## Fall 2020 Graduate Courses

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<th>Course Title</th>
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<tr>
<td>Engl-GA 1083.001</td>
<td>Literature of Modern Ireland</td>
<td>John Waters</td>
<td>Wednesday 6:10-9:10pm</td>
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<tr>
<td>Engl-GA 1085.001</td>
<td>Ireland and Environment</td>
<td>Sullivan</td>
<td>Tuesday 6:10-9:10pm</td>
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<tr>
<td>Engl-GA 2001.001</td>
<td>Proseminar in Poetics and Theory: Mimesis 2020</td>
<td>Gadberry</td>
<td>Tuesday 2:00-4:45pm</td>
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<tr>
<td>Engl-GA 2075.001</td>
<td>MA Thesis Workshop</td>
<td>Lytle Shaw</td>
<td>Wednesday 5-7pm</td>
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<td>Engl-GA 2075.002</td>
<td>MA Thesis Workshop</td>
<td>TBA</td>
<td>Monday 5-7pm</td>
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<tr>
<td>Engl-GA 2266.001</td>
<td>Text and Image in Chaucer's Canterbury Tales</td>
<td>Martha Rust</td>
<td>Tuesday 2-5pm</td>
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<tr>
<td>Engl-GA 2323.001</td>
<td>A Literary History of Hell: The Underword from Homer to Milton</td>
<td>Ernest Gilman</td>
<td>Thursday 9:30-12:30pm</td>
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<tr>
<td>Engl-GA 2540.001</td>
<td>The Medium is the Message</td>
<td>Paula McDowell</td>
<td>Monday 9:30-12:30pm</td>
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<tr>
<td>Engl-GA 2626.001</td>
<td>Some Contemporary Poetries, Mainly in English: Measure, Media, Ecology, Periodization</td>
<td>Maureen McLane</td>
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<tr>
<td>Engl-GA 2838.001</td>
<td>American Environmental Literature</td>
<td>Jennifer Baker</td>
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<tr>
<td>ENGL-GA 2838.002</td>
<td>Topics In American Lit</td>
<td>Tom Augst</td>
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<tr>
<td>Engl-GA 28389.001</td>
<td>Theorizing the American Scene</td>
<td>Garcia</td>
<td>Friday 11:00am-1:40pm</td>
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<tr>
<td>Engl-GA 2841.001</td>
<td>American Fiction 1900-1945</td>
<td>Jo Hendin</td>
<td>Thursday 3:30-6:30pm</td>
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<tr>
<td>Course Code</td>
<td>Title</td>
<td>Instructor</td>
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<tr>
<td>Engl-GA 2901.001</td>
<td>x-listed with Comp Lit</td>
<td>Special Topics: Frantz Fanon</td>
<td>Mark Sanders</td>
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<tr>
<td>Engl-GA 2902.001</td>
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<td>Black Poetry and Poetics</td>
<td>Sonya Posmentier</td>
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<td>Engl-GA 2916.001</td>
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<td>Introduction to Ethnic Studies</td>
<td>Pacharee Sudhinaraset</td>
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<tr>
<td>Engl-GA 2917.001</td>
<td>x-listed with Italian Studies</td>
<td>Literature &amp; Machines</td>
<td>Nicola Cpani</td>
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<tr>
<td>Engl-GA 2917.002</td>
<td>x-listed with Italian Studies</td>
<td>Italian Immigration &amp; American Labor</td>
<td>Marcella Bencivenni</td>
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<td>Engl-GA 2955.001</td>
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<td>Chatter, Mumbling, Cant and Jargon: Languages of the Underground</td>
<td>Lenora Hanson and Fred Moten</td>
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<td>Engl-GA 2980.001</td>
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<td>MA Proseminar</td>
<td>Juliet Fleming</td>
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<tr>
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<td>MA Proseminar</td>
<td>Lytle Shaw</td>
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<tr>
<td>Engl-GA 3006.001</td>
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<td>PhD Proseminar</td>
<td>Robert Young</td>
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## COURSE DESCRIPTIONS

**Engl-GA 1083.001**  
Ireland & the Environment  
Professor Sullivan  
Ireland has a long history as a country that produces literature deeply engaged with place. Yet as climate change and ecological crises reshape the Irish environment, literature, visual arts, and history can help us rethink human and non-human relationships to place. In this class, we will read Irish literature —fiction, poetry, and non-fiction prose— of the nineteenth century to the present alongside critical and theoretical texts from the field of environmental humanities. Approaches including environmental history, animal studies, cultural geography, and ecocriticism help us reorient our understanding of the contemporary environmental crises we (and Ireland) face, through a new understanding of the significance of landscape, climate, and ecology in Irish culture. Texts may include work by JM Synge Emily Lawless, WB Yeats, Elizabeth Bowen, Molly Keane, Marina Carr, Tim Robinson, Ian Maleny, Sarah Baume, and others.

**Engl-GA 1085.001**  
Literature of Modern Ireland  
Professor 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 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*  
**Professor 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.
A literary history of Hell: The Underword from Homer to Milton
Professor 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.

ENGIL-GA 2626.001
“SOME CONTEMPORARY POETRIES, mainly in English”
Professor 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 maureen.mclane@nyu.edu with a brief description of your interests, preparation, etc.
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.

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.

American Fiction 1900-1945
Professor 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. Please note: required critical essays will be announced and made available on Classes.

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 2916.001
Critical Race and Ethnic Studies
Professor 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
Professor 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.

**Engl-GA 2917.002**  
**Italian Immigration & American Labor**  
**Professor Marcella Bencivenni**

This course is a selective exploration of the most significant methods and interpretive themes that have evolved over the years and that continue to animate Italian American cultural history. These developments make Italian American studies today a particularly dynamic and exciting field—a vibrant arena in which to explore new concepts and approaches. Students will read classic studies of Italian immigration as well as more recent monographs on Italian American history and culture and will discuss not only their content but also the arguments, assumptions and theoretical models behind them. Among the topics that will be covered are: transnationalism, ethnic formation, women’s and gender studies, radicalism, mobility and diasporic studies. In particular we will discuss the interdisciplinary borrowings that have inspired some of the most recent works and explore new venues of investigation and research.

Conducted in English.

**Engl-GA 2955.001**  
**Chatter, Mumbling, Cant and Jargon: Languages of the Underground**  
**Professor Lenora Hanson and Professor Fred Moten**


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.

Engl-GA 2980.001
MA Proseminar
Professor Juliet Fleming

Criticism Practical and Impractical. Practical criticism is a method of close reading designed to enhance our responsiveness to what we read. It develops a knowledge of literary forms, and provides technical language for describing the ways in which writers achieve their effects. As prescribed by I. A. Richards in the 1920s it treats literature as something separate from social and economic spheres and from the personal concerns of its author: had you taken an exam prepared by the followers of Richards at Cambridge University – where such an exam is still set -- you would have been required to produce a close analysis of, organized response to, and finally judgment of, three pieces of literary writing that were unnamed and undated. Part of the work of this seminar will be to prepare you for (a modified version of) that exam -- and, beyond that, for a career founded upon your skills of close reading and your ability to recognize the presence and consequences of literary forms, metres, punctuation, rhyme schemes, diction, syntax and layout. In several seminar meeting we will practice reading, talking and writing about literary forms. The other part of the work of this seminar will be to engage with more recent trends in literary criticism: diving in the deep end members will have a close encounter with a different type of close-reading, one that is famously not a method, and that eschews the pleasures of judgment. Deconstruction is the unsatisfactory name for what is, above all, a heightened commitment to reading -- one that refuses the limits of any criticism that would be practical but that nevertheless offers a profound education in thinking about literary texts. Seminar members are not expected to become Derrideans, but they will have the opportunity to use Derrida's writing, and that of other theorists, to lighten, baffle, deflect, enrich, and develop their own skills in literary analysis and judgment.

As you begin to think in new ways about literary texts your writing will come under pressure. However much, and however rightly, you pride yourself on your writing, a sign of your growth as scholars is that you will begin to experience and identify problems with it. This seminar will demand hard work (self-criticism, re-writing, more re-writing) of its members as they accomplish the shift from undergraduate to graduate-level writing; final grades will reflect the progress that everyone has made with this crucial skill.

Requirements: regular attendance at and informed participation in every class, 3 short papers (probably all of which will be re-written at least once!) and a take-home mid-term exam.

All readings will be made available on our NYU classes site.