

FALL 2019 Graduate Course Schedule and Course Descriptions

Course Number	Course Title	Faculty	Day/time	Room
Engl-GA.1083.001 x-listed with Irish Studies	Literature of Modern Ireland I	John Waters	Monday 6:10-8:40pm	Ireland House
Engl-GA.1085.001 x-listed with Irish Studies	Irish Lit: Writing for Graduate School	Kelly Sullivan	Monday 3:30-6:00pm	Ireland House
Engl-GA.1087.001 x-listed with Irish Studies	Irish Poetry After Yeats	Kelly Sullivan	Tuesday 6:10-8:40pm	Ireland House
Engl-GA.2075.001	Individualizing Writing Instruction	Tom Augst	Monday 5:00-7:00pm	105
Engl-GA.2075.002	Individualizing Writing Instruction	Lytle Shaw	Wednesday 5:00-7:00pm	805
Engl-GA.2270.001	Angels and Monsters: Other Worlds in Medieval Literature	Hal Momma	Tuesday 2:00-5:00pm	306
Engl-GA.2270.002 x-listed with Italian Studies	Dante's Inferno	Maria Luisa Ardizzone	Tuesday 3:30-6:10pm	Casa Italiana 203
Engl-GA.2323.001 x-listed with Comp Lit	Topics in Renaissance Lit: Rebels without Causation	Gadberry	Tuesday 3:30-6:10pm	19 UP 229
Engl-GA.2323.002	Topics in Renaissance Lit	John Archer	Monday 11:00-2:00pm	105
Engl-GA.2540.001	The Medium is the Message	Paula McDowell	Thursday 9:30-12:30pm	306
Engl-GA.2841.001	American Fiction	Jo Hendin	Thursday 2:00-5:00pm	105
Engl-GA.2900.001	Under Water	Isabel Hofmeyr	Thursday 6:00-9:00pm	306
Engl-GA.2901.001	Franz Fanon and Decolonization	Robert Young	Wednesday 1:00-4:00pm	105
Engl-GA.2902.001	African American Performance Cultures: Dialectics of Embodiment and Textuality	Doug Jones	Friday 1:00-4:00pm	306
Engl-GA.2916.001	Feminist Urban Formations	Pacharee Sudhinara	Monday 11:00-2:00pm	306
Engl.GA.2917.001	Latin@ Poetry and the Translingual Americas	T. Ura Noel	Tuesday 2:00-5:00pm	105
Engl.GA.2957.002 x-	20th Century Theory: The Culture Concept	Garcia	Friday 11:00-1:45pm	19 UP 229

FALL 2019 Graduate Course Schedule and Course Descriptions

listed with Comp Lit				
Engl.GA. 2958.002 x- listed with Comp Lit	Hegel's Aesthetics	Zhang	Tuesday 12:00- 3:15pm	19 UP 229
Engl-GA. 2971.001	Practicum in Digital Humanities Mapping Gotham: Writing Culture and Society in Nineteenth-Century New York	Tom Augst	Wednesday 4:00-7:00pm	306
Engl-GA. 2980.001	Intro to Advance Lit Study	Lytle Shaw	Tuesday 5:00- 7:00pm	306
Engl-GA. 2980.002	Intro to Advance Lit Study	Paula McDowell	Tuesday 10:00- 12:00pm	306
Engl-GA. 2980.003	Intro to Advance Lit Study	Rajeswari Sunder Rajan	Wednesday 2:00-4:00pm	306
Engl-GA. 3006.001	PhD Proseminar	Juliet Fleming	Monday 2:00- 5:00pm	306

Course Description

**Engl-GA. 1083.001 x-listed with Irish-GA 1083.001
Literature of Modern Ireland I
John Waters**

This course conducts a comprehensive survey of the traditions of writing in Ireland from the plantations of the late sixteenth century to the famine of 1846-50. By tracing the shadow of Irish language literary traditions in and alongside the emerging Irish literary traditions in English, we will consider the interplay of literature and national identity, and the role of literature and other forms of print culture in a variety of social processes, including politicization, the language shift, and textual representations of violence, domestic life, cultural memory, national and international economy, and forms of agency. Major authors including Jonathan Swift, Bishop Berkeley, Edmund Burke, Maria Edgeworth, Sydney Owenson, Thomas Moore, Samuel Ferguson, and James Clarence Mangan are considered, as well as the development of Irish forms of poetry, drama, and prose in English. It is the aim of the course to give students a detailed grasp of Irish literary history before the cataclysmic social changes wrought by the Irish famine, and to introduce students to the concepts and terminology employed in contemporary Irish literary scholarship.

**Engl-GA 1085.001 x-listed with IRISH-GA 1085.001
Writing for Graduate School
Kelly Sullivan**

Eric Hayot argues that the process of writing is “a kind of learning” rather than a “tedious step in the distribution and fixation of ideas.” This class builds from Hayot’s claim and treats writing as a way of learning, even as we consider ways of learning how to write. We focus on academic writing in

FALL 2019 Graduate Course Schedule and Course Descriptions

humanities disciplines, particularly from an Irish Studies context, and build on a series of exercises, group discussions, shared reading, and writing prompts to gain skills in academic research and prose writing. Our focus is the argumentative research paper, with workshops and classes on forms and aspects of professional and academic writing that may include: the research proposal; the conference paper; the critical review; the annotated bibliography; non-fiction and magazine essays; using digital resources; accessing and understanding academic journals; citational practice; aspects of craft including concision, clarity, and style. Work includes reading and analyzing academic prose, drafting and revising a research paper on a topic of your choosing, writing a shorter non-fiction piece related to this same topic, and workshopping and peer reviewing others' work.

Engl-GA. 1087.001 **Irish Poetry After Yeats** **Kelly Sullivan**

This course will cover some of the most challenging work written by Irish poets since the ascendancy of W.B. Yeats. We will address pressing questions facing poetry criticism in the Irish Studies field: the struggle with Yeats's commanding example; the relation of poetry to national partition and the civil crisis in Northern Ireland; the confining and liberating aspects of lyric tradition; the use of translation as a means of finding voice; the agency of poetry in forcing change within a conservative cultural climate; the place afforded to women poets in the tradition and the challenges they face; and the arrival of prosperity in Ireland and the consequent need to revise our conceptions of Irish culture. The poets we will read may include Austin Clarke, Louis MacNeice, Freda Laughton, Patrick Kavanagh, Thomas Kinsella, John Montague, Seamus Heaney, Michael Longley, Eavan Boland, Derek Mahon, Eilean Ni Chuilleanain, Paul Muldoon, Nuala Ni Dhomhnaill, Ciaran Carson, Vona Groarke, Medbh McGuckian, Sinead Morrissey, Alan Gillis, Moya Cannon, Leontia Flynn, Ailbhe Darcy, and others.

Engl-GA. 2270.001 **Angels and Monsters: Other Worlds in Medieval Literature** **Hal Momma**

In this seminar course, we will read two types of medieval literature that depict a world outside our own: namely, visions and travel narratives. In each type of literature, the protagonist typically leaves home, visits a strange place, observes marvelous phenomena, and comes home to tell of his or her experience.

Today, visions and travel narratives are designated as two separate genres, but the close connection between the two was apparently understood by classical and medieval authors, for visions and travels often appear side by side in their work (e.g. *Scipio's Dream*, *Divine Comedy*); in some genres, the coupling of the two has even become a convention (e.g. epic/heroic poetry and, to a certain degree, hagiography).

The main focus of the course is early medieval English literature, but we will also take a comparative approach by reading related texts according to students' interests: e.g. antiquity (Vergil, Cicero); medieval Ireland, France, Scandinavia, and/or Italy (*imram*, romances, zombie sagas, Dante), and late medieval Britain (e.g. *Pearl*, *Sir John Mandeville*).

FALL 2019 Graduate Course Schedule and Course Descriptions

The goal of this course is for us to build, collectively, a new approach to these medieval texts, while, individually, developing exciting ideas for our respective research projects.

Texts we are going to read (among others):

- The *Beowulf* Manuscript: e.g. *Beowulf*, *The Wonders of the East*, *Judith*
- Visions/dreams/ (non-)canonical revelations: e.g. Bede, *The Dream of the Rood*, Apocalypse of Paul
- Lives of (traveling) saints: e.g. the Old English *Mary of Egypt*, *Andreas*, Cynewulf's *Elene*
- Old English romance *Apollonius of Tyre* (cf. Shakespeare's *Pericles*)

Topics we are going to discuss (among others):

- Topography of the other world: e.g. heaven, hell, purgatory, the Orient, the sea
- Inhabitants of the other world: e.g. indigenous populations, angels, demons, monsters
- The mind and the senses; psychology and philosophy; anthropology
- Soul and body
- Gender and the other world
- Hierarchy, anarchy, imperialism and/in the other world

Engl.GA. 2270.002 x-listed with ITAL-GA 2310

Dante's *Inferno*

Maria Luisa Ardizzone

The course is conceived as a re-reading of Dante's *Inferno*. We will start with a general introduction to Dante's *Commedia* in order to orient the students to an understanding of Dante's masterpiece and the *Inferno* as part of it. *Inferno* is the first cantica of the *Divine Comedy*, a very long poem traditionally judged to be one of the most important in Western culture. At the center of the poem is the human being, his condition in the after life and his punishment or reward. Taken literally, the theme is the state of the souls after the death. But allegorically, the true subject is moral life and thus the torments of the sins themselves or the enjoyment of a happy and saintly life. In the *Inferno* Dante represents the passions and vices of the human beings and the punishment that God's justice inflicts upon the sinners. Hell is the place of eternal damnation. The course will provide a fresh approach to the *Inferno* with a focus on the problem of evil as represented in the *Commedia*. We will investigate Dante's dramatization of the ontology of human beings and their inclination to materiality and materialism, which the poet considers the source of evil. The course includes an introduction to Dante's first work, the *Vita Nuova*, and a reading of sections of his treatises: *On Vernacular Speech* and *Convivio*. The course will be conducted in English. Reading knowledge of Italian is *not* required.

Engl.GA.2323.001 x-listed with COLIT-GA 3323

Tpcs in Renaissance Lit: Rebels without Causation

Professor Gadberry

This course traces the natural sympathies of Renaissance hermeticism into the affinities, harmonies, and analogies of Enlightenment philosophy and literature. Though we often look to the scientific revolution as a foundation of Enlightenment reason, this course examines an earlier strand of Renaissance thought anticipating Enlightenment (and, in the case of Goethe, Romantic) concepts of affinity that hold the main function that Renaissance sympathies did before them: namely, to explain what accounts for attraction or bonds between phenomena in nature, what characterizes relationships that are correlated but not causal, what explains those things that simply "go with" each other. Our investigation will trace the fate of

sympathy and affinity from Renaissance hermeticism to Romantic affinity, asking along the way how such correlation without causation might be a problem for art and the emergent discourse of aesthetics. We will place our earlier texts in conversation with twentieth- and twenty-first-century debates on mereology and aesthetics, on “elective affinities,” and on the literary problem of “form and explanation.”

Engl.GA 2323.002

Elizabethan and Jacobean Drama

John Archer

This course is a broad but intensive survey of late sixteenth and early seventeenth century English drama. We will read a range of plays within their generic, social, and intellectual contexts. In the introductory weeks, we will study two exemplary Elizabethan dramas that both define, and defy, common conceptions about tragedy and comedy and the differences between these genres. The first section of the course includes five lively comedies. We will emphasize their settings, often urban, and their satirical depiction of middle class life, with its cross-currents of status, ethnicity, gender, and sexuality. In the second part of the course, we'll refine our definition of tragedy by pitting the code of revenge that drives many tragic plays against the aristocratic ideals and romance-inflected, or “tragicomic,” circumstances that also frame the actions of their male and female characters. The course is roughly chronological in its choice of plays. The development of each genre from “Elizabethan” to “Jacobean” times will guide our reading, but we will question how the age and its developments are described in traditional literary history. We will also consider how comedy and tragedy were often mixed together throughout the years from the 1580s through to the 1620s. We will study about one play a week, along with its introductory material in the anthology. We will also read at least one substantial literary-critical essay alongside each play. Various essays will cover literary historical, generic, theoretical, theater-history, and textual methods and approaches. The textbook is David Bevington, ed. English Renaissance Drama. Assignments include a 20-page research paper, shorter writing assignments, a written class report, and consistent class participation.

Engl.GA.2323.003 x-listed with ITAL-GA 2182.001

Italian Lyric Tradition from the Sicilians to Petrarch

Alison Cornish

While Italians did not invent lyric poetry, they certainly invented the sonnet, which, through another Italian, Petrarch, became a major idiom of Europe and, eventually, beyond. This course will cover the Sicilian beginnings of this tradition, with its Occitan imitations and potential Arabic influences, trace its thirteenth-century high points up to and including Dante's lyric production, to end with a consideration of how Petrarch quintessentialized this Italian genre for easy and far-reaching export. Students of poetry of all times and places are warmly welcome in this course. Reading knowledge of Italian is helpful but not strictly necessary as all readings can be supplemented by translations.

Engl. 2540.001

The Medium is the Message

Paula McDowell

More than half a century ago now, literary-scholar-turned-media-theorist Marshall McLuhan pronounced that “the medium is the message.” As a founder of the Toronto school of communication theory and arguably *the* founder of media studies, McLuhan was perhaps the most influential English professor of the

FALL 2019 Graduate Course Schedule and Course Descriptions

twentieth century. In drawing his conclusions about the consequences of media shift he drew heavily on *literary* works.

Using four notoriously challenging literary texts as our touchstones (The Dunciad, Tristram Shandy, Ulysses, and The Wasteland), this course will introduce students to a nexus of intersecting areas of inquiry that are currently transforming literary study: book history, textual criticism and bibliography, and media studies. ("Bibliography" here means the science and/or arts of the transmission of literary artifacts, whether printed or oral texts, manuscripts, diskettes, e-readers, and so on). The kinds of textual and conceptual challenges that our case study texts confront us with are becoming *more* pressing for students, teachers, and scholars in our digital age. (Perhaps not coincidentally, these materially complex texts were also some of McLuhan's favorite literary works.)

We will consider the roles played by writers, editors, printers, publishers, designers, programmers and other makers in the transmission of literary texts, and we will be aided in our inquiries by reading excerpts from media theorists and historians and bibliographers such as Monika Dommann, John Durham Peters, Alan Galey, Lisa Gitelman, W.W. Greg, John Guillory, Adrian Johns, Matthew Kirschenbaum, Jerome McGann, D.F. McKenzie, Marshall McLuhan, and G. Thomas Tanselle. Hands-on lab work at the New York Center for Book Arts, the New York Public Library, and the Barbara Goldsmith Preservation and Conservation Department at Bobst Library will allow us to test our "book learning" against practical realities, and the course as a whole will provide an ideal introduction to the "Reading McLuhan Reading" Conference to be held at New York University in March 2020 (where Dommann, Guillory, Gitelman, Durham Peters, Adrian Johns and others will be speaking).

No prior knowledge will be assumed, but summer pre-reading of the longer works is recommended. Please obtain *print* copies of the following editions, all easily available used or new:

- Alexander Pope, The Dunciad in Four Books, ed. Valerie Rumbold (Longman, 2009)
- James Joyce, Ulysses, ed. Hans Walter Gabler (Vintage Books, 1986)
- T. S. Eliot, The Wasteland: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound, ed. Valerie Eliot (Harcourt, 1971)
- Laurence Sterne, The Life and Opinions of Tristram Shandy (Penguin, 2003)

American Fiction 1900-1945

Engl.GA.2841.001

Josephine Hendin

American fiction in this period embodies the variety and anxiety of an era of rapid change. How writers and critics attempted to define and respond to the idea of the "new" or the "transformed" illuminates specific works of literary art and the cultural contexts in which they were created. In literary practice and critical discourse, passages from realism to naturalism to modernism, and the reinvention of forms in an era of variety and synthesis, help shape the imagination of domestic and political reality. Through readings in fiction and selected critical essays, this course explores an aesthetic of change forged by working artists and analyzed by critics. The course is intended as a survey of forms and practices with an emphasis on modernism and contemporary, eclectic style.

Engl.GA.2900.001

Underwater

Isabel Hofmeyr

Rising sea levels and water shortages, signs of impending climate change, require new forms of aesthetic practice and criticism, while histories of maritime colonialism and slavery, and their oceanic modes of resistance, need to be more fully imagined. This module focuses on writing about water to address environmental and decolonial themes. We will examine representations of water from the global south across a range of media, exploring through poetry, film, fiction, and nonfiction the intersections of shipwrecks and shell collectors, marine biology and art, black aesthetics and the submarine. Drawing on recent scholarship on underwater aesthetics and immersive methodologies, this course grapples with how to go below the water line and how to relativize ‘dry’ land-based models of interpretation.

Engl.GA.2901.001

Frantz Fanon and Decolonization

Robert Young

In recent years, Frantz Fanon has increasingly become recognized as one of the most important and formative philosophers or theorists of the mid-twentieth century. His best known work, *The Wretched of the Earth* (1961) was characterized by Stuart Hall as the “Bible of decolonization”: at that time, the word decolonization referred to the literal process of a colonial country gaining political independence, and Fanon was certainly central to that in colonial Algeria. Very quickly, however, Fanon’s work also became a central text for the Black Panthers in the US. More recently, “decolonization” has come to take on a related meaning, that is critical appraisal of Western culture and its institutions in order to remove the legacies of hierarchical, racialized thinking towards minorities and other cultures. Fanon himself was centrally engaged from the first with this decolonizing process and the question of how to achieve it. As he pointed out, the concept of race was central to colonialism, imperialism and their cultures; Fanon’s *Black Skin, White Masks* (1952) was one of the first books to analyze the experience of race in a racialized society from the subjective point of view of the Black person. Fanon himself was a psychiatrist, brought up in the tradition of French psychiatry which draws widely not only on medicalised psychiatry but also psychoanalysis, philosophy, politics and literature. A recent new collection of his psychiatric writings, together with two previously unpublished plays, allows us to understand how probing were his analyses of the colonial situation in all its dimensions, and how extensively he thought about the means for decolonization of the mind as well as the state. In this course we will read widely across Fanon’s writings, while also considering relevant or related work by his contemporaries such as Aimé Césaire and Richard Wright.

Engl.GA.2902.001

African American Performance Cultures: Dialectics of Embodiment and Textuality

Doug Jones

This seminar explores African American performance cultures from the era of slavery through the present. To organize our investigation, we will home in on dialectics of embodiment and textuality as they shaped four aesthetic movements of African American performance: abolitionism and blackface minstrelsy; modernism and the New Negro; the Black Arts Movement; and post-blackness. Alongside a survey of African American drama and dramaturgy, we will consider formal, generic, and ideological effects of performance on African American literary production, especially the novel. Major playwrights and novelists might include William Wells Brown, Pauline Hopkins, Paul Laurence Dunbar, James Weldon Johnson, Georgia Douglass Johnson, Jean Toomer, Lorraine Hansberry, Alice Childress, Adrienne Kennedy, Ntozake Shange, Amiri Baraka, Toni Morrison, Suzan-Lori Parks, Paul Beatty, Branden Jacobs-

Jenkins, Jackie Sibblies Drury, and Jeremy O. Harris. We will also read theories of fugitivity, temporality and identity formation, and the phenomenology of black experience, among other foundational and prevailing concerns in Black (Performance) Studies and African American dramatic criticism.

Engl.GA.2916.001
Feminist Urban Formations
Pacharee Sudhinaraset

This course explores feminist literature and culture, theory, and methods that share a preoccupation with the racialized, gendered, and sexual politics of the urban. We will study the relationships between the urban crisis narrative, neoliberal globalization, migration, capitalism, histories of colonization, and movements for social justice through a comparative spatial lens that moves through various cityscapes. We will consider: the relationship between the formation of the city and notions of the urban in relationship to cultural production; the ways racialized and gendered norms are inscribed into nationalist notions of place and space; and, how feminist imaginations, practices, and methodologies open up new ways of thinking about urban politics.

Engl.GA.2927.001
Latin@ Poetry and the Translingual Americas
T. Urayoán Noel

This seminar explores twentieth and twenty-first-century U.S. Latin@ poetry from a hemispheric perspective and beyond the monolingual state. As Latin@ Studies has evolved, it has challenged U.S.-contained ethnic geographies, attuned to trans-American and global flows, from above and below. Latin@ poets have long been at the forefront of (or prefigured) these shifts, often through translingual explorations that challenge existing vocabularies of identity and belonging. The translingual in this sense has formal similarities with the poetic experiments of the avant-gardes (Kellman, 2000), but is perhaps in many ways closer to the sociolinguistic “translanguaging” theorized by García and Wei (2013) as “the expanded complex practices of speakers who could not avoid having had languages inscribed in their body, and yet live between different societal and semiotic contexts as they interact with a complex array of speakers” (18). As we read work from a range of poets, we will consider the potential but also the limitations of existing critical terms, such as translingual writing, translanguaging, “interlingual” texts (Bruce-Novoa), “bilingual aesthetics” (Doris Sommer), Spanglish and Caló, and we will expand the range of the translingual to encompass experimental translation (including auto-translation and appropriative work) as a poetic and political strategy. We will also explore poetics and critical approaches that complicate a Spanglish-English binary, including ones informed by Black and indigenous perspectives. Poets we will read may include Salomón de la Selva, William Carlos Williams, Julia de Burgos, Alurista, Juan Felipe Herrera, Francisco X. Alarcón. Tato Laviera, Adrian Castro, Jennifer Tamayo, and Raquel Salas Rivera. Critical texts may include work by Harris Feinsod, Marissa K. López, Juan Flores, Emily Apter, Jonathan Mayhew, and Lawrence Venuti.

Engl.GA.2957.002 x-listed with COLIT-GA 2610
20th Century Theory: The Culture Concept
Professor Garcia

What was the culture concept? This seminar explores several theoretical traditions that have relied in different ways upon what Raymond Williams called “one of the two or three most complicated words in the English language.” What intellectual passions has the culture concept activated? How does tracking

the career of the culture concept offer ways to rethink twentieth-century criticism? Readings familiarize participants with interventions from a range of fields on the limits of the culture concept and address many subtopics, including the emergence of cultural studies and recent debates about the dominance of historicist and culturalist paradigms in literary studies.

Engl.GA. 2958.002 x-listed with COLIT-GA 2645

Hegel's Aesthetics

Professor Zhang

Based on a close reading of Hegel's Aesthetics in its entirety (using mainly Knox's translation), this seminar has as its task the re-examination of the mutual relevance between this text and contemporary literary-cultural criticism in global context. Our key concerns include the relationship between collective forms of life and their representation; artistic productivity and its socioeconomic conditions of possibility; literature and art as a form of knowledge and self-knowledge; and the relationship between aesthetics and legal-political philosophy. While we expect to devote a significant chunk of class time to an "intrinsic" study of Hegel's philosophy of art as an integral part of his system, thus occasionally extend our inquiry into contact with Phenomenology, Philosophy of Right and Philosophy of World History as well, the question concerning the sensual and appearance (Schein) will also be approached "extrinsically," that is, in relation to the rational and the actual (so to speak) as well as their historical, often political, entanglement.

ENG-GA 2971.001: Practicum in Digital Humanities

Mapping Gotham: Writing Culture and Society in Nineteenth-Century New York

Prof. Thomas Augst

How do literary texts orient us in place and time? And what can diverse genres of writing, documenting New York's emergence as a metropolis, tell us about the relations between urban experience and literary form? This course surveys the spatial imagination of economic and social change, exploring how nineteenth-century poetry, fiction, drama, and journalism mapped the dislocations and disorientations of capitalist modernity. In texts by Sigourney, Poe, Melville, Whitman, Crane, and Wharton, among others, we'll examine narrative tactics by which writers responded to extremes of wealth and poverty, considering sites of conflict and innovation in the cultural production of class, gender, sexuality, ethnicity and race within the rapidly changing urban landscape. Through reading and discussion, course work will include short writing exercises and introduce resources and methods for data curation, text analysis, and place-based storytelling in the spatial humanities. With nineteenth-century texts as our guides, we'll seek to cultivate critical, historical, and creative perspectives on representations and navigations of urban space.