

## SPRING 2020 Graduate Course Schedule and Descriptions

Course Number	Course Title	Faculty	Day/time	Room
Engl-GA.1084.001 x-listed with Irish Studies	Literature of Modern Ireland II	Prof. Kelly Sullivan	Tuesday 6:10-8:40pm	Ireland House
Engl-GA.1085.001 x-listed with Irish Studies	Topics: Black Irish Writing	Prof. John Water	Monday 6:10-8:40pm	Ireland House
Engl-GA. 1972.001	Topics in Digital Humanities: Computational Literary Studies	Prof. David Hoover	Thursday 6:20-9:20pm	12WV_L111
Engl-GA. 2075.001	Individualizing Writing Instruction	Prof. Greg Vargo	Wednesday 9:30-11:30am	805
Engl-GA. 2075.002	Individualizing Writing Instruction	Prof. Lytle Shaw	Wednesday 5:00-7:00pm	805
Engl-GA. 2266.001	Time and Narrative in Chaucer's <i>Canterbury Tales</i>	Prof. Paul Strohm	Tuesday 12:00-3:00pm	306
Engl-GA. 2270.001 x-listed with Italian Studies	Purgatorio	Prof. Alison Cornish	Tuesday 12:30-3:15pm	Casa Italiana 203
Engl-GA. 2323.001	Literature of Science in the Renaissance	Prof. John Guillory	Wednesday 2:00-5:00pm	105
Engl-GA. 2323.001 x-listed with Italian Studies	Florentine Culture in Context, 1250-1600	Prof. Virginia Cox	Wednesday 3:30-6:10pm	Casa Italiana 203
Engl-GA. 2540.001	The Eighteenth Century	Prof. Wendy Lee	Tuesday 2:00-5:00pm	105
Engl-GA. 2540.002 x-listed with Comp Lit	Luxury and Literature	Prof. Andrea Gadberry	Thursday 3:30-6:10pm	19UP_229
Engl-GA. 2626.001	LYRIC/DISCONTENTS— Romanticisms/Modernisms/Now  Admission by permission of instructor: contact <a href="mailto:maureen.mclane@nyu.edu">maureen.mclane@nyu.edu</a> with a brief description of your interests, preparation, etc.	Prof. Maureen McLane	Tuesday 3:00-6:00pm	306
Engl-GA. 2626.002 x-listed with Italian Studies	Leopardi & Italian Romanticism: Sappho's Last Song around 1800	Prof. Eugenio Refini	Thursday 12:30-3:15pm	Casa Italiana 203
Engl-GA. 2627.001	Romantic Habits and the Everyday	Prof. Nora Hanson	Thursday 1:00-4:00pm	306
Engl-GA. 2720.001	Familial Plots	Prof. Dara Regaignon	Tuesday 9:00-12:00pm	105
Engl-GA. 2838.001	Modernity's Child	Prof. Pat Crain	Thursday 3:00-6:00pm	105
Engl-GA. 2839.001	Race and Cosmopolitanism in American Literature from James to Baldwin	Prof. Gene Jarrett	Monday 3:00-6:00pm	105

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Engl.GA. 2902.001 x-listed Comp Lit	Comparative Approaches to the Literatures of Africa, the Middle East, and the Global South	Prof. Mark Sanders	Wednesday 3:30-6:10pm	194 Mercer 202
Engl.GA. 2916.001	War and the Avant-Garde	Prof. Peter Nicholls/Prof. Patrick Deer	Monday 3:00-6:00pm	306
Engl-GA. 2917.001	Human Rights and Cultural Politics	Prof. Crystal Parikh	Wednesday 2:00-5:00pm	306
Engl-GA. 2917.002	Introduction to Latinx Literary and Cultural Studies	Prof. Simón Trujillo	Thursday 9:00-12:00pm	306
Engl-GA. 2957.001	Global Marxisms	Prof. Jini Watson	Thursday 10:00-1:00pm	105

## Course Descriptions

### **Engl-GA-1084.001 x-listed with Irish Studies**

#### **LIT OF MODERN IRELAND II**

#### **Professor Kelly Sullivan**

This course surveys Irish writing from the mid-nineteenth through the late twentieth centuries—a period of both dramatic political and cultural change, and unparalleled literary production and innovation. We will discuss aesthetic movements and political and cultural events including melodramatic theatre, gothic literature, the founding of the Abbey Theatre, the decline of the Anglo-Irish Ascendancy, the 1916 Rising, the Troubles in the North, and the fraught place of the Irish language in the literary tradition. We cover major literary figures including Lady Gregory, W.B. Yeats, James Joyce, Elizabeth Bowen, Kate O’Brien, and Samuel Beckett, and read their work in the context of the nation’s turbulent history of colonial trauma, the complex path to independence, and the challenges of globalization. Course readings will include scholarly essays that investigate nationalism, gender, religion, visual arts, aesthetics, and postcolonialism.

### **Engl-GA-1085.001 x-listed with Irish Studies**

#### **Black Irish Writing**

#### **Professor John Waters**

This course examines a genealogy of Irish writing on the subject of race, in Ireland and in the United States, from the late 18<sup>th</sup> through the early 21<sup>st</sup> centuries. It first addresses the relation of Irish writers to the trans-Atlantic slave trade and to the movement toward abolition. It examines early writings about Irish identity and Irish immigrant experiences by African-American writers before the Civil War, and also considers how the wave of Irish immigrants arriving after the Irish famine were incorporated into the racial power structure of American society in complex and contradictory ways. The emergence of Irish American writing on racial identities between Reconstruction and the First World War is considered alongside the early works of African American literature that attempted to understand racialized power through depictions of “passing” and of the color line. The course considers in some detail the strong connections between the Irish and Harlem Renaissances, looking at the strong but hidden legacy of mixed-race descendants of Irish and African-American peoples. It concludes by examining the occluded legacy of mixed race people in American culture, the persistence of Blackface in racial performance, and the emergence of new Irish identities formed in Ireland by non-white Irish people.

**ENGL-GA-1972.001**

**Topics in Digital Humanities: Digital Literary Studies**

**Professor David L. Hoover**

The availability of digital resources has significantly changed literary studies, especially because of the rapid increase in 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*—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*, and take a look at some recent discussions in Matthew K. Gold and Lauren F. Klein, *Debates in the Digital Humanities 2016*.

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 Brett Greatly-Hirsch in *Style, Computers, and Early Modern Drama* (2017). 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), with Stylo, a menu-driven stylistics and authorship tool, with topic-modeling in Mallet, 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*, 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; those with laptops will be able to run most of the software on their own machines), and will involve extensive hands-on computational analysis.

**Engl-GA-2075.001**

**Individualizing Writing Instruction**

**Professor Greg Vargo**

The M.A. thesis colloquium is designed to support students researching, writing, and revising their theses (a project of about 30-35 pages or 9000 words). The seminar aims to foster a collaborative and supportive environment to sustain intense research projects and prompt new directions and questions. While each student will confront challenges particular to his or her project, they will share methodological, formal, historical, and theoretical interests and will profit by considering how different approaches can inform literary study. The colloquium will provide aid in navigating scholarly resources in various media, help frame research agendas, provide guidance in entering and contributing to current scholarly conversations, and create a forum for editing one's own writing as well as that of others.

**Engl-GA- 2266.001**

**Time and Narrative in Chaucer's *Canterbury Tales***

**Professor Paul Strohm**

Contending ideas of time rest at the generative heart of Chaucer's *Canterbury Tales*. His narratives stage and re-stage the collision between divine or eternal time and human or measureable time. At an even more fundamental level, narrative itself cannot proceed without an informing idea of time, and Chaucer's tales rely upon a wide range of implicit assumptions about time's continuity and discontinuity. Taking time and narrative as our vantagepoints, we will read most of Chaucer's *Tales*, together with two of his short preliminary works. The text itself, closely attended to, will be our focus, with brief theoretical readings--ranging from Augustine's treatment of time in the *Confessions* through Bakhtin's and Ricoeur's speculations on time and narrative--introduced to spur discussion. Several leading Chaucerians will also be guest visitors to the seminar in the course of the semester.

Chaucer's poetry will be read in Middle English, and members of the seminar with no previous experience will be delighted to discover the swift accessibility and easy familiarity of Chaucer's language. Our shared text will be the *Riverside Chaucer*, ed. Larry Benson, most easily procured by individual members directly from Amazon. Other editions may also be acceptable, and members may check this point with the instructor. Written work of the course will involve short (1-2 page) weekly papers of an informal nature, designed to stimulate discussion, together with a longer (18-20 page) and more formally argued paper at the end of the semester.

**Engl-GA-2270.001 x-listed with Italian Studies**

**Purgatorio**

**Professor Alison Cornish**

This is a semester-long immersion into the middle canticle of Dante's Divine Comedy. Purgatory is the only one of the three realms of the afterlife that is located above ground, on the earth, subject to the passage of time. Literally upside-down, it is in many ways a new place, shaped by late medieval preoccupations with time and money as well as female and lay participation in religiosity, and its concerns are emphatically earthly: reason, politics, justice, ethics, and art. It is a place in between, a middle ground, a condition of suffering and hope, a spiritual gym, participant in an economy of connection and advocacy shared by the living and the dead. Knowledge of Italian is helpful, but not required as all readings will be available in translation. Interest in connecting the Purgatorio to its intellectual, cultural, and political roots, as well as to those of its aftermath, in whatever cultural tradition, will be strongly encouraged. In addition to assiduous participation in weekly discussion of assigned texts, students will develop their own research projects, on which they will present a short version to the class and a written version of under 20 pages for the final paper.

**Engl-GA-2323.002 x-listed with Italian Studies**

**Florentine Culture in Context, 1250-1600**

**Professor Virginia Cox**

This course offers the opportunity to study some of the key works of late-medieval and Renaissance Florentine literary, intellectual and artistic culture in their social and political contexts, and hence to engage diachronically with the broader theoretical question of the ways in which elite culture is inflected by socioeconomic and political developments. The choice of texts to be studied has been calculated to provide both a sense of the diversity of Florentine culture and its continuities. Besides texts that conventionally fall under the rubric of literature, such as lyric poetry, verse narrative, and drama, the syllabus encompasses chronicles, sermons, and works of political, rhetorical, social, and aesthetic theory. Thematic focuses include civic and family identity; gender and sexuality; and the relationship between language and political power. The course is taught in English.

**Engl-GA-2540.001**

**The Eighteenth Century**

**Professor Wendy Lee**

In this seminar, we will take a dizzying tour of mostly English texts from that shaping period of history called the Enlightenment. An age of revolution, sensibility, and market competition, the “long” eighteenth century originates those familiar and troubling scripts of modern liberalism: the entwined project of freedom with systematic subjugation; the unevenness and incoherence of life, liberty, and the pursuit of happiness; the rise of the novel and of bourgeois complacency. In working through texts of profound conceptual and formal instability, we will encounter strange, often hybrid pieces of writing as well as more familiar titles. Texts may include Oliver Goldsmith’s *She Stoops to Conquer* and Susanna Centlivre’s *Wonder! A Woman Keeps A Secret* (drama); James Thomson’s *The Seasons* and Christopher Smart’s *Jubilate Agno* (poetry); Madame de Lafayette’s *La Princesse de Clèves* and the anonymous *The Woman of Colour: a Tale* (prose fiction), as well as selections from philosophy (Descartes, Spinoza, Hobbes, Locke, Astell, Berkeley, Hume, Smith, Rousseau, Wollstonecraft); contemporary theory (Agamben, Schmitt, Grosz); and literary criticism (Helen Deutsch, Joseph Roach, Heather Keenleyside).

**Engl-GA-2838.001**

**Modernity’s Child**

**Professor Pat Crain**

While focused on early American culture, this seminar proposes the salience of Childhood Studies for literary and historical research across periods and fields. We will approach nineteenth-century U.S. literature and culture through the discourses of childhood and figures of children that so obsess Anglo-American culture, then and now. Beginning with the new transatlantic discourse of childhood that emerges in the eighteenth century, especially in British Romanticism, we will pursue its evolution in literature for and about children across the century in major literary narratives and poems, as well as in fine and popular art, and the popular poetry and fiction of gift books, magazines, and anthologies. What does U.S. culture think that children, real and imagined, are for? How does slavery shape the construction of childhood as a privileged, protected temporal-spatial zone? How does this new “childhood” intersect with discourses of gender and sexuality? What do the figure of the child and the concept of childhood make possible for authors and for their narratives? What is the child reader meant to do with the nostalgic image of salvific (often dead, always white) children?

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Students will pursue archival research in Fales and other special collections as well as in digital databases. Assignments include forum posts, a close reading essay, presentations on course readings and student research, and a substantial final essay.

Readings may include primary works by Locke, Rousseau, Wordsworth, Stowe, Twain, Alger, Alcott, Burnett, Stevenson, James, Barrie; and secondary and theoretical work by Robin Bernstein, Anna Mae Duane, Lee Edelman, Nat Hurley, James Kincaid, Karen Sánchez-Eppler, Nazera Wright.

### **Engl-GA-2840.001 x-listed with Comp Lit**

#### **Luxury and Literature**

**Professor Andrea Gadberry**

"Just as our women put on rouge and diamonds [so do] the women of Florida put on blue and glass beads." So wrote Jean-François de Saint-Lambert in his entry on "luxury," or "luxe," in Diderot and D'Alembert's famous *Encyclopédie*. Luxury — routinely portrayed as a feminine vice and often bringing together the violence of nation with the violence of empire (as in the quotation above) — was the object of lively eighteenth-century debates. This course examines these debates in the rich context that produced them; we will read widely across eighteenth-century literature and philosophy, first placing accounts that portray luxury as offering a "public benefit" alongside satires lampooning the corrupting effects of luxury; second contextualizing our study with works grappling with the birth of aesthetics and the philosophy of taste; and finally, considering how the apparent democracy of luxury conceals a story about the fate of the aristocracy. Our eighteenth-century readings will also lead us to examine accounts of affluence, excess, and aristocracy in twentieth-century sociology, from Weber to Veblen and Tarde.

### **ENGL-GA 2626.001**

#### **LYRIC/DISCONTENTS—Romanticisms/Modernisms/Now**

**Professor Maureen N. McLane**

**Capped at 12: admission by permission of instructor: contact [maureen.mclane@nyu.edu](mailto:maureen.mclane@nyu.edu) with a brief description of your interests, preparation, etc.**

"What is lyric?" ask contemporary scholars of the "new lyric theory"; asked Wordsworth; ask contemporary poets. This question often borders on another: "What is Poetry?"—as Coleridge, Gertrude Stein, and contemporary poets have asked. With "lyric" and "poetry" as governing (albeit distressed) categories, this course explores several poetic and theoretical genealogies, histories, discrepancies, and elective affinities. Anchoring ourselves in the British romantic period (circa 1800), we will track resonances between those zones typically designated "romantic," "modern," and "contemporary"; we will toggle between poetry, poetics, criticism, and theory. Even while invoking historical and generic categories, we will put pressure on those very designations. We will embark on a collective attempt to sustain and perhaps activate new directions in a critical conversation now; and we

may well rehabilitate some older strands of thinking en route. Our primary readings will be in English and its kindred languages, including Scots and varieties of American English; questions of translation will recur and be welcome. Among our zones of reading and research, alongside some old familiars: poets and poetries of "other traditions," to invoke John Ashbery (RIP)—Scots poetry, "minor" poets, "regional" poets, anonymous poetries, poetries in prose. Other readings: ballads (traditional and literary), odes, songs, various manifesti, anthologies, and treatises. Lyric and/or song, prayer, ballad, narrative, dialogue; lyric "I's", dead and alive; post-lyric, anti-lyric, neo-lyric: all are likely to emerge as zones of discussion. So too: poetry and/or/as lyric, prose, science, philosophy. While not disregarding chronology, much less historicity, this class will proceed in part through juxtaposition—poems and essays and books, romantics and moderns and contemporaries, read alongside one another most weeks, in order to blast us out of complacency. Readings may include: anonymous ballads, Thomas Gray, Robert Burns, Mary Robinson, P. B. Shelley, Wordsworth and Coleridge, *Lyrical Ballads*; Jean Toomer, Ezra Pound, Victor Segalen, W. C. Williams; Anne Carson, Tonya Foster, Susan Howe, MC Hyland, Sara Nicholson, Claudia Rankine, Lisa Robertson, Donna Stonecipher; sundry conceptual and experimental (sic) poets; critics, scholars and theorists including, M. H. Abrams, T. H. Adorno, Emile Benveniste, Paul de Man, Virginia Jackson, Fred Moten, Sonya Posmentier, Jahan Ramazani, Margaret Ronda, Susan Stewart, inter alia.

**Engl-GA-2626.002 x-listed with Italian Studies**

**Leopardi & Italian Romanticism: Sappho's Last Song around 1800**

**Professor Eugenio Refini**

In 1822, Giacomo Leopardi wrote one of his most outspoken poetical manifestos, the philosophical canzone entitled *Ultimo canto di Saffo*. Why did Leopardi turn to the Greek poetess Sappho to voice his own concerns about the miserable state of human beings? What did Sappho's tragic fate tell Leopardi about the role of poetry in human life? While these questions are not easy to answer, the poet's treatment of Sappho provides us with a most fruitful lens through which to look at the complex ways in which the poetical culture of Italy developed in the decades around 1800, hanging in the balance between concurrent (and, to some extent, conflicting) trends: indeed, Leopardi's Sappho captures the tension between the permanence of "classicist" poetical forms and the circulation of "romantic" motifs that characterized the peculiar way in which Italy received and responded to European Romanticism. In fact, Leopardi's poem is part of a rich series of texts that, in conjunction with the modern rediscovery of Sappho's poetry, contributed to trigger a veritable "Sappho fever" throughout the eighteenth and nineteenth centuries. By exploring significant installments of Sappho's afterlife in the period, this seminar aims to introduce students to the "classicist" roots of Italian Romanticism by studying two interrelated topics: namely, the status of the poetess's voice vis-à-vis the poetical uses of her myth; and the relevance of such uses to broader questions about the reception of antiquity within the poetical culture of Italian Romanticism.

**Engl-GA-2627.001**

**Romantic Habits and the Everyday**

**Professor Lenora Hanson**

Habit, a term closely aligned with the everyday and the common, could not be a more overdetermined Romantic keyword. Wordsworth uses the term no less than ten times in the 1805 "Preface" to the *Lyrical Ballads*, most famously to refer to those "habits of association" that characterize healthy subjects of poetic address. John Hunter, famed Romantic surgeon and infamous collector of "monstrous" bodies that "deviat[ed] from the common cause," dedicated a large section of his *Lectures on Surgery* to explaining the difference between physiological habit and culture. And in 1796 Bryan Edwards, the

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Romantic historian and proto-anthropologist of the West Indies, published *Observations on the Disposition, Character, Manners, and Habits of Life of the Maroons*.

As is visible from this brief glimpse, the term habit constellates and compresses much writing across Romantic science, poetry, and empire. Used by proponents of labor discipline, nosological medicine, philosophical materialism, climatological race theory, and aesthetic taste, this term was applied to bodies that scaled from the individual to the political, and to economies that ranged from the capitalist to the sensorial. In this course, we will trace the various, constellated, and overdetermined uses of this term across the still-undisciplined epistemologies of the Romantic period. Following its use in association with poetic meter, racial distinction, disciplined work habits, recalcitrant subsistence practices, and other dissonant associations, we will consider how the concept of habit helps us to grapple with the messy ambivalence of what we call Romanticism.

We will read texts by some, but not all, of the following authors: William Wordsworth, Dorothy Wordsworth, Maria Edgeworth, John Hunter, William Blake, Bryan Edwards, John Thelwall, Olaudah Equiano, Comte de Buffon, Alexander von Humboldt, Mary Robinson, Joseph Priestley, Samuel Taylor Coleridge, Ignatius Sancho, Robert Wedderburn and John Gabriel Stedman.

Secondary readings will frame the course through contemporary colonial and postcolonial studies, critical race studies, and history of science studies.

### **Engl-GA-2720.001**

#### **Familial Plots**

##### **Professor Dara Regaignon**

From the birth of Jane and Rochester's son in *Jane Eyre's* closing pages, to Dickens' lingering over the happiness of another Paul and Florence in the final chapter of *Dombey and Son*, to the arrival of Dorothea and Will Ladislaw's son at the end of *Middlemarch*, the nineteenth-century novel is particularly and peculiarly interested in questions and forms of family, finding in narratives of parenthood, childhood and childrearing, marriage, siblinghood, and inheritance unusually rich fodder for novelistic storytelling. This course will consider a select set of familial forms in order to think about the literary and cultural work representations of *family* do at times of economic precarity, forcible global expansion, rapid technological change, and expanding legal rights. Novels may include *The Tenant of Wildfell Hall*, *Jane Eyre*, *Wuthering Heights*, *Dombey and Son*, *David Copperfield*, *Lady Audley's Secret*, *East Lynne*, *No Name*, *John Caldigate*, *Miss Marjoribanks*, *Mary Barton*, *Ruth*, *The Mill on the Floss*, *Daniel Deronda*, *The Daisy Chain*, and *The Mysterious Magnum Bonum*. We will also look at childrearing advice literature, journalism about custody rights and marriage reform, and scientific writing about the inheritance and mutability of traits. We'll consider histories and theories of marriage and the family including those by Stone, Perry, Corbett, Davidson, Davidoff, Schaffer, Dabhoiwala, McKeon, Edelman, Marcus, and others; and we'll draw on selected texts from the history of emotions, affect studies, and rhetorical genre and novel theory.

### **Engl-GA-2839.001**

#### **Race and Cosmopolitanism in American Literature from James to Baldwin**

##### **Professor Gene Jarrett**

This course examines the historical role of race (as it intersects with formations of intellectual culture and class, gender and sexuality, for example) in literary approaches to cosmopolitanism from Henry James to James Baldwin. We will focus on the lives of American writers who grappled with the sense of national belonging, and/or embraced the prospect of global citizenship and ethics at crucial points in their careers, especially as they experienced Europe. We will analyze how these writers alternately



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converged on and wrestled with themes of affiliation and alienation in their literary representations of nationality and cosmopolitanism. Aside from James and Baldwin, the primary authors include Edith Wharton, Nella Larsen, and Jessie Fauset, among others. Recent criticism and theories of cosmopolitanism and expatriation, coupled with selections of biographies about the writers, will be discussed as well, in our effort to use American literature to think about the racial possibilities and limits of cosmopolitanism.

### **Engl-GA-2902.001 x-listed with Comp Lit**

#### **Comparative Approaches to the Literatures of Africa, the Middle East, and the Global South**

**Professor Mark Sanders**

The aim of this seminar is to introduce students to recent exciting developments in Comparative Literature, in which the discipline is harnessing the energies of Area Studies (Middle Eastern Studies, African Studies, Slavic and East Asian Studies, and so forth) in order to extend its scope geographically, and deepen its learning, for example through the study of languages and literatures beyond those European tongues that, traditionally, have formed the core of Comparative Literature. At the same time, because of the way in which nomenclature relating to “Areas” is evolving, an allied aim is to introduce students to the idea of the “Global South,” a successor to “Third World” and “Developing World” in its broader contemporary use, which Comparative Literature scholars, in their anti-Eurocentric endeavor, are increasingly finding compelling. We shall pursue these aims through a careful reading of relevant theoretical texts, as well as works constituting specific African and Middle Eastern case studies. The seminar counts as the required introductory course for the Advanced Certificate in Comparative Approaches to the Literatures of Africa, the Middle East, and the Global South.

### **ENGL-GA 2916.001**

#### **War and the Avant-Garde**

**Professor Peter Nicholls and Professor Patrick Deer**

The term avant-garde was first used in the nineteenth-century to name the vanguard or advance guard of an attacking army. This course explores the links between literary avant-gardism and warfare, looking at key modernist movements such as Dada and Futurism, the role of competing nationalisms and constructions of “Europe,” the relationship between modernism and imperialism, emergent conceptions of the public intellectual, functions of the manifesto, the relation of aesthetics to a politics of violence, and ideas of aesthetic resistance. Exploring questions of gender, race and ethnicity, class, imperialism and resistance across a variety of genres, we will read novels, poetry, memoirs, military writings and theoretical texts, film and documentary, and popular culture. Focusing on particular movements and clusters of writers and intellectuals from the first half of the twentieth century, we will read texts from the era of colonial warfare, total warfare during the First World War and World War Two, Cold War and decolonization, and beyond. We shall be concerned with ways in which war and violence have so often shaped an obsession with the “new” that has defined modernism and many successive experimental tendencies that continues into the contemporary post-9/11 “Forever Wars” era.

Writers to be considered may include: Apollinaire, Marinetti, Tristan Tzara, WEB DuBois, Ernst Junger, Claude Mackay, Mina Loy, TS Eliot, Paul Valery, Mary Borden, Vera Brittain, DH Lawrence, Djuna Barnes, HD, Virginia Woolf, Mulk Raj Anand, WH Auden, Nathaniel West, Ezra Pound, Elizabeth Bowen, Samuel Beckett, Ralph Ellison, J.H. Prynne, and Sinan Antoon. We shall also examine works by a number of relevant theorists: Benjamin, Levinas, Derrida, Blanchot, Burger, Jameson, Kristeva, Theweleit, Fanon, Cesaire, Deleuze and Guattari, Scarry, Caruth, Mbembe, Ngai, Chamayou and others.

**Engl-GA-2917.001**

**Human Rights and Cultural Politics**

**Professor Crystal Parikh**

Is it possible to consider human rights discourse as an interpretive framework for literary and cultural production? What might such a human rights methodology entail? This course will introduce students to the histories of human rights and consider the significance of the juridical and political projects of rights for the cultural politics of literary and cultural studies. We will survey a genealogy of human rights, consider the various critiques of human rights (especially those forwarded by critics in the global south), and also query the relationship between civil, natural, and political rights and struggles for social, political, and economic justice. Grounded particularly in *American* literary and cultural studies, we will consider whether human rights provide an alternative site of critique for U.S. hegemony in the “new world order,” as well as for the articulation of emergent political subjectivities by people of color in the Americas.

**Engl-GA-2917.002**

**Introduction to Latinx Literary and Cultural Studies: Disciplines, Methods, Insurgencies**

**Professor Simón Trujillo**

This course introduces students to key texts, methods, and debates in Latina/o/x literary and cultural studies. Our readings will cover a wide range of Latino/a/x literary, cultural, historiographical, theoretical, and poetic production in order to investigate the relations between critical practice, the politics of culture, and the urgency of decolonization. Our conversation will begin by exploring links between the emergence of Latina/o/x studies in the US academy and the social movements for land, labor, immigrant, and indigenous rights in the 1960s-70s. In doing so, we will situate Latino/a/x studies as a movement-driven attempt to rethink the social function of the modern university, one that made important connections between the politics of knowledge and emancipation from the distinct yet overlapping colonial hierarchies of race, gender, class, and sexuality in the United States and Latin America. This means we will think about Latina/o/x studies through a framework of comparative racialization, one that reads “Latina/o/x” as a category differentiated by the politics of culture, nationalism, state violence, whiteness, patriarchy, mestizaje, indigeneity, immigration, social movement practice, and settler colonial sovereignty.

Possible Texts include:

María Ruiz Amparo de Burton, *The Squatter and the Don*

Tomás Rivera, *...and the earth did not devour him*

Nalo Hopkinson, *Midnight Robber*

Aurora Levins Morales and Rosario Morales, *Getting Home Alive*

Gloria Anzaldúa, *Borderlands/La Frontera*

Helena María Viramontes, *Under the Feet of Jesus*

Rhina Olonia Espaillat, *Where Horizons Go*

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Tato Laviera, *La Carreta Made a U Turn*

Daniel Alarcón, *Lost City Radio*

These readings will be supplemented by critical writings by Ramón Saldivar, Chela Sandoval, Maylei Blackwell, Inés Hernández-Avila, Kelly Lytle-Hernández, Alfredo Arteaga, Mary Louise Pratt, Norma Alarcón, Melanie Newton, Lisa Sánchez González, Angie Chabram, and others.

### **ENGL-GA-2958.001**

#### **Global Marxisms**

##### **Professor Jini Kim Watson**

How was Marxism taken up beyond Europe and, in particular, as part of Third World liberation movements? What critical and conceptual vocabularies do these “global” Marxisms offer us? In the first part of this course, we spend some time with Marx himself and read some of his (and Engels’) defining work on the commodity form, historical materialism, colonialism and primitive accumulation. In the next section, reading Lenin and M.N. Roy as a bridge, we explore how Marx was taken up in the context of twentieth-century decolonization movements. How was Marxist thought adapted, translated, and extended in the writings of Amílcar Cabral, Frantz Fanon, CLR James, Kwame Nkrumah, Mao Zedong, Claudia Jones, José Carlos Mariátegui and others? And how do these reworkings necessitate a rethinking of Marxism itself? Finally, we will reflect on selected critical strands of contemporary Marxist-informed postcolonial and cultural theory, looking at studies of empire, race, gender and international solidarity.

The course does not assume extensive prior familiarity with either Marxism or postcolonial thought. Students with some background in these topics will be expected to explain all terms and references they invoke to ensure an inclusive classroom (i.e., no “theory posturing”). The most important prerequisite is a curiosity about how the theory and practice of Marxism has been of global consequence, and a willingness to engage rigorously and collaboratively with difficult, sometimes tedious, texts from a variety of periods and locations. Assessment will include class presentations, active and discussion, a short paper and a final research paper (15-20pp).