Fall 2021

ENGL-GA. 1083.001 x-listed with Irish Studies	Literature of Modern Ireland I	John Waters	Monday 6:10-6:40PM	Ireland House
ENGL-GA. 1770.001	Masterclasses in Contemporary Performance (open to UG students)	Una Chaudhuri and Brandon Wolff	Tuesday 11:00-1:45PM	14 UP
ENGL-GA.2075.001	MA Thesis Writing Colloquium	Maureen McLane	Tuesday 4:00-6:00PM	244G_805
ENGL-GA.2075.002	MA Thesis Writing Colloquium	Lytle Shaw	Thursday 4:55-6:55PM	244G_105
ENGL-GA.2270.001	The Global Middle Ages and Its Monsters	Hal Momma	Wednesday 4:00-6:45PM	244G_306
ENGL-GA.2323.001	Theorizing Fiction in the Early Modern World	Jenny Mann	Tuesday 2:00-4:45PM	244G_105
ENGL-GA.2323.002	The Epic from Homer the Milton	Ernest Gilman	Thursday 4:55-7:35PM	244G_306
ENGL-GA 2841.001	Experiments in US Fiction from 1970 to the Present	Jess Row	Friday 11:00-1:45PM	244G_306
ENGL-GA.2902.001	Literature and the Sites of Civil Rights	Sonya Posmentier	Monday 11:00-1:45PM	244G_306
ENGL-GA.2916.001	Latinx Studies and Indigenous Politics	Simón Trujillo	Wednesday 4:55-7:35PM	244G_805
ENGL-GA.2957.001 x-listed with Comp Lit	Derrida's Glas	Juliet Fleming and Mark Sanders	Thursday 3:30-6:10PM	19UP
ENGL-GA.2958.001	Genre and the New Rhetoric	Dara Regaignon	Wednesday 11:00-1:45PM	244G_105
ENGL-GA.2958.002 x-listed with Comp Lit	Topics in Lit Theory II: Theories of the Novel	Professor Paul	Monday 11:00-1:45PM	19UP
ENGL-GA.2965.001 x-listed with Comp Lit	Topics: Trauma & History	Professor Ronell	Wednesday 3:30-6:10PM	19UP
ENGL-GA.2980.001	MA Proseminar	Lytle Shaw	Monday 4:55-6:55PM	244G_306
ENGL-GA.2980.002	MA Proseminar	Pat Crain	Tuesday 4:55-6:55PM	244G_306
ENGL-GA.2980.003	MA Proseminar	Robert Young	Wednesday 4:00-6:00PM	244G_105

Engl-GA.1083.001 x-listed with Irish Studies
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. 1770.001
Masterclasses in Contemporary Performance (open to UG students)
Una Chaudhuri and Brandon Wolff

In recent years, NYU's Skirball has emerged as NYC's epicenter of cutting-edge performance, inviting groundbreaking international artists to present genre-bending work to rave reviews. In response to the current global crisis, NYU's largest classroom is collaborating with schools across the University to open its stage doors to explore exciting theatrical experiments – both in New York and around the world. NYU Skirball will commission 6 world-renowned performance makers to each teach an intensive masterclass developed exclusively for the NYU community. These classes are not merely a chance to talk with artistic change-makers, but rather to gain practical knowledge of the methods they use to create their own work. Students will experience first-hand and test out themselves the creative processes, performance techniques, and methods of composition used by some of the world's most innovative theater artists. In addition to the six masterclasses, in the additional 8 class sessions, we will study texts, ideas, and artistic practices that have shaped contemporary performance, including the work of these artists. What are the boundaries between theater, dance, and live art? How do contemporary performance artists work with text, space, time, media, and moving bodies to rethink the theater beyond drama? How do economic, infrastructural, and political circumstances shape live performance? These and other topics will be explored in lectures and discussions led by the instructors and guests from the NYU faculty. The course will combine creativity and criticality in its structure, content, and assignments: students will learn by making art and reflecting on the making process in relationship to key ideas/concepts/considerations that motivate contemporary art and performance – topics like spectacle, precarity, identity, failure, technology, embodiment, injustice, and radical world-building. Designed for upper level undergraduates as well as graduate students, this course will provide participants with a range of practical, theoretical, and historical starting points from which to consider how we study and how we make theater today.

Engl-GA. 2270.001
The Global Middle Ages and Its Monsters
Haruko Momma
244 Greene Street, Room 814; (212) 998-8813; hm2@nyu.edu

In this course, we will explore the intersection of two of the most productive areas of medieval studies today: that is, monster theory and the Global Middle Ages. While these two approaches to medieval literature may seem very different from each other at first, they actually have much in common in terms not only of primary texts to be discussed but also of methods of analysis and overall objectives.

The former area considers monsters as (to quote from J. J. Cohen's "Monster Culture: Seven Theses") "harbingers of category crises" who "dwell at the gates of difference" in order simultaneously to "police the borders" and "stand at the threshold of becoming." As such, the monster's body is understood as "a cultural body," which is to be feared but desired, eliminated but appropriated. Likewise, the Global Middle Ages pertains not just to the geographical expanse of the medieval world beyond Europe but, rather, to various institutions and their complex systems—both visible and invisible—that constructed and conserved the concepts of race and ethnicity, religion and faith, gender and sexuality, and class.

This seminar course therefore aims to place these two area of study in dialogue. The Global Middle Ages undertakes to demonstrate that medieval Europe had never been an entity existing in isolation from the rest of the world. Instead, as suggested by medieval *mappae mundi* ('maps of the world'), the pre-modern West was a construct that existed in relation to the East and the South, and which was constantly modified and reinvented by the learning and technology of the older civilizations located in Asia and Africa. At the same time, these two other continents were, again as indicated by *mappae mundi*, also the places that were, according to the European imagination, inhabited by the "other"—such as people having the heads of dogs, women with beards, and dark-skinned cannibals. The course will therefore also ask the fundamental question: what constitutes and constructs the monstrous, and how may we undo this process and unmake its products?

The course will place some emphasis on early medieval literature (e.g., the *Beowulf* manuscript, which contains texts on the "wonders" of the East and Alexander's expeditions to Africa and Asia). Because many literary themes remained productive throughout the Middle Ages (and beyond), however, we will also examine texts from the later Middle Ages, both insular and continental, vernacular and Latin, secular and religious. We will also be reading a wide selection of secondary materials on texts written in Old English, Middle English, Latin, French, and Italian (all in translation).

Engl-GA 2323.001
"Theorizing Fiction in the Early Modern World"
Jenny Mann

What kind of thing is a fiction? How do imaginary creations exist in relation to the "real" world? What are the points of contact between actual and imaginary experiences? Is fiction immaterial (an idea) or material (words on a page)? What kinds of knowledge can a fiction produce? Are fictions nothing but lies? This seminar investigates such philosophical problems in the context of pre-modern theories of fiction: what it is, how it works, and why it matters. We will survey a range of genres, including drama, poetry, romance, utopia, travel narrative, philosophical prose, philosophical dialogue, the familiar essay, and the humanist letter. In addition to studying a variety of literary texts from antiquity through the seventeenth century, we will explore how different technical discourses define "fiction" in the period, including poetics, rhetoric, natural philosophy, natural history, ethnography, the occult arts, mechanical philosophy, and theology. Readings will likely include works by Hesiod, Plato, Aristotle, Horace, Ovid, Lucian, Augustine, Mandeville, More, Sidney, Montaigne, Marlowe, Shakespeare, Bacon, Cavendish, and Behn.

Engl-GA 2323.002
The Epic: To Milton and Beyond
Ernest Gilman

The epic—itself an "heroic" achievement for the poet—sets the human protagonist on a global stage, in its very amplitude opening a wide expanse of time and place, gods and men, history and myth, dangerous adventure, the heroic and the demonic, war and peace. This seminar will center on Milton's *Paradise Lost* as the capstone of the genre in English. We will lead up to it by way of the classical epics Milton emulates (and from his Christian perspective supersedes) by reading Homer's *Odyssey* and Virgil's *Aeneid*, selections from Dante's *Inferno* and *Spenser's Faerie Queene*. After a detailed reading of *Paradise Lost* we will move forward by asking what happens to epic's ambition by considering the case of DeFoe's *Robinson Crusoe* in the development of the novel, culminating in Melville's epic novel Moby Dick.

The course functions as a research seminar requiring frequent student reports, and a 12-15 page term paper due at the end of the semester. Regular attendance, the quality of student reports, and informed participation will count for 50% of the final grade; the term paper will count for 50% of the final grade.

READING LIST:

Homer, *Odyssey*: To purchase: the translation by Emily Wilson (Norton Critical Edition, or on Kindle)

Virgil, *Aeneid*: To purchase: translation by Allen Mandelbaum (paper) also available on Kindle

Dante, *The Inferno*: at https://digitaldante.columbia.edu/dante/divine-comedy/

Spenser, *The Faerie Queene* at https://www.gutenberg.org/files/15272/15272-h/15272-h.htm

Milton, *Paradise Lost* at https://www.dartmouth.edu/~milton/reading_room/pl/book_1/text.shtml **or** purchase the Norton Critical Edition

Engl-GA.2841.001
Experiments in US Fiction from 1970 to the Present
Jess Row
In this course we're going to encounter bizarre, troubling, formally challenging, shape-shifting, idiosyncratic works of US fiction from the last five decades. I've chosen to use the word "experimental" for all these works, and as the overall guiding principle for our class, according to a simple criterion: an experimental work of fiction is one that tries to do something that's never been done before. In this case, "experimental" is not the same as "inaccessible" or "difficult," and it's also not the same as "avant-garde": some of the texts we'll encounter are quite accessible and widely taught, while others are self-consciously difficult and disruptive to conventional ways of reading. One of our core questions, not surprisingly, will be: who gets to define difficulty, accessibility, and the literary status of experimental texts, and for what purposes? The course will include short creative responses to the text and the option of a creative final project. Our authors will likely include: Theresa Hak-kyung Cha, Fran Ross, James Alan McPherson, Renee Gladman, Salvador Plascencia, Colson Whitehead, George Saunders, Toni Cade Bambara, Ben Marcus.

Engl-GA.2902.001
Literature and the Sites of Civil Rights
Sonya Posmentier
This course looks at the literature of the long Civil Rights movement in the United States and its ties to global anticolonial movements with an emphasis on alternative sites of struggle and knowledge production. Turning our attention from streets and courthouses to farms, freedom schools, and festivals, we will ask what happens to our understanding of the movement (and of "civil rights" conceptually) when we re-map its geography in this way. What forms of literary culture emerged from agricultural resistance organizations like the Freedom Farm Workers' Collective and the United Farmworkers? What did poetry and "citizenship training" have to do with one another in the curriculum of the Mississippi Summer Project Freedom Schools? By attending to the way people were reading, writing, and studying literature in these and other counter-institutional spaces—the collective, the church basement, the community arts center, the club—we'll together trace a new history of twentieth century literary method. While our focus is on the twentieth century Black freedom movement in the US, we will identify necessary connections to other US-based and global liberation movements, including the Chicanx civil rights movement in the US, the Caribbean Artists' Movement (and West Indian independence movements), the anti-apartheid movement in South Africa. Key Texts may include *The Undercommons* (Moten & Harney), *Freedom Farmers* (Monica White), *Freedom Schools Poetry* (Student Nonviolent Coordinating Committee), poetry by Sterling Brown, Margaret Walker and Melvin Tolson, *Corregidora* (Gayle Jones), *The Combahee River Collective Statement,* and recorded sound, song, poetry, and sermon in the movement archives

of SNCC and the Freedom Summer Project. We will also seek opportunities to interact with and learn from literary events and publications in contemporary organizing spaces.

Engl-GA. 2916.001
Indigeneity, Indigenous Struggle, and Latinx Cultural Politics
Simón Ventura Trujillo

This seminar explores the question of indigeneity in the study of Latinx literature and culture. The pairing of the two terms—*Latinx indigeneity*—appears initially counterintuitive. While "Latina/o/x" in some instances denotes ancestral relation with Native tribes in the Americas, the term for many also has come to signify decidedly non-indigenous mestiza/o, settler, or migrant identities, imaginaries, and belongings. Instead of approaching indigeneity solely as an ancestral relation of Latinx communities that has been vanished or lost over the duration of the European colonization of the Americas, we will explore how indigeneity opens a set of questions and debates that continue to pattern and shape multiple iterations of Latinx politics and culture. Through readings of novels, poetry, film, testimonios, performance, activist praxis, treaties, international law, and critical and historical scholarship we will consider the following questions: How does Latinx indigeneity name or obscure the ways in which Indigenous people continue to endure, accommodate, and challenge *multiple* regimes of colonial occupation and periods of modern state formation? How does indigeneity illuminate global trajectories of Blackness and Afro-indigenous placemaking? How does indigeneity open analyses on the conflictive histories and ongoing violences of colonization? How can the keyword invigorate a set of global directions and mappings for Latinx studies to engage questions around racial capitalism, imperialism and settler colonialism; political, cultural, and visual sovereignties and autonomies; immigration, migration, borders, and citizenship; gender, sexuality, and queer and non-modern kinships. We will ask about the ways *Latinx Indigeneities* can speak and build with Indigenous decolonization, Black liberation, and migrant justice.

Engl-GA. 2957.001
Juliet Fleming and Mark Sanders
Derrida's Glas

With its two columns of text—on Hegel and Genet—*Glas* remains one of Jacques Derrida's most enigmatic and thought-provoking works—and one seldom taught. Pursuing two markedly different methods of reading, the two columns of *Glas* juxtapose Hegel's "Holy Family" with its undoing in the fiction, poetry and drama of queer outlaw Jean Genet. This juxtaposition seems of unusual relevance today, with the US Supreme Court having ruled in *Obergefell v. Hodges* (2015) to require states to recognize same-sex marriages. Was this an *Aufhebung* of the family? With an eye toward this epoch-making legal decision, and attending to the structure and textual strategies of the book, we will move between *Glas* and some of its main constitutive texts: Hegel's *Philosophy of Right* and *Phenomenology of Spirit*, Genet's *The Thief's Journal* and *Miracle of the Rose*, and Freud's "Fetishism." This year's appearance of a fresh English translation of *Glas* (as *Clang*) will lead us, in addition, to weigh matters of translation.

Engl-GA 2958.001
Genre and the New Rhetoric
Dara Regaignon

In this course, we will take up rhetorical genre theory, exploring the rich possibilities it offers for literary and cultural criticism. This approach takes several notions of genre as axiomatic: (1) that the set of possible genres is infinite rather than finite; (2) that genre is a category of social-rhetorical action, as well as a category text; (3) that genres have a dialectical relationship to rhetorical situation, both emerging from and constituting it; and (4) that genre therefore has an interpellative relation to subjectivity.

This requires an understanding of rhetoric not as the examination of speech or writing's persuasive capacities, strategies, and techniques, but as the study of how meaning is made through language. Successful rhetorical action depends on and cultivates shared assumptions—consensus regarding concepts, theory, facts, and even the nature of reality itself. Because genre abstracts and replicates rhetorical action structurally, it carries that consensus forward . . . into new moments, scenes, and situations. In addition, rhetorical genre theory's emphasis on genre as always inherently responsive affords new kinds of attention to intertextual, intergeneric, and intersubjective relationships. We'll consider some of the core concepts of modern rhetoric before turning directly to the core theories that inform rhetorical genre studies today. Readings will include work Kenneth Burke, Lloyd Bitzer, Carolyn R. Miller, Anne Freadman, Anis Bawarshi, Mary Jo Reiff, Dylan Dryer, M. M. Bakhtin, Tzvetan Todorov, Sara Ahmed, Charles Bazerman, and others.

Engl-GA.2958.002 x-listed with Comp Lit
Topics in Lit Theory II: Theories of the Novel
Professor Paul
This course offers an advanced survey of major theories of the novel from Benjamin, Lukács, and Bakhtin to Woolf, Watt, Banfield, and Cohn. We will consider the rise of the genre, its historical evolution and formal significance, its subsequent expansion, and current hybridity.

Engl-GA.2965.001 x-listed with Comp Lit
Topics: Trauma & History
Professor Ronell
What it means to be stunned, stumped, subjected to and constituted by the death drive and its aggressive aggregates. We shall take a close look at psychoanalysis, philosophy, literary works, and stories of addiction that depend on traumatic eventfulness for their articulation. Readings involve Kleist, Rilke, Freud, Duras, Lacan, Cixous, Derrida, James Baldwin, Celan, Phillis Wheatley

Engl-GA 2980.001
Proseminar: Lowercase theory and the poetics of landscape
Lytle Shaw
This proseminar will begin by tracing a recent history of literary criticism through poetics. How and why have the most influential postwar movements in criticism and theory described poetry? What might the sequence of these competing descriptions tell us about the history of criticism and its relation to disciplines, institutions and social forces surrounding poetry? We will try to understand each of these theoretical movements closely. But we will also read enough of the poetry they describe to think about the limits of their descriptions, and how the literature itself might become a resource for questioning the theoretical positions that claim to be based on it. This will become a core concern of the course, what I call lowercase theory. Here, rather than simply illustrating theoretical propositions by turning to the literature, we will think about where in the literature these propositions work best, where they don't, and why this is. In conceptualizing the powers and limitations of this sequence of theoretical models of poetics, we will also develop a wider vocabulary for (A) extending the field of meaning making in poetry (B) describing the projects, problems and authority models underlying criticism in poetics. Finally, we will turn to case studies in site-specific, landscape poetics to address questions of posthumanism, environmentalism, social history, thing theory, object-oriented ontology, and interdisciplinarity. Poets will include Donne, Marvell, Dryden, Gray, Wordsworth, Keats, Clare, Stein, Paz, Césaire, Wilson Harris, Baraka, Brooks, Hejinian, Pritchard, Atkins, Giscombe, Mullen, K. Silem Mohammad and Robertson. Artists will include van Goyen, Ruisdael, Hobbema, Claude, Poussin, Turner, Constable, Lambert, Stubbs, Manet, Monet, Morisot, Sisley, Pissarro, Seurat. Theorists, art historians, philosophers and critics will include Brooks, de Man, Hartman, Marotti, Levinson, Greenblatt, Guillory, Césaire, Picciotto, Crawford, T. J Clark, Alpers, Hegel, Ruskin, Schama, and Harman.

Engl-GA 2980.002
Proseminar
Pat Crain
What are our objects of study and how might we approach them? How do we read, what do we read for, and what do we strive for in our own writing? Critical, historical, and theoretical texts will help us to think about essential concepts and practices in contemporary literary studies—"media," "reading," "affect," "print culture,"

"picture theory," "historical poetics," for some examples—and to engage current conversations about them. We'll tack between strictly literary genres (mainly poetry and the nineteenth-century periodical tale) and literary-critical/methodological/theoretical works.
An exercise in analyzing the discipline's major journals will ground students in changing modes, methods, terminology, and objects of literary study. Hands-on sessions in Bobst and in Fales special collections will help to hone research and archival skills, with a special focus on the material artifact.

Your answer to the seminar's large baggy questions will take the form of written and in-class exercises, presentations, and experiments as well a (trim and elegant) essay on a text of your choosing (on or off the syllabus), worked through in stages during the term.

Engl-GA 2980.003
Proseminar: Language and Translation
Robert Young
Although they are not typically considered together, the ideas of what a language is and what translation involves are mutually interdependent. Translation in its modern form is a product of the development of national languages; arguably you cannot separate thinking about one from the other. In this course we will begin by trying to conceive of what languages might be, how they can be conceptualized, and how historically ideas about them have changed. We will consider the relations between spoken and written languages, and the different ways of thinking of their relation to each other, while examining the "paratexts" of both, for example those elements that figure in the performance of speech such as gesture, but which are yet not formally considered part of language. Where does gesture go in writing? Why does dialect have to disappear in translation? We will consider the implications of the shift from analyzing languages in their written form in 19th century philology to an emphasis on their social performance in the 20th, along with interrogating concepts such as "native language," "mother tongue," or "bilingualism." What role did the question of translation play in these debates? What did Saussure or Freud find so interesting in the phenomenon of "speaking in tongues"? Does it make sense to figure language as an organic being that can "die" and become "extinct"? Why did philosophers such as Nietzsche, Wittgenstein and Heidegger became so interested in the question of language? What was the basis of the disagreements between European and Soviet linguists in the 20th century? Is there something specifically literary about language and how fundamental should language be to our idea of literature? How important are gender and power to ideas of language and translation? These and other questions will guide our investigations over the course of the semester.