

*The
Transformation
of English
and
American
Literary
Studies*

REDRAWING THE BOUNDARIES

Edited by
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and GILES GUNN

Redrawing The Boundaries The Transformation Of English And American Literary Studies

**International Federation for Modern
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Redrawing The Boundaries The Transformation Of English And American Literary Studies:

Redrawing the Boundaries Stephen Greenblatt, Giles B. Gunn, 1992-01 Mystery *American Academic Culture in Transformation* Thomas Bender, Carl E. Schorske, 2021-03-09 In the half century since World War II American academic culture has changed profoundly Until now those changes have not been charted nor have their implications for current discussions of the academy been appraised In this book however eminent academic figures who have helped to produce many of the changes of the last fifty years explore how four disciplines in the social sciences and humanities political science economics philosophy and literary studies have been transformed Edited by the distinguished historians Thomas Bender and Carl Schorske the book places academic developments in their intellectual and socio political contexts Scholarly innovators of different generations offer insiders views of the course of change in their own fields revealing the internal dynamics of disciplinary change Historians examine the external context for these changes including the Cold War Vietnam feminism civil rights and multiculturalism They also compare the very different paths the disciplines have followed within the academy and the consequent alterations in their relations to the larger public Initiated by the American Academy of Arts and Sciences the study was first published in *Daedalus* in its 1997 winter issue The contributors are M H Abrams William Barber Thomas Bender Catherine Gallagher Charles Lindblom Robert Solow David Kreps Hilary Putnam Jos David Sald var Alexander Nehamas Rogers Smith Carl Schorske Ira Katznelson and David Hollinger *A Road Course in Early American Literature* Thomas Hallock, 2021-02-23 *A Road Course in Early American Literature* Travel and Teaching from Atzl n to Amherst explores a two part question what does travel teach us about literature and how can reading guide us to a deeper understanding of place and identity Thomas Hallock charts a teacher s journey to answering these questions framing personal experiences around the continued need for a survey course covering early American literature up to the mid nineteenth century Hallock approaches literary study from the overlapping perspectives of pedagogue scholar unrepentant tourist husband father friend and son Building on Ralph Waldo Emerson s premise that there is creative reading as well as creative writing Hallock turns to the vibrant and accessible tradition of American travel writing employing the form of biblio memoir to bridge the impasse between public and academic discourse and reintroduce the dynamic field of early American literature to wider audiences Hallock s own road course begins and ends at the Lowcountry of Georgia and South Carolina following a circular structure of reflection He weaves his journey through a wide swath of American literatures and authors from Native American and African American oral traditions to Wheatley and Equiano through Emerson Poe and Dickinson among others A series of longer place oriented narratives explore familiar and lesser known literary works from the sixteenth century invasion of Florida through the Mexican War of 1846 1848 and the American Civil War Shorter chapters bridge the book s central themes the mapping of cognitive and physical space our personal stake in reading the tensions that follow earlier acts of erasure and the impossibility of ever fully shutting out the past Exploring complex cultural histories and

contemporary landscapes filled with ghosts and new voices this volume draws inspiration from a tradition of travel place oriented and literature based works ranging from William Carlos Williams's *In the American Grain* and Jack Kerouac's *On the Road* to Alice Walker's *In Search of Our Mother's Gardens* Wendy Lesser's *Why I Read The Serious Pleasure of Books* and Rebecca Mead's *My Life in Middlemarch* An accompanying bibliographic essay is periodically updated and available at Hallock's website www.roadcourse.us Talking Back Norbert Elliot, Alice S. Horning, 2020-05-01 In *Talking Back* a veritable Who's Who of writing studies scholars deliberate on intellectual traditions current practices and important directions for the future In response junior and mid career scholars reflect on each chapter with thoughtful and measured moves forward into the contemporary environment of research teaching and service Each of the prestigious chapter authors in the volume has three common traits a sense of responsibility for advancing the profession a passion for programs of research dedicated to advancing opportunities for others and a reflective sense of their work accompanied by humility for their contributions As a documentary *Talking Back* is the first history of writing studies in autobiography Contributors Jo Allen Ann N Amicucci Akua Duku Anokye Paige Davis Arrington Doug Baldwin John C Brereton Judy Buchanan Hugh Burns Leasa Burton Ellen C Carillo William Condon Dylan B Dryer Michelle F Eble Jennifer Enoch Joan Feinberg Patricia Friedrich Cinthia Gannett Eli Goldblatt Shenika Hankerson Janis Haswell Richard Haswell Eric Heltzel Douglas Hesse Bruce Horner Alice S Horning Asao B Inoue Ruth Ray Karpen Suzanne Lane Min Zhan Lu Donald McQuade Elisabeth L Miller Rebecca Williams Mlynarczyk Sean Molloy Les Perelman Louise Wetherbee Phelps Stacey Pigg Sherry Rankins Robertson Jessica Restaino J Michael Rifenburg Eliana Schonberg Geneva Smitherman Richard Sterling Katherine E Tirabassi Devon Tomasulo Martha A Townsend Mike Truong Victor Villanueva Edward M White Anne Elrod Whitney Kathleen Blake Yancey

Inspiration and Technique John Roe, Michele Stanco, 2007 While Plato extols inspired poetry as opposed to poetry produced by means of technique Aristotle conceives of poetry only in terms of techn Underlying the opposition between inspiration and technique are two different approaches to form inspiration is concerned with the impression of ideas or forms within the poet's psyche the author's *forma mentis* whereas technique deals with the transposition of the artist's idea into the material form of the work the *forma operis* This dual view of form and of its complex relation to matter may be said to lie at the basis of a dual approach to aesthetic issues a psychological and a textual one Taking their cue from this opposition the essays gathered here explore some of the most momentous phases in the history of aesthetics from Graeco Roman philosophy and oratory to Renaissance poetry and literary criticism from neoclassical poetics to Romantic and Victorian views on inspired visions to recent issues in neuroaesthetics philosophy of art and literary linguistics In so doing they collectively point to the irremediable and continuing dualism of a critical tradition that has alternately emphasized the ideal elements of beauty and the material constituents of art James Thomson's Defence of Poetry Stefanie Lethbridge, 2011-07-11 This study presents a contextual and intertextual reading of James Thomson's 1700-1748 poem *The Seasons* taking into consideration

some of the presuppositions and habitus of the text's cultural community and the function of the poem's many intertextual allusions. Contemporary assumptions about processes of perception, reading, and the practice of virtue call for an approach to the poem that takes literary pretexts into account. An intertextual reading reveals *The Seasons* though heterogeneous on its surface as coherent in its cultural functionality. It aims to train readers into virtuous habits and asserts the powers of poetic discourse as a culturally relevant force, especially in relation to the discourse of natural philosophy. With the emergence of natural philosophy as a cultural activity of considerable market value, poetry had to legitimise itself as a culturally relevant pursuit. An analysis of the poem's intertext in particular allusions to Virgil, Ovid, and Milton, but also to genre conventions such as pastoral, romance, sermon, and panegyric, uncovers textual strategies that attempt to re-legitimise poetry on the one hand by transposing scientific method into a poetic environment. On the other hand, the text demonstrates using its intertext that poetry has powers which reach beyond the rational and empirical agenda of natural philosophy and that poetry has a distinctive cultural function as a provider of vision, insight, and moral knowledge.

Diese Studie legt eine historisch kontextualisierte Interpretation von James Thomson's 1700-1748 Gedicht *The Seasons* vor, die Präsuppositionen und Habitus zeitgenössischer Leserschaft sowie die Funktion seiner zahlreichen intertextuellen Anspielungen mit einbezieht. Diese Lesart erhellt *The Seasons* als einen trotz heterogener Textoberfläche in seiner kulturellen Funktionalität kohärenten Text. Die Analyse des Intertexts deckt Textstrategien auf, die den dichterischen Diskurs insbesondere in Relation zum neu privilegierten Diskurs der Naturphilosophie als kulturell relevante Kraft re-legitimieren.

What Is Cultural Criticism?
Francis Mulhern, Stefan Collini, 2024-06-04

Two leading critics grapple with problems of literature, politics, and intellectual practice. In *What Is Cultural Criticism?* two leading critics grapple with problems of literature, politics, and intellectual practice. The debate opens with Francis Mulhern's account of what he terms metacultural discourse. This embraces two opposing critical traditions: the elite pessimism of *Kulturkritik* and the populist enthusiasms of Cultural Studies. Each in its own way dissolves politics into culture. Mulhern argues. Collini, on the other hand, protests that cultural criticism provides resources for genuine critical engagement with contemporary society. Tension between culture and politics, there may be, but it works productively in both directions. This widely noticed encounter is that rare thing: a sustained debate in which, as Collini remarks, the protagonists not only exchange shots but also ideas. It concludes with Mulhern's engagement with Collini's writing on the subordination of universities to metrics and bureaucracy, and a companion rejoinder from Collini on Mulhern's study of the condition of culture, novel, and his essays on questions of nationality and the politics of intellectuals.

Composition In The University Sharon Crowley, 1998-05-15

Composition in the University examines the required introductory course in composition within American colleges and universities. According to Sharon Crowley, the required composition course has never been conceived in the way that other introductory courses have been: as an introduction to the principles and practices of a field of study. Rather, it has been constructed throughout much of its history as a site from which

larger educational and ideological agendas could be advanced and such agendas have not always served the interests of students or teachers even though they are usually touted as programs of study that students need. If there is a master narrative of the history of composition it is told in the institutional attitude that has governed administration design and staffing of the course from its beginnings: the attitude that the universal requirement is in place in order to construct docile academic subjects. Crowley argues that due to its association with literary studies in English departments, composition instruction has been inappropriately influenced by humanist pedagogy and that modern humanism is not a satisfactory rationale for the study of writing. She examines historical attempts to reconfigure the required course in nonhumanist terms such as the advent of communications studies during the 1940s. Crowley devotes two essays to this phenomenon, concentrating on the furor caused by the adoption of a communications program at the University of Iowa. *Composition in the University* concludes with a pair of essays that argue against maintenance of the universal requirement. In the last of these, Crowley envisions possible nonhumanist rationales that could be developed for vertical curricula in writing instruction were the universal requirement not in place. Crowley presents her findings in a series of essays because she feels the history of the required composition course cannot easily be understood as a coherent narrative since understandings of the purpose of the required course have altered rapidly from decade to decade, sometimes in shockingly sudden and erratic fashion. The essays in this book are informed by Crowley's long career of teaching composition, administering a composition program, and training teachers of the required introductory course. The book also draws on experience she gained while working with committees formed by the Conference on College Composition and Communication toward implementation of the Wyoming Resolution, an attempt to better the working conditions of post-secondary teachers of writing.

Re-imagining Language and Literature for the 21st Century International Federation for Modern Languages and Literatures. Congress, 2005. In 28 essays selected from the proceedings of the XXII International Congress of FILLM held at Assumption University, Bangkok, scholars and teachers of languages and literatures have noted, bemoaned, and analyzed the waning influence of the humanities to varying degrees. They have raised questions, offered solutions, and vigorously defended their languages and literatures, often in no uncertain terms, not as a politically correct thing to do but as a human obligation. The papers presented here are true to the spirit of the Congress, from the moment of the keynote address to what followed in a spontaneous outbreak of voices from scholars of more than 70 universities throughout the world. For the first time in an international congress, scholars have described with great sensitivity many languages and literatures often considered the periphery in a sincere attempt to understand the other, thus making a passionate plea for inclusion in the umbrella of the world's languages and literatures. With contributions by keynote speaker and authority on Comparative Literature, Gayatri Spivak, USA, and plenary speakers Vridhagiri Ganeshan, India; Roger Sell, Finland; Antoine Compagnon, France; and Chetana Nagavajara, Thailand, this volume is of immense interest to scholars and teachers of languages and literatures the world over.

Genders, Races, and Religious Cultures in Modern American Poetry, 1908-1934 Rachel Blau DuPlessis, 2001-01-11 In *Genders Races and Religious Cultures in Modern American Poetries* Rachel Blau Duplessis shows how through poetic language modernist writers represented the debates and ideologies concerning New Woman New Negro and New Jew in the early twentieth century From the poetic text emerge such social issues of modernity as debates on suffrage sexuality manhood and African American and Jewish subjectivities By a reading method she calls social philology a form of close reading inflected with the approaches of cultural studies Duplessis engages with the work of such canonical poets as Wallace Stevens Ezra Pound T S Eliot William Carlos Williams Gertrude Stein Marianne Moore and H D as well as Mina Loy Countee Cullen Alfred Kreymborg and Langston Hughes writers she claims still marginalized by existing constructions of modernism This book is an ambitious attempt to remap our understanding of modern poetries and poetics and the relationship between early twentieth century writing and society

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