

Spring 2021

Course Number	Course Title	Faculty	Date and Time	Room
Engl-GA 1084.001 x-listed with Irish Studies	Lit of Modern Ireland	Kelly Sullivan	TBA	Ireland House
Engl-GA 1085.001 x-listed with Irish Studies	Topics Writing the Trouble	John Waters	TBA	Ireland House
Engl-GA 2075.001	MA Thesis Workshop	Lytle Shaw	Mon 5:00-7:00PM	Room 105
Engl-GA 2075.002	MA Thesis Workshop	Juliet Fleming	Wed 9:00-11:00AM	Room 105
Engl-GA 2270.001	Introduction to Old English: Tolkien's Origin	Haruko Momma	Wed 1:00-3:00PM	Room 306
Engl-GA 2323.001	Shakespeare's Mediterranean (in-person ONLY)	Susanne Wofford	Mon 1:00-4:00PM	1 Washington, Room 527
Engl-GA 2661.011	Social Problem Fiction	Greg Vargo	Tue 9:30-12:30PM	Room 306
Engl-GA 2838.001 x-listed with SCA	The American Literatures of Transnational Feminism	Crystal Parikh	Thurs 2:00-4:45PM	TBA
Engl-GA 2839.001	19th Century African American	Elizabeth McHenry	Thurs 9:00-12:00PM	Room 306
Engl-GA 2900.001	New Directions in Postcolonial Studies	Rajeswari Sunder Rajan	Tue 3:00-6:00PM	Room 306
Engl-GA 2917.001	Borders and Diasporas (Public Humanities course)	Simón Trujillo and Ura Noel	Thurs 3:30-6:30PM	Room 306
Engl-GA 2916.001	Cultures of the Cold War	Patrick Deer and Jini Watson	Wed 10:00-1:00PM	Room 306
Engl-GA 2957.001	Word and Image	Pat Crain	Wed 3:00-6:00PM	Room 306
Engl-GA 2958.001	Literacy Panics and Higher Education: A History of Composition Studies	Dara Regaignon	Tue 9:00-12:00PM	Room 105

Engl-GA 2971.001	Topics in Literary Theory II: Digital Literary Studies	David Hoover	Thurs 6:20-9:20PM	TBA
PUBHM-GA 1001	Theorizing Public Humanities	Gabriela Basterra & Helga Tawil-Souri	TBA	TBA
PUBHM-GA 1101	Practicing Public Humanities	Michael Beckerman and Sophie Gonick	TBA	TBA

Spring 2021 Course Descriptions

Engl.GA 2270.001

Introduction to Old English: Tolkien's Origin

Haruko Momma

This course has two purposes: first, to introduce students to Old English language and literature and also to the culture and history in which this language was prospered; second, to use Old English as an entry point to explore J. R. R. Tolkien's work, both academic and creative.

This course will be divided into three parts. In the first part, we will go over basic Old English grammar and read, with the help of translations, passages from Old English prose including *The Apollonius of Tyre*, which Tolkien edited in 1958. Since Old English is noticeably different from its descendant Modern English, it needs to be approached almost as a foreign language: students will therefore be encouraged to memorize basic grammatical endings and core vocabulary (but not as intensely as Tolkien did). We will use Henry Sweet's *Anglo-Saxon Primer* and *Anglo-Saxon Reader*, two textbooks that Tolkien used to study Old English as a student, although there will be contemporary teaching materials to supplement them.

In the second part, we will read shorter Old English poems while studying somewhat more advanced grammar, syntax, and versification. We will be reading Tolkien's writing related to these poetic texts: for instance, we will read *The Battle of Maldon*, a poem about the English army's defeat by the Viking invaders, side by side with Tolkien's *The Homecoming of Beorhtnoth Beorhthelm's Son*, which is a fascinating dramatization of the poem; we will read some of the *Advent Lyrics* and discuss Tolkien's use of one of the lyrics in *The Lord of the Rings*.

In the last section we will read excerpts from *Beowulf* together with Tolkien's translation of the poem, his well-known lecture entitled "*Beowulf: The Monsters and the Critics*," and excerpts from *The Hobbit*.

Throughout the semester we will explore Old English vocabulary and especially poetic words, since Tolkien often used such words in his creative writing. We will also consider Tolkien's work in the light of feminist criticism and critical race theory, since he has received some criticism in recent years on these fronts.

Course Evaluation

Class Attendance and Participation	: 20%
Grammar Quizzes (5)	: 15%
Translation Test (grammar, translation, comments)	: 30%
Essay (a conference style; open topic)	: 35%

Engl-GA 2323.001
Shakespeare's Mediterranean
Susanne Wofford

This course will explore the plays of Shakespeare and other early modern English dramatists in a broad Mediterranean context, including fictions from the Italian novella tradition, Renaissance Italian and Spanish comedy and tragicomedy, several plays by Plautus set in the northern and eastern Mediterranean, captivity narratives and materials on Ottoman and North African relations. The class will look at questions of race and racialization in relation to questions of religion and empire, and at the emergence of Shakespearean comedy and "romance" or "tragicomedy" in relation to Italian, classical and Spanish precursors and contemporaries. Readings will probably include non-Shakespearean English dramas such as *The Battle of Alcazar* (George Peele), *A Christian Turned Turk* (Daborne), *The Renegado* and *The Bondsman* (both by Massinger), *The Deceived* (by the Italian Sienese humanist academy *The Intronati*), and Cervantes' "*The Bagnios of Algiers*" or "*The Great Sultana*." A selection will be made from the following plays by Shakespeare: *Comedy of Errors*, *Much Ado about Nothing*, *Twelfth Night*, *The Merchant of Venice*, *Othello*, *Pericles*, *The Winter's Tale*, *The Tempest*. We will draw on recent scholarship on race, religion, and transnational theatrical intersections including *Black Lives in the English Archives* by Imtiaz Habib and *Race in Early Modern England: A Documentary Companion*, eds Jonathan Burton and Ania Loomba, and work by Daniel Vitkus, Nabil Matar, Barbara Fuchs, Ayanna Thompson, Jonathan Burton, Ania Loomba and Dennis Britton, among others.

Engl-GA 2661.001
Social Problem Fiction
Greg Vargo

Satirizing the important Victorian genre of social problem fiction, Anthony Trollope remarked in *The Warden*, his own novel about political 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, empire, 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*, Charles Dickens's *Oliver Twist*, Elizabeth Gaskell's *Mary Barton*, George Gissing's *The Odd Women*, Thomas Hardy's *Jude the Obscure*, Margaret Harkness, *A City Girl: A Realistic Story*, Ernest Jones's *Woman's Wrongs*, 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.

Engl-GA 2838.001**The American Literatures of Transnational Feminism****Crystal Parikh**

This course will consider women's authorship in American literature by way of a transnational feminist methodology. Do the politics of transnational feminism have an aesthetic practice? How can a transnational feminist perspective offer a critical lens for reading American literature? How does such a critical perspective allow us to read women's literary production across national borders as well as generate alternative historical frameworks for thinking feminism? What insights do such aesthetic and critical practices shed on family, labor, war, migration, empire, ecological catastrophe, and a host of other urgent social and political thematics? This course will introduce students to key works of transnational feminist theory. We will also read contemporary fiction, drama and poetry (published since 2000) by authors such as Kiran Desai, Valeria Luiselli, and Toni Morrison, asking how the aesthetic practices of women's publications in the United States call for transnational feminist conceptions and scales of time, place, geography, history and so on.

Engl-GA 2839.001**African American literature in/and black print culture studies****Elizabeth McHenry**

This course will consider some of the most important works of nineteenth- and early twentieth-century African American literature. But we will read those texts in the context of the much larger world of black print culture that in the past decade has expanded African American literary studies and challenged our understanding of the very definition of literature, as well as its uses and value. One goal of the course will be to orient students to digital archives of black print and authorship, to illuminate the cultural contexts, aesthetic debates, and socio-political forces surrounding the production of early African American literature. How do these now widely available archival sources inform how we think about black writing and the ways we read, consider, and teach canonical works of African American literature? How do we address the ephemerality or vulnerability of black print, or account for "lost" or otherwise neglected works of African American literature? How should we address anomalous authorship and unusual literary forms, in terms of our understanding of the racial identities and political and aesthetic possibilities afforded by print? Readings will include works of fiction, nonfiction, poetry and visual culture, as well as any forms of print found in the archives. We will also read recent works of criticism on Black Studies, print culture and archival research.

Engl-GA 2900.001**New Directions in Postcolonial Studies****Sunder Rajan**

Postcolonial studies emerged as an influential sub-field in English departments in the metropolitan academy in the last decades of the twentieth century. This course is an attempt to identify and map the *new directions* that postcolonial studies appears to be currently moving into, a few decades on. Some of these shifts are clearly signaled, while others might be less perceptible. Even as it engages with new and urgent issues, adopts methods opened up by new technologies, and identifies fresh objects of study that promise greater relevance and staying power, postcolonial studies is also encountering challenges to its historical focus and its method as critique. We will focus on six key developments in the field:

1. a turn towards the anthropocene/environment, as an extension of the 'postcolonial' towards larger 'planetary' concerns and consciousness;
2. Additional or renewed emphasis on the politics of language (i.e. English, Anglophony/Francophony, and the 'vernaculars'), and the politics of translation.
3. the digital humanities as method and practice, with specific reference to postcolonial studies;
4. research in colonial and postcolonial print cultures and book history;
5. the emergence of 'world literature' as rival paradigm; and
6. the critique of 'critique' (the impact on postcolonial studies of the turn away from 'critique' in literary studies)

Engl-GA 2916.001

Topics in Lit & Mod Cult: Cultures of the Cold War

Patrick Deer and Jini Watson

How have writers, intellectuals and artists responded to the end of empire, the Cold War and decolonization? This course will address transatlantic and postcolonial "Cultures of the Cold War" by scrutinizing selected British, U.S. and postcolonial cultural production. In it, we will investigate how writers and intellectuals articulate the shift from colonial rule to new forms of authority and power conditioned by the superpower contest.

Some questions of the course include: In what ways did writers and artists elaborate or confront a politics of non-alignment as the cultural-political attempt to escape the Cold War's ideological binarism? How did British and US writers turn to imperial nostalgia, nationalism, or neo-colonial technological fantasies to ward off decolonization and the specter of decline? How did development become a Cold War contest? How were postcolonial or transatlantic cultural representations shaped by Cold War geopolitics, like the ambivalent UK/US "special relationship," a technocratic European superstate, or the Soviet sphere of influence?

Reading across late modernist, neo-realist, and postmodern literature, popular culture, film and music, as well as historical and theoretical texts, this course will explore how writers and intellectuals have been profoundly influenced by the shadow of war, by the end of empire and immigration from the former colonies, by dramatic shifts in class and gender relations, by neo-liberalism and de-industrialization. Our readings will consider a wide array of Cold War texts

and thematics, such as imaginaries of nuclear apocalypse, counterinsurgency and "low intensity" conflict, spy thrillers and espionage, as well as the politics of memory around Cold War conflicts in Asia, the Caribbean and Africa.

Readings may consider the work of Aimé Césaire, George Orwell, Graham Greene, Tayeb Salih, Joan Didion, John Le Carré, Michael Ondaatje, Hwang Sok-yong, and Viet Thanh Nguyen. We shall also examine works by a number of relevant theorists and critics, such as Odd Arne Westad, Monica Popescu, Heonik Kwon, Christopher Lee, Frantz Fanon, and Edward Said.

Engl-GA 2917.022

Borders and Diasporas

Ura Noel and Simón Trujillo

This online seminar considers the concepts of border and diaspora as they are deployed, recalibrated, visualized, and reimagined by scholars, writers, artists, archivists, activists, cultural workers, and others in and beyond the interdisciplinary field of Latinx studies. In addition to readings of classic and contemporary texts from Latinx and cultural studies (which may include authors such as Juan Flores, Gloria Anzaldúa, Lorgia García Peña, Emma Pérez, Stuart Hall, Paul Gilroy, Norma Alarcón, and others), the class will feature interactive guest presentations by practitioners whose work is remapping our understanding of borders and diasporas. This course counts towards the [Public Humanities Initiative](#) in doctoral education.

Engl-GA 2957.001

Word and Image

Pat Crain

Memes, GIFs and emojis that express—or satirize?—our emotions: so vivid to us now, these and other modes of visualizing and surrogating language have a long history. This seminar walks the line 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 (ekphrasis); graphic and illustrated novels (Alison Bechdel's *Are you My Mother?*, W.G. Sebald's *Austerlitz*); paintings by (for example) Ed Ruscha, Jenny Holzer, Barbara Kruger, Cy Twombly; theoretical and secondary works by Gotthold Lessing, Roland Barthes, W.J.T. Mitchell, David Freedberg, Hans Belting, Garrett Stewart, John Berger, Mary Jacobus. Students will be encouraged to bring to the table (and the screen!) image-word conjunctions of their own.

Engl-GA 2958.001

Literacy Panics and Higher Education: A History of Composition Studies

Dara Regaignon

Since Harvard University instituted an entrance exam in the 1870s as a result of increasing applications, changes in universities' first-year writing requirements have been tied to shifts in the college-going population. This course is a history of composition studies that posits a correlation between literacy panics, changes in who goes to college, and developments in the field. In other words, cultural panics that students "can't write" (or, less often in higher education, "can't read") are tied to (1) curricular changes in English departments and writing requirements and (2) new research questions, methodologies, and assumptions in the field.

We'll start in the 1870s, when Harvard first included English composition in its entrance exam and bewailed the quality of student writing this revealed, and then move through several key moments from the 1970s to the present day: We'll consider how Open Admissions at CUNY in the early 1970s catalyzed the new ways of thinking about "basic writers" and launched a new era in research on writing processes; how a national panic about "Why Johnny Can't Write" at the end of that decade triggered the new approaches to (and research on) writing *across* the curriculum; how the internationalization of higher education in the twenty-first century has generated new interest in, approaches to, and conceptualization of teaching English (and Englishes) to students for whom it is a not a first language; and, finally, how the economic and technological pressures of the neoliberal university catalyzed advances in (and challenges to) online writing instruction—now accelerated by a global pandemic.

We'll begin the semester with backgrounds for thinking about the institutional, national, and global politics of higher education, as well as the field of literacy studies. And we'll conclude by focusing on several key controversies within the field of Rhetoric and Writing Studies, including its relationship to English Studies, as well as how different experts in the field transform theoretical insights and knowledge from research into course design.

ENGL-GA-2971.001

Topics in Literary Theory II: Digital Literary Studies

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 methods 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 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. All these tools are free, but students will need to be able to download and install them.

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 mainly 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 involve extensive hands-on computational analysis. Students will need access to a relatively powerful and relatively new computer with sufficient disk space for installing some fairly sizeable programs. The course will be held via Zoom.