

## Fall 2023 Graduate Course List and Course Descriptions

Course Number	Course Title	Instructor	Day/Time	Room	Fulfills MA Requirement:
Engl-GA 1085 x-listed w/ Irish Lit	Topics in Irish Literature: "Writing the Troubles"	John Waters	Monday 6:10-8:40PM	Ireland House	20th/21stC
ENGL-GA 1972	Topics in Digital Humanities: Digital Literary Studies	Jeffrey Binder	Tuesday 6:20-9:05PM	Bobst, LL113	20th/21stC
Engl-GA 2075	MA Thesis Writing Colloquium	John Archer	Tuesday 4:00-6:00PM	306	
ENGL-GA 2270.001 (x-listed with Italian)	Boccaccio's Decameron	Alison Cornish	Wednesday 3:30-6:15pm	Casa Italiana, Room 203	Medieval/Renaissance
Engl-GA 2270.002 (x-listed with Italian)	Lytic Poetry from the Sicilian School to Pasolini	Maria Luisa Ardizzone	Tuesday 3:30-6:15pm	Casa Italiana, Room 203	Medieval/Renaissance
Engl-GA 2270.003	Visions and Travels in Medieval Literature: Exploring Space and Time	Hal Momma	Monday 11:00-1:45PM	306	Medieval/Renaissance
Engl-GA 2323	Shakespeare Now	Ernest Gilman	Thursday 11:00-1:45PM	306	Medieval/Renaissance
Engl-GA 2540	Brief History of the Novel	Wendy Lee	Wednesday 11:00-1:45PM	306	18th/19th C
Engl-GA 2902.001 <b>PH Elective</b>	Understanding Genre through Black Literature	Paul Edwards	Monday 4:55-7:40PM	306	20th/21stC
Engl-GA 2902.002	Black Ecologies	Sonya Posementier	Thursday 2:00-4:45pm	306	20th/21stC
Engl-GA 2916	War and the Avant Garde	Patrick Deer	Wednesday 2:00-4:45PM	306	20th/21stC
Engl-GA 2917 x-listed with Span-GA	Latinx Poetry and the Translingual Americas	T. Urayoan Noel	Tuesday 6:10-8:10PM	19 UP 405	20th/21stC
Engl-GA 2927.001	Specters of Enlightenment In Postwar Poetics and Theory	Lytle Shaw	Tuesday 4:50-7:40PM	105	20th/21stC
Engl-GA 2927.002 x-listed with Comp Lit	Topics in Poetics: Autobiographical Crash Sites: The Drama of Internal Altnerty and Political Compromise	Avital Ronell	Wednesday 2:00-4:45PM	181 Mercer St, Room 347	
Engl-GA 2957.001	Rhetorical Genre Theory	Dara Regaignon	Wednesday 4:55-7:40PM	105	20th/21stC

Engl-GA 2957.003	Violence, Trauma, Repair	Sonali Thakkar	Monday 2:00-4:45pm	306	20th/21stC
Engl-GA 2958.001 x-listed with HBRJD	Topics in Literary Studies: Narrative and Nation	Roni Henig	Thursday 11:00-1:45pm	12 Waverly Place, L114	20th/21stC
Engl-GA 2958.002 x-listed Comp Lit <b>PH Elective</b>	Topics in Translation: Rethinking Translation in Theory	Hala Halim	Monday 2:00-4:45PM	TBA	
Engl-GA 2980.001	MA Proseminar	Bryan Waterman	Wednesday 6:20-8:20PM	105	
Engl-GA 2980.002	MA Proseminar	Jini Watson	Tuesday 10:00-12:00P M	306	
Eng-GA 2980.003	MA Proseminar	Juliet Fleming	Tuesday 5:00-7:00pm	805	
Engl-GA 3006	PhD Proseminar	Robert Young	Tuesday 2:00-4:45PM	105	
PUBHM-GA 1001	Theorizing the Public Humanities: Memory, Personal and Collective	Martha Rust	Monday 6:20-8:20PM		

## ENGL-GA 1080

### Topics in Irish Literature: "Writing the Troubles"

Professor John Waters

## ENGL-GA-1972

### Topics in Digital Humanities: Digital Literary Studies

Professor Jeffrey Binder

The large-scale digitization of texts has enabled new research methods that analyze text in volumes far beyond what a single human could read. Rather than setting these methods at odds with close reading, this course will consider how large-scale analyses of textual data can enrich our understanding of the linguistic complexity of literature. We will begin by reading some key examples of digital literary study, from early efforts at quantifying style in the nineteenth and twentieth centuries to the digital humanities boom of the 2010s. We will consider the idea of distant reading, first coined by Franco Moretti to capture a focus on broad historical trends rather than on the details of individual texts. We will also dwell on Stephen Ramsay's influential 2011 book *Reading Machines: Toward an Algorithmic Criticism* and, if possible, look into his forthcoming *On the Digital Humanities: Essays and Provocations* (due out August 2023). Through a reading of Virginia Woolf's *The Waves*, Ramsay argues that digital methods must contribute to the open-ended complexity valued in literary studies; his approach provides a challenge to the association of computation with objectivity and empirical methods. Other readings will include research articles from digital humanities journals and some of the diverse position papers in the 2016 and 2019 editions of *Debates in the Digital Humanities*, edited by Matthew K. Gold and Lauren F. Klein. As we examine these works, we will learn to use some of the technical tools that have become central to digital literary study, such as the text visualization system Voyant, the topic-modeling program MALLET, and the Natural Language Processing packages NLTK and Spacy. We will also explore some online literary archives, such as the Willa Cather Digital Archive and the Women Writers Project, that incorporate text analysis tools, as well as my own software the Distance Machine. The course will culminate in a discussion of new research directions emerging in the 2020s, especially humanities applications of large language models such as GPT-4, which greatly increase the ability of computers to manipulate text while raising complex questions about the assumptions embedded in models and the ramifications of automation. Along the way, we will consider how computational text analysis resonates with and diverges from other methods of literary study such as textual scholarship and close reading; as we will see, even GPT-4 shares a common lineage with the field of literary scholarship. We will also engage with recent conversations about how to cultivate equitable and sustainable digital humanities projects, given the numerous people and institutional

resources involved in their creation and maintenance. The course does not presuppose any advanced technical background, but students should be prepared to learn some text analysis skills through in-class workshops. The course will take place in a computer lab outfitted with PC computers, although students may also use their own Mac or PC laptops; most of the software we will use can be accessed through a browser without installing anything. Students are expected to develop a literary text analysis project on a topic of their choosing over the course of the semester; the main result will be a paper suitable for submission to a conference and/or a digital project ready for sharing online

### **ENGL-GA 2270.001 x-listed with ITAL-GA 2332**

#### **Boccaccio's Decameron**

**Professor Alison Cornish**

This seminar will focus on a full reading of Boccaccio's Decameron, a collection of 100 tales claimed to be told by 10 young people temporarily escaping from the fourteenth-century pandemic known as the Black Death, famously described in the work's Introduction. Notoriously bawdy, the Decameron is often celebrated for its surprising modernity with regard to questions of gender, ethnicity, power, sex, ethics, economics, nature, institutional authority, and faith, and continues to pose the question of what, if anything, it means. At the very least, it illustrates the fundamental importance of the skillful use of language in society and the ineluctability of storytelling in a world framed by death. Reading will include portions of other, relevant works by Boccaccio, and a selection of scholarly bibliography. Students will be expected to participate actively in reading, discussion, and debate, as well as to produce an oral presentation and a research paper of around 5000-7000 words.

### **ENGL-GA 2270.002 x-listed with ITAL-GA 2192**

#### **Lyric Poetry from the Sicilian School to Pasolini Professor**

**Maria Luisa Ardizzone**

Since ancient times, lyric poetry has been a foundational structure in the everyday life of human beings. In its various forms—written, oral, accompanied by music or not—poetry is a linguistic exchange that transforms those who participate in this event (Heidegger). In the beginning, poetry, cosmology, and philosophy sprang from the same root, and the language of knowledge was poetic. The fragments of so-called Greek Wisdom testify that poetry was the language of the Eleusinian or Orphic liturgy. It took the form of prayer, magical formulas, and mythology. Later in Greek history, Empedocles will cast his physics in poetic language, followed by the Latin Lucretius, who does something similar. From a time now lost in a distant past, the language of poetry included the utterance of both the highest and the lowest things. It created a space where human imagination, sensibility, passions, and feelings had their voice. According to Maria Corti, poetry is an archetype that has survived over the ages: while monuments collapse, poetry endures throughout the millennia.

The course explores lyric poetry from the thirteenth century to the twentieth. Our selection includes texts by Provençal poets like William of Aquitaine, Jaufré Rudel, Arnaut Daniel, and Contessa de Dia. Our main focus will be on texts by Italian lyric poets from the Sicilian school to the so-called Stil Nuovo (Guinizzelli, Cavalcanti, Dante, Cino da Pistoia,) to Compiuta Donzella, to Petrarch, Boccaccio, and the Petrarchism of 1400-1500 (Gaspara Stampa, Veronica Gambara, Vittoria Colonna, Michelangelo Buonarroti), the baroque poetry of G. B. Marino, the illuminated Settecento of Parini and Alfieri and the Romanticism of Foscolo, Manzoni, and Leopardi, to the Decadentism of Pascoli and D'Annunzio, to the Crepuscularism of Gozzano, Campana and the Futurism of Marinetti and Palazzeschi. The last part of the course will be devoted to the reading of Ungaretti,

Montale, Saba, Pavese, Bassani, Pasolini, and Caproni. A special attention will be given to women poets as Sibilla Aleramo, Antoni Pozzi, Amelia Rosselli and Patrizia Cavalli, as well as to the recent poetry of Giampiero Neri and Alessandro Carrera.

The course will be given in English and is conceived as a seminar. It is open to qualified undergraduates. Translation is part of the course. The requirements are as follows: active class participation, a mid-term oral presentation and a final paper. Final papers should be 10 pages for undergraduate students and 20 pages for the graduate. Papers must include a bibliography.

### **ENGL-GA 2270.003**

#### **Visions and Travels in Medieval Literature: Exploring Space and Time**

**Professor Hal Momma**

This course explores new approaches to time and space in medieval literature by reading vision and travel literature side by side. Today these two are generally designated to two separate genres, but they share a common narrative structure: the protagonist leaves home, visits a strange place, observes marvelous phenomena, and comes home to tell of their experience. In fact, 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).

Vision and travel narratives also share an underlying theme: namely, exploration (and at times subversion) of time and space. A visionary—like, say, Dante—may not only visit different parts of the globe (and beyond) but also hear prophesies. A traveler—like, say, Alexander or Mandeville—may not just boldly go where no European man had gone but encounter “primitive” people untouched by “civilization” or have a glimpse of a passage to paradise preserved in the prelapsarian state.

The goal of this course is for us to develop, collectively, new insights into medieval literature, while, individually, developing ideas for our own respective research projects. It will have several thematic threads, including monsters, a common accoutrement for both genres (e.g., the Beowulf Manuscript); the notion of going there and back (the Gawain/Pearl poet, Sir Orfeo); mappae mundi (Asia, Africa, and the New World); anabasis/kayabasis (hell, paradise, purgatory); time and temporality; race before race

### **ENGL-GA 2323.001**

#### **Shakespeare Now**

**Professor Ernest Gilman**

This graduate seminar, limited to ten students, will focus on the plays listed below. We will engage both in a close reading of the text and an exploration of its place in current critical discussions and performance conditions. The “Now” in the title of the course indicates that these plays allow us to explore their social and political relevance to such current issues as have come to the fore in gender studies, race theory, imperial ambition and the post-colonial. We will also be screening the plays in whole or in part where a performance seems particularly relevant. Requirements will include weekly classroom reports and the submission of a 10-12 page term paper at the end of the semester.

You may use any good edition of the plays, whether in individual editions or in a Shakespeare anthology. The best collected edition at the moment is the *Oxford Shakespeare*, 2<sup>nd</sup> edition, but the Riverside Shakespeare is also good, as is the Norton Shakespeare.

The plays:

*Titus Andronicus*

*A Midsummer Night's dream*

*The Merchant of Venice*

*Antony and Cleopatra*

*The Tempest*

## **ENGL-GA 2540.001**

### **A Brief History of the Novel**

**Professor Wendy Lee**

This seminar is a deep, slanted dive into the history of the novel, beginning in seventeenth-century France and concluding in the present (in our own nightmarish Bobst!). Our immersive readings will test some conventional theories about the genre: that it assists in the project of individualism, normalizes pursuits of happiness, and stabilizes expressions of identity. With heightened attention to aspects of perspective, cognition, and voice, we will meditate on the possibilities of freedom within the constraints of narrative form. Possible texts include: *La Princesse de Clèves* (1678), *Moll Flanders* (1722), *Clarissa* (1748-49), *The Romance of the Forest* (1791), *Caleb Williams* (1794), *Sense and Sensibility* (1811), *Bleak House* (1853), *Wildseed* (1980), and *Life is Everywhere* (2022).

## **ENGL-GA 2902.001**

### **Stages of Afro-European Performance**

**Professor Paul Edwards**

This course explores the histories of Blackness in Europe through drama, theatre, and performance. How have Europeans conceptualized performance through ideas of race? How has putting the Black body on display reified white supremacy and colonial domination? And importantly, how has the stage created opportunities for Black counterinsurgencies against prevailing racial logics? The course examines the medical theatre of eugenics, the conceptions of safety and refuge for Black exiles from the Americas, and the colonial gaze on performing Black bodies. Drawing on the legacies of performance created between the metropole and its periphery, students will come to question many of the prevailing theorists of the Western canon, their discontents, and importantly the latest theorization and analyses emerging inside out outside the academy on the Global South, transatlantic studies, and the Black Atlantic. By the end of the course, students will come to their own theories of the complicated web of race and performance on the European continent.

## **ENGL-GA 2902.002**

### **Black Ecologies**

**Professor Sonya Posementier**

This course is rooted in understanding how the transatlantic slave trade and its aftermath have refigured human and non-human ecologies, and how Black writers and thinkers have imagined and enacted modes of survival and futurity in response to that ongoing catastrophe. We will begin with foundational African diasporic formulations of the middle passage and plantation as ecological phenomena (including writings by Nathan Hare, Édouard Glissant and Sylvia Wynter) and move on to consider several examples of recent scholarship. Readings may draw from a range of fields, including black critical theory; feminist, queer, and trans studies; disability studies; literary studies; environmental humanities; and anthropology; with a particular emphasis on literary, artistic, and cultural representations. Our theoretical readings will be complemented by occasional immersions in and excursions into examples of practice, whether in the form of agricultural innovation, environmental justice movements, or creative expression.

Seminar participants will attune themselves to a range of aesthetic practices and develop methodologies for reading and a vocabulary for writing about the environment. In addition, we'll participate in various forms of literary research and writing: creative, collaborative, and scholarly. Through this process, our collective research interests will shape the course methods and reading list as the semester progresses.

## **ENGL-GA 2916.001**

### **War and the Avant Garde Professor**

#### **Patrick Deer War and the Avant Garde**

What impact has war and violence had on modern and contemporary literature and culture? How have writers, intellectuals and citizens experimented aesthetically or politically during wartime in the face of censorship, war culture, propaganda, trauma and the technologies of violence? What does it mean to live in a culture of war?

This course explores representations of war and violence in a range of British, American and postcolonial writing, films and critical theory from the 20th and 21st century. Focusing in particular on questions of gender, race and ethnicity, imperialism and resistance, we will read novels, poetry, memoirs, military writings and theoretical texts, film and documentary, music and popular culture. Beginning with some foundational representations of modern war, we will chart the transformations and mutations of war literature, culture and theories of violence from the era of colonial warfare, total warfare during the First World War and the "People's War" of World War Two. We will explore the ways that contemporary writers, artists, film-makers and anti-war activists have responded to the apocalyptic imaginary of Cold War, the Vietnam war, guerilla warfare and counterinsurgency, to the mythology of "high tech warfare" in the wars in Iraq and Afghanistan and the militarization of policing and surveillance. Readings may be drawn from the work of: Virginia Woolf, Ernest Hemingway, Vera Brittain, Primo Levi, George Orwell, Elizabeth Bowen, Tim O'Brien, Joan Didion, Michael Ondaatje, Anthony Swofford, Riverbend, Phil Klay, Sinan Antoon, Colson Whitehead, Ahmed Saadawi, Viet Thanh Nguyen, and Claudia Rankine. Theoretical texts may include: Sigmund Freud, Hannah Arendt, Jacques Derrida, Michel Foucault, Giorgio Agamben, Achille Mbembe, Michel DeCerteau, Elaine Scarry, Klaus Theweleit, Cathy Caruth, Edward Said, Jacques Ranciere, Jean Baudrillard, Deleuze and Guattari, Judith Butler, and Sianne Ngai. The course will also include visits by several war writers, veterans and activists.

## **ENGL-GA 2927.001**

### **Specters of Enlightenment In Postwar Poetics and Theory**

#### **Professor Lytle Shaw**

Taking off from Horkheimer and Adorno's claim that by World War II "Enlightenment" simply meant a world of boundless instrumentalization typified by the war itself, this class will consider a range of post-war aesthetic/philosophical/social responses to this dilemma. After briefly examining revivalist strategies for public reason and celebrations of the Neolithic, the majority of the class will be devoted to those thinkers who have reoccupied and deformed classic Enlightenment investigative tools: the seemingly neutral or definitional gloss; the capacious taxonomic container; the defamiliarizing shift in scale; the specimen-gathering voyage. Though we will look closely at those poets and philosophers who make Enlightenment strange, we will also examine enough primary texts to grasp how strange it could be the first time. Our ultimate goal, however, will not be the antiquarian one of preserving the would-be accurate memory of the Enlightenment; rather I hope the class can explore the more disruptive (though practical) goal of remotivating it in the present. Philosophers and theorists we will consider will likely include Barthes, Foucault, Derrida, Habermas, C. L. R. James and De Man in relation to Bacon, Hooke, Linnaeus, Diderot, Locke, Rousseau and Herder. Poets and experimental prose writers will likely include Mat Johnson, Gary Snyder, Ian Hamilton Finlay, Bernadette Mayer, C. S. Giscombe, Renee Gladman, Eugene Gomringer, Francis Ponge, Bern Porter, Jerome Rothenberg, Lyn Hejinian, and Lisa Robertson.

## **ENGL-GA 2927.002 x-listed with Comp Lit**

### **Topics in Poetics: Autobiographical Crash Sites: The Drama of Internal Altrnity and Political Compromise**

**Professor Avital Ronell**

We shall examine a wide range of texts that confront a history of self in a compromised world where the very premises of selfhood must be constantly discarded and reinvented, part of a shattering linked to difficult growth spurts, politically stunted. Readings span from Rousseau and Goethe to James Baldwin, Walter Benjamin, Hannah Arendt, Kafka, Chantal Akerman, Werner Herzog and Sandy Stone, whose pathbreaking Post-Transsexual Manifesto provides some of the theoretical groundwork for establishing a hermeneutics of Bildung and transition, a recast of autobiographical theories and crucial psychoanalytic checkpoints. The failure of self-appropriation is a theme driven by Nietzsche in a number of morphs dependent on the often repressed inclusion of “the woman in Nietzsche.” Students will be encouraged to work on their own projects that use this course as a jumping-off point for theoretical engagements with the frustrated development of self and history in an era of incessant traumatization.

## **ENGL-GA 2957.001**

### **Rhetorical Genre Theory**

**Professor Dara Regaignon**

In this course, we will take up rhetorical genre theory, exploring the rich possibilities it offers for literary and cultural criticism. We’ll consider 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. Reading genre rhetorically challenges traditional literary notions of genre, replacing the notion of genre as category with that of genre as a species of social action.

## **ENGL-GA 2957.003**

### **Violence, Trauma, Repair**

**Professor Sonali Thakkar**

This course offers an interdisciplinary encounter with three intertwined concepts: violence, trauma, and repair. These concepts have generated enduring theoretical and methodological debates in the humanities and humanistic social sciences, and they are invaluable for interpreting and historically situating a wide range of aesthetic and political projects in our contemporary era. We will consider some of the historical conditions for the emergence of trauma and repair, in particular, as cultural keywords in the last decades. For instance, what does it mean to say (as some critics have) that we are in the midst of a “reparative turn”? Is this specific to the world of literary-cultural study and an artifact of particular debates in this field, or is this connected to a broader cultural shift and, if so, what is this shift and how might we reconstruct its history? How is the preoccupation with repair a response to the (superseded?) centrality of trauma as an influential paradigm for cultural politics? While we will read widely, with an emphasis on those theoretical works that best help us produce a genealogy of these concepts, we will pay special attention to how these concepts have helped to shape (and, more recently, connect) cultural production and scholarship on three distinct histories of violence: the Jewish Holocaust, colonialism and decolonization, and the legacies of the Atlantic slave trade. We will draw on literary texts; ethnographies; political, social, and cultural theory; and visual culture in order to ask how violence, trauma, and repair are organizing terms for understanding the past and remaking the present.

**ENGL-GA 2958.001****Topics in Literary Studies: Narrative and Nation****Professor Roni Henig****ENGL-GA 2958.002****Topics in Translation: Rethinking translation in Theory****Professor Hala Halim**

Comparative Literature's relationship with translation has long been problematic and productive in equal measure; for instance, the criterion of reading in the original collides with translation's constitutive centrality to Weltliteratur, the latter itself perceived as central to the discipline. Recent decades, meanwhile, have shown Comparative Literature to be the cradle of Translation Studies particularly in the latter's "cultural turn," whether or not—this a subject of debate—Translation Studies is to become an independent discipline. The aims of this course are: 1) to provide a short overview of the evolution of Translation Studies, especially in its complex relation to Comparative Literature, 2) to introduce some key concepts and contemporary theoreticians of translation, including its interdisciplinary resonances and 3) to probe the ethical stakes of translation—not least solidarity—as well as its poetics in postcolonial, pandemic, or dystopic times.

**ENGL-GA 2980.001****MA Proseminar****Professor Bryan Waterman**

How do we read literature now? Who are "we"? What do we mean by "reading" or "literature"? And along what lines do we periodize the "now"? This MA proseminar takes up such questions through an idiosyncratic survey not just of theoretical approaches or methodological problems but of more general histories of critical practice, poetics, and poesis, or art-making. Through a wide range of readings and a variety of writing assignments and experiments, we will explore key theoretical, critical, and creative traditions that inform contemporary literature and literary studies, including—but not limited to—questions about audience, discipline, form, genre, interpretation, language, media, technique, translation, and value. Our "now" will include the "now" of reading through a pandemic as well as the so-called crisis of the humanities, and our definitions of "literature" and "literary study" will be sharpened, or perhaps troubled, by examining work in adjacent disciplines (art history, cinema studies) and non-print media. Writing assignments will include attention to fundamentals of academic criticism and publishing as well as writing for general audiences.

**ENGL-GA 2980.002****MA Proseminar****Professor Jini Watson**

Why read literature? What do we do when we read and write about literature? The MA Proseminar provides an overview of literary studies in the academy today, both in terms of critical trends and paradigms and the development of critical and research methods. In it, we will examine crucial questions about why we study literature and how we study literature. The course is roughly divided into a number of methodological and thematic concerns (which by no means cover all approaches) – for e.g., author, genre, empire, materialism, world literature -- and ends with some recent interdisciplinary approaches.

As we engage with, and experiment with, different approaches to reading, theorizing, and interpreting literature, we'll use the classroom environment to think rigorously and collectively about the different ways literary texts



take on “value,” what kinds of arguments they may launch, and how they may act as vehicles for wider claims. Alongside common readings, each student will choose a “shadow text” to work with during the semester.

### **ENGL-GA 2980.003**

#### **MA Proseminar**

#### **Professor Juliet Fleming**

In this seminar we will be exploring what close reading, the study of form, deconstruction, trauma studies, and works of literature themselves still have to contribute to the future of literary studies. Works we will read together may include texts by Brooks, Coleridge, Derrida, Fanon, Freud, Hartmann, Marvell, I. A. Richards, Riviere, Shakespeare, and Winnicott. We will work on writing and the presentation of ideas. Seminar members will familiarize themselves with the history of a major academic journal in the area of their research interest, write three papers (one three pages, one five pages, and one ten pages) and (if seminar members choose to do this) experiment with Chat gpt.

### **PUBHM-GA 1001**

#### **Theorizing the Public Humanities: Memory, Personal and Collective**

#### **Professor Martha Rust**

As a field, Memory Studies asserts that memory is “a form of work, working-through, labor, or action.” That work is at once deeply personal—a source of our very identities—and collective, binding communities around the values represented in commemorations. Memory thus makes “publics” and provides the raw materials for the humanities. For this reason, it provides an ideal rubric for theorizing the Public Humanities. This course focuses on autobiographical and familial narratives of memory; historical and collective traumas (Nazism, Stalinism, the Second World War, slavery and racism in the United States, 9/11, and the war in Ukraine); and contemporary practices of memorialization. Through fictional and critical readings as well as guest lectures, students will broaden their understanding of memory as a personal and collective practice. Site visits around New York City will ground these theoretical and analytical concerns in public-facing projects pertaining to memory, bringing Memory Studies into direct contact with the Public Humanities.