Fall 2018 Graduate Course Schedule

Course Number	Course Title	Professor	Day/time	Room
Engl.GA.1085.001 x-listed with Irish Studies	The Big House Novel	Sullivan	Tuesday 6:10-8:40pm	Ireland House
Engl.GA.1972.001	Topics in Digital Humanities	Hoover	Thursday 6:20-9:00pm	Computer Lab
Engl.GA.2075.001	MA Thesis Writing Colloquium	Sudhinaraset	Monday 10:00am-12:00pm	room 105
Engl.GA.2270.001	Topics in Medieval Lit	Rust	Monday 3:30-6:30pm	room 306
Engl.GA.2271.001 x-listed with Italian Studies	Dante as Public Intellectual: Ancient Medieval Political Theories, Law, Imperial Power, Intellectual Debates, Communities, History	Ardizzone	Monday 3:30-6:10pm	CASA_203
Engl.GA.2344.001	Bordering the Nation in Shakespeare's English	Archer	Tuesday 2:00-5:00pm	room 306
Engl.GA.2661.001	Social Problem Fiction	Vargo	Monday 1:00pm-4:00pm	room 105
Engl.GA.2841.001	American Fiction 1900-1945	Hendin	Tuesday 10:00-1:00pm	room 105
Engl.GA.2900.001	Postcolonial Tragedy	Quayson	Wednesday 12:00pm-3:00pm	room 105
Engl.GA.2912.001 x-listed with German Dept.	Up Against the Wall: Law & Literature	Avital Ronell	Thursday 3:30-6:30pm	19 UP
Engl.GA.2916.001 x-listed with SCA	Grounds of War: Asian/America in the 20th Century	Parikh	Friday 12:30pm-3:15pm	SCA
Engl.GA.2917.001 x-listed with Italian Studies	Literature and Machines	Nicola Cipani and Rebecca Falkoff	Thursday 3:30-6:10pm	CASA_203
Engl.GA.2930.001	Modern Drama	Jarcho	Tuesday 2:00-5:00pm	room 105
Engl.GA.2957.001	Word and Image	Crain	Wednesday 12:00pm-3:00pm	room 306

Engl.GA.2971.001	Practicum in Digital Humanities: Mapping Archives: Cultural Geographies of 19th C New York	Augst	Thursday 10am--1pm	room 306
Engl.GA.2980.001	MA Proseminar	Shaw	Wednesday 9:00-11:00am	room 306
Engl.GA.2980.002	MA Proseminar	Shaw	Tuesday 9:00-11:00am	room 306
Engl.GA.3536.001	Marshall McLuhan's Eighteenth Century	McDowell	Wednesday 3:00-6:00pm	room 306
Engl.GA.3629.001 x-list with COLIT-GA 2610.001	Spinoza, Leibniz and Theory: Styles of Thought	Lee and Halpern	Monday 10:00am-1:00pm	room 306

The Big House Novel
Engl.GA.1085-001
Kelly Sullivan

This course offers a survey of two centuries of Irish literature through exploration of the Anglo-Irish Big House novel. This course on the "Ascendency" novel begins with Maria Edgeworth's *Castle Rackrent* (1800), and charts the rise and decline of the Anglo-Irish, considering the stylistic and genre conventions of literature as they are shaped by political, social, and postcolonial forces. Readings of novels will intersect with discussion of social and political contexts including Empire, 19th century anti-colonial movements, WWI, the War of Independence and Irish Civil War, and Irish neutrality during WWII. Alongside historical and political contexts, we will consider the influence of Irish and global literary movements, including the Victorian realist tradition, the gothic, modernism, the Irish Revival, and critical approaches to feminism, sexuality, class, betrayal, and the intersection of ethics and aesthetics. The course will survey nineteenth and twentieth century Big House novels, from Maria Edgeworth's *Castle Rackrent*, to Tana French's 2008 detective novel, *The Likeness*. Writers include Elizabeth Bowen, Samuel Beckett, Molly Keane, Aidan Higgins, W.B. Yeats, Dorothy Macardle, and others, as well as significant critical readings.

Topics in Digital Humanities
Engl.GA.1972.001
David Hoover

The availability of digital resources has significantly changed literary studies, especially because of the rapid increase the accessibility of literary and critical texts that were previously very

difficult to locate or access, or were extremely rare. Because of their digital form, such texts can be searched and can be transferred almost instantaneously from place to place. Yet locating, accessing, searching, and easily distributing digital texts are not the only ways of taking advantage of their digital nature. This course will investigate some of the ways that manipulation and analysis can more fully exploit the nature of digital literary texts. We will consider some methods of distant reading, such as those recently practiced by Franco Moretti in *Graphs, Maps, Trees: Abstract Models for a Literary History* (London: Verso, 2005)–methods possible only since the advent of huge collections of publicly available digital texts. We will also study related work, like Matthew Jockers's *Macroanalysis: Digital Methods and Literary History.* Champaign, IL: University of Illinois Press, 2013. The course will concentrate mainly, however, on methods of very close reading that digital texts and tools make possible for the first time, including those most associated with John F. Burrows (for example, his recent "A Second Opinion on "Shakespeare and Authorship Studies in the Twenty-First Century," *Shakespeare Quarterly* 63(3), 2012: 355-392), and recently promoted by Hugh Craig and Arthur Kinney in *Shakespeare, Computers, and the Mystery of Authorship* (Cambridge: Cambridge University Press, 2010). Along the way, we will work with individual digital literary texts, specially constructed literary corpora, online portals, databases, natural language corpora, text collections, and single-author sites, and with digital archives, including some, like the Willa Cather Digital Archive, and the Brown Women Writers Project, that include their own analytical tools. We will also work with Minitab (a statistical analysis program), with The Intelligent Archive (a free JAVA program for archiving and analyzing texts), and with some of my own text-analysis tools built in Microsoft Excel and Python. Finally, we will take a searching look at Stephen Ramsay's influential recent book *Reading Machines: Toward an Algorithmic Criticism.* Champaign, IL: University of Illinois Press, 2011, mainly in relation to his provocative thesis that computational analysis must further the kinds of open-ended and innovative thinking favored by literary critics if it is to become influential. This thesis is a direct challenge to the long-established tradition of textual analysis and computational stylistics that aims to limit the subjectivity of critical claims and to bring defensible evidence to bear on questions for which it was previously unavailable. Specifically, we will take Virginia Woolf's *The Waves* and Ramsay's algorithmic provocations concerning this experimental text as a case study through which to examine this complex issue. Our goal will be to apply innovative techniques to long-standing literary questions and to explore kinds of inquiries that digital texts and tools have made possible for the first time. We will focus on a fairly wide range of literature in English from about 1800 to 1923, to avoid copyright problems, but students can study texts from any period and in many different languages in their own projects. The course assumes no advanced computational background, but it will take place in a computer lab (PC computers; some of the software does not run on Macs), and will involve extensive hands-on computational analysis.

Text and Image in Chaucer's Canterbury Tales
Engl.GA.2270.001
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.

Dante as Public Intellectual
Long Course Title: Ancient Medieval Political Theories, Law, Imperial
Power, Intellectual Debates, Communities, History
Engl.GA.2271.001
Maria Ardizzone

A reading of Dante's *Monarchia,*the political treatise that Dante wrote during his exile and probably between 1311 and 1312. Assumed by some readers to be a utopian treatise that looks at the restoration of the feudal sacred Roman Empire, and thus at a re-evaluating the role of nobility and its historical meaning, the *Monarchia* has as its antecedent the debates on power and sovranity that have been crucial in the medieval time and powerfully active in Dante's age. Placed on the Index in 1559 at the time of the Counter-Reformation, Dante's *Monarchia* did have a long dispute as its background. It started immediately after the death of the poet, when the Pope John 22 and Cardinal Bertrand of Pujet condemned the book, which, according to Boccaccio, was publicly burnt. The events of the 14th century, however, did not hinder the reading and interpretation of Dante's political treatise, at that time already well-known. Around the middle of the 14th century, Cola di Rienzo, the Roman Tribune friend of Petrarch and admirer ofDante, gave his own lecture on the Latin treatise, writing a commentary on it. Later, in the 15th century, Marsilio Ficino, the translator of Plato and leader of the platonic academy of Florence, made a vernacular translation of the treatise. Because the treatise gained to Dante the accuse of being a heretic (as noted by Boccaccio and Bartolo of Sassoferrato), it was not in Italy but in the Protestant Basilea that the *Monarchia*'s first printed edition appeared in 1559, published by Giovanni Oporinus, a humanistic pseudonym for Johannes Herbst.
That Dante's political work, although rooted in the medieval debates, anticipated in some ways the spirit of Reform is suggested by its troubled reception but also by the work itself. The decision of the Tridentine Concilium to place the *Monarchia* on the Index—its reception, contents, and theses being responsible for this decision—comes as no surprise. The course rereads Dante's *Monarchia* in light of the synchronous political debate and focuses on Dante's role as philosopher and public intellectual. Great attention will be given to Dante's source such as Aristotle's *Politics*and *Ethics* and the medieval commentaries on them. Other readings include a selection of Dante's works in which he discusses political issues, as well as excerpts from Plato, Cicero, Seneca, Justinian Codex, Augustine, Alfarabi ,Brunetto Latini, Thomas Aquinas, Gratian and the canonists. The course will be in English.

Bordering the Nation in Shakespeare's England
Engl.GA.2344.001
John Archer

Current critical interest in ethnicity, race, religion, citizenship, and migration has led to renewed questions about the idea of the nation and its possible origins or precursors in early-modern

times. Through roving provincial performance as well as its permanent sites in London, theater in Renaissance England was well-positioned to help its audiences imagine something like a national community, to adapt Benedict Anderson's classic phrase. What is, or was, a nation? Did English people see themselves as part of a nation? What role did gender and sexuality play in their self-image? Did emerging national feelings limit a militant religious identity or enable it? How did Wales, Scotland, and Ireland define the immediate borders of English nationality? What exchanges and conflicts did borders make possible? Furthermore, how did earlier concepts of geographically-defined community border upon or anticipate the coming idea of the nation in later modernity? And how do earlier texts and performances alert us to the limits of the renewed interest in the nation today? Our class will address these questions through the careful reading of seven or eight plays, mostly by Shakespeare. Along with each play, we shall take up one or two critical articles that deal with the nation from different points of view; older approaches like new historicism will be included, but the focus will be on work from the past decade. We shall begin in the Elizabethan period with *Richard II* and the *Henry IV* plays, and proceed to *Henry V*. Attention will be given to Wales and especially Ireland; we will read the anonymous *Stukeley* play, the only play from the period that includes scenes set in Ireland. During the final part of term we shall consider two nearly contemporary tragedies from the Jacobean period: the Scottish play of *Macbeth* and *King Lear*, along with the British romance, *Cymbeline*. Immigrants, resident aliens, and refugees figure in our secondary readings along with the developing problematic of "the nation" as exponent of physical, human, and political geographies in Shakespeare.

This course will be useful to students interested in Shakespeare and early modern drama, political forms, legal and economic criticism, landscape and environment, religion and secularism, colonial and postcolonial studies, ethnicity, and Irish studies. Requirements will include presentations, papers, and constant, well-informed class participation
Satirizing the important Victorian genre of social problem fiction, Anthony Trollope remarked in

Social Problem Fiction
Engl.GA.2661.001
Greg Vargo

Satirizing the important Victorian genre of social problem fiction, Anthony Trollope remarked in *The Warden*, his own novel about social reform gone awry, that "if the world is to be set right, the work will be done by shilling numbers [i.e. by serialized novels]." As a means of entering recent debates about Victorian liberalism, radicalism, feminism, and governance, this seminar will track two interrelated traditions of reform fiction: one that considers the condition of the urban working class and a second that takes up questions of inequality between the sexes. We'll explore such topics as how writers conceptualized social totality and fracture, how they depicted urban subjectivity, and how various other print media forms (such as the periodical press and governmental Blue Books) influenced the Victorian novel.

Likely readings include: Charlotte Brontë's *Jane Eyre*, Thomas Carlyle's *Past and Present*, Charles Dickens's *Oliver Twist*, Elizabeth Gaskell's *Mary Barton*, Thomas Hardy's *Jude the Obscure*, Ernest Jones's *Woman's Wrongs*, Caroline Norton's *The Wife* and *A Letter to the Queen*, Anthony Trollope's *The Warden*, and Frances Trollope's *Michael Armstrong* as well as

critical and theoretical works by Raymond Williams, Jacques Rancière, Catherine Gallagher, Patrick Brantlinger, Lauren Goodlad, Mary Poovey, Caroline Betensky, and Ian Haywood.

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.

LITERATURE & PHILOSOPHY:
UP AGAINST THE WALL: LAW & LITERATURE
ENGL.GA.2912.001
Conducted in English
Avital Ronell

We will explore the way literature moves up to the wall of representation and stares down the law in exemplary works of Heinrich V. Kleist, Franz Kafka, Melanie Klein, Hannah Arendt, Walter Benjamin, and Jacques Derrida. Themes of petition, terror, pariah, primal rage, due process, maternal superego, authority, torture, desubjectivization, testimony, misprision, penitentiary culture, paternal law will frame our readings.

Also, you may want to note that Slavoj Žižek will offer lectures in October in Avital Ronell's graduate course on the topic of:
SEX, ABSOLUTE KNOWING, AND THE LIMIT OF ONTOLOGY
Presented by Slavoj Žižek

The claim that sex is our contact with the Absolute cannot but provoke a brutal reaction from an enlightened materialist: of course, the old hardcore-obscurantist crap about how the intense orgasmic experience is as close as we come to the divine… But what if sex is our contact with the Absolute insofar as it is our most basic experience of a discord, of ontological failure, of a non-relationship? How does this work (or, rather, doesn't work)? These topic concern simultaneously basic philosophical questions and actual ideological debate on sexual politics.

Grounds of War: Asian/American in the Twentieth Century
Engl.GA.2916.001
Crystal Parikh

For much of the twentieth century, the United States seemed to be at war with one Asian nation or another (if not more than one). This course will examine the way in which the U.S. military enterprise and political interventions in the Asia-Pacific and the Middle East forged a national culture (i.e., what it means to be American), have shaped racial formations in the United States, and have configured particular transnational imaginaries of globalization. We will also study how Asian American subjects have responded to and participated in these representational politics by considering literary and cultural production by and about Asian Americans. Our primary literature will engage American history between World War II and the current situation of the "war on terror." However, we will also address earlier forms of Asian racial difference, the rise of "American orientalism," and the development of the United States as an empire "without territories" in order to explore the social formations of race, gender, class, ethnicity, and religion that variously inform, shore up, or antagonize war culture and conceptions of national sovereignty. In this vein, we will also address critical issues of formal and cultural citizenship, memory and witness, rights discourses, trauma, and the body in pain/the wounded body as they are treated in writings by Asian Americans.

Literature and Machines
Engl.GA.2917.001
Nicola Cipani and Rebecca Falkoff

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.

Modern Drama
Engl.GA.2930.001
Julia Jarcho

In this course we'll consider how (mostly) twentieth-century drama raises questions about desire alongside questions of genre and medium. Readings will likely include theoretical texts by Peter Szondi, Sigmund Freud, Gertrude Stein, Eve Kosofsky Sedgwick, Roland Barthes, Jacques Derrida, Elin Diamond, Peggy Phelan, and Shonni Enelow, as well as works by Georg Büchner, Henry James, Henrik Ibsen, Djuna Barnes, Friedrich Dürrenmatt, Adrienne Kennedy, Richard Foreman, and Suzan-Lori Parks.

Practicum in Digital Humanities: "Mapping Archives: Cultural Geographies of 19th Century New York"
ENG-GA 2971.001
Thomas Augst and Nicholas Wolf, Research Data Management Librarian, NYU Libraries

This course explores the emergence of urban literary culture in nineteenth--century New York City, the representations of the city in diverse forms and genres of printed records, and the interpretation of those representations in the context of emerging methods and tools for historical and cultural analysis of urban record. While taking up writings about the city by writers such as Herman Melville, Edgar Allan Poe, Walt Whitman, and Fanny Fern, among others, our larger goal will be to explore the rapidly-changing urban world in which they moved while learning about resources currently available for archival research in the urban humanities. As a "practicum" in digital humanities, the course will introduce students to digital tools and methods for digital archive discovery, include a lab component designed to build competencies in text mining, computational approaches to studying the city's cultural record, and geospatial visualization. The course will encourage students to develop critical, theoretical, and methodological perspectives on spatial humanities scholarship. In addition to reading and discussion, course will feature short research and writing exercises and offer diverse opportunities to participate in hands-on project development with NewYorkScapes, a collaborative group at NYU dedicated to supporting digital methods of research on the city.

Word and Image
Engl.GA.2957.001
Pat Crain

GIFs that speak for us and emojis that express—or satirize?—our emotions: these modes of visualizing and surrogating language have a long history. This seminar explores the border between visual images and texts, tacking weekly between words and pictures and between theory and case studies. Primary objects of our attention might include sacred paintings that inscribe divine words (innumerable annunciations, e.g.), historical children's picture books (Comenius' 1658 *The Orbis Pictus;* ABC books); writerly competition with painting (Henry James's "The Real Thing"); graphic novels (Alison Bechdel's *Are you My Mother*? *A Comic Drama*); paintings by (for example) Ed Ruscha, Jenny Holzer, Barbara Kruger, Cy Twombly; theoretical and secondary works by Roland Barthes, W.J.T. Mitchell, Norman Bryson, David Freedberg, Hans Belting, Garrett Stewart, Hans Gumbrecht. Students will be encouraged to bring to the table image-word conjunctions of their own.

Marshall McLuhan's Eighteenth Century
Engl.GA.3536.001
Paula McDowell

Marshall McLuhan (1911-1980) is remembered today as a media theorist, but he was a literary scholar by training and an English professor by occupation. Attention has been paid to McLuhan's contributions as a literary critic of modernism, and his Ph.D. thesis on Renaissance author Thomas Nashe has recently been published. But his lifelong relationship with long eighteenth-century authors such as Pepys, Dryden, Newton, Addison, Swift, Pope, Fielding,

Richardson, Sterne, Johnson, Boswell, Blake, and Austen has gone virtually unremarked.

In *The Gutenberg Galaxy*, McLuhan drew on Pope's *Dunciad* in advancing his influential arguments about the "consequences" of the spread of print. It is to the *Dunciad*," he pronounced, "that we must turn for the epic of the printed word. . . . For here is the explicit study of [the] plunging of the human mind into the sludge of an unconscious engendered by the book." He especially used Pope's satire to support his theories about the quantity of print: both the quantity of print on a page ("visual quantity") and the quantity of printed texts *in toto*. In his reading, "Pope's *Dunciad* indicts the printed book as the agent of a primitivistic and Romantic revival. Sheer visual quantity evokes the magical resonance of the tribal horde."

This seminar will offer a venue for the first detailed examination of McLuhan's use of Restoration and eighteenth-century literature. We will read poems, essays, satires, life writing, and novels such as Pope's *Dunciad* and *Rape of the Lock*, Swift's *Tale of A Tub* and *Gulliver's Travels*, Addison's *Spectator* essays, Johnson's periodical essays and *Lives of the Poets*, Sterne's *Tristram Shandy*, Austen's *Pride and Prejudice*, Boswell's *Life of Johnson*, and poems by Dryden, Gray, and Blake, and we will read McLuhan reading these works.

We will situate McLuhan's reading in his own time and place, from his college years in Canada and Great Britain (1920s-30s), to his early decades as a professor, literary critic, and father in the United States and Canada, and finally, to his explosion onto the international stage after the publication of *Understanding Media* (1964). Students in this seminar will therefore hear the names of authors such as Virginia Woolf, T. S. Eliot, and Ezra Pound along with those of eighteenth-century authors. (It is revealing, for instance, to compare Woolf's eighteenth century with McLuhan's.)

We will access eighteenth-century literary texts in multiple formats, comparing facsimiles of their original publication format with the format in which McLuhan accessed them and with the formats available to us today. Cross-period final seminar papers will be encouraged.

Finally, we will address compelling questions that this juxtaposition of literary periods and disciplinary practices raises. How did McLuhan's reading of eighteenth-century texts shape his (and *our*) views on media shift and social and cultural change? If this media theorist's understanding of the "consequences" of media shift and related matters was fundamentally shaped by his literary reading, what are the consequences for us as critics, theorists, and teachers today?

Spinoza and Leibniz: Styles of Thought
Engl.GA. 3629.001
Richard Halpern and Wendy Lee

This course will introduce two seventeenth-century thinkers who exerted a profound influence on the subsequent history of philosophy and, later, critical theory. Spinoza and Leibniz offer a study in contrasting philosophical styles: the one was an unrepentant heretic, the other an attempted reconciler of faiths; the one an excommunicant whose intellectual solitude attempted to spin a system largely out of itself, the other a social-climbing courtier and magpie who borrowed (some

say, stole) from every intellectual current of his day; the one was accused of atheism, the other God-ridden; the one eschewed rhetoric in the name of geometric proof, the other was aphoristic and self-consciously writerly. This is in part a course about philosophical *style*and the different kinds of work it does. It is also about the contemporary theoretical legacies of its two principals, especially in the work of Gilles Deleuze and Catherine Malabou.