

Graduate Seminars – Spring 2007

Frances Ferguson

060 646 A Brief History of Reading and Practical Criticism

Spring 2007 T 2-5

In this course, we'll consider various accounts of reading and literary criticism that have been put forward by various commentators from the eighteenth century through the recent past. We'll begin with an examination of an influential work of paraphrase and comment, Doddridge's *Family Expositor*, which aimed to make people's reading of the New Testament of the Christian Bible more easily practicable. While that text will make it possible for us to have a direct encounter with one strong line of justification for literary criticism—that it begins in religious commentary—we'll almost immediately turn to criticism focusing on texts that are not particularly concerned with religious textual practices. We'll consider the importance of the rise of the notion of originality; the appeal to a sense of an expansive reality or lifelikeness in criticism stressing psychology; the desire to communicate understanding through public reading; and the relationship between the anthology and the canon.

Philip Doddridge, *The Family Expositor, A Paraphrase and Version
Of the New Testament* (1760-62)

Edward Young, *Conjectures on Original Composition* (1759)

Samuel Johnson, *The Lives of the Poets* (1781)

William Enfield, *The Speaker* (1774)

Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (1777)

Mary Wollstonecraft, *The Female Reader* (1789)

Anna Laetitia Barbauld, *The Female Speaker* (1811)

Coleridge, *Biographia Literaria, Lectures on Shakespeare*

William Hazlitt

Matthew Arnold

F.R. Leavis

I.A. Richards, *Practical Criticism*

Cleanth Brooks, *The Well-Wrought Urn*

R.P. Warren

W.K. Wimsatt and Monroe Beardsley, "The Intentional Fallacy"

Roland Barthes, *S/Z*

Eve Kosofsky Sedgwick, *Touching Feeling*

D.A. Miller, *Jane Austen, or The Sense of Style*

Franco Moretti, *Maps, Graphs, and Trees*

Simon During
060.656 Joseph Conrad
Spring 2007

This course will examine a range of key fictions in Conrad's oeuvre. It will also pay attention two works by Conrad's peers for purposes of contextualization, one by Henry James, the other by R.L. Stevenson. The course is designed to introduce students to a particular moment in literary history, marked by profound mutations in the book trade and in the process of producing fully-fledged modernism. This was also the moment of high imperialism and of a certain revolutionary desire, both of which shape the politics that Conrad addresses more directly than any literary writer of his generation. So the course will also introduce students to strands of postcolonial and political criticism in relation to Conrad, and ask what work seems most urgent for Conrad scholarship now?

Please come to the first week having read and being prepared to discuss "The Return". Photocopy available in the English department library.

Provisional week-by-week syllabus

1. Introduction
2. An outcast of the islands
3. The Nigger of the 'Narcissus'
4. Presenting the criticism
5. Stevenson, South Seas Tales/J.A.Hobson Imperialism
6. 'Heart of Darkness'/Edward Said
7. Lord Jim/ Fredric Jameson
8. Nostromo
9. Nostromo/F.R. Leavis
10. Henry James, The Princess Casamassima
11. The Secret Agent
12. Under Western Eyes
13. Chance

Annamarie Jagose
060. 704 Queer Times: Narrative, Sequence, Sexuality
Spring 2007 T 9-12

Recent queer interest in temporality has emphasized the ways in which heterosexuality, through its proprietary claim to reproduction, the family and familial forms of nationhood, privileges and is, in turn, privileged by certain temporal orders—those that are future-directed, accumulative, generational and sequential. Against this dominant account that synchronizes heterosexuality with the rhythms of chronological time, queerness might be described—or experienced—as a temporal disorder, a being out of

time or in time with some moment that is not this one. This queer asynchrony can be traced not only in heteronormative accounts that routinely interpellate queer subjects as arrested, belated, derivative or stalled but equally in recent queer critical scholarship that explores the potential for queer lifeworlds of such temporally complex forms as the dream, the archival or historical trace, the child and the ghost.

In making queer temporality our concern, however, we will also be attentive to the ways in which that adjectival “queer” risks throwing a proprietary loop around characteristics that have long been theorized as at the heart of time. Acknowledging postcolonial, sociological, poststructuralist, geographical and anthropological scholarships on temporality, for example, will allow us to think about other intellectual traditions in which time has also been influentially thought and experienced as cyclical, interrupted, multilayered, reversible—and not always in contexts easily recuperated as queer

The seminar will be grounded in readings of recent critical work in queer temporalities and supplemented with raids on influential theories of time from a range of scholars including Walter Benjamin, Henri Bergson, Homi Bhabha, Ernst Bloch, Julia Kristeva and Henri LeFebvre. In terms of its primary literary texts, the seminar takes twentieth-century literature as its general framework with a concentration on autobiography and the contemporary historical novel.

Primary texts (provisional list, to be confirmed)

- * Neil Bartlett, *Who Was That Man?*
- * Jane Bowles, *Two Serious Ladies*
- * Michael Cunningham, *The Hours*
- * Samuel Delaney, *Times Square Red, Times Square Blue*
- * Annamarie Jagose, *Slow Water*
- * Elizabeth Jolley, *Miss Peabody's Inheritance*
- * Audre Lorde, *Zami: A New Spelling of My Name*
- * Adam Mars-Jones, *Waters of Thirst*
- * Eric Michaels, *Unbecoming*
- * Eve Kosofsky Sedgwick, *A Dialogue on Love*
- * Gertrude Stein, *The Autobiography of Alice B. Toklas*
- * Monique Truong, *The Book of Salt*
- * Sarah Waters, *Tipping the Velvet*
- * Edmund White, *A Boy's Own Story*
- * Virginia Woolf, *Mrs Dalloway*