morrison, Joan Didion, Cynthia Ozick, Joyce Carol Oates, Cormac McCarthy, Reynolds Price, and other writers of the last five decades.

Examinations: Three hour exams and a terminal (open book pass/fail) quiz. There will be no three-hour final exam. Term Papers: One term paper of 6-8 pages, on any topic relating to one or more of the writers in this course

**164B. African American Literature. Instructor M. Wallace
MW 1:15-2:30**

This course will be concerned with those works of twentieth-century African American fiction which have also been adapted to film and television. We will not explore the histories of black fiction and black film and television as high-brow and popular cultural forms, but we will critically compare literary originals to the more apparently visual and technical priorities of their cinematic adaptations. What is lost and gained by the adaptation? What are the properties of blackness in fiction? In film? What difference(s) obtain(s) between representing and visualizing black subjects. We will consider literary and filmic representations of works such as Richard Wright, *Native Son*; James Baldwin, *Go Tell It on the Mountain*; Zora Neale Hurston, *Their Eyes Were Watching God*, Alice Walker, *The Color Purple*, Malcolm X (with Alex Haley) *The Autobiography of Malcolm X*; Toni Morrison, *Beloved* and Sapphire, *Push*. Midterm and final exams. Three papers of 4-5 pages.

**169CS. 01. Special Topics in American Literature IV (DS4). Instructor L. Harris
TuTh 8:30-9:45**

In this seminar we will look at some of the art that emerged in the Americas in the context of the turbulent events of the late 1960s. We will focus, in particular, on works produced in or around 1968, in the context of the assassination of Martin Luther King Jr., the escalation of the war in Vietnam and the brutal dictatorships and "dirty wars" across Latin America, and in relation to the continuing of the Civil Rights movement and its extension in the Black Panthers, the Young Lords Party, the East L.A. Blowouts, and other liberation movements, the anti-war movement, resistance efforts in Latin America, countercultural expression and the emerging feminist and gay rights movements. We will consider works in a variety of media such as William S. Burroughs's reporting on the 1968 Democratic National Convention, Haskell Wexler's film *Medium Cool*, George A. Romero's film *Night of the Living Dead*, the music of The Jimi Hendrix Experience and its performances at the Monterey Pop Festival and Woodstock, Ursula Le Guin's novel *The Left Hand of Darkness*, Shulamith Firestone's *The Dialectic of Sex: The Case for Feminist Revolution*, Sam Greenlee's novel *The Spook Who Sat by the Door*, George Jackson's *Soledad Brother*, Harry Gamboa Jr.'s work with the Chicano visual and performance art collective ASCO, the *Tropicália* movement in music and art in Brazil, conceptual art in Argentina and Uruguay by artists such as the Tucumán Arde group, among others.

**169CS.02. Special Topics in American Literature IV (DS4). Instructor L. Carlson
MW 4:25-5:40
THE SPANISH VEIN IN AMERICAN LIT**

In the past two decades, so-called Latino literature has flourished. Until the early 1990's, however, literature written by Americans of Latin American heritage was almost unheard of; certainly not celebrated or marketed commercially by large publishers. This course will introduce students to the themes, styles, and subjects of U.S. authors whose heritage is Latin American. Certain questions will be addressed. For instance, how do Latin American cultural traditions and historical concerns blend with U.S. publishers' marketing efforts and editorial influences to determine this distinctive writing. Does the Spanish language itself leave traces in the fabric of this literature? What exactly is Latino literature? Do Latino/a writers think about the predominant non-speaking Spanish readership in the U.S. and adjust the tenor and content of their stories accordingly for greater acceptability? We will read plays, poetry and novels by many authors including Nilo Cruz, Martin Espada, Ana Castillo, Oscar Hijuelos, Rudolfo Anaya and Rosario Ferre. No final exam.

**170S.01. Poetry and Medicine and The Healing Arts (DS4). Instructor D. Pope.
TuTh 1:15-2:30**

The literal and symbolic connections between the healing arts of the body and the expressive, imaginative arts of the mind are ancient, from the mythological origins of the caduceus, to Apollo's duality as god of both poetry and medicine, to Aristotelian theories of catharsis, to deep intertwinings across cultures of modes of song, rhythm and uses of compressed, expressive language in personal and cultural well-being and healing. Contemporary interest in linkages between the art and skills of literature and the art and skills of medical practitioners has emerged as a major new presence, especially in medical schools. Literature is being called upon to guide and

instruct medical personnel in matters from ethics, to diagnostics, to teaching empathy, to creativity itself as an important coping, mediating instrument. This course examines this intriguing interdisciplinary area, with an emphasis on the poetry. We will explore questions such as what can poetry tell us about the body? what is poetry's place in trauma? how does the traditional role of poetry in addressing emotional crises or seeking consolation or moral clarity intervene in more literal notions of well-being and health, of mind/body wholeness? What can poets learn from doctors? What can doctors learn from poets? How can the reading experience of all of us be enlivened and enriched by these conversations? We will also bring in to play the fascinating research being done on the neuroscience of emotions, and its bearing on the understanding of poetry and the healing arts. Readings will draw from a wide variety of texts, as likely to be from JAMA and Perspectives in Biology and Medicine as from Norton Anthology. Several short and one longer independent research papers will be an important component of the course.

172BS. Introduction to Literary Criticism: Literature and Society (CTM). Instructor L. Tennenhouse
MW 2:50-4:05

This course investigates some of the most important theoretical explanations, in recent years, for the relationship between literature and society. At the heart of all these models, lies the question of mediation: Does literature--or any work of art, for that matter--reflect what is actually out there? Does it produce what we consider to be real? Or does it operate in some middle ground between reflection and production? We will look at the arguments for each position and arrive at some working models that will help us to understand this problem when or wherever we may encounter it. Authors include Louis Althusser, Clifford Geertz, Renato Rosaldo, Karl Marx, Sigmund Freud, Martin Heidegger, Michel Foucault, Gilles Deleuze, Frederic Jameson, Walter Benjamin, and Judith Butler.

Requirements: 3 short (4-6 page) papers and regular class participation.

172ES Ordinary Language Philosophy. (CTM) Instructor T. Moi
MW 2:50-4:05

The course offers an introduction to the vision of language, and of human forms of life, in the philosophy of Ludwig Wittgenstein, J. L. Austin, and Stanley Cavell. There is no need to have prior knowledge of the field. We will begin by asking the fundamental questions: What is language? How do words get meaning? What are the consequences of thinking of language as "use" and of understanding speaking and writing as "speech acts"? Am I responsible for my words? Do other people's words have claims on me? Key themes arising from these questions concern skepticism, ethics, and the relationship between philosophy and literature, and between philosophy and film. We will read excerpts from Wittgenstein, *Philosophical Investigations* and from Stanley Cavell, *Must We Mean What We Say?* and *The Claim of Reason*; J. L. Austin, *How to Do Things with Words*. We will also read a short story (Kleist, "The Marquise von O"); read a play or two (Ibsen, *The Wild Duck*; *A Doll's House*); and watch a film (*Invasion of the Body Snatchers*, the 1956 original version).

173.01 U.S. Studies in Law and Literature. Instructor K. Holloway
TuTh 10:05-11:20

U.S. Studies in Law and Literature is an interdisciplinary class that studies how the narratives in literature depend on the regulations of law. We will focus on the relationships between law and society that develop into literary subjects—either in terms of characterization, issues, and value. We will also spend a good deal of time considering the constitution of citizenship and character, and our focus on the United States will mean that our analysis, critique, and literary interpretations will depend on our understanding of U.S. constitutional law as well as social movements in the United States. These matters are related, as the stories of our literature reveals. The text of *The Constitution of the United States* is a primary legal reading for the class. Included in the literary assignments are Harper Lee's *To Kill a Mockingbird*, Richard Wright's *A Father's Law*, Melville's "Billy Budd" and "Bartleby the Scrivener" and Toni Morrison's *Beloved*. Additional novels and articles from legal and literary journals will be among the assigned readings. There will be a mid term examination, and a final paper (or final exam) of 15-20 pages. Students will also be responsible for one page outlines that annotate the legal issues in assigned novels.

173.01 Medieval Drama: Theaters of Passion. (DS1). Instructor S. Beckwith
MW 2:50-4:05

This class will examine, read, research and perform medieval drama. We will look at one of the great mystery cycle plays, the York Corpus Christi play—which tells the Christian story from Creation to Fall—in its entirety and over its two hundred year performance history. We'll think about the institutions that governed, produced and oversaw the production: craft guilds, religious fraternity, and city corporation and we'll explore the play's setting. Mystery plays had no set stage. They were a vast processional drama in which the city becomes a stage every time an actor assumes a role. We'll look at the constituent components of this ritual and theatrical vocabulary: actor, role, prop, city/stage and about the way it provides a dense and sophisticated vocabulary for thinking about how things become signs—and how they resist such signification, and why these questions were of life and death importance for medieval

citizens. These plays are festive and occasional plays, tied into a liturgical season, so we will also examine how time and space are ritually managed in such dramas and counter-pointed with the central drama of medieval society: the mass. We'll also look at some of the other cycle plays and the places and institutions from which they emerge: The Towneley Cycle which turns to the countryside and rural discontents, the N-town play, and the late Tudor cycle of Chester. We will also look at the fortunes of allegorical drama, a rich dialectical theater which literally puts the soul on stage, making visible its components: mind, will and understanding. How do these genres and institutions enact their penitential purpose? How do they deal with questions of confession, contrition, absolution and satisfaction, questions that underwrite explorations of selfhood and community as well as justice, mercy, truth and peace.

173S.01. Literacy Studies (DS4). Instructor J. Harris
WF 10:05-11:20

How do individuals learn how to read and write? How do societies develop forms and technologies of writing? How does writing shape how we think, feel, work, and interact with others? How are the new digital media changing the ways we work with texts? How might schools and teachers help students grow as writers?

These are the kinds of questions asked by scholars of literacy. This course offers an overview of literacy studies—an interdisciplinary field drawing on history, ethnography, linguistics, literature, media studies, psychology, rhetoric, and education. I will ask you to read and respond to research on writing across this wide range of disciplines, and to conduct two small studies of your own: An *autobiography* in which you reflect on some of the roles reading and writing have played in your life, and a *case study* in which you look at the uses of writing by a certain person or group. My aim is to show how work in literacy studies both diverges from and aligns with other approaches to language and literature. To learn more about this course, go to http://www.duke.edu/~jdharris/english_173_sp_10.html.

173S.02. Sp Topics in Lang/Lit: Your Brain on the Internet. Instructor C. Davidson
MW 1:15-2:30

“This is Your Brain on the Internet” is open to any student fascinated by how we come to know the world and how we may or may not know differently in the Information Age. It is conceived as a trans-disciplinary exploration in which we will consider the deep structure of cognition in a digital age. We'll learn from theoretical and expressive books and articles ranging from neuroscience to memoirs, from various experimental and mainstream films as well as from a range of non-traditional sources (websites, interactive games and virtual environments, new media art exhibits, forest walks with environmentalists, conversations with social networking activists and community organizers, demonstrations by performance artists and illusionists, Virtual Reality tours, etc.) We will also learn from engaged collaboration (what management specialists call “collaboration by difference”) with others who have complementary skills, strengths, attitudes, and assumptions. “This is Your Brain on the Internet” is an educational remix that examines the aesthetic, digital, linguistic, psychological, political, philosophical, computational, ethical, and socio-cultural factors influencing how we know ourselves and our worlds. For students proficient in science or technology, “This is Your Brain on the Internet” will provide insights into the cultural assumptions that shape the quantitative methods and scientific assumptions of our time. For students in the humanities and social sciences, “This is Your Brain on the Internet” will examine how the computational capacities that make ours one of the great scientific eras also shape global social and cultural intellectual and aesthetic flows.

We will meet twice a week in the IMPS (Interactive Multimedia Project Space) at the Franklin Center, with Monday classes devoted to discussion of the core readings and Wednesdays for hands-on, project-based creativity that draws upon the insights and skills of the class members. (If you know how to write code, you might lead us in a session on authoring in 3D environments; if you are English major, you might analyze the narrative forms are at work in that authoring.) We will experiment with online environments, games, virtual worlds, and collaborative multimedia digital publication. The class will include guest speakers as well as labs, performances, technology demos, installations, or whatever else captures our interest.

Course requirements: Students will write weekly blog posts (approximately 300-500 words) on the assigned readings and in-class and out-of-class projects. Some of these posts will be shared with a larger public and at least one must be converted into a public multimedia presentation. Our class will have a dedicated “This is Your Brain on the Internet” space on the HASTAC website and a group on Facebook, Ning, or another social networking site.

Students will also be expected to contribute to public knowledge through editing Wikipedia entries or by contributing to online collaborative book projects such as Christopher Kelty's *Two Bits: The Cultural Significance of Free Software and the Internet*, Siva Vaidhyanathan's *The Googlization of Everything*, or Cathy N. Davidson and David Theo Goldberg's *The Future of Learning Institutions in a Digital Age*. (The last three are all available on line on interactive sites that accept feedback and comments.) The readings for the course are divided into two parts. Part One (This Is Your Brain) includes books such as Daniel Levitin's *This Is Your Brain on Music*, Jeff Hawkins' *On Intelligence*, Norman Doidge's *The Brain That Changes Itself*, Temple Grandin's *Animals in Translation*, Jean-Dominique Bauby's *The Diving Bell and the Butterfly*, Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. Part Two (This Is Your Brain on the Internet) includes Clay Shirky's *Here Comes Everybody*, John Palrey and Urs

Gessler's *Born Digital*, Anna Everett's: *Learning Race and Ethnicity: Youth and Digital Media*, Pat Cadigan's *Synners*, and the three online books.

Grades will be based on class participation, the weekly blog posts, an in-class midterm exam, a final portfolio of revised and selected writing from the course, and a final project (either individual or collaborative).

**173S.04. Sp Topics in Lang/Lit: The Literary New Left. (DS4) Instructor S. Hall
WF 11:40-12:55**

This course will explore U.S. literary engagements with New Left and revolutionary politics during the 1960s. One of our primary concerns will be to examine how literary texts negotiated the psychopolitical dilemma that defined the New Left, that of trying to psychically remove oneself from the social and political structures that constitute one as a coherent individual. To this end, we'll be interested in seeing how writers across genres used literary techniques to both construct and deconstruct identity and theorize consciousness in the context of a revolutionary historical moment.

We'll be grouping our readings by genre, and this serves two functions. First, it will allow us to ask whether the forms and conventions associated with a particular literary genre offered unique tools for political critique. Second, this approach avoids grouping the texts along lines of political agenda. Though that approach has its merits, breaking a study along lines such as "Black Nationalism," "The Student Left," "Civil Rights," "Psychedelic Counterculture," and "Women's Liberation" tends to suggest a false separation among these intimately (though certainly not harmoniously) related agendas, all of which we will be discussing during the course.

The course will begin with a historical introduction to the period, and we will continue to historicize the texts we read with secondary reading throughout the semester, including theoretical writings, popular texts, music and film.

Assignments:

Short response papers (1-2pp) weekly. One comparative essay (5-7pp) on two texts, examining through close readings either how two texts use similar literary techniques to treat differing issues, or how two texts of different genre treat similar issues. One research-driven essay (10-12 pp) that utilizes historical source material(s) (newspaper, television, music, film, essay, first editions of works, etc.) and scholarly criticism to make an argument about a literary text we've read. Instruction in historical research will be covered in class. Ideally paper two will build on work you've done in paper one. Both long essays will be drafted/workshopped/discussed as a part of the course. Participation includes active discussion in class, informal class presentations, and attendance. No exams.

Readings will include:

The LeRoi Jones/Amiri Baraka Reader // Amiri Baraka (Thunder's Mouth)
Columbia Guide to America in the Sixties // David Farber and Beth Bailey (Columbia)
The Fall of America: Poems of these States 1965-1971 // Allen Ginsberg (City Lights)
A Stranger in a Strange Land // Robert Heinlein (Hodder & Stoughton)
One Flew Over the Cuckoo's Nest // Ken Kesey (Penguin Classics)
The Armies of the Night // Norman Mailer (Plume)
Diving into the Wreck: Poems 1971-1972 // Adrienne Rich (Norton)
Early Works: Actos, Bernabe and Pensamiento Serpentino // Luis Valdez (Arte Publico Press)
Electric Kool-Aid Acid Test // Tom Wolfe (Bantam)
Course Reader (includes critical and historical contexts)

**173S.05. States of Freedom. (DS4). Instructors M. Crichlow/S. Metzger
MW 2:50-4:05**

i'm gonna talk that freedom talk, let me see you walk that freedom walk,
when yah gets ready, children please, a tell yah, got the news from a
whispering tree ...

-Bob Marley

This course examines a wide range of cultural productions from different locations, including carnivals, music, film, literature, philosophy and other texts, in order to engage with the notion of freedom at the center of nation-state histories. Rather than assume that citizenship guarantees freedom and equality, this course investigates the ways in which citizenship is partial and incomplete-a process rather than a status. We will read work from the liberal tradition (Hobbes, Locke, Rousseau) as well as a number of essays that will help us define some of the major terms for the class. We then turn to alternative imaginings as they maneuver around and challenge official ideologies, often through unexpected venues (Wyclef Jean's lyrics, Christopher Cozier's art, etc.)

Questions we will ask during the course include: How is popular culture implicated in producing practices of unfreedoms, like homophobia, racism, sexism, classism even as it critiques undemocratic practices in the public sphere? What gets reproduced in rounds of discussions of freedoms, unfreedoms and power? What sorts of hopes are expressed in the carnivals of our existence? What sorts of freedoms imagined?

Co-taught by an arts/humanities professor and a social science professor, we invite students from a wide range of backgrounds who might have an interest in freedom and democracy.

178. T.S. Eliot's Four Quartets and Music. Instructor G. Gopen
MW 2:50-4:05

I will be blunt: This course is the best of me. It may be the last time I can teach it. I consider Four Quartets the greatest piece of English poetry written since the death of Shakespeare. While its "music" is curiously available on a first reading, its reliance on medieval Christian mysticism, Buddhism, and Western literary culture make a detailed guided tour and exploration the best way to descend into it. It has been for many a journey that actually affects life.

This course explores in depth one poem, T.S. Eliot's 1,000-line masterpiece, Four Quartets. Since Eliot used the word "quartet," many have gone in search of musical "parallels" or "influences" that he might have used in some way as structural models for his poem. We too will concentrate on what is "musical" about the poem, but in a new way: We shall try to understand ways in which music achieves what might be called "meaning," and how that is related to how this poem is constructed. This will lead us to reading this poem both "linearly" -- (as it marches forward, trying to achieve cohesion and coherence by one word following another consecutively) -- and "non-linearly" -- (as the poem grows like a snowball, everything sharing the same center, and everything relating back and forward to everything else at all times). The same two motions should describe the unfolding of the course over the semester.

We will spend a short time on some of early Eliot poems and take a more leisurely look at "The Waste Land."

The music for this course features the complete string quartets of Beethoven and a careful, long-term look at Robert Schumann's song cycle, "Dichterliebe." We will also be considering individual pieces from the 14th century through the 20th, including works by Machaut, King Henry VIII, Dowland, Tompkins, Mozart, Schubert, Schumann, Berlioz, Brahms, Verdi, Wagner, Wolf, Massenet, Debussy, Mahler, Webern, Berg, Stravinsky, and Britten. No previous knowledge of classical music is required.

Writing: (1) Informal peer-responded journals, submitted weekly; (2) a formal final project of 12-15 pages.

There will be a final exam.

179A. The Gospels. Instructor R. Price
TuTh 4:25-5:40

Open only to undergraduate students.

Close reading of the Greek gospels of Mark (the oldest) and John (the most puzzling and complex) in recent translations. Consideration of them as largely unprecedented documents in world literature. Related readings in in other canonical and apocryphal gospels of the first and second centuries. Great emphasis on individual participation in seminar discussion (a student who's uninterested in regular contribution to all class discussions should not enroll; regular contribution implies regular attendance). The final aim is civil pursuit of a complex awareness of the vast issues posed by two documents which have been basic to a good part of human life throughout the world for two thousand years and counting.

Assignments: Brief but intense and steady.

Exams: one end-of-term, in-class exam. Term Papers: Each member will write an original gospel of 30-50 pages, firmly based on the seminar's reading and discussion. Grade to be based on: contributions to seminar discussion, the term paper, and the final exam. Equal weight will be given to each of those three components.

179FS. Reading/Writing Literary Criticism (CTM). Instructor K. Psomiades
TuTh 4:25-5:40

In this course students will learn how to read and evaluate literary criticism, to draw upon and have a conversation with that criticism in their own scholarly writing, and to use that criticism as a springboard for their own analysis and interpretation of literature. It is designed to help majors and writers of distinction theses to become comfortable with the longer form of the research paper in English,

and to navigate their way through literary theory and criticism in their own writing projects. Each student will produce a 25-30 page research paper on a literary text or texts of his/her choice that will go through multiple drafts and revisions over the course of the semester. That text can come from any historical period, although most of the examples we'll be working with in class will be drawn from the 19th century.

**189.01. Special Topics in Film: American Dreams, American Movies. Instructors M. Malone and M. Torgovnick
TuTh 10:05-11:20**

A survey course in selected American films that create as well as reflect the socio-cultural construction of our 20th-century national identity. Through lectures, discussions and screenings, we will study a dozen of the best-loved movies in our popular culture, from the 1915 *The Birth of a Nation* to the 2005 *King Kong*.

We will examine how these movies, and their stars, come to define quintessential American mythologies and how they collect over time an iconic resonance that is like that of our national symbols—the Statue of Liberty, the Empire State Building, the Alamo, the Hollywood sign.

In addition to the screenings, the class will read:

Mario Puzo's *The Godfather* and F. Scott Fitzgerald's *The Great Gatsby*.

There will be 5 short papers (2-3 pages in length).

**212S. The Mendicant Revolution. (DS1) Instructors F. Somerset and C. Bruzelius
Tues 1:15-3:45**

In this course we will investigate the phenomenon of the mendicant friars. The Franciscans and Dominicans in particular represented a new model of religious vocation that transformed the medieval world by adopting the model of apostolic poverty. Through their aggressive mission of conversion and social service in the teeming cities of the Middle Ages they had an immense impact on artistic and literary culture in the 13th and 14th centuries. Their success brought literary and artistic innovations, new ways of storing and organizing information, new forms of sculpture and painting, and new ways of building and using architectural and urban space. Yet their success also meant that they became the objects of an intense rivalry with the traditional clergy.

This course will examine the social, economic, artistic and literary "revolution" that the Mendicant Orders stimulated, as well as the controversies and tensions that developed in their wake.

Students will be expected to participate in class discussion on the reading, and each student will be responsible for one review of a book in the field and a final project that will be presented orally as well as in written or digital form. We encourage students to engage in group projects that utilize new digital technologies. Each student is expected post weekly questions or responses about the reading on the course blog.

**235S. Eighteenth-Century Literature: Epic, Elegy and Exile (DS3). Instructor C. Sussman
W 1:15-3:45**

Epic, Exile and Elegy: Eighteenth-Century Migrations of Genre

Susan Stewart calls epic one of the "distressed genres" of the eighteenth century, one of several literary forms that grappled with an "anxiety regarding place, desertion, and the irrevocable silence of the dead." Through its traditional concern with exile, the epic offered eighteenth-century writers and readers a way of understanding—of framing or narrating—the unprecedented human mobility of the age. Its stories of the movement of cultures through space and time could be triumphalist and "Augustan," or satiric, as in the "mock epic," but during this era they were also often elegiac, and we will examine the generic interpenetration between epic and elegy at this time. Throughout, we will be concerned with both the synchronic aspects of eighteenth-century epic—its engagement with the socio-political context of the day—and its diachronic concerns—its interrogation of literary and generic history.

We will begin by reading two of the most influential paradigms for mobility and exile offered by the genre: Milton's vision of "the fortunate Fall" in *Paradise Lost*; and Virgil's account of Aeneas's journey from Troy to Italy in the *Aeneid* (by way of Dryden's important translation). We will also look at Pope's mock epics (*The Rape of the Lock* and *The Dunciad*), and Gulliver's mock epic *Travels*. We'll think about the uneasy relationship between epic and the emergent genre of the novel by reading Fielding's *Joseph Andrews*, and conclude by looking at some elegiac accounts of empty places, Gray's *Elegy* and Goldsmith's *The Deserted Village*. We will also think about some variations on the form by women writers: Margaret Cavendish's *The Blazing World*, Elizabeth Rowe's *History of Joseph*, and Charlotte Smith's *Elegiac Sonnets*.

271BS. Political Theory/Women Sovereignty 16th Century (DS2). Instructor M. Quilligan
Thurs. 10:05-12:35

When Women Ruled the World: The Problem of Female Sovereignty in the Renaissance

As John Knox pointed out in the “First Blast of the Trumpet Against the Monstrous Regiment of Women” (1558), there was a pattern of female rule in the 16th century, due not as Knox thought to God’s judgment on Europe for not furthering the Reformation, but because of various dynastic accidents whereby women held power in England, Scotland, France, and through the agency of a number of female Hapsburg Regents, in the Netherlands as well. We will look at the conversations the women rulers held among themselves as to their shared predicaments, carried on by means of cultural exchange as well as official embassy, thus aiming to revise the story of simple sexual jealousy between Mary, Queen of Scots and Elizabeth Tudor by adding the important interlocutor, Catherine de Médicis, unofficial ruler of France. We will be interrogating the rich literature and art of the period to see how the various cultures adapted to the anomaly of female rule. We will also look at the proto-republican political theory that gathered force during the latter half of the 16th century, which the queens found it necessary to contest. If there is time, we may also look to Philip II, brother-in-law to one queen, son-in-law to another, appointer of female regents in the Low Countries, himself embattled against republican rebels.

271CS.01. THE NECESSARY GOTHIC (DS3) Instructor N. Armstrong
Wed 4:25-6:55

How do we explain the persistence of gothic fiction throughout the history of the novel? Why do Victorian authors invariably put gothic tropes to work in novels that lay claim to realism? This course pursues a cultural-historical answer to these questions by considering what social formations the gothic serves to render phobic, on the one hand, and to authorize as normative, if not entirely real, on the other.

For me, everything begins in the late 17th and early 18th centuries, and so will this course. I would like to take a look at some passages in *An Essay Concerning Human Understanding* where Locke takes account of what can go wrong in the formation of a self-enclosed and self-governing individual and to skim Defoe’s *A Journal of the Plague Year* for the discursive material that Walpole will refigure in aesthetic terms as “a Gothic Tale.” I also want to spend one seminar session thinking about the relationship between Walpole’s *Otranto* and the social behavior envisioned by Adam Smith’s *Theory of Moral Sentiments* and then see how Austen plays the one off against the other in *Northanger Abbey*. Having arrived at an understanding of what makes fiction turn gothic, we can focus on some of the major forms of 19th-century fiction (American as well as British, if you wish) and figure out how and why they engage, change, disavow, and valorize the gothic turn. As we move toward the end of the course, we’ll be thinking our way through gothic elements in modernism and the persistence of those elements in contemporary fiction (Ishiguro and McEwan) and theory (Deleuze).

271ES.01 Experiments, the Avant-Garde, and the Idea of “Givenness”. Instructor R. Mitchell
Tues 4:25-6:55

This course is intended to explore what the concept of “experiment” has meant for literature (as well as other forms of art) from the Romantic period to the present, and what it might mean for future forms of literary/artistic endeavor. To this end, we will focus especially on a few key explicit engagements with the language of “experiments” by authors and artists (e.g., Wordsworth’s and Coleridge’s understanding of Lyrical Ballads as an experiment; Emile Zola’s attempt to create a new genre of experimental novel; John Cage’s theory of experimental music; recent experimental sound and film). To facilitate this discussion, we’ll consider both the ways in which theories of scientific experiments (e.g., Fleck, Latour, Kittler, Rheinberger, etc.) can help us to understand artistic experimentalism, as well as the role of concepts of “experiment” in key theories of modern art and avant-garde (e.g., Poggioli, Bürger, Lyotard). And in order to more clearly theorize the connecting link between scientific and artistic experiments, we’ll consider the extent to which both relate to what in phenomenology is often described as “givenness”; that is, the extent to which both scientific experimentalism and experimental art seek to develop techniques for going beyond what is “given.” This latter goal will be focused through an analysis of the role of givenness in Hannah Arendt’s (critical) account of scientific experimentalism, Gilles Deleuze’s much more positive account, as well as several more focused discussions of “givenness” (e.g., Mauss, Bourdieu, Derrida, Marion, Bryant). Student assignments will include weekly generation of questions and comments about the texts, one in-class presentation, and a final research paper.

English 271ES.02. Teaching Writing: History, Theory, Practice (DS4): History, Theory, Practice (DS4). Instructor J. Harris
WF 2:50-4:05

Writing has been a consistent focus of instruction in American colleges and universities throughout their history. Well before English literature was established as a subject of study, American colleges had appointed Professors of Rhetoric and Oratory, and in recent decades, as literature courses and majors have declined, the demand for the teaching of writing has steadily increased. And yet the

status of writing as a subject of study remains low—with writing commonly viewed as a basic skill that everyone should already possess, and composition as a remedial course that almost anyone can teach.

This seminar takes the curious role of writing in the academy—as both an essential skill and a denigrated course—as its subject. Our work will be divided into three sections. We will survey the history of writing instruction in American colleges, review the competing theories of discourse and rhetoric that underlie how writing now gets taught, and then look at how those theories have been enacted in contemporary writing programs and classrooms. In the place of a final seminar paper, I will ask you to take on several writing projects over the course of the semester—including brief responses to readings, an analysis of a writing program, materials for a writing course, and a proposal for a talk at a conference on teaching writing. To learn more about this course, go to http://www.duke.edu/~jdharris/english_271_sp_10.html.

271ES.03. Ultrafiction. Instructor J. Porter
Wed 4:25-6:55

This class is of a sort called a “forms” course in creative writing MFA programs. That is, it is a hybrid reading and writing class aimed primarily at practitioners of the art in question who themselves hope to become writers and who have already done extensive fiction writing. The class discussion and brief written responses to the published fiction will always assume an insider’s vantage—i.e., students will consider the work from the inside, in terms of how it was conceived and enacted. Thus, even in its reading component, the course will involve the most intense exploration, word by word and sentence by sentence, of how writing comes to be. Student will read a dozen books of “Ultrafiction,” work descending from Samuel Beckett’s *Three Novels* down to the present. Because the readings will include work by the instructor, himself an acclaimed writer of the kind of fiction in question, the class will have access to some of the rarest and most valuable sort of expert insider testimony about the act of writing fiction. The second component will be a focused workshop-format fiction-writing seminar in which students put into practice what they have learned from the readings, responses, and commentary.

271ES.04. The Classic and the Contemporary. Instructor M. Torgovnick
Wed. 10:20-12:50

The seminar will read the kinds of books nobody should be without. It will investigate the nature of the “classics” in literature at a time of war, financial crisis, and political volatility. We will read together Homer’s *The Iliad* and *The Odyssey*, Virgil’s *The Aeneid*, and Dante’s *The Divine Comedy*.

Then, in the second half of the semester, we will propose some novels after 1945 as classics not just “influenced” by the traditional great books (which would be boring) but influential in their own right and vibrant enough to be both contemporary and classic: Nabokov’s *Lolita*, Spiegelman’s *Maus*, and McEwan’s *Atonement*.

The goal of the class will be to make you feel comfortable with “the tradition” in relaxed close readings informed by two facts about the way we live now: 1) the past quality of the literary culture wars, which have shaped your education and the way we think about literature and 2) the growth of the internet and of new media that profoundly affect and are likely to affect even more the status of books in our culture.

272S. Wittgensteinian Perspectives on Literary Theory. Instructor T. Moi
Tues 4:25-6:55

This course will examine key questions in literary theory from the point of view of ordinary language philosophy (Ludwig Wittgenstein, J. L. Austin, Stanley Cavell). The course will begin by looking at questions concerning meaning, interpretation and intention; and sex, gender and the body. We will read canonical texts by Jacques Derrida, Paul de Man, Jacques Lacan, and Judith Butler (and others). Texts by Wittgenstein, Austin, and Cavell will then be brought to bear on the questions, to see whether new insights arise. The final selection of questions will depend on the interests of the participants. Possible further topics include: fiction, realism, and representation; the subject; the other; difference and identity; the politics of theory. It will be helpful if at least some participants already have some knowledge of the philosophy of Wittgenstein, Austin and Cavell, but prior knowledge is not required to take the course.

385. Research and Methods. Instructor C. Davidson
Mon. 2:50-5:20 -- Franklin Center 230 : Interactive Multimedia Projects (IMPS) Room
www.hastac.org

“Research and Methods Or, How To Outlive the Profession of English,” is designed for any student, from first year to dissertation-writing stage, intending to achieve a Ph.D. in English and earn a living with that Ph.D. The title is based on the fact that our

profession has been in decline (in numbers and perhaps in relevance within the academy and beyond) but that, as a profession, we have not fully grasped the implications of this decline, looked at ourselves in systematic and structural ways, and found ways to reverse this depressing trajectory. In fields, emphasis, and overall concept, the MLA job listing looks shockingly similar in 2009 to what it looked like in 1999 and even 1989 or 1979. The only significant change in the MLA job listing is that it is shrinking and shrinking, especially for tenure-track positions. And yet here we are in the Information Age, where reading and writing are in times of tremendous, tumultuous change, with the book industry (scholarly and commercial) in crisis, newspapers failing, and yet with new forms of interactive digital communication and literary and multimedia artistic forms coming to the fore seemingly every day. Who better than we Englishers to analyze and interpret the world we live in now, today? Who better than us to historicize and theorize all of the issues surrounding new forms of global, interactive communications, and the social and political arrangements supporting the creation of new cultural forms, and the best ways of teaching, learning, and doing research in this era of radical, foundational, paradigm-shifting, epoch-making change?

We should not be dying as a profession. We should be key, front and central. The Information Age is our age--if only we will claim it.

Graduate "Research and Methods" courses are typically the place where the most conventional, traditional "standards" of a profession are inculcated and reinforced. I believe that, given our declining numbers, this is the slow death of our profession and doom for you and future graduate students. So this is a radically different kind of course, "Research and Methods" for our digital age.

"Research and Methods, Or, How to Outlive the Profession of English" has a polemical and a survivalist purpose. The profession of English may be dying but it shouldn't be, and graduate students today need to understand the profession (as it is and as it should be) to thrive within it and change it. That is to say, critique will be commonplace in this course but cynicism, defensiveness, and pathological victimhood (stances too readily and comfortably assumed as our professional posture) need to be left outside the classroom door. Those coming to the course need to understand it as a collective project, need to be willing to work collaboratively, need to be willing to stand by their work publicly and present it to the larger public, and need to be willing to hear engaged critique of their work, with the purpose of making it better and us better able to survive the profession of English.

Text: The only text in the course is *The Future of Learning Institutions in a Digital Age*, a monograph by myself and HASTAC co-founder David Theo Goldberg that can be purchased from MIT Press or downloaded free at <http://mitpress.mit.edu/catalog/browse/browse.asp?type=6&serid=178>. It states my views on many subjects and raises the meta-questions about learning today, about learning institutions, and about the role of disciplines, departments, and professions that we will continue to foreground throughout the course, even as we look at specific genres of critical production. We will begin with those over-arching questions. And, once you know my views, I'll try to stay in the background for the rest of the course, so long as students continue to push insistently at the higher levels of understanding what "research and methods" not only are---but should be. The structure of the course will, after this initial class, be student-run and collaboratively taught, with two students guiding each class discussion and the entire class choosing the remaining texts for the course using a collaborative selection method.

Method: Each student will choose a favorite (this is crucial) current work in the field of English broadly defined in the following categories: (1) scholarly book review, (2) scholarly article, (3) scholarly book, (4) scholarly online journal, (5) multimedia online and ideally interactive humanities website or project, (6) dissertation. Students will negotiate with one another, via our class wiki, to ensure that no two people are reading the same work. On our class WordPress blog, each student will post a publishable (i.e. worthy of being viewed by the public) blog about this item.

Prior to class time, every student will read the posts by every other student and make comments about the quality of the post or will ask questions about it to be pursued in class together. Each student will also use the online rating system to indicate how interested they are in reading the work reviewed by the classmate-blogger. Again, the questions should be specific genre-questions (is this the best genre in which to express the particular idea? how well does the author use the form? why? how?) but also, always, bigger questions too, about the meaning of the text and its application and implications for English as a profession. The bottom-line, always: is this a good way for adults to be spending our time? If we cannot believe in what we do and what we teach, why should anyone else? So we must insistently ask these questions, on the grand level and the specific, over and over, pushing harder each time.

In class, two students (chosen in advance) will lead us in a conversation about this whole process. They will talk about what items they themselves selected and the criteria they used to choose a "favorite" work. They might also summarize the blogs about what everyone else selected, and they will tell us which post received the highest cumulative score. As a class, we will then all read the one item that received the highest score. That item will be the subject of the next class discussion. And so it will go, throughout the class.

Class Visitors: Students will choose one or two authors whose work we have selected to talk to our class via either teleconferencing or in person (if the person is local). The authors will discuss how they wrote what they did. The students will be responsible for all arrangements, including advertising the actual or virtual visit in advance to anyone who wishes to join us. If the author cannot visit, students will see if they might be willing to engage in an online written dialogue with the class. It is expected that students will ask the

author not only about the piece that was selected but also about the process of writing, professional issues, career development issues, and other matters of relevance and urgency to a future career in a profession that needs to change in order to thrive.

Public Contribution to Knowledge: If we believe in our profession, we need to make clear to the public what we do. There will therefore be a public component to all writing assignments in this course. The students responsible for inviting a speaker to our class will also be responsible for tweeting and blogging about the visit and the whole process on a public website

Repeat: And then the process begins again, moving from genre to genre throughout the course, with the syllabus constantly evolving, with a model of participatory learning generating commentary and content, with constant attention to how one evaluates and how one learns to admire other work (we are well schooled in the criticism of ourselves and others--but less so in the practice of informed admiration). These skills are essential to being confident in producing one's own work. They are also essential in being confident enough to produce significant work that contributes to the project of the profession of English in a way that helps ensure the vitality of the profession. The stakes are too high, the rewards too uncertain, for producing work that you don't believe in or that others cannot value.

Dissertation: The culmination of this entire process will be everyone choosing and reading a dissertation (written at Duke or a neighboring university) using the same mechanism, including inviting the recent dissertator to talk about the motivation behind writing the dissertation, the writing process itself, getting a job, revising for publication, and so forth.