

Fall 2020 Graduate Courses

Course Number	Course Title	Faculty	Day/time	Room
Engl-GA 1085.001 x-listed with Irish Studies	Ireland and Environment	Sullivan	Tuesday 6:10-9:10pm	Ireland House
Engl-GA 2001.001 x-listed with Comp Lit	Proseminar in Poetics and Theory: Mimesis 2020	Gadberry	Tuesday 2:00-4:45pm	19UP Room 229
Engl-GA 2075.001	MA Thesis Workshop	Lytle Shaw	Wednesday 5-7pm	Room 105
Engl-GA 2075.002	MA Thesis Workshop	Lytle Shaw	Monday 5-7pm	Room 105
Engl-GA 2266.001	Text and Image in Chaucer's Canterbury Tales	Martha Rust	Tuesday 2-5pm	Room 105
Engl-GA 2323.001	A Literary History of Hell: The Underworld from Homer to Milton	Ernest Gilman	Thursday 9:30-12:30pm	Room 306
Engl-GA 2540.001	The Medium is the Message	Paula McDowell	Monday 9:30-12:30pm	Room 306
Engl-GA 2626.001 (admission by permission of instructor)	Some Contemporary Poetries, Mainly in English: Measure, Media, Ecology, Periodization	Maureen McLane	Tuesday 2-5pm	Room 306
Engl-GA 2838.001	American Environmental Literature	Jennifer Baker	Wednesday 9-12pm	Room 306
Engl-GA 2838.002	Writing the Modern American City: New York and Los Angeles After 1945	Thomas Augst	Wednesday 4:00-7:00pm	Room 306
Engl-GA 2839.001 x-listed with Comp Lit	Theorizing the American Scene	Garcia	Friday 11:00am-1:40pm	19 UP Room 229

Engl-GA 2841.001	American Fiction 1900-1945	Jo Hendin	Thursday 3:30-6:30pm	Room 306
Engl-GA 2901.001 x-listed with Comp Lit	Special Topics: Frantz Fanon	Mark Sanders	Monday 11:00am-1:45pm	19UP Room 229
Engl-GA 2902.001	Black Poetry and Poetics	Sonya Posmentier	Wednesday 1:00-4:00pm	Room 105
Engl-GA 2916.001	Introduction to Ethnic Studies	Pacharee Sudhinaraset	Tuesday 9-12pm	Room 105
Engl-GA 2917.001 x-listed with Italian Studies	Literature & Machines	Nicola Cpani	Wednesday 3:30-6:15pm	Casa Italiana Room 203
Engl-GA 2917.002 x-listed with Italian Studies	Italian Immigration & American Labor	Marcella Bencivenni	Thursday 12:30-3:15pm	Casa Italiana Room 203
Engl-GA 2955.001	Chatter, Mumbling, Cant and Jargon: Languages of the Underground	Lenora Hanson and Fred Moten	Tuesday 9-12pm	Room 306
Engl-GA 2957.001	Environmental Humanities: Imperilled Oceans	Una Chaudhuri and Yanoula Athanasakis	Wednesday 1-4pm	XE Conference Room, 24 East 8th Street
Engl-GA 2980.001	MA Proseminar	Juliet Fleming	Thursday 9-11am	Room 105
Engl-GA 2980.002	MA Proseminar	Lytle Shaw	Tuesday 5-7pm	Room 306
Engl-GA 2980.003	MA Proseminar	Jini Watson	Wednesday 9-11am	Room 105
Engl-GA 3006.001	PhD Proseminar	Robert Young	Monday 2-5pm	Room 105
PUBHM-GA 1001	Theorizing Public Humanities	André Lepecki and Ann Pellegrini	Monday 12:30- 3:15pm	Kimmel, C2-05

Engl-GA. 2001.001

Proseminar in Poetics and Theory: Mimesis 2020

Professor Gadberry

This course considers the problem of mimesis along two axes: the first, a more distant, historical one, in which the question of mimesis animates debates about the literary and the political which we will trace from antiquity into early modernity, and, the second, a more recent and familiar one, in which mimesis becomes a founding problem of the discipline of comparative literature (as in Auerbach's famous tome

of that name, among many other works). We will complicate our inquiry into mimesis's deep history and into its particular disciplinary force for literary studies, however, by looking into a rival account of mimesis that emerges in close temporal proximity to Auerbach's: namely, the sociological accounts of the "laws of imitation" (Gabriel Tarde) and of social emulation (Thorstein Veblen), among others. Doing so will permit us to think about mimesis in/and modernity and about literary studies and its politics.

Engl-GA 2266.001

Text and Image in Chaucer's Canterbury Tales

Martha Rust

The intermingling of texts and images in the artistic production of the Middle Ages is one of its most pervasive and fascinating aspects. On the pages of medieval books, individual letters could frame or even become images while clergy opined that pictures of biblical stories in stained glass windows could serve as "books" for the illiterate. In this seminar, we will explore Chaucer's *Canterbury Tales* with an eye toward the ways medieval written texts can be seen as images and the ways medieval images can be read as texts. In order to do so, we will make reference at all times to the books in which the *Tales* are preserved and to the aspects of medieval visual and material culture they depict. In this way, we will also investigate the interactions and overlaps between text and image in such medieval literary forms as dream vision, ekphrasis, and allegory.

Engl-GA 2323.001

A literary history of Hell: The Underworld from Homer to Milton

Ernest Gilman

For our purposes, the English Renaissance begins in the 1530's, the decade of the Henrician reformation. It continues through the late Elizabethan, Jacobean, and Caroline periods to the English Revolution, leading up to Marvell and Milton. Although every "age" by definition marks a transition from what came before, the belated arrival of the Renaissance in England produces a deep religious and political crisis, profound social changes, the stirrings of colonial ambition, and the impact of scientific revolution—all of which we will explore through the work of its most influential writers. In recent critical thought, what used to be called the "English Renaissance"—an age of retrospective cultural recovery, has been re-christened as the "Early Modern" era in order to underscore the claim we will also consider, that it is to this period that the origins of the modern subject and modernity itself can be traced.

The structure of the course is topical rather than chronological. Thus we take up, in order, four interrelated "reformations" that chart the direction of cultural change during this "long" seventeenth century: the Protestant Reformation; the re-formation of English poetry through the imported sonnet tradition; the re-formation of the medieval world-view through the period's voyages of discovery and the beginnings of European colonialism; and the scientific revolution of the early seventeenth century (in effect, the reformation of knowledge), and (as a bonus) the political revolution of the midcentury civil war.

Engl-GA 2540.001

The Medium is the Message

Professor 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 three notoriously challenging literary texts as our touchstones (The Dunciad, Tristram Shandy, and The Wasteland), with additional selections from Ulysses as time permits, 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 John Durham Peters, Alan Galey, Lisa Gitelman, W.W. Greg, John Guillory, Adrian Johns, 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.

Texts: Please obtain *print* copies of the following editions, easily available used or new:

Alexander Pope, The Dunciad in Four Books, ed. Valerie Rumbold (Longman, 2009)

T. S. Eliot, The Waste Land: 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, ed. M. and J. New (Penguin, 2003)

Strongly recommended:

Marshall McLuhan, Understanding Media: The Extensions of Man (1964) and The Gutenberg Galaxy: The Making of Typographic Man (1962)

Modern Language Association of America, MLA Handbook, 8th edition

Claire Kehrwald Cook, Line by Line: How to Edit Your Own Writing (MLA)

Eng-GA 2957.001

Environmental Humanities: Imperiled Oceans

Professors Yanoula Athanassakis and Una Chaudhuri

The Environmental Humanities combines methodologies from disciplines across the arts and the sciences as it explores relationships between human beings and the larger world of other species and planetary systems. This course will involve input from scholars in fields outside of traditional humanities fields, and we likewise invite students from any field to join the class.

Traditional humanistic attention to the subject of the ocean has predominantly focused on the symbolic use of the ocean – and the human traffic across its surfaces – in the cultural imagination. The emergent field of Critical Ocean Studies engages with both human and non-human aspects of the ocean, and with the depths as well as the surfaces, edges, and transformations of the seas, including the ways they have been privatized, militarized, and toxified. It identifies ways that oceans offer alternatives to dominant ideologies, logics, and epistemologies; accordingly, in this course we seek and invite creative, experimental, and alternative forms of inquiry, research, and study.

In addition to key texts in the field (Rachel Carson's *The Sea Around Us*, Philip Steinberg's *The Social Construction of the Ocean*, Theresa Shewry's *Hope at Sea*, Stefan Helmreich's *Alien Ocean*, Melody Jue's *Blue Media*, Margaret Cohen's *The Novel and the Sea*, Steve Mentz's *At the Bottom of Shakespeare's Ocean*) we will explore classical, modern, and contemporary literary, scientific, artistic, and cinematic works (including Defoe's *Robinson Crusoe*, John Steinbeck's *The Sea of Cortez*, Jason de Caires Taylor's *Underwater Museum*, Lucien Castaing-Taylor's *Leviathan*, Michelle Dougherty's *Sonic Sea*, Marina Zurkow's *Oceans Like Us*, and Sarah Cameron Sunde's *36.5/A Durational Performance with the Sea*); in addition, we will have guest lectures and readings from marine ecologists and writers on issues ranging from aquaculture, to marine life, to the Anthropocene at sea (Lori Marino, Paul Greenberg, Jennifer Jacquet, Peter Godfrey-Smith, Sylvia Earle, Daniel Pauley, Rebecca Franks).

Engl-GA 2626.001

“SOME CONTEMPORARY POETRIES, mainly in English”

Maureen N. McLane

In this course we will read (and occasionally listen to) poems, books, and other works by and about some contemporary poets, mainly in English, some in translation. While most will be 21st-century works, some readings will come from elsewhere—ancient Greece, 17th C. Japan, 18th C. Scotland, 19th C. United States. Among the questions we will keep open: what might count as poetry, and what might count as “contemporary.” (As David Hockney has said, “If it’s speaking to you now, it’s contemporary.”) En route we will read some works in poetics and theory, with particular attention to ecological, formal, historical, socio-political, and linguistic concerns. Readings may include works by anonymous balladeers, Theodor Adorno, Giorgio Agamben, Basho, Jen Bervin, Anne Boyer, Bertolt Brecht, Anne Carson, Inger Christensen, John Clare, Michael Dickman, Anne-Lise François, Tonya Foster, Devin Johnston, Terrance Hayes, MC Hyland, Robin Coste Lewis, Harryette Mullen, Timothy Morton, Katie Peterson, Tom Pickard, Claude Rankine, Paisley Rekdal, Lisa Robertson, Margaret Ronda, Sappho, Juliana Spahr, Donna Stonecipher, Walt Whitman, William Wordsworth, Monica Youn.

Capped at 12: admission by permission of instructor: contact mauren.mclane@nyu.edu with a brief description of your interests, preparation, etc.

Engl-GA 2839.001

Tpcs in Amer Lit: Theorizing the American Scene

Professor Garcia

This seminar considers US literature and cultural formation as virtual objects. Concentrating on how US, UK and German traditions of American Studies have created those objects, the seminar brings together both well-known interventions from the twentieth century and recent work from each tradition. The influence of Black Radical Tradition theory, black feminist thought and affect theory, among other areas, will enter into the exploration of contemporary American Studies.

Engl-GA 2838.001

American Environmental Literature

Professor Jennifer Baker

This course will examine the relationship between U.S. literature and environmental experience, from the antebellum era to the present day. Focusing on fiction, non-fiction, and poetry, we will study how this literature has variously represented the environment and called for its protection. We will pay particular attention to the way the moral and social value of preserved (or conserved) spaces and species has figured in the writings of New England Transcendentalism, the wildlife management efforts of the late nineteenth century, Progressive-era activism, and the counter-cultural movements for environmental justice of the 1960s and 70s. We will ask how the literature has shaped and was shaped by the advent of modern biology, Darwinian evolutionary theory, and the concept of ecology; westward expansion; aesthetic theories of the picturesque and the sublime; tourism and the creation of national parks. We will consider a variety of environments (wilderness, garden, farm, sharecropping parcel, park, frontier, bodies of water) as well as various modes of perception framed by aesthetic, literary, and scientific paradigms. Our secondary readings will draw on science studies and ecocriticism, but we will also use environmentalism as an entry point for thinking about American literature and culture generally—taking up Bill McKibben’s claim that American literature, “from the beginning...concerned itself with the story of people and the natural world.” Authors studied will likely include Ralph Waldo Emerson, Henry David Thoreau, George Perkins Marsh, John Muir, Emily Dickinson, Stephen Crane, Willa Cather, Jean Toomer, Aldo Leopold, Rachel Carson, Edward Abbey, Leslie Marmon Silko, James Dickey, Don DeLillo.

Engl-GA 2839.002

Writing the Modern American City: New York and Los Angeles After 1945

Professor Thomas Augst

This course surveys writing about urban life in the United States, exploring the literary imagination of identity and community that emerged with the transformations of New York and Los Angeles after World War II. What is the relation between literary form and the texture of urban life, as it was reshaped throughout the later 20th century by forces of historical change, ranging from migration and segregation to suburbanization and neoliberalism? What resources of perspective and scale, character and setting, have genres of the novel, nonfiction, and theater furnished for writers and readers as they seek to map emergent cultural geographies of race, gender, class, and sexuality? How might literary texts guide us within local and global horizons of urban experience in our contemporary moment?

- House, 1990.
- 10/22 Faulkner's short fiction. "Barn Burning," "Dry September," "A Rose for Emily" and TBA.
- 10/29 Fitzgerald's Short Fiction: "Babylon Revisited" and Other Stories: A New Collection. Scribners, 1996. "Winter Dreams," "Absolution," "May Day," "Babylon Revisited," "The Rich Boy."
- 11/5 F. Scott Fitzgerald. Tender is the Night. Simon & Schuster Paperbacks, 1995
- 11/ 12 Saul Bellow. The Victim, Penguin, 20th Century Classics, 1996.
Recommended, but not required:
The Dangling Man, Penguin, 20th Century Classics,
- 11/19 Ralph Ellison. Invisible Man. Vintage, 1995.
- 11/26 **No Class. Thanksgiving Recess**
- 12/3 Ralph Ellison. Invisible Man. Vintage, 1995.
- 12/10***** Conclusion: Modernism and After: Looking Toward Postmodernity**
Final Paper Due.

Other editions of the above texts, except for Sister Carrie, are acceptable.

Course Requirements:

- 1. Intensive Participation in class discussion.**
- *2. Short Paper Due 10/8, Prompts and Requirements TBA**
- ** 3 Conference (s). Individual conference(s) online.**
- ***4. Term Paper. Prompts and Requirements TBA.**
May be submitted early, beginning 12/3
but must be submitted no later than 12/10.

Engl-GA 2901.001

Special Topics: Frantz Fanon

Professor Sanders

In depth reading of works of Fanon, in light of recent publication of the volume, *Alienation and Freedom*. Intended as deep theoretical background for postcolonial/ Global South studies.

Engl-GA 2902.001

Black Poetry and Poetics

Professor Sonya Posmentier

This course is an immersion in selections of black diasporic poetry and poetic theory from its 18th

century beginnings to the present, including such writers as Phyllis Wheatley, Paul Laurence Dunbar, Sterling Brown, Langston Hughes, Anne Spencer, Claude McKay, Aimé Césaire, Gwendolyn Brooks, Amiri Baraka, Audre Lorde, Kamau Brathwaite, M. NourbeSe Philip, Claudia Rankine, as well as the chants, leaflets, and manifestos of a range of social movements. Our semester will be organized around different types of movements and their implication for the development of black poetry as an aesthetic and social form in the US and the Caribbean. How have poets responded formally and ideologically to the radical geographic, cultural and linguistic displacements of the transatlantic slave trade from the 18th century to the present? How have poems circulated (orally and in print) through more recent migrations and immigrations around and across the Atlantic; and been shaped by cultural and social movements, like the 19th century anti-slavery movement, the Black Arts Movement and Caribbean Artists Movement of the 1960s and 1970s, or the Black Lives Matter movement? We will take special interest in the vitality of poetic communities, and so we will find occasions whenever possible to attend readings and performances or welcome visitors.

Engl-GA 2916.001**Critical Race and Ethnic Studies Pacharee****Sudhinaraset**

This course will introduce students to core concepts and theories used in the study of critical race and ethnic studies. The 1960s signaled a shift in paradigms for thinking about race, class, sexuality, and gender within broader social movements and institutions of higher learning. We will trace its development into the present and explore the historical, political, and cultural emergence of ethnic studies in the university, and the formation of its attendant disciplines—Native American Studies, African American Studies, Chicano/Latino Studies, and Asian American Studies. We will explore how the preoccupations of critical race and ethnic studies dovetail with the study of literature. We will consider how critical race and ethnic studies analytics do not merely seek to surface information “about” racialized identities, but rather how these approaches shift, imagine, materialize, push against, and move forward ethnic studies imperatives—such as relationality, intersectionality, interdisciplinarity, and epistemology—for studying histories of US imperialism, colonization, decolonization, social movements, politics, culture, and the production of knowledge itself.

Engl-GA 2917.001**Literature & Machines Nicola Cpani**

Machine metaphors and narratives play an important role in modern literature, conveying shifting beliefs and anxieties about the nature of human intention and consciousness, the creative process, the dynamics of desire and gratification, gender roles, the organization of society, the meaning of “nature,” etc. This course explores different manifestations of the machine theme in literature, broadly clustered around the following categories: imaginary machines constituting the centerpiece of narrative plots; machine aesthetic as modernist ideal (e.g. Marinetti’s “identification of man with motor”); and mechanization of the inventive process (text-generating machines). We will read and discuss a selection of works from different periods and cultural contexts (Victorian era, Belle Époque, Futurist period, and Post-war experimental literature), representing a spectrum of affective dispositions and moods, ranging from the dreamy immersion in virtual realities to enlightened machine-assisted awakening, from the obsessive fear of mechanistic dehumanization to the desire of man-machine fusion.

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This course will be conducted in English.

Engl-GA 2955.001

Chatter, Mumbling, Cant and Jargon: Languages of the Underground

Professor Lenora Hanson and Professor Fred Moten

Chatter. Jargon. Cant. Mumbling. Murmur. Pidgin. Rumor. Gossip. Vulgar. Stutters.

This class is organized around the names that we have for languages without a history and around the histories that we have through undocumented languages. We are interested in the ways that these languages of the underground create speculative histories for the past and the future. These “languages of the unheard” (Gwendolyn Brooks, from Martin Luther King, Jr.) which travel backwards and forwards at the same time, evoke forms of life that are stitched together through uncanny (dis)continuities. In this class, we want to consider how these forms generate relationships that are, to borrow from the poet Leopardi, “so well linked and ordered and so clearly conceived that [w]e lea[p] the centuries,” finding ways of survival and thriving below the ground, the *grund*, the reason, the propriety, of language.

Possible producers and things include: Dante Alighieri, Thomas Spence, Robert Wedderburn, Erasmus Desiderates, Gwendolyn Brooks, L. H. Stallings, Simone White, Joshua Clover, W. E. B. Du Bois, Julius S. Scott, Cant dictionaries, “dialect” debates, Franz Kafka, Cheryl D. Hicks, Samuel R. Delany, Jordy Rosenberg, Luddite letters, Silvia Federici, Walter Benjamin, China Mieville, Lewis Freedman, Gilles Deleuze & Félix Guattari, Giacomo Leopardi, John Clare.....

Engl-GA 3006.001

PhD. Proseminar: Studies in Advanced Literary Research

Professor Robert JC Young

This course is designed to prepare you in the task of formulating an advanced research project, and to assist you in developing it as a contribution to academic research in your field. To do this we will take several avenues of approach. 1. Methodology. This will involve examining some of the major theoretical positions currently employed for developing research in literature, how these differ from field to field, and how you can best utilize them. 2. The importance of interdisciplinary work as a source of innovation across fields and disciplines. How can individual researchers take advantage of this? 3. The role of archives, research collections, databases, and other resources in research projects. How do we understand the relation between archival/data research and critical or theoretical argument? 4. Procedure. The PhD is a sustained piece of research of far greater scale and ambition than a term paper. How does one go about planning such a research project, proposing it and then executing it successfully? 5. Dissemination. What are the best ways to disseminate your research and make others aware of it through conference presentations, publication, and other means? How can you become an effective communicator to others in the academy outside your own university and excite them about your ideas?

