English 314 (8360): Seminar: Performing on Stage and Page, 1660–1830
Bridget Orr

For almost three centuries, the big story of the eighteenth-century literary history has been the decline of the drama and the rise of the novel, with attention also directed at Restoration drama and Scribblerian satire. In the past few decades, scholars have explained the process as a shift from early modern theater that played out social and political tensions with unprecedented virtuosity to a performance culture in which identity itself was understood as actory but theater itself was degraded. Often the development of print culture is invoked to suggest that new forms of literature such as novels generated new kinds of subjectivity, in a mutually-reinforcing circuit to which the more public modes of drama were irrelevant. In this course, however, we shall be reading against the grain of these received ideas in the light of recent scholarship to explore the mutuality, as much as the competition, between novels and plays or fiction and theater. Apart from the fact that many writers (both canonical and marginal, male and female) wrote in both modes, both dramaturgy and fiction can be understood as performative. Both modes participate in print culture, both can be understood as machines for pleasure, and both are imbricated in the development of dominant literary discourses such as romance, the heroic and the sentimental.

Hortense Spillers

The idea of black culture provides a reading of conceptualizations of the subject across a historical timeline that begins with W.E.B. DuBois’s *Souls of Black Folk* (1903) and proceeds through successive periods of black cultural apprenticeship: The Pan-African idea, pursued as a practice after the end of World War I; the era of African decolonization and the mounting of the Civil and human rights campaigns in the United States, which both share the global context of the “Cold War” (from the Marshall Plan to the collapse of the Berlin Wall, 1989, and the dismantling of the Soviet Union, 1991), the “birth” of Black Studies and the development of the new epistemologies of the post-sixties and beyond, and the emergence of Diaspora and the post-race/post-colonial subject of the latter twentieth century—the implications of the Obama Presidency. Each of these eras of human and social engagement has engendered its own distinctive work on the meaning(s) of black culture. This seminar will examine such readings in a selective manner by analyzing texts by, among others, C.L.R. James, Frantz Fanon, Aime Cesaire, as well as contemporary scholars, including Saidiya Hartman, Fred Moten, Nahum Chandler, Ken Warren, and Brent Edwards.

English 326 (8440): Introduction to Literary Modernism: High, Cold, and Neo: Framing Modernism in the 20th and 21st Centuries
Mark Wollaeger

This course will explore Anglo-American modernism by examining the framing of modernism in three phases: the 1920s and 1930s; mid-century and the Cold War; and contemporary re-imaginings of modernism. Reading will focus on both canonical and less familiar figures. The first phase corresponds roughly to high modernism and later challenges to it. We’ll look at some canonical expressions and self-understandings of modernism, including T. S. Eliot, Ezra Pound, and Dorothy Richardson. Framing here will largely be a matter of theorizing and self-promotion by the modernists themselves, but we’ll also look at later political critiques of aesthetic and social autonomy, such as Orwell’s “Inside the Whale” (1940), in order to set up issues of autonomy as they played out in the mid-century. In the second phase, Anglo-American will split into British and American, and we’ll look at what has as variously been called mid-century modernism, and/or late modernism, and/or Cold War modernism. Authors will include Virginia Woolf, *Between the Acts*, Elizabeth Bowen (The Heat of the Day), Graham Greene (*The Third Man*, novel and film), Storm Jameson (*In the Second Year*), Sloan Wilson (*The Man in the Gray Flannel Suit*). Framing here has to do with how mid-century writers came to terms with the legacy of high modernism and also with how the U.S. militarized modernism as a mode of cultural diplomacy and legitimation even as the British largely rejected it. Theoretical and critical reading will include Jameson, Esty, Miller (Tyrus), and McKay on late modernism. Other material in this section will include excerpts from Marcuse (*One-Dimensional Man*) and from the biggest selling book of sociology in the history of the United States, Reisman’s *The Lonely Crowd* (1950).

Finally, we’ll look at some 21st reinvocations of modernism, such as Ian McEwan’s *Atonement*. This means we’ll largely skip over postmodernism - over which we’ll pause for a moment of silence - in favor of what is sometimes called neo-modernism, meta-modernism, or post-postmodernism.

Provisional Requirements will include presentations, creations of Wiki pages, a mid-semester essay and a final seminar essay, which may be an expanded extension of the mid-semester essay.
This course will explore several models of interdisciplinary work in the humanities by focusing on the changing relationship between science and literary culture from the 19th through the 21st centuries.

We begin with the concept of technoscience, best known in literary discourse for its critique of scientific knowledge and objectivity. The word was coined in the 1950s and became associated in the 1980s-1990s with thinkers such as Bruno Latour, Donna Haraway, and critics in Science, Technology, and Society (STS), but we focus on nineteenth century developments because it is the period when scientific disciplines first assumed their modern form alongside rapid industrialization, growth in technological power, and increases in technocratic control in the social sphere. Since much influential work on technoscience focuses on visuality, or what Martin Jay called the “scopic regime of modernity,” this section concentrates on visual and communication technologies, and will look at Mary Shelley’s *Frankenstein*, Henry James’s “In the Cage,” and Gibson and Sterling’s *The Difference Engine*, as well as critical texts by Jonathan Crary, Lorraine Daston and Peter Galison, Carlo Ginzburg, N. Katherine Hayles, and Friedrich Kittler.

The second phase of the course turns to the interdisciplinary model that Leonard Davis has called Biocultures and reads works that reflect the reciprocal impact of evolution and culture, from Darwin to contemporary genomics. Biocultures actively seeks to intervene in public policy, for it presses the claim that cultural attitudes already shape policy-making around cloning and stem-cell research, genetic engineering, genetically modified foods, ecology, and bioterrorism. There is a robust literature in this field, both creative and critical. Readings will include Charles Darwin’s *Origin of the Species*, H. G. Wells’s *The Island of Dr. Moreau*, H. Rider Haggard’s *She*, and David Mitchell’s *Cloud Atlas*, as well as texts by Giorgio Agamben, Michel Foucault, Jacques Rancière, Paul Rabinow, and Nikolas Rose.

The course ends with a consideration of knowledge production in the twenty-first century. We use an introduction to recent work on the problem of scale—nanoscale, hyperobjects, and the anthropocene—to frame a discussion of cross-disciplinary collaboration. In addition to two science fiction novels—Greg Bear’s *Blood Music* and Robert Charles Wilson’s *Spin*—we will read excerpts from Hayles’s *NanoCulture* and Timothy Morton’s *Hyperobjects*, Sander L. Gilman, “Collaboration, the Economy, and the Future of the Humanities,” and Steven Shapin’s *The Scientific Life: A Moral History of a Late Modern Vocation*.

To provide hands-on experience in interdisciplinary research methods, I will arrange for students to join research teams in science and medical school laboratories around campus. Your project will be to identify a literary work in any period that explores the social, cultural, political, or ethical implications of the lab’s investigations. Students will learn how grants are developed in the sciences; how multidisciplinary teamwork occurs in the context of laboratory research; and how to generate papers on social, ethical, and cultural issues raised by science and medicine.

Preliminary schedule of readings:

I. Visuality and Communication:
- Mary Shelley’s *Frankenstein*
- Lorraine Daston’s and Peter Galison’s *Objectivity*
- Henry James’s *In the Cage*
- Gibson and Sterling’s *The Difference Engine*
- N. Katherine Hayle’s *How We Became Posthuman*

II. Biocultures:
- Charles Darwin’s *Origin of the Species*
- Michel Foucault and Giorgio Agamben
- H. G. Wells’s *The Island of Dr. Moreau* and H. Rider Haggard’s *She*. Jacques Rancière

III. Nanocultures:
- Greg Bear, *Blood Music*. Hayles, from *NanoCulture*
- Steven Shapin’s *The Scientific Life: A Moral History of a Late Modern Vocation*
- Robert Charles Wilson’s *Spin*. Timothy Morton, from *Hyperobjects*
- Dipesh Chakrabarty’s “The Climate of History: Four Theses”
English Graduate Courses offered 2015

**English 355 (8155): Special Topics in English and American Literature: Reality Check: Modes of Reality and Representation in the Age of Cyberculture**  
Helen Shin

“Reality is that which, when you stop believing in it, doesn’t go away.” – Philip K. Dick

In an age when phantasmal projections on the computer and smart phone screens rule our daily lives and disembodied fragments of our audio-visual/textual representations fly around the globe, the long-standing philosophical question of “what is real and how one is to know what is real” weighs us down with an ever-pressing urgency. This course will explore different modes of reality and their literary representations that make inquiries into the concept and nature of the “real.” Seminar participants will discuss how works of fiction, as that which is inherently “fictive” and therefore “unreal,” provide us with an insight into the intricate mechanisms that underlie the construct of reality by not only representing (whether they claim to mirror material reality or project abstract ideas of a subjective mind), but also creating, and reflecting on reality. Texts include novels and short stories by Philip K. Dick, Ted Chiang, Jorge Luis Borges, Neal Stephenson, Richard Powers, William Gibson, and Vernor Vinge; film (Source Code); animation (Serial Experiments Lain); a graphic narrative (We3); TV production (episodes from Joss Whedon’s Dollhouse); and theoretical/critical readings from authors including Jean Baudrillard, Katherine Hayles, Niklas Luhmann, Graham Harmon, Mark Hansen, Brian Massumi, and Cary Wolfe, among others. The course also features guest speakers who will share their expertise on various fields of digital humanities that relate to the course topic, such as GIS (geographic information system) and TEI (text encoding initiative).

Required Texts: Ernest Cline, Ready Player One; William Gibson, The Peripheral; Richard Powers, Plowing the Dark; Neal Stephenson, Snow Crash; Greg Egan, Permutation City; Grant Morrison, We3; (Short stories and excerpts from critical materials will be posted on OAK).

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**2015 Graduate Courses of Interest Offered in Other Departments:**

**German 392: Reading and Writing in the Digital Age**  
Lutz Koepnick

Recent media innovations have profoundly re-shaped the place and practice of reading and writing in society. Whether we think of the malleability of digital text production, the speed of written exchanges in an era of handheld devices, the arrival of new methods of machine reading and textual data processing, or the spread of e-readers, touch screens and hybrid forms of online publication: the dominance of personal and mobile computing today not simply calls for new modes of reading and writing, it changes the very concept of what we understand as text in the first place. This seminar is designed to examine the aesthetic, cultural, cognitive, and scholarly transformations associated with electronic formats of reading and writing. In the first half of the semester, we will map the landscapes of contemporary reading and writing, studying a number of recent (and not so recent) theoretical perspectives by authors such as Benjamin, Dehaene, Drucker, Fitzpatrick, Gitelman, Goldsmith, Kittler, McGann, Mendelsund, Piper, and Schnapp. The second half of the semester will be largely project-driven. Students will explore and present literary and poetic works in various languages that engage electronic forms of production and dissemination: they will analyze, curate, reframe, annotate, and visualize critical and creative texts with help of a variety of digital tools; they will collaborate on line writing projects and investigative new platforms of scholarly communication; they will design hypothetical research projects on the media history of writing; and last but not least, they will probe how today’s digital environments affect a reader’s and writer’s dimension of aesthetic experience. All readings, discussions, and writing projects will be in English. Students may utilize their expertise in other languages to present work that may not be accessible to some of their peers.

**Spanish 354: The Politics of Identity in Latino U.S. Literature**  
William Luis

This course explores Latinos, people of Hispanic descent born or raised in the United States, who represent the fastest growing population in the United States. Latino literature is at the vanguard of a new discipline, one that erases differences between borders, cultures, and languages. The class will focus on the writings of Latinas/Latinos from the four largest groups: Chicanos, Cuban-Americans, Puerto Rican-Americans, and Dominican Americas. The readings will include Gloria Anzaldúa’s Borderland/La Frontera, Junot Díaz’s Drown, Gustavo Pérez Firmat’s Next Year in Cuba, and Juan Flores’s The Di.