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


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**

*Digitizing Gotham: An Introduction to Archival Research*

*Prof. Thomas Augst*

Scholarship across the humanities has been transformed through digital access to archival sources. From the development of on-line digital corpora to digital editions, a wealth of manuscript and printed sources have become visible and searchable. What practical challenges and intellectual opportunities does expanded access to the historical record offer scholars writing American literary and cultural history, and for developing concepts and methods of literary studies more generally? How might critical engagements with diverse archival materials open new perspectives on questions of form and value, texts and contexts? What can archival media — including not only printed texts but manuscript, graphic materials, catalogues, newspapers, business records, etc. — teach us about historical ecologies and cultural politics of documentary practices? And how might archival sources illuminate how literature and culture are shaped over time by new technologies of communication, new modes of literacy, new ways of organizing information? In partnership with curators at the New York Public Library, this course will introduce students to diverse critical, theoretical, and historical perspectives on archival research in the humanities, while offering hands-on exploration of historical sources and potential stories one might tell about them. Including labs on research design and project development, the course will support participants in the discovery of archival materials, and model applications of 21st century tools and methods as appropriate to their scholarly and professional objectives.